

Pre-1821 American Sacred Music at the American Antiquarian Society as of February 2022

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)

[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

AVMM = *American Vernacular Music Manuscripts, ca. 1730-1910*, scanned images
online at <http://popmusic.mtsu.edu/ManuscriptMusic/project.aspx>

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. Adams, Benoni. *The Evening Star*. 2nd ed. Utica, N. Y.: William Williams, for
Benoni Adams and L. and B. Todd, 1820. 36 pp. Appears to be complete. MS. music
on 6 unnumbered additional leaves bound in after printed portion.

inscriptions: front cover, "Anna Rogers / Stillwater [Saratoga County?] /
[AD?] 1822 8th of 1st Month"; a. l. [4] *verso*, "David's Lamen[t?]ation /
[first + last name, not quite legible]" (pencil); a. l. [6] *verso*, Oscar C[.]
Moody [K?]etchums Corners" (pencil)

MS. music is 1 secular tune, 4 sacred pieces, + some musical miscellany;
sacred entries are set for 3 + 4 voices, with melody in middle voice of
3-voice settings + 3rd voice down in 4-voice setting (melodic voice
is likely intended to be tenor, by its position); in 2 entries, only 1st
note of 2nd voice down is present, so these are essentially 3-voice
settings

texts for MS. entries 2-5 written below treble part, suggesting that copyist
sang treble

MS. music entries:

a. l. [1] *recto*: The Three Friends, melody, bass, Dm,

- 55|4321|5,77|7U1D54|5
- a. l. [1] *verso*-a. l. [2] *recto*: NORTH SALEM [by Jenks], 3 voices, Em, 555|3157|U1, My soul come meditate the day
 - a. l. [2] *verso*-a. l. [3] *recto*: COWPER [possibly by Holden], 3 voices, Gm, 1|3355|1D#7U1, Forgive the song that falls so low; staff, bar lines, clef, time signature, key signature, + 1st note supplied for counter part, but no more
 - a. l. [3] *verso*-a. l. [4] *recto*: LIBERTY [by Ingham], 3 voices, Am, 1|3345|312, Mortals can you refrain your tongues; staff, bar lines, clef, time signature, + 1st note supplied for counter part, but no more; printed before 1821 only in Bushnell, *The Musical Synopsis* (1807)
 - a. l. [4] *verso*-a. l. [5] *recto*: DAVID'S LAMENTATION [by Billings], 4 voices, Am, 112|32|323|4[-]2D7, David the king was grieved & moved
 - a. l. [6] *verso*: penciled notes on clefless staff: 8 whole notes (with treble clef, would be E F G A A G F E; vocal exercise?) then 6 eighth notes (marked above these: E f f [f?] E C) + 8 additional note letter-names, B a c a d [d?] [d?] [a?]

DP A0105; Catalog Record #355737

2. ADESTE FIDELES[,] the favorite Portuguese Hymn. New York: J. Hewitt, [1804-1807] (see *ASML*, p. 659, 2nd item). Complete (1 unnumbered leaf). Pasted inside the front cover of no. 162 here, Peter Erben's *Sacred Music[,] being a Collection of Anthems in Score* (New York, [ca. 1808]).

no inscriptions

no MS. music

Reserve 1807 01 F; Catalog Record #285580 (call no. + Catalog Record no. assigned to Erben tunebook)

ADESTE FIDELES – SEE

THE PORTUGUESE HYMN ON THE NATIVITY

3. Adgate and Spicer [Adgate, Andrew; Spicer, Ishmael]. *Philadelphia Harmony, or, A Collection of Psalm Tunes, Hymns, and Anthems*. Philadelphia: for the authors, [1790]. [2nd t. p.:] Adgate, Andrew. *Rudiments of Music*. 3rd ed. Philadelphia: John McCulloch, 1790. Complete, with 6 additional leaves containing MS. music (a. l. [1-4] folded in—almost double length; a. l. [5-6] fragmentary).

inscription: additional leaf [6] *verso*, “Arnolds [Win?]sted[s?] Note Book / Was Bought in the year of our Lord / An[?] D^o 1799 Prise [6?] in Cash”

MS. music entries are all single voice parts:

- a. l. [1] *recto*: [FAREWELL ANTHEM by French], treble, Am, after 3 mm. rest: 55|5433|255|5555|554-32|1, My Friends I am going a Long and Tedious journey Never to Return
- a. l. [1] *verso*: [FAREWELL ANTHEM by French], tenor, Am, after 1½ mm. rest: 5|U133|223|56|5-43|22|33-21D5|U1, My Friends I am

- going a Long and Tedious journey Never to Return
- a. l. [2] *recto*: [FAREWELL ANTHEM by French], bass, Am, 1|555|443|5U1-2|3-21|D55_|5|3345|1, [My friends I am going a long and tedious journey never to return]
- a. l. [4] *recto*: [SALISBURY by Brownson], tenor, Am, 15|4233|2
- a. l. [4] *recto*: [MENDON by Billings], tenor, Am, 11|D75U1D#7|U1
- a. l. [4] *recto*: [JUBILEE by Brownson], tenor, A (missing key signature of 3 sharps), 112|34|2_|2,2|22D75|U1
- a. l. [4] *verso*: untitled vocal part, if in F, 523453121

DB Ob001; Catalog Record #332059

4. Adgate, A. [Adgate, Andrew]. *Philadelphia Harmony, or, A Collection of Psalm Tunes, Hymns, and Anthems*. Philadelphia: for the author, [1791]. [2nd t. p.:] Adgate, Andrew. *Rudiments of Music*. 4th ed. Philadelphia: John M'Culloch, 1791. [3rd t. p.:] Adgate, Andrew. *Philadelphia Harmony, or, A Collection of Psalm Tunes, Hymns, and Anthems...Part II*. Complete.

inscriptions: inside front cover, "Thomas," "Marg[a?]ret"; 1st leaf *verso*, "Marget Pearce her Music Book Given her / by her uncle Jose[p?]h King / Marget Pearce / Marry Boggs John Mc donnal / theo[p?]hilis Mc donnal," "William Pearce / Died october the / first 1[smudge]0[85?] [*recte* 1805?];" unnumbered leaf between p. 56 + 2nd p. 1, "Margaret Pearce Musick Book / Given her by her / uncle Joseph King"

no MS. music

DB Ob002; Catalog Record #332057

5. Adgate, A. [Adgate, Andrew]. *Philadelphia Harmony, or, A Collection of Psalm Tunes, Hymns, and Anthems*. Philadelphia: Mathew Carey, [1801]. [2nd t. p.:] Adgate, Andrew. *Rudiments of Music*. 7th [i. e., 8th] ed. Philadelphia: Mathew Carey, 1801. [3rd t. p.:] Adgate, Andrew. *Philadelphia Harmony, or, A Collection of Psalm Tunes, Hymns, and Anthems...Part II*. Complete, with MS. music on preliminary + additional leaves.

inscriptions: 1st t. p. *verso*: list of dates (months, days, years; years are 1779, 178[1?], 1784, 1786, 1790, 1793, 1795, 1797, 1800) (pencil); additional leaf [1] *verso*, under treble part for Billings anthem, "Isabella Christians Book"; additional leaf [2] *verso*: "CHRISTIAN / Isabella Christian / Augusta County / Isabella Christian's Music Book"

MS. music entries seem to be all treble parts, in round notation:

- p. l. [1] *recto*: ROCKBRIDGE [by Chapin?], treble?, C, 534|5U1|D755_|5,6|75-67|U1D7U1|2
- p. l. [1] *recto*: INVITATION, treble?, Am, 132|13|532,|356|53|D7U23_|3
- p. l. [1] *recto*: LIBERTY HALL, treble?, Am, 5|32|1D7-U1|1-2-34-3|2
- a. l. [1] *recto*: 24TH [by Chapin], treble, A, 1|355|542|2
- a. l. [1] *recto*: WANTAGE, treble, Dm, 5|54|U1D7|54|5,5|5U1|12|1
- a. l. [1] *recto*: WILLIAMS TOWN [by Brown?], treble, Am, 1|5432|32-12_|2

slip pasted to a. l. [1] *recto*: BRANFORD, treble?, Em, 555|5-7-55|
5-6-5-6-77|U1

slip pasted to a. l. [1] *recto*: MERCER, treble?, G, 5|3333-4|564_|4, note
rhythmic liveliness of this line: with note lengths, it's half 5|
quarters 333 eighths 3-4|half 5 quarters 64_|4

a. l. [1] *verso*: FUNERAL ANTHEM [by Billings], treble, F#m,
1|33-45|5U1-D7|U1

DB Ob003; Catalog Record #272636

6. Adgate, A. [Adgate, Andrew]. *Philadelphia Harmony, or, A Collection of Psalm Tunes, Hymns, and Anthems*. Philadelphia: Mathew Carey, [1803]. [2nd t. p.:] Adgate, Andrew. *Rudiments of Music*. 8th [i. e., 9th] ed. Philadelphia: Mathew Carey, 1803. [3rd t. p.:] Adgate, Andrew. *Philadelphia Harmony, or, A Collection of Psalm Tunes, Hymns, and Anthems...Part II*. Complete, with MS. music on 2 slips pasted to a preliminary leaf.

inscriptions: inside front cover, "Michael J. Withers Book," "George Withers," "Elizabeth Withers / September 4th 1852 / Strasburg Township / Lanc[.] Co[.] Penna[.]" (pencil), "John M[.] Wither[s?]" p. l. [1] *recto*, "Michael Withers^s Book of Strasburg / Tounship Lancaster County / and State of Pennsylvania"; 1st t. p., "A[.] E[.] Withers[?]" Book / Sept[.] 8th 1812" (pencil); a. l. [1] *recto*, "Michael Withers^s / Music Book"; a. l. [1] *verso*, "George K. Hopkins / Attorney at Law / Lancaster / Pennsylvan[ia]," "George L[.] Mayer Esq[.]," "George [?] Withers"; a. l. [2] *recto*, "John A. B[?] B[?] / Major of the United States Army / Ma[j?]or of Dragoons / Standing Army"; a. l. [2] *verso*, "Anne C. Withers," "George Withers [Jun.?]," "Catherine Withers"; inside back cover, "[T Esmond?]"

MS. music entries:

p. l. [2] *verso*: PORTUGAL 106 PSALM, melody (treble or tenor), A,
5|U12|3-13-5|4-32|1, To God the great the ever blest, 4-symbol
notation used here: fas have diagonal left-right ascending line
through notehead, sols have plain notehead, las have diagonal
left-right descending line through notehead, mis have vertical
line through notehead

p. l. [2] *verso*: 92 PSALM, "Tenor," C, 132|31|1D7|U1, who known [*sic*]
the wonders of thy ways; alternate text ("sweet is the Day of
se[cred rest?]") written + crossed out, round-note notation

DB Ob004; Catalog Record #363538

7. Adgate, A. [Adgate, Andrew]. *Philadelphia Harmony, or, A Collection of Psalm Tunes, Hymns, and Anthems*. Philadelphia: Mathew Carey, [1807]. [2nd t. p.:] Adgate, Andrew. *Rudiments of Music*. 9th [i. e., 10th] ed. Philadelphia: Mathew Carey, 1807. [3rd t. p., p. [77]:] Adgate, Andrew. *Philadelphia Harmony, or, A Collection of Psalm Tunes, Hymns, and Anthems...Part II*. Complete.

inscriptions: inside front cover, "James"; p. l. *recto*, "La[ues ?] [?],"
"Samuel Conaway^{s?} Book / Bought Feb^y 19th 1827," "[L?]ulling"; a. l.

verso, "Delaware State New Castle County Borough of Wilmington
No[.] 73 Market Street," "Sam^l. Conaway / James"
no MS. music
DB Ob005; Catalog Record #363541

8. [Aitken, John]. *Aitken's Collection of Divine Music*. Philadelphia: John Aitken, [1806]. Complete.
inscription: p. l. [1] *recto*, "Elizabeth B. Ross. / May 12th. 1815"
no MS. music
DB Ob006; Catalog Record #272678

9. [Aitken, John]. *Aitken's Collection of Divine Music*. Philadelphia: John Aitken, [1807 or later?]. [2], 187, [1] pp. Apparently complete. MS. music on additional leaves at end + on leaf (actually, smaller leaf pasted to larger leaf) inserted inside back cover.

☛ ASMI nos. 15 + 16 are 120-p. + 161-p. editions, dated by Crawford [1806] and [1807?]; the index of this [3rd?] ed. is headed "Index to Aitken's Second Collection of Devine Music"

inscription: preliminary leaf [1] *recto*, "Divine / Music / [M?]ary Bringham's / Musical Companion. / Wm. Duncan October 27th. / 1807."

☛ (beautifully calligraphed in black + reddish-brown ink, with sumptuous ornamentation) **[photo]**

calligraphy of MS. music entries is also superb—extremely neat

2nd-4th MS. music entries are scored for 3 voices, presumably (from top down) treble, tenor, + bass, with melody in middle voice

MS. music entries:

a. l. [1] *recto*: DISMISSION, melody, bass, Am, 12|34|55|44, Lord dismiss us with thy blessing; British tune, 1st printed 1793 (no att. in HTI)

a. l. [1] *recto*: AMERICA [by Wetmore], 3 voices, Am, 1|1321|5, Amid surrounding foes

a. l. [3] *recto*: MOUNT-PLEASANT [by Deaolph], 3 voices, F, 1|3323-4|565, There is a house not made with hands

☛ inserted leaf [1] *recto*: MOUNT AIRY NEW [= BOSTON by William Billings], 3 voices, Bb, 2[*recte* 1]|D5555|U1-D765, Shepherds rejoice lift up your eyes

DB Ob007; Catalog Record #272679

10. Aitken, John. *A Compilation of the Litanies and Vespers Hymns and Anthems as they are sung in the Catholic Church*. Philadelphia, 1787. Complete.

inscriptions: t. p., "Chas A. Boyer" (written by hand, or a stamp?); verso of p. 136, "Peter Rementer 1805," "Peter Rementer / October 3^d 1813"

slip of paper with "MEW / ZIK" written in large capital letters pasted to front cover **[photo]**

no MS. music

Reserve 1788 01 F; Catalog Record #334893

11. Akerly, Catharine. MS. music book, dated 1792-1794. 47 unnumbered leaves + folded sheet laid inside back cover. 52 secular entries (songs with keyboard accompaniment, keyboard pieces); 1 sacred entry.

inscriptions: leaf [1] *recto*, "Catharine Akerly's Music Book. / Beth^{le}hem, Pa.?) Dec. 19th / 1792."; leaf [16] *recto*, "May 17th. 1794"

sacred MS. music entry: leaf [3] *verso*-leaf [4] *recto*: LARGHETTO [by Georg Frideric Handel; from *Messiah*], melody + keyboard accompaniment, Bb, 5|5[-]4321D57|U1[-]2[-]3-4-5-D5, He shall feed his flock like a Shepherd; notated in cut time (C with vertical slash; equivalent of 2/2)

**Mss. Boxes L / Octavo vol. 1 (Irving Lowens: Manuscript Music
Commonplace Book Collection [manuscript], 1730-1870)**

12. Albee, Amos. *The Norfolk Collection of Sacred Harmony*. Dedham, Mass.: H. Mann, 1805. Complete, with MS. music on leaves with printed blank staves following printed music.

no inscriptions

solmization syllable letters written below printed notes on pp. [viii], [9]

MS. music entries:

leaf [1] *recto*: PECKHAM att. "S H" (personal name initials, or abbreviated tunebook title?), 3 voices, "Air" in middle voice (bass clef written in error; should be treble), D,
1|D5-43-5-U1|D4-32-(1)-(2)|1, Shall we go on to sin

leaf [2] *recto*: NEW SPRING STREET att. "S H" (personal name initials, or abbreviated tunebook title?), 4 voices, melody in 3rd voice from top, Bb, 1|1+D65U12|3, Welcome Sweet Day of rest; top part erroneously has alto clef; should be treble

DB Ob179; Catalog Record #365558

13. Allen, F. D. *The New-York Selection of Sacred Music*. N. p., 1818 [*recte* 1819?].

[3], [vii]-viii, [2], 106 pp.; appears complete (see below for complete pagination).

t. p. bears date 1818, but "RECOMMENDATIONS" on 1st p. [1] are dated "New-York, 9th January, 1819."

1st p. [1], "RECOMMENDATIONS"; 1st p. [2], t. p.; 1st p. [3] blank; pp. [vii]-viii, "INDEX"; 2nd p. [1], "PREFATORY REMARKS"; 2nd p. [2], "MUSICAL TERMS EXPLAINED"; pp. 1-5, "A BRIEF INTRODUCTION" (rudiments); p. 6, "A FEW GENRAL OBSERVATIONS ON SINGING"; pp. 7-106, music

inscriptions: preliminary leaf *recto*, "N^o 16"; t. p., "David. S. Dodge / 179 Pearl St / New York" (pencil)

no MS. music

DB Ob177; Catalog Record #369781

ALMIGHTY GOD WHOSE HEAV'NLY POW'R – SEE

HYMN, ORDINARY / ALMIGHTY GOD WHOSE HEAV'NLY POW'R

14. *The American Musical Magazine*. Vol. I, nos. 1 (October 1800), 2 (January 1801), 3 (April 1801), 4 (July 1801). Northampton, Mass.: Andrew Wright, for the Hampshire Musical Society, 1800-1801. Lacks t. p. leaf + back-cover leaf for no. 3, back-cover leaf for no. 4. Pp. 5-6 misbound so that sequence is 6, 5.

no inscriptions

no MS. music

PRD; Catalog Record #15648

Andrews, Moses. MS. music book – SEE

The Singer[']s Pocket Companion

Anthem [AVMM designation] – SEE

MS. music book (6) with no owner's name

15. ANTHEM FOR ORDINATION OR DEDICATION. I WAS GLAD. N. p., n. d. (probably 18-teens). 8 pp.; complete, though may be lacking paper covers.

no inscriptions

no MS. music

catalogued with author name "Williams, A. (Aaron)" and title "I was glad"

DP B9276; Catalog Record #527505

16. ANTHEM. SUITABLE FOR THANKSGIVING. PSALM XXVI (caption title). Boston: Richardson and Lord, [1820-1829]. 7 pp.; complete.

text begins "I'll wash my hands in innocence," music begins with 4-m.

"SYM[phony]," then treble + bass duet, melodic incipit (key of F)

1[-]2|33[-]454[-]3|6[-]54[-]3(3)[-]2

no inscriptions

no MS. music

DP A0663; Catalog Record #406787

Appendix, containing a number of Hymns, taken chiefly from Dr. Watts's Scriptural Collection (various editions) – SEE

Bayley, Daniel. *The Essex Harmony*

Appendix, containing a number of Hymns, taken chiefly from Dr. Watts's Scriptural Collection (various editions) – SEE

[Johnston, Thomas]. "To learn to sing..."

17. Armstrong, John. *The Pittsburgh Selection of Psalm Tunes: or Ancient Church Music Revived*. Pittsburgh: Robert Ferguson and Company, for Cramer, Spear and Eichbaum, 1816. [1], 11, [1] pp.; complete.

4-shape notation

Armstrong described on t. p. as "*Teacher of Mathematics*"

contains "a variety of plain psalm tunes, the most suitable to be used in divine service. To which is annexed, A few Pieces, of a more delicate construction, proper to be performed by a Choir of good Musicians"

(t. p.)
no inscriptions
no MS. music
DB Ob184; Catalog Record #421758

18. Arnold, [Samuel]. OUR LORD IS RISEN FROM THE DEAD. New York: for G. Gilfert and Company, [1794-1795]. Complete: both sides of 1 folded leaf, numbered pp. 2-4.
no inscriptions
no MS. music
SM Arnolds 1794 01; Catalog Record #492180

19. [Atwill, Thomas H. *The New York & Vermont Collection of Sacred Harmony*. 2nd ed. Albany: the proprietor, [1804]]. Lacks pp. [i]-ii, part of pp. 111-112 (these 2 leaves supplied in photocopy). Pp. 17-24 printed as follows: 17/22, 23/20, 21/18, 19/24. *ASMI* 29.
no inscriptions
no MS. music
DB Ob172; Catalog Record #420138

20. [Atwill, Thomas H. *The New York & Vermont Collection of Sacred Harmony*. 2nd ed. Albany, [1804-1806]]. Lacks 1st pp. [i]-vi, 9-10, 13-16, 2nd pp. 1-4, 111-112; leaf bearing 1st pp. 11-12 is fragmentary. *ASMI* 29, 29A, or 29B; undatable because it lacks both t. p. + dated prefatory statement on p. [9].
no inscriptions
no MS. music
DB Ob286; Catalog Record #421780

21. Atwill, Thomas H. *The New York & Vermont Collection of Sacred Harmony*. 2nd ed. Albany: the proprietor, [1805]. Complete. *ASMI* 29A.
inscriptions: additional leaf [2] *verso*, "Hannah Thayers Book Petersham";
inside back cover, "Now the day Is / past and gone [remainder
insufficiently legible; last word probably "Call"]"
no MS. music
DB Ob173; Catalog Record #421780

22. Atwill, Thomas H. *The New York & Vermont Collection of Sacred Harmony*. 2nd ed. Albany: Backus and Whiting, [1806?]. Complete. *ASMI* 29B.
inscription: t. p., "R. L Lamb" (pencil)
alternate text written in for EXHORTATION on p. 71 ("O, may thy spirit guide my feet"); same text written on slip of paper tipped-in between pp. 70 + 71
MS. music : see MS. music leaves (2) with no inscription, source no. 395 here (typed note tipped-in before t. p. of this book: "2 manuscript pieces of music removed to Music Book Collection : Box 1, Folder 7, Manuscript Department")
DB Ob174; Catalog Record #283153

23. Atwill, Thomas H. [*The*] *New [York & Vermont] Collection of Select Music*. 3rd ed. New York: the author, [ca. 1807-1810?]. 8, [9-40] pp. 1st leaf, bearing t. p. on its *recto*, is torn, with loss of text; otherwise complete? *ASMI* 30.

inscriptions: front cover, "French"; p. [2], "Jarusha Mathewsons Book / Rutland Vermont"; p. 8, "Jarusha Mathewsons Book of / Rutland in the County of / Rutland and State of Vermont"

pp. 9-40 hand-numbered

no MS. music

DB Ob175; Catalog Record #283154

24. Babcock, Samuel. *The Middlesex Harmony*. Boston: Isaiah Thomas and Ebenezer T. Andrews, 1795. Complete.

no inscriptions

no MS. music

DB Ob018; Catalog Record #332563

25. Babcock, Samuel. *The Middlesex Harmony*. 2nd ed. Boston: Isaiah Thomas and Ebenezer T. Andrews, 1803. Complete; pagination (corrected from *ASMI*) is vii, [1], [3]-110 pp.

inscriptions: front cover, "Lemuel Whitney's"; p. l. *recto*, "George [S? G?] Whitney / Bennington" (pencil)

no MS. music

DB Ob019; Catalog Record #420131

26. Baltimore. Associate Reformed Presbyterian Church. *The Baltimore Collection of Sacred Musick*. Baltimore: Cushing and Jewett (printed by Thomas Murphy), 1819. [I]-VIII, [9]-95, "IX" pp. (i. e., the final p. is numbered IX); complete.

"Selected and compiled under the direction of a committee of the Associate Reformed Presbyterian Church of Baltimore."

inscriptions: front cover, "James [V? P?] Campbell 183[0?]" ; inside front cover, "John G Guthrie"; inside back cover, "David C [Sullivan?]" (pencil)

no MS. music

DB Ob020; Catalog Record #420576

The Baltimore Collection of Sacred Musick – SEE

Baltimore. Associate Reformed Presbyterian Church. *The Baltimore Collection of Sacred Musick*

Baptist Church. *The Customs of Primitive Churches* – SEE

[Edwards, Morgan]. *The Customs of Primitive Churches*

27. Bassett, Anselm. MS. music book, dated 1803-180[8?]. Pp. [1-3], 4-96, [97-102 torn out], 103-123, [1], 124-151, [152-155 torn out], 156-167, [several leaves torn out]; p. nos. through 128 in ink, from 129 on in pencil.

inscriptions: p. [1], "ANSELM BASSETT xx / Anselm Bassett xx Rochester September 1, 1805," "Rochester Nov. 18th 180[8?]" (pencil); p. 31, "Rochester October 5th 1803"; p. 43, "May 20th 1806 Rochester"; pp. 49 + 53, "Rochester August 5th 1806"; p. 75, "Rochester Febry 28th 1807"

index of sacred-texted tunes inside back cover; titles include Linnet, Grafton, Willington, Venus, Barnstable, Complaint, Ohio, Livonia, Stratfield, and Milton, none of these tunes found in the ms. as it now stands

alternate openings (i. e., pp. [2-3], 6-7, 10-11, 14-15, etc.) usually blank; all pp. not listed below are blank, or contain writing only

pp. 165-167 are 10 stanzas (one of them partial) of a text titled "Sambo's 'dress to [th?]e Bredren" (probably = "brethren")

unless indicated, all MS. music entries are 4-voice settings with melody in 3rd voice down, assumed to be tenor

MS. music entries:

pp. 4-5: SYMPHONY [by Morgan], Eb, 135|U1D5|4321|5, To bless the Lord Our God in strains divine

pp. 8-9: AMANDA "By Reed" [*recte* Morgan], Am, 1|54|2[*sic*]-4-53-2-1|D7-U1-D57|U1, Death like an over flowing stream

pp. 12-13: SHOREHAM "By Stone," Cm, 1D75|54|777, In the full choir a broken string

pp. 16-17: SOLEMN SONG "By E. West," F#m, 155|7543|2, Here is a song which doth belong

pp. 20-21: SUNDAY "By E. West," Am, 112|34|54-346|5, The God of Glory sends his summons forth

pp. 24-25: ATTLEBOROUGH "By Lane," F, 5|U1D7U1D5|43|2, The Lord how wond'rous are his ways

pp. 26-27: SOLITUDE "By E. West," Am, 532|1234|5, My refuge is the God of Love

pp. 30-31: EVENING SHADE "By Troop," Em, 5|5U1D75-4|5, The evening shade of life

pp. 34-35: ELOGY, Dm, 1|1D7U31|D5,U1|D5434-3|2, Behold a sinner Lord; not in *HTI* under title (Elogy, Elegy, Eulogy) or incipit

pp. 38-39: PENNSYLVANIA [by Ingalls], Am, 131|2531|D7U12, The God of Glory [sends his summons forth]

pp. 42-43: TRIBULATION "by W. Janes," Em, 5|57U1D5|4, Our Moments fly apace

p. 45: WANTAGE "[from] William's Coll.," Dm, 1|D77-6|55|67|U1, My God, the visits [*sic*] of thy face

pp. 48-49: RICHMOND [by Frary], F, 1|3-4-55|67U1D6|5, Life is the time to serve the Lord

pp. 52-53: EVENING HYMN [by West], Bm, 1|5543|2, Our moments fly apace

p. 55: Fairy Bells, melody only, Eb, 3|3334|655#4|5|3, [no text]

pp. 58-59: DELIGHT [by Coan], Em, 1D54|3-214, [no text]

- pp. 62-63: CANTON "By Swan," C, 1D54|35U1D7|U1, [no text], incomplete (cut off in middle of m. 31); middle of m. 29-middle of m. 31 on slip of paper which has been pasted onto the end of p. 63
- pp. 66-67: SOLITUDE [by Janes], Dm, 5|33-45-7-|5U1D7U2|1, As on some lonely building[']s top; "Mod. Pia." over start of music
- pp. 70-71: FUNERAL HYMN "By Stone," Fm, 5|1-2-31|43|2, [no text, but "The spirits [&? as in "&c."?]" written in pencil sideways at end of music]
- pp. 74-75: ABINGTON [by Stone], Bm, 1|5511|2-34-5D7, [no text]; 5 mm. of bass part copied erroneously then scratched out, + correct 5 mm. written below
- pp. 78-79: REPENTANCE [by Rollo], Em, 5|U11D7-65-4|3-5-43|2, Oh if my soul was form'd for woe
- pp. 82-83: NEW DURHAM [by Austin], Am, 1|D557U3|21-D7U1, [no text]
- p. 86: AMERICA [by Wetmore], Am, 1|1321|5, "My God when I reflect / How all my life time past / I ran the road of sin and death / With rash impetuous haste"
- p. 92: [untitled and incomplete melody in 4/4, written in pencil], G, 34|5321D6U13|26543, [no text], not in *HTI* under incipit
- p. 93: [untitled melody in 6/8; notes 2-7 written in ink, the rest in pencil], F, 6[*recte* 5?]|U111113|5531, I'll tell you a tale now with out any plan[;] in Holland there dwelt [illegible]; not in *HTI* under incipit
- p. 94: [untitled piece in 6/8, melody on 1 staff above keyboard accompaniment on 2 staves; written in pencil, except for G clef and key + time signatures], F, 5345|12|33321|2, [no text], not in *HTI* under incipit
- pp. 105-107: [Annie Laurie, scored for voice (1 staff) + piano (2 staves), written in pencil], C, vocal melody (after 8-mm. piano introduction): 4[*sic*]2|11U1D7|76; Max [welton?] [braes are bonnie]; not in *HTI* under title or incipit 3211U1D776
- p. 130: Auld Lang Syne, bass, F, 1|1111|D5555|U1111|D4, My God what silken cords are thine!; not in *HTI* under title, *HTI* no. 16667 is "The Moon Has But a Borrowed Light," with melody based on this
- p. 138: Serenade, melody in 6/8, Eb, 5|135U1D5|65n453|432321|23n45, [no text], not in *HTI* under title or incipit
- p. 164: [untitled and incomplete melody, with no time signature and almost all notes written as eighth notes], Eb, 11355665653132, [no text], not in *HTI* under incipit

Mss. Octavo Vols. B; Catalog Record #505819

Bay Psalm Book – SEE

The Psalms, Hymns, and Spiritual Songs, of the Old and New-Testament

28. [Bayley, Daniel]. *The American Harmony: or, Royal Melody Complete...by William Tans'ur*. 5th ed. Newburyport, Mass.: Daniel Bailey [sic], 1769. [2nd t. p.:] *The American Harmony, or Universal Psalmist...by A. Williams*. Newburyport, Mass.: Daniel Bayley, 1769. Complete. ASMI 56, Lowens-Britton G. MS. music entry on slip pinned to additional leaf.

inscription: preliminary leaf [1] *recto*, "Justus Riley's / B^l of Joseph Webb / Jan[.] 17th 1771"

MS. music entry:

slip pinned to a. l. [3] *verso*: ST. GEORGE[']S 134 PSALM, "Treble," G,
1|3231|212,D7|U1232|2

DB Ob217; Catalog Record #329044

29. [Bayley, Daniel]. *The American Harmony: or, Royal Melody Complete...by William Tans'ur*. 6th ed. Newburyport, Mass.: Daniel Bailey [sic], 1771. [2nd t. p.:] *The American Harmony, or Universal Psalmist...by A. Williams*. Newburyport, Mass.: Daniel Bayley, 1771. *Universal Psalmist* lacks pp. 19-20, 25-32, 89-96. 2 blank leaves bound in: before t. p. and before music of *Universal Psalmist*. ASMI 58, Lowens-Britton H.

inscriptions: preliminary leaf *recto*, "Alexander Meady," "Jethro Putnam's Book 1787.," "Ellery Bro[wn?]" ; additional leaf [1] *recto*, "Jethro Putnams property," "Z Porters Property"; additional leaf [2] *verso*, "Jethro Putnam's property, / 1784."; inside back cover, "Jethro Putnam His Book"

no MS. music

DB Ob218; Catalog Record #329046

30. [Bayley, Daniel]. *The American Harmony: or, Royal Melody Complete...by William Tans'ur*. 7th ed. Newburyport, Mass.: Daniel Bayley, 1771. [2nd t. p.:] *The American Harmony, or, Universal Psalmist...by A. Williams*. Newburyport, Mass.: Daniel Bayley, 1771. Complete, except 2 engraved leaves numbered 7 + 8 are lacking before music of vol I (see listing in ASMI, p. 130, which lists "2 l. numbered 7-8" but also says "engraved leaves are omitted from introduction"). ASMI 60B (with musical content V in vol. I), no Lowens-Britton designation.

no inscriptions

no MS. music

DB Ob219; Catalog Record #329045

31. [Bayley, Daniel]. *The American Harmony, or, Royal Melody Complete...by William Tans'ur*. 8th ed. Newburyport, Mass.: Daniel Bayley, 1773. [2nd t. p.:] *The American Harmony, or, Universal Psalmist...by A. Williams*. Newburyport, Mass.: Daniel Bayley, 1773. Music of vol. I lacks pp. 1-2, 9-16, 43-46, 57-64, 73-80; pp. 89-96 of vol I bound in the order 89/94, 93/90, 95/92, 91/96; pp. 73-80 of vol. II bound between pp. 72 + 81 of vol. I; pp. 41-48 of vol. II bound in the order 41/46, 47/44, 45/42, 43/48. ASMI 61C; no Lowens-Britton designation.

inscriptions: original preliminary leaf [1] *recto*, "William Dim[i?]ond," "Daniel

Herrick [*sic*] of Concord / His Book," "Robert Knowlton," "Meh[i]tible Blake," "Sally Blake," "Asa Herrick," "Dolly Chandler," "Polly Simpson"; original preliminary leaf [1] *verso*, "Daniel Herrick his Book / Hopkinton"; original preliminary leaf [2] *recto*, "Daniel Herrick his Book Bought at / Manchester 1773 price 55 Shillings," "Daniel Herrick His Book February 27 1786 / George Washington Esq.^r Lord Protector of / the Common-Wealth of the United States of / America"; original preliminary leaf [3] *recto*, "Concord March th4 1815 / William Dimond, Properly [probably "Property" with the "t" not crossed] / Singing is acceptable to god at all times and in all places / For the lord heard silas and paul at midni[n? t?]e w[ith? hen?] they / Were in prison and the prison doors were opened / and their Bands were lused this verry instant one Wor[d? l?]d"

no MS. music

DB Ob220; Catalog Record #329047

32. [Bayley, Daniel]. *The American Harmony, or, Royal Melody Complete...by William Tans'ur*. 8th ed. Newburyport, Mass.: Daniel Bayley, 1774. [2nd t. p.:] *The American Harmony, or, Universal Psalmist...by A. Williams*. Newburyport, Mass.: Daniel Bayley, 1774. Lacks, in *Royal Melody Complete*, 2nd pp. 3-6, 9-10. ASMI 61D, Lowens-Britton K. MS. music entry on slip sewn to additional leaf.

inscription: inside front cover, "M[e?]rcy Trask[,?] Her Book / March. 1776. / Steal not this book for fear of Shame / for Above you see the Owner['?]s Name"

MS. alterations to treble of UTOXETER, p. 92 in *Royal Melody Complete*

MS. music entry:

slip sewn to a. l. [1] *recto*: CUMBERLAND [by Williams?], "Tr[eble]," G, 3|3+54|3-23|D7-U1-21|(1)-D7, 3-voice setting of this tune appears on p. 55 in *Universal Psalmist*, with text starting The Lord my Pasture shall prepare; needle-holes in a. l. [1] suggest that 2 or 3 other slips were originally sewn to this page

DB Ob221; Catalog Record #329048

33. Bailey [*sic*], Daniel. *The Essex Harmony*. Newburyport, Mass.: the author, 1770. ASMI 64A. Complete. 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: John Boyles, 1771. Not examined for completeness. BOUND WITH *Appendix, containing a number of Hymns, taken chiefly from Dr. Watts's Scriptural Collection*. Boston: John Boyles, 1771. Lacks pp. 73-76, all after 80.

inscriptions: preliminary leaf *verso*, in 3 different hands, "B Parkman's / 1771," "Anna Sophia Tyler[']s, / 1841 / From C. B. Parkman." "Parkman Tyler Denny / 1889."

no MS. music

Bindings Coll.; Catalog Record #314386 (Brady and Tate: Catalog Record #314669)

34. Bailey [sic], Daniel. *The Essex Harmony*. Newburyport, Mass.: the author, 1770 [recte 1771?]. ASMI 64B. Complete (see note on pagination in ASMI). BOUND WITH Watts, I[saac]. *The [P]salms of David, imitated in the language of the New-Testament; and applied to the Christian State and Worship*. 27th ed. Boston: for J. Hodgson, 1772. Not examined for completeness. BOUND WITH Watts, I[saac]. *Hymns and Spiritual Songs*. 27th ed. Boston: for J. Hodgson, 1772. Not examined for completeness.

no inscriptions

no MS. music

Dated Books; Catalog Record #314386 (Watts: Catalog Record #314712)

35. Bailey [sic], Daniel. *The Essex Harmony*. Newburyport, Mass.: the author, 1770 [recte 1771?]. ASMI 64B. Complete (see note on pagination in ASMI). 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: for Nicholas Bowes, 1774. Not examined for completeness. Appendix with Watts hymns continues pagination from Brady + Tate, with its own t. p. but no separate imprint.

inscriptions: Brady + Tate t. p., "Katy Wendell her Book ---"; additional leaf [2] recto, "Tommy" (pencil)

no MS. music

Bindings Coll.B; Catalog Record #314386 (Brady and Tate: Catalog Record #314677)

36. Bayley, Daniel. *The Essex Harmony*. [2nd ed.]. Newburyport, Mass.: the author, 1771. Complete. 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: J. Kneeland and S. Adams, for Thomas Leverett, 1765. Not examined for completeness. BOUND WITH Appendix, containing a number of Hymns, taken chiefly from Dr. Watts's Scriptural Collection. Boston: Kneeland and Adams, for the Company of Stationers, 1765. Not examined for completeness.

inscription: t. p. of Brady + Tate, "N. Appleton:^s N:^o 2 / 1772"; 2 lines of pencil writing on additional leaf [2] recto crossed out, illegible to this reader

no MS. music

Bindings Coll.; Catalog Record #314387 (Brady and Tate: Catalog Record #314659)

37. Bayley, Daniel. *The Essex Harmony*. [2nd ed.]. Newburyport, Mass.: the author, 1771. Lacks pp. 17-18. 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: John Boyles, 1771. Apparently complete, although top of t. p. has been cut off. BOUND WITH Appendix, containing a number of Hymns, taken chiefly from Dr. Watts's Scriptural Collection. Boston: John Boyles, 1771. Lacks at least pp. [1]-10.

inscriptions: Brady + Tate t. p., "* Allowed Dec. 3. / 1696" (note linked to title *New Version?*); inside back cover, "James Russell"

no MS. music

Dated Books Copy 2; Catalog Record #314387 (Brady and Tate: Catalog Record #314669)

38. Bayley, Daniel. *The Essex Harmony*. [2nd ed.]. Newburyport, Mass.: the author, 1771. Lacks pp. 17-18. 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: for A. Barclay, 1771. Not examined for completeness. BOUND WITH *Appendix, containing a number of Hymns, taken chiefly from Dr. Watts's Scriptural Collection*. Boston: John Boyles, 1771. Complete.

inscriptions: inside front cover, "Joseph," "Josephee[n?]" ; *New Version*, t. p., "Calvin Gardner"; *New Version*, p. [3], "Enoch W Gardner / Boston [?] 49 [?]" ; inside back cover, "Jesse / Gardner"

no MS. music

Bindings Coll.B; Catalog Record #314387 (Brady and Tate: Catalog Record #314667)

39. Bayley, Daniel. *The Essex Harmony*. [3rd ed.]. Newburyport, Mass.: the author, 1772. ASMI 66. P. 6 misnumbered 5. Complete.

no inscriptions

no MS. music

DP A1513; Catalog Record #314388

40. Bayley, Daniel. *The Essex Harmony*. [3rd ed.]. Newburyport, Mass.: the author, 1772. ASMI 66. Apparently complete, but preliminary leaf + pp. 1-6 are bound in this order: p. l. *recto* (t. p.)/4, 5/2, 3/p. l. *verso* (rudiments, index), 1/6. Several pp. trimmed so that printed p. nos. are missing; these are mostly supplied in MS. 2 leaves torn, with loss of text. BOUND WITH Watts, I[saac]. *The Psalms of David imitated in the language of the New Testament*. 26th ed. Boston: Mein and Fleeming, 1768. Not examined for completeness. Preface ends with 4-p. "Advertisement to the Readers" (pp. [xxvii]-xxx; dated Dec. 1, 1718) which treats "Of chusing or finding the psalm," "Of naming the psalms," "Of dividing the psalm," + "Of the manner of singing," the last of these sections including this: "It were to be wished also that we might not dwell so long upon every single note, and produce the Syllables to such a tiresome extent with a constant uniformity of time ; which disgraces the music, and puts the congregation quite out of breath in singing five or six Stanza's : Whereas, if the *method of singing* were but reformed to a greater speed in pronunciation, we might often enjoy the pleasure of a longer Psalm with less expence of time and breath ; and our Psalmody would be more agreeable to that of the ancient churches, more intelligible to others, and more delightful to ourselves" (p. xxix).

inscriptions: preliminary leaf *recto*, "Ebenezer / Chee[v?]er,s / Psalm Book"; additional leaf *verso*, "Lizzie Rhodes / Franklin" (pencil); inside back cover, "Cyrus Cheever / his pap- / S Sarah / cyrus Cheever / his psalm book" (all *sic*; "ok" of "book" written directly above "bo")

no MS. music

Dated Books Watt01; Catalog Record #314388 (Watts: Catalog Record #314705)

41. Bayley, Daniel. *The Essex Harmony*. [3rd ed.]. Newburyport, Mass.: the author, 1772. ASMI 66. Complete; p. 6 misnumbered 5. 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: John Fleeming, 1771. Not examined for completeness. BOUND WITH *A Collection of Hymns, from Dr. Watts, &c.* Boston: John Fleeming, n. d. (or date trimmed off). Complete; unnumbered additional leaf, printed only on top two-thirds of *recto* side (*verso* blank), bound between p. 40 + p. 41 to supply missing text (but missing hymn no. LVII wrongly numbered LVIII).

no inscriptions

no MS. music

Dated Books Bibl01; Catalog Record #314388 (Brady and Tate: Catalog Record #314666)

42. Bayley, Daniel. *The Essex Harmony*. [3rd ed.]. Newburyport, Mass.: the author, 1772. ASMI 66. Complete. BOUND WITH Watts, I[saac]. *The Psalms of David imitated in the language of the New Testament*. 27th ed. Boston: Thomas and John Fleet, 1771. Not examined for completeness. BOUND WITH Watts, I[saac]. *Hymns and Spiritual Songs*. 27th ed. Boston: Thomas and John Fleet, 1772. Not examined for completeness.

inscription: preliminary leaf [2] *verso*, "Sarah Bradish / 1801"

no MS. music

Bindings Coll.; Catalog Record #314388 (Watts: Catalog Record #314710)

43.01. Bayley, Daniel. *The Essex Harmony*. [3rd ed.]. Newburyport, Mass.: the author, 1772. ASMI 66. Complete. 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: for John Perkins, 1773. Not examined for completeness. BOUND WITH *Appendix, containing a number of Hymns, taken chiefly from Dr. Watts's Scriptural Collection*. Boston: Mills and Hicks, 1773. Complete.

inscriptions: t. p., "S_ Salisbury 1777"; Brady + Tate p. [3], "S [&?] S. Salisbury --- / 1778"

no MS. music

Dated Books Bibl02; Catalog Record #314388 (Brady and Tate: Catalog Record #314670)

43.02. [Bayley, Daniel. *The Essex Harmony*. Edition unknown]. Rudiments + "CONTENTS," unnumbered leaf (*verso* blank); leaves [3], [4], 5-6, [7-8], 9-16, all except leaf [4] with music on *rectos* + blank *versos*, all except leaves [4] + [7] printed on the outer (right) halves of double-width leaves so that music can be viewed side by side with pages of text (leaf [7] glued to the outer or right edge of a regular-sized leaf; leaf [4] is a blank, regular-sized leaf). No variant issue described in ASMI appears to fit this one. "CONTENTS" lists tunes on leaves 3-22, and all surviving music appears on its indicated leaf. MS. music on the *recto* sides of many leaves, copied to the left of the printed music, but scratched or rubbed out on all leaves

except leaves 10-11. 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: for A. Ellison, 1773. Not examined for completeness; last page is p. 276. BOUND WITH *Appendix, containing a number of Hymns, taken chiefly from Dr. Watts's Scriptural Collection*. Boston: Mills and Hicks, 1773. Complete.

no inscriptions

label pasted on front cover has, printed, "BRINLEY." then handwritten no. "5[9?]83"

scratched-out or rubbed-out vocal parts on *recto* sides of leaves [3-4], 6 (counter parts for QUERCY + C. PSALM NEW), [7] (counter, probably for EVENING HYMN), 10, 13 (including parts for WICKHAM + N. HINGHAM, neither tune listed in Contents), 14 (including ?treble for ?CHESTER, not listed in Contents), 15, 16

MS. music entries are all treble parts:

leaf [10] *recto*: WORKSOP, "Treble," Am, 1|12|32|12-1|D#7, positioned on leaf directly to the left of printed tune WORKSOP, with parts for "Med.," "Ten.," + "Bass."

leaf [10] *recto*: WELLS, "Treble," G, 112|333|22, positioned on leaf directly to the left of printed tune WELLS, with parts for "Med.," "Ten.," + "Bass."

leaf [11] *recto*: BARBY, "Treble," A, 1|11|D7U1|4-32|3, positioned on leaf directly to the left of printed tune BARBY (in G), with parts for "Med.," "Ten.," + "Bass."

Dated Books; Catalog Record #314672

44. Bayley, Daniel. *The Essex Harmony, or Musical Miscellany*. Newburyport, Mass.: the author and son, 1785. Complete.

inscription: inside front cover, "[Book?] 1796"

no MS. music

DB Ob022; Catalog Record #332840

45. [Bayley, Daniel]. *A New and Compleat Introduction to the Grounds and Rules of Musick*. [Newburyport, Mass.: Daniel Bayley], for Bulkeley Emerson of Newburyport, 1764. Lacks leaves 4-5, 14-17, 20-21, 24-28 of music. ASMI 70A. MS. music on 7 additional leaves, numbered pp. 63-64, 67-70, 79-86.

no inscriptions

MS. music has diamond-shaped note heads throughout; no bar lines, just phrase separator lines

MS. music entries mostly 3- and 4-part tunes with melody in tenor voice; parts listed here in order from top down

MS. music entries:

p. 63: MARTYRS, "Tenor," "M[e]dius," "Bass," Em, 13153215

p. 63: PETERBOROUGH, "Tenor," "Medius," "Bass," G, 123211D7U1

p. 64: BARNETT, "Tenor," "Medius," "Bass," G, 11235-4321

p. 64: BURFORD OR HALLIFAX, "Tenor," "Medius," "Bass," Am, 112345-432

p. 67: 68 PSALM, "Tenor," "Medius," "Bass," not in score, G,

11D765U123

- p. 68: 113 PSALM, tenor or cantus, "Medius," "Bass," not in score, F, 112313#4[sic]5
- p. 69: NORTHAMPTON, "Tenor," "Me[e?]dius," "Bass," F, 135-43-21432
- p. 69: BRUNSWICK, "Tenor," "Bass," Am, 11234-3251, staff provided for "Medius," but no notes
- p. 70: 18 PSALM, "Tenor," "Medius," "Bass," not in score, Am, 11D#7U1322D5
- p. 79: CHARLOTTE, "Tenor," "Bass," "Medius," "Alt[u]s," Am, 123424-321, 4 notes of altus part missing
- p. 80: BRADFORD, "Tenor," "Bass," "Medius," altus?, key unclear: no key signature or clefs; if tenor is in treble clef, melody begins + ends on F, though bass seems to be solidly in A (major or minor); if tenor melody is in F or F# (major or minor), incipit is 1345236-7-52; no melody with that incipit in *HTI*
- p. 81: BRINTWOOD, "Tenor," "Bass," "Medius," "Alt[u]s," F, 11-D76554-32-15
- p. 82: BABYLON, "Treble," "Counter," "Tenor," "Bass," G, 13455432, The man is blest that god doth fear; lines of text numbered 1-4
- p. 83: ST[.] KATHERINE[']s, "Treble," "Counter," "Tenor," "Bass," C, 5U1-2323-212[-]1D7, Thy mercy is above all things
- p. 84: DARLINGTON, "C[a]ntus," "Tenor," "Bass," melody in tenor, Am, 11D655U132, "psal 22d" identifies text, music extensively corrected or altered
- p. 84: NEWPORT, "Cantus," "Tanor" [sic], "Bass," melody in tenor, G, 11235432, Lord who[']s the happy man that may; lines of text numbered 1-4, line 4 is "but to inherit their," suggesting continuation in a further stanza
- p. 85: TUNBRIDGE, cantus, "Tenor," "Bass," melody in tenor, G, 13456-5432
- p. 85: GILLINGHAM, cantus, "Tenor," "Bass," melody in tenor, G, 31253432
- p. 86: NEW BOSTON [= BOSTON], "Tenor," "Bass," "Medius," "Alt[u]s," Am, 13-215-431D7U1, Hail hail, all glorious La[m]b of god

DB Ob159; Catalog Record #324114

46. Bayley, Daniel. *A New and Complete [I]ntroduction to the Grounds and Rules of Music*. [2nd ed.]. Newburyport, Mass.: Daniel Bayley, 1764. Complete (*ASMI* says "music inc."; does this refer to another copy at the AAS?). *ASMI* 70C. MS. music on blank sides of 6 printed leaves of music + on additional leaf.

inscriptions: front cover, "A. Willi[ams]"; inside front cover, "Mr^[s?] Sarah Fuller, Daughter / of the Rev. Abr^m Williams, / Minister of Sandwich, in Mass. / presented this to her son / Timothy Fuller, 19. Oct. 1812 - / being 27 years after he was taught / the rudiments of Musick from this / book by her & the Rev. Timothy Fuller / his Father - "; t. p., "Williams. 1766"

additions or alterations to printed tunes CANTERBURY (leaf 8 *recto*), ST. MARTIN'S (leaf 12 *recto*), PORTSMOUTH (leaf 16 *recto*), NEWBURY PORT (leaf 19 *verso*)

MS. music has diamond-shaped note heads throughout, more common in the 1760s (when Sarah Williams Fuller's father Abraham Williams apparently used the book) than ca. 1785, when Timothy Fuller learned the rudiments of music from the same book; see inscriptions above

☛ MS. music is mix of counter + tenor parts, 2- and 3-voice settings; all 7 (definite or probable) counter parts supplement vocal parts for tunes printed in Bayley's book

MS. music entries:

printed leaf 3 *recto*: BUCKLAND, counter?, G, 55555655 (no bar lines; only double lines at ends of phrases) (tune's melody begins 1|23|21|1D7|U1), BUCKLAND printed on leaf 3 *verso* (3 voice parts, none of them this one)

printed leaf 4 *verso*: BROOKFIELD [by Billings], "Tennor," Dm, 5|U13|23-2|1-D7U1|2

printed leaf 5 *recto*: 100 PSALM, "Counter," A, 355-435-43-455 (no bar lines; only double lines at ends of phrases) (tune's melody begins 11D765U123), 100 PSALM printed on leaf 6 *recto* (3 voice parts, none of them this one)

printed leaf 13 *recto*: [GUILFORD by Tans'ur], melody, bass, Am, 154321,2123-145 (no bar lines; only double lines at ends of phrases)

printed leaf 13 *recto*: NEW YORK, "Counter," G, 5|53|25|55|5 (tune's melody begins 1|35|42|31|2), NEW YORK printed on leaf 13 *verso* (3 voice parts, none of them this one)

printed leaf 13 *recto*: TUNE SET TO DR. WATTS'S SAPPHICK ODE ON THE DAY OF JUDGMENT, melody?, bass, G, 111111D7U1122 (no bar lines; only double lines at ends of phrases) (not listed as a melodic incipit in *HTI*), text meter is 11.11.11.5, musical meter given as "3"

printed leaf 15 *recto*: FARNHAM TUNE [by Tans'ur], "Cantus," "Tenor," "Bass," melody in tenor, Em, 5|34|55|U1D7-6|5, pitching numerals above all 3 parts

printed leaf 15 *recto*: QUERCY, "Counter," G, 5|55|53|65|5 (tune's melody begins 1|33|23|2D7|U1), QUERCY printed on leaf 15 *verso* (3 voice parts, none of them this one)

printed leaf 15 *recto*: WARWICK, "Counter," Am, 5|55|55|65|5 (tune's melody begins 1|13|15|42|1), WARWICK printed on leaf 15 *verso* (3 voice parts, none of them this one)

printed leaf 15 *recto*: COLCHESTER NEW [by Tans'ur], "Counter," C, 5|54|34|5U1|1 (tune's melody begins 1|1-D76|54|3-21|5), COLCHESTER NEW printed on leaf 6 *recto* (3 voice parts, none of them this one)

printed leaf 20 *verso*: YAXLEY [by Tans'ur], "Counter," "Tenor," "Bass,"
melody in tenor, G, 1|13|12|3,3|2|1|3#4|5 pitching numerals at
beginning + end

a. l. [2] *verso*: [WESTON-FAVEL by Knapp], counter?, G, 5553534565 (no
bar lines; only double lines at ends of phrases) (tune's melody
begins 1|3-4-32|1-2-13|5-6-54|3-4-2), probably alternate
counter part to that printed on leaf 4 *recto*

a. l. [2] *verso*: TRINITY [by Tans'ur], "Counter," "Tenor," ["Bass"?], D,
11-2-3-215-434-5-67U1 (no bar lines; only double lines at
ends of phrases), p. torn, part of bass part lost; counter in
different hand, probably added later (has bar lines; other parts
don't)

DB Ob160; Catalog Record #324117

47. Bayley, Daniel. *A New and Compleat Introduction to the Grounds and Rules of Musick*. [3rd ed.]. Newburyport, Mass.: Daniel Bayley, 1765. Complete. ASMI 71.

inscriptions: far too many to make sense copying all; key inscriptions include
inside front cover, "John Davis His Book," "Elisha Goodwin" (twice); p.
24, "Elisha goodwin Elisha goodwin"; leaf 2 *verso*, "Sarah Field"; leaf
18 *verso*, "John Davis His Singing Book"; leaf 21 *recto*, "Elisha
Goodwin" (15 times, complete or partial), "Nat[h]aniel grant";
additional leaf [3] *verso*, "Barwick" (4 times; Barwick appears many
times on other pp., often with a date along the top of a p., with records
of work done listed below); inside back cover, " 17[66?] John Davis his
hand," "John Davis his Book," "William / Chadwick"

MS. inscriptions located inside both covers, on pp. [2] + 24, on 13 *rectos* or
versos of leaves with printed music on the other side of the leaf, + on 8
unnumbered leaves (2 of these partial) bound in after printed music
records of work done + money owed (e. g., "To one Day worck mi self and
fore oxon 0-12-0"); lists of goods purchased or sold (e. g., "To one
pige a month old --- 0-3-0"); copies of religious poems; records of
deaths (e. g., additional leaf [2] *verso*: "Barwick July the 19 Day
1779 / Moly Goodwin Died"

1st lines of poems (all on additional leaves): "Come Siners Atend & make no
Delay," "When The Fierce north winds with his arey force," "the Lord
is gon up with a shout," "come Let us prepare we Brothers that are,"
"Must All the Charms of Nature then," [new poem?:] "Pore Virtues that
he Boasted So," "How Sweet and awful is the Place," "Lord why was I a
gestt"

various inscriptions include every year from 1770 through 1790

no MS. music

DB Ob161; Catalog Record #324115

48. [Bayley, Daniel. *A New and Compleat Introduction to the Grounds and Rules of Musick*. [4th ed.]. Boston: Thomas Johnston, 1766]. Lacks pp. [1]-6, leaves 17, 28,
covers. ASMI 72.

no inscriptions

no MS. music

DB Ob162; Catalog Record #324116

49. Bayley, Daniel. *The New Universal Harmony, or, A Compendium of Church-Musick*. Newburyport, Mass.: the author, 1773. Lacks p. 105.

inscription: t. p., "Sarah Ja[?]" (pencil)

no MS. music

DB Ob023; Catalog Record #314389

50. Bayley, Daniel. *The Psalm-Singer's Assistant*. Newburyport, Mass.: for the auther [sic], [1764-66]. Lacks leaves 13-16 of music. ASMI 77. BOUND WITH Brady, N[icholas], and N[ahum] Tate. *A New Version of the Psalms of David*. Boston: W. M'Alpine and J. Fleeming, 1765. Not examined for completeness. BOUND WITH A *Collection of Hymns, from Dr[.] Watts, &c.* Boston: W. M'Alpine and J. Fleeming, 1765. Complete.

inscription: preliminary leaf verso, "John Mower"

no MS. music

Bindings Coll.B; Catalog Record #314665 (Bayley), #349825 (Brady and Tate)

51.01. Bayley, Daniel. *The Psalm-Singer's Assistant*. Newburyport, Mass.: the author, [1765-66]. Lacks leaves 9-16 of music. ASMI 77A. BOUND WITH Watts, I[saac]. *Hymns and Spiritual Songs*. 20th ed. London, reprinted Boston: Z. Fowle and S. Draper, 1762.

inscriptions: inside front cover, "Elias Nason"; *The Psalm-Singer's Assistant*, p.

8: "Enoch Long's Book / 1776"

MS. music entry:

The Psalm-Singer's Assistant, leaf 8 verso: BUCKINGHAM, "Bass," Am,

1|1D5|U12|3-21|D5, staves with bar lines also for "Trebel,"

"Counter," + "Tennor," but no notes, HTI no. 2924

Dated Books copy 1; Catalog Record #314391 (Bayley), #330903 (Watts)

51.02. Bayley, Daniel. *The Psalm-Singer's Assistant*. Newburyport, Mass.: the author, [1765-66]. Complete, except leaf bearing pp. [7-8] is torn, with loss of text. ASMI 77A. BOUND WITH Watts, I[saac]. *The Psalms of David, imitated in the language of the New Testament*. 21st ed. Boston: William M'Alpine, 1766. Not examined for completeness, but appears complete, with 328 pp.

inscriptions: inside front cover, "N^o 8"; t. p., "Gro[?]" (partially blotted out)

no MS. music

Dated Books Copy 2; Catalog Record #314391 (Bayley), #314702 (Watts)

52.01. Bayley, Daniel. *The Psalm-Singer's Assistant*. Boston: W. M'Alpine, for the author in Newburyport, 1767 (typeset pp. [1]-8); Newburyport, Mass.: Daniel

Bayley, n. d. (engraved music). Lacks leaf 12 of music. ASMI 77B. BOUND WITH [Brady, N[icholas], and N[ahum] Tate. *A New Version of the Psalms of David*. Boston: D. Kneeland, 1766? W. M'Alpine, 1767?. Not examined for completeness, but lacks t. p. leaf. BOUND WITH *Appendix, containing a number of Hymns, taken chiefly from Dr. Watts's Scriptural Collection*. Boston: D. Kneeland, 1766. Complete, though leaf bearing pp. 9-10 is torn, with loss of text.

legible inscription: t. p. of *Appendix*, "Levi Lincoln," [punctuation sic]

printed bookplate of Worcester County Atheneum [sic] pasted inside front cover

no MS. music

Bindings Coll.B; Catalog Record #314392 (Bayley), #349884 (Brady and Tate)

52.02. Bayley, Daniel. *The Psalm-Singer's Assistant*. Newburyport, Mass.: for the author, [1768]. Complete. ASMI 77C. 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: Mein and Fleeming, [1767?]. Not examined for completeness.; appears complete, with 261 pp. BOUND WITH *A Collection of Hymns, from Dr. Watts, &c*. Boston: Mein and Fleeming, n. d. Complete. BOUND WITH "MEIN / At The LONDON BOOK-STORE / North Side of KING-STREET BOSTON, / Has Just Imported, / A Very GRAND ASSORTMENT of the most / Modern BOOKS...." N. p., n. d. 19, [1] pp. Bookseller's catalogue, complete.

inscriptions: preliminary leaf *recto*, "SHParsons" (pencil), "Sam:Lyndon J^r. / to / Sus.^a Lyndon / May 4.th 1768."; preliminary leaf *verso*, "Abial Lawton / of / Newport."; *A Collection of Hymns*, p. [2], "John lc"; Bayley, leaf 16 *verso*, "Abial Lawton's / Book 1806"

no MS. music

Dated Books Copy 4; Catalog Record #314391 (Bayley); Dated Books Copy 1; Catalog Record #349887 (Brady and Tate)

52.03. Bayley, Daniel. *The Psalm-Singer's Assistant*. Newburyport, Mass.: for the author, [1769]. Lacks leaf 16 of music. ASMI 77D. 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: Wm. M'Alpine, 1767. Not examined for completeness.; appears complete, with 246 pp. BOUND WITH *A Collection of Hymns, from Dr. Watts, &c*. Boston: Wm. M'Alpine, 1767. Complete.

inscriptions: preliminary leaf *recto*, "Worces[ter?]" (+ several other inscriptions, not quite legible); Brady + Tate, p. 11, "Mr Maccarty Wor"; Bayley, leaf 2 *verso*, "Worcester / Trypho[?]" ; leaf 3 *recto*, "Worcester March 4"; leaf 4 *recto*, "Betsey"; leaf 5 *verso*, "Na[t?]han"; leaf 10 *recto*, "Mary Cook Book"; leaf 11 *verso*, "Betsy [W?]a[r?]e Book"; leaf 13 *verso*, "Worcester Maccarty"; leaf 14 *recto*, "Mr Maccarty"; leaf 15 *verso*, "Worcester [?]"

no MS. music

Dated Books Copy 3; Catalog Record #314391 (Bayley); Dated Books; Catalog Record #349886 (Brady and Tate)

52.04. Bayley, Daniel. *The Psalm-Singer's Assistant*. Newburyport, Mass.: for the author, n. d. [1770?]. Complete; leaves 15-16 of music are bound in before leaves 13-14. *ASMI* 77E (though attribution of Psalm 148 to Dr. Green on leaf 9 is "less than barely visible," not "invisible"—see Table 3, p. 148). 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: for A. Barclay, 1770. Not examined for completeness.; appears complete, with 261 pp. BOUND WITH *A Collection of Hymns, from Dr. Watts, &c.* Boston: Mein and Fleeming, n. d. Complete.

inscriptions: Brady + Tate t. p. + p. [3], "Lucretia Little"; Bayley leaf 14 *verso*, "Lucretia Little[']s Book / [2 lines not quite legible to me; second line begins with D] / 17[73?]"

no MS. music

Bindings Coll.; Catalog Record #314390 (Bayley), #314665 (Brady and Tate)

53. [Bayley, Daniel]. *The Royal Melody Complete: or The New Harmony of Zion...by William Tans'ur*. 3rd ed. Boston: W. M'Alpine, 1767. Complete. *ASMI* 54, Lowens-Britton A.

inscription: preliminary leaf *recto*, "N. L. Frothingham / From J. H. Foster"

no MS. music

DB Ob214; Catalog Record #329050

54. [Bayley, Daniel]. *The Royal Melody Complete: or The New Harmony of Zion...by William Tans'ur*. 3rd ed. Boston: W. M'Alpine, 1767[-1768?] (-1768 speculatively added because of additional 16 pp. of music; *ASMI* dates this issue [1767-68]). Lacks front cover, frontispiece, pp. 35-36 (supplied in photocopy); leaf bearing pp. 1-2 of music torn, with loss of text; entire leaf supplied in photocopy. *ASMI* 54A, Lowens-Britton B.

inscription: preliminary leaf *recto*, "Stephen Dean,s: April the 10.th 1768: / Price £0=6=0 Lawful Money"

no MS. music

DB Ob213; Catalog Record #351500

55. [Bayley, Daniel]. *The Royal Melody Compleat: or The New Harmony of Sion...by William Tans'ur*. 4th ed. Newburyport, Mass.: for Daniel Bayley, 1768. Lacks 2nd pp. [15-16] ("An Alphabetical Table of Tunes..." on p. [15], ad for William M'Alpine's publications on p. [16]). *ASMI* 55, Lowens-Britton C. MS. music on *recto* of unnumbered leaf which has frontispiece on its *verso*, + on 1st 3 of 10 unnumbered additional leaves bound in after printed book.

inscriptions: inside front cover, "Hannah White / Her Book"; frontispiece, "Hannah White[']s Book"; a. l. [1] *recto*, "Cap^t. Joseph Cushing"; a. l. [10] *verso*, "Han[n]ah White 1769"

various MS. music entries have diamond-shaped note heads, round note heads, + note heads which are right inbetween diamond-shaped and round

MS. music entries are three 4-voice tunes + one treble part:
 frontispiece leaf *recto*: HARLINGTON [by Tans'ur], "Treble," Am,
 53123-4545, diamond-shaped note heads, phrase separator
 lines rather than bar lines
 a. l. [1] *verso*: [AMERICA by Billings], 4 voices, D, 1|1-54|3-U1D7|
 U1-D76|5, round note heads
 a. l. [2] *verso*: A NEW TUNE TO THE SAPPHICK ODE "by W^[m?] Billings," 4
 voices ("Treble" labeled as such), C, 1|1D7U1D5|U43213-4|5,
 note heads right inbetween diamond-shaped + round, no
 attempt to align vocal parts vertically
 a. l. [3] *recto*: last 13 mm. of a futing tune in C + 3/4 time, setting a text
 whose 1st line (not preserved here) is "Hark! hear you not a
 cheerful noise"; these 13 mm. are the futing section, starting
 with bass solo: 1-D76-7U1|D5-43-21-2|3-45_|5_|5, See where
 light stars Bright angels fly; only setting of this text in *HTI* is no.
 1683, William Knapp's CHRISTMAS DAY HYMN, a different piece;
 note heads diamond-shaped for the most part, last 4 mm.
 are in 2/4 time, marked "Presto"

DB Ob216; Catalog Record #329049

56. [Bayley, Daniel]. *The Royal Melody Compleat: or The New Harmony of Sion...by William Tans'ur*. 4th ed. Newburyport, Mass.: for Daniel Bayley, 1768. [2nd t. p.:] *The American Harmony: or Universal Psalmist...by A. Williams*. Newburyport, Mass.: Daniel Bayley, 1769. Complete. ASMI 56C, no Lowens-Britton designation.

inscriptions: preliminary leaf [1] *recto*, "Hezekiah Hale His Singing Book,"
 [different hand:] "Descended in a Zig Zag line / To / [Th?]o Bliss
 Stebbins 1835," [different hand:] "and Bought by Alex.^r W. Thayer, /
 of Howe & Leonard auctioneers / Dec 1845" (pencil)

no MS. music

DB Ob215; Catalog Record #351499

57. [Bayley, Daniel]. *Select Harmony, containing in a plain and concise manner, the Rules of Singing chiefly by Andrew Law, A.B.* [2nd ed.]. Newburyport, Mass.: Daniel Bayley, [1784]. Complete. One MS. vocal part written along top + bottom of printed p. [x].

inscription: inside front cover, "Sarah & Elisabeth Tenny's property, / Given them by their Honoured Father – 1784."

MS. music entry:

p. [x]: 115TH, "The Second Treble," F, 1 m. rest then 5|333|511|33|4_|4,
 [PSALM] 115 printed on next 2 pp. ([xi-xii]), with text beginning
 "Not to our names thou only just and true" + 4 vocal parts,
 none of them this one

DB Ob204; Catalog Record #344648

58. Bayley, Daniel, Jr. *The New Harmony of Zion; or Complete Melody*. Newburyport, Mass.: the publisher, 1788. Complete. MS. music on additional leaves (numbered

pp. 97-145 in ink, 146-153 in pencil, then unnumbered; supplied with p. nos. in square brackets as necessary) bound in after printed tunebook.

inscriptions: p. l. *recto*, "Comedore" (pencil) / C[?]m[?]d[?] P[e?]rry (scratched into paper; no ink or graphite); p. 144, "Newbur[y?]" ; p. [157], "West Newbury No / Fo[r?] [v?]alue receivd i p[r?]omis[t?] to pay / to Joseph Stanw[ar?]d [an order?] of / \$100 on demand with inter[es?]t / [W?]it[nes?] / Tim[othy?] L[?]ch / Willy [D?]ole" (pencil); p. [158], "Samuel Sylvester / West Newbury / No[v?] the [?]" (pencil); p. [159], "M[o?]s[es?] C[arr?] / [L? P?]ar[s?]on[s?]" (pencil)

many attributions supplied in MS. for tunes in printed book

partial index of tunes in printed book + in MS. supplement, inside back cover
this MS. clearly compiled by a highly literate individual, knowledgeable about authorship of American sacred tunes; perhaps a singing-school student of tunebook composer + compiler Amos Pilsbury (Pilsbury born 1772 in Newbury, Mass. + lived there until at least 1788 and probably until later 1790s—see references to Newbury in this vol.'s inscriptions; also, 2 pieces in MS. here, including incomplete 14+-stanza secular set piece "Thunder-Storm," are att. "Pilsbury" or "M[r?] Pilsbury" + were never pub'd.)

many, perhaps most MS. tunes here 1st printed in late 1780s

MS. music entries are 4-voice settings with melody in tenor, unless indicated:

p. 97: SHERBURN[E] att. "Reed" [= Daniel Read], D, 531|6665|6

p. 98: BRISTOL att. "Swan," F, 1|5-6-53|U1-D531|6-5-67|U1, The lofty pillows [!] of the Sky

p. 99: GREENWICH att. "Reed," Em, 5|5U1D75|U1D7-U1-2|1

p. 100: WINDHAM [by Read], Fm, 1|345|532|1

p. 100: INDIAN, [comma sic] PHILOSOPHER, C, 133|3255|5

p. 101: STERLING, D, 5U1D7|6-56-7U1, How free the waters flow

p. 102: ROCHFORD att. "Pilsbury," Cm, 1|321D7|U12|3, Behold I fall before thy face; no ROCHFORD or ROCKFORD in index of Pilsbury's only printed tunebook, + no tune with this incipit in *HTI*

p. 103: BALLOON [by Swan], Em, 5|U1[-]2[-]3D7-5|45|3-2-14-3-4|5, Behold I fall before thy face; note 2 settings of same text on facing pp. of this MS.

p. 104: ANNAPOLIS att. "Reed," C, 5|U1D7|U1-D76|5-4-34|5, Awake y^e Saints to Praise your king

p. 105: COMPLAINT [by Read], Em, 5|3-4-32|15|5-U1-D76|5, 'twas in a vale where Osiers grew; corner of p. torn off, with loss of text

p. 106: 90.TH PSALM att. "Strong," Em, 5|3214|5, Lord what a feeble piece; corner of p. torn off, with loss of text

p. 107: MAJESTY att. "Swan," C, 113|D6567|U1, He fram'd y^e globe he built y^e Sky

pp. 108-109: APPEARANCE att. "Wood," C, 5|U13|D5U1|D7-U1-2-3-1D7|U1, The voice of my Beloved Sounds

p. 109: STAFFORD att. "Reed," A, 5|U1-2-32-1|4-32|1, See what a living stone

- p. 110: LITCHFIELD [by Brownson], Am, 1|55|3-1-35|432, 'Twas from thy hand my god I came
- pp. 110-111: GOLGOTHA att. "Billings," F#m, 5_|5U1D7|U1|D534|5, Hark from y^e tombs a Dol[e]ful Sound
- p. 111: 119TH P.S. [= PSALM] att. "Pilsbury," Em, 531|5577|7, Had not thy word been my delight; text source given as "119,th Psalm by D,^r W..^{ts} 14,th part," printed in Pilsbury's *United States' Sacred Harmony* (1799), but with no attribution; elsewhere (starting with *Village Harmony*, 2nd ed.) att. "Smith"
- p. 112: 46.TH PSALM TUNE att. "Bull," D, 5U1D7|6567|U1, The Lord hath eyes to give the blind
- p. 113: DEVOTION [by Read], C, 5|U112D7|U12|3
- p. 113: HOLLIS [by Holden?], Dm, 5|U11|D7534|5_|5
- p. 114: FEDERAL-STREET, Am, 5|U1_|134|5-4-32|1-2-32-1|2
- p. 114: RUSHIA [= RUSSIA by Read], Am, 132|1D7U13|2, Fals[e] are y^e men of high degree
- p. 115: STRATFIELD att. "Goff," F#m, 5|U11D75|3-4-56|5, Thro' ev'ry age eternal god
- p. 116: DANBURY att. "Stone," Am, 1|3-4-34|5-4-3-4-56|5, Alas, the brittle clay
- p. 116: LISBON att. "Swan," C, 1|31D65|6, O let thy god & King
- p. 117: BABYLON att. "Benham," Em, 1|55-4|51-2|335U1|D7-53-4-5-3-|4, Along the banks where Babel[']s current flows
- p. 118: SOLITUDE att. "Mann," Am, 532|11|D76|5, Oft have I sat, in Secret Sighs
- p. 118: AMITY att. "Reed," A, 1|312D7|U1
- p. 119: ARCHANGEL att. "Wood" [probably by Alexander Gillet], melody in treble, Em, 1|3455|75U1-2-32-1|D#7, The god of glory Sends his Summons forth
- pp. 120-122: VICTORY att. "mann" [Elias Mann], D→Dm→D, 1|31|5U1|D5-32-1|6, He reigns, y^e lord y^e Saviour reigns
- p. 122: PITTSFIELD att. "Select Harmony" (i. e., Oliver Brownson's collection, 1784 + 1785 issues, where the tune first appeared), Em, 135|U1D7|6-5-43|2, My Soul lies humbled in y^e dust
- p. 123: NEWPORT att. "Reed," Bm, 5U13|2-1D7U12|3, I Send the joys of earth away
- p. 124: MONTAGUE att. "Swan," Dm, 5U11|D75U32-1|2, Ye sons of men with joy record
- p. 125: JUDGMENT att. "Reed," C, 5|U1D7|U1D5-4|35|U1-2-31|2, Behold y^e judge descends his guards are nigh
- p. 125: AMBOY att. "Reed," C, 55|U1D7U12|3, I am not concern'd to know
- p. 126: SURRY att. "Nolan" [Charles? Nolen], Eb, 11D7|65|4-32-1|5, I'll praise my maker with my Breath; Billings's influence suggested in mm. 1-2 of treble (CHESTER) + mm. 17-19 of tenor (BETHLEHEM)

- p. 126: POLAND att. "Swan," C#m, 1|D55|7U3|D7-U1-D75|4, God of my life look gently down
- p. 127: CHARLESTOWN att. "Reed," D, 5|U1D7|U1-D765|U1D7-U2|1, When god reveal'd his gracious name
- p. 127: MORTALITY att. "Reed," Fm, 1|5U1D7-65-4|345_|5, Death like an overflowing Stream
- p. 128: FRAMINGHAM att. "Billings," Am, 5|U1-2-12|3-4-34|5, Shall wisdom cry aloud
- pp. 129-131: THE HEAVENLY VISION, AN ANTHEM att. "French," G, 1234|5_|54|322|24|322|11, I Beheld & lo, a great Multitude which no man cou'd number
- p. 132: 3,^D PSALM att. "Stephenson," Am, 512|32|1-2-34|5
- p. 133: BRANDFORD [by Benham], Em, 133|7-5-7U1|1-2-3-1-2D7|5, Why Should y^e Children of a king
- p.133: PALMER att. "Stone," F, 3-4|5-65|5-43|44|4, Eternal are thy mercies lord
- pp. 134-135: DENMARK [by Madan], 3 voices, melody in middle voice, D, 1|11|11-2-3|22|3 (last note *sic*), Sing to the Lord with joyful voice
- p. 136: JORDAN att. "Billings," A, 5|U11|32-1|2-32-3|4, there is a land of Pure delight
- p. 137: STODDARD, E, 5|11U1D7|U1, Come Sound his praise abroad
- p. 137: DANBURY [by Canfield], Am, 1|55|4231|2,2|32-1D#77|U1, Our life is ever on the wing
- p. 138: COMPLAINT [by Parmenter?], Em, 1|33-45U1|D777_|7, Spare us O, Lord aloud we pray
- pp. 138-139: CRUCIFIXTION [*sic*] att. "Harris," Am, 5|U1112|34-32_|2, Me thinks I see my Sav[i]our dear
- p. 139: REHOBOTH, Am, 5|U11-2|34-32_|2|321D5|U1, Death O, the awful Sound; not in *HTI* under melodic incipit or title→melodic incipit; 1st 4 phrases resemble Billings's NEW-HINGHAM, a 4-phrase Am setting of this text in his *Singing Master's Assistant*; note the varying rhythmic declamation of 1st line of text, treble + tenor vs. counter + bass
- p. 140: VICTORY att. "Mann" [by Daniel Read], Eb, 555|56-7|U12|3, Now Shall my head be lifted high; title also written as "Vivctory"
- pp. 140-141: OHIO att. "Holyoke," A, 5|3312|34|(3)-2, I'll praise my maker with my breath
- p. 142: DEANFIELD att. "Goff" (only 1 attribution to Goff in 13 pre-1821 printings, according to *HTI*), F, 5|U11D75|U1-2-1D7|U1
- p. 143: OCEAN, F, 5|5-6-5-4-36[*sic*]|U111D7-6|5, with songs and honours Sounding loud
- pp. 144-148: Thunder-Storm att. "M^{r?} Pilsbury" (with "Newbury" written above end of "Pilsbury"), Dm, 1|D77-654|32-1|5,5|3456|7, When Sol began for to descend from y^e meridian high; mostly secular text describing the approach, the

bursting forth, + the fading away of a thunderstorm; entry is incomplete (missing p. or pp. at end); piece not in Pilsbury's *United States' Sacred Harmony* nor any other publication known to this writer

p. 149: MONTGOMERY [by Morgan], C, [1|3331|2-1D7-65], last 8 mm. only, headed "Continuation of Montgomery"

p. 149: CHINA [by Swan], beginning of tenor melody (soon becomes inaccurate) written on 3rd staff from top, 14 notes in pencil, no clef, key signature, time signature, or bar lines; if treble clef, in C, 322113-D776?77111, only title written in ink

p. 150: NEW-JERUSALEM [by Ingalls], G, 132|1234|5, From the third heav'ns [*sic*] where god resides

p. 151: DEVOTION NEW [variant of Portland by Abraham Maxim], F, 15U1|D6421|2, sweet is the day of sacred rest

☛ p. 152: REPENTANCE [by Rollo], variant, F#m, 5|U11D7-65-4|3-5-43|2, oh, if my soul was form'd for woe

☛ p. 153: SPRING, Dm, 1|11D55|345,5|U321D7-U1|2-D7-5_|5, he sends his word & melts the snow; not in *HTI* under melodic incipit or title → melodic incipit

p. [155]: [MONTAGUE by Swan], 1st 3 mm. of bass only, in pencil, Dm, 111|3311|55, no clef, key signature of one flat, cut-time signature

DB Ob021; Catalog Record #332839

59. *The Beauties of Psalmody*. Baltimore: Sower and Cole, 1804. Complete.

no inscriptions

no MS. music

DB Ob027; Catalog Record #420096

Beissel, Conrad. *Paradisches Wunder-Spiel* – SEE

Ephrata, Pa. Ephrata Cloister. *Paradisches Wunder-Spiel*

60. Belcher, S[upply]. *The Harmony of Maine*. Boston: Isaiah Thomas and Ebenezer T. Andrews, 1794. Complete.

no inscriptions

no MS. music

DB Ob030; Catalog Record #332890

61. Belknap, Daniel. *The Evangelical Harmony*. Boston: Isaiah Thomas and Ebenezer T. Andrews, for the author, 1800. Complete.

no inscriptions

no MS. music

DP A1676; Catalog Record #332893

62. Belknap, Daniel. *The Harmonist's Companion*. Boston: Isaiah Thomas and Ebenezer T. Andrews, 1797. Complete.

no inscriptions

no MS. music

DP A1677; Catalog Record #332894

63. Belknap, Daniel. *The Middlesex Collection of Sacred Harmony*. Boston: Isaiah Thomas and Ebenezer T. Andrews, for the author, 1802. Complete.

no inscriptions

no MS. music

DB Ob144; Catalog Record #420130

64. Belknap, Daniel. *The Village Compilation of Sacred Musick*. Boston: J. T. Buckingham, for the author, 1806. Complete.

☛ added in MS. after imprint info.: "at Thomas & Andrews's / Office and for them"

no other inscriptions

no MS. music

DB Ob234; Catalog Record #420253

65. [Belknap, Daniel, publisher]. JUDGMENT ANTHEM [by Justin Morgan]. Dedham, Mass.: H. Mann, for D. Belknap, 1810. Complete.

no inscriptions

no MS. music

DP B2244; Catalog Record #282270

Benham, Asahel. *Devotional Harmony* – SEE
Woodruff, Merit N. *Devotional Harmony*

66. Benham, Asahel. *Federal Harmony*. New Haven, Conn.: A. Morse, 1790. Complete, though front matter is bound out of order: pp. [1-4], [9]-12, 5-8. 15 unnumbered additional leaves sewn in after printed music; MS. music entries on 8 of these.

inscriptions: inside front cover, "Aretas Sheldon[']s Singing Book Price 3^[s?] / [Mr?] [J? T?][?]te[r?] [?]eas to Coppy m[i?] / Framingham A[?] Sheldon"; leaf laid inside back cover (after sewn-in leaves), *recto*, "Aretas Sheldon[']s Singing Book Bought in the year / 1792 . price three shilling[s]"

5 sewn-in leaves contain mathematical problems, in sentence form, including one problem which includes date 1/21/1793

MS. music entries are mostly tenor parts, whether explicitly labeled as such or not; exceptions noted here

MS. music entries:

a. l. [1] *recto*: last 9½ mm. of untitled melody, Am, 5|U111_|15| 5[-]6[-]5[-]4[-]55|345-4-3|2,2|345D5|U1234-3|2|1, surely text for this portion is "The trumpet sounds; hell trembles; heav'n rejoices; Lift up your heads, ye saints, with cheerful voices," and the tune as a whole is a setting of the text beginning "The

God of glory sends his summons forth"

- a. l. [1] *recto*: last 4¼ mm. of untitled vocal part, probably melody, if in F, Fm, or F#m, 4-3|23-456|5553|U1D54-32|1 (2 endings: 1st is dotted half note, 2nd is whole note)
- a. l. [1] *recto*: last 7¼ mm. of untitled vocal part, probably melody, likely minor mode, if in F#m or Fm, 3|553-21-D7|U175_|55|U11D75-4|34|532D7|U1 (2 endings: 1st is half note, 2nd is whole note)
- a. l. [1] *recto*: 10¼ mm. of untitled vocal part, probably melody, likely minor mode, if in F#m or Fm, 3|5575|335_|57|U1D5-431|1|||7|U1121|D5557, last 9 notes (after what appear to be 2 mm. rest) partially rubbed out
- a. l. [3] *recto*: CALVARY [by Read], "Tenor," Am, 11D5|U1-2-32|34-3|2
- a. l. [3] *recto*: STAFFORD [by Read], "Tenor," A, 5|U1-2-32-1|4-32|1
- a. l. [3] *recto*: MONTAGUE [by Swan], "Tenor," Dm, 5U11|D75U32-1|2
- a. l. [3] *verso*: FRAMINGHAM [by Billings], "Tenor," Am, 5|U1-2-12|3-4-34|5, Shall wisdom cry aloud
- a. l. [3] *verso*: RAINBOW [by Swan], "Tenor," C, 5U11|12|312_|2
- a. l. [3] *verso*: DOVER [by Swan], "Tenor," C, after 3 mm. rest, 12-32-1|D76-567|U1
- a. l. [4] *recto*: 46TH att. "Chandler," "Tenor," D, 5U1D7|6567|U1
- a. l. [4] *recto*: MAJESTY att. "Swan," "Tenor," C, 113|D6567|U1, note at end of music reads "The above Tunes are the metre of the 113th P.^s"
- a. l. [4] *recto*: STRATFIELD [by Goff], "Tenor," F#m, 5|U11D75|3-4-56|5
- a. l. [4] *verso*: LISBON [by Swan], "Tenor," C, 1|31D65|6
- a. l. [4] *verso*: ALBION, "Tenor," Am, 132|345-43-4|5,653|43-12_|2, not in *HTI* under incipit or title → incipit
- a. l. [4] *verso*: CYPRUS, "Tenor," F, after 2½ mm., 1|5531|6-54-65_|5, this tune only printed twice before 1821, in 2 eds. (ca. 1796-1798) of Griswold + Skinner's *Connecticut Harmony*
- a. l. [4] *verso*: BARRINGTON, "Tenor," Dm, 5|U11D7U1|2,2|321D7|U1, this tune printed with this title only once before 1821, in Chapin + Dickerson's *The Musical Instructor* (1808)
- a. l. [5] *recto*: OCEAN, "Tenor," F, 5|5-6-5-4-35|U111D7-6|5
- a. l. [5] *recto*: SUTTON [by Goff], "Tenor," F#m, 5|77U1D5-4|316
- a. l. [5] *recto*: GREENWICH [by Read], "Tenor," Em, 5|5U1D75|U1D7U1-2|1
- a. l. [5] *verso*-a. l. [6] *recto*: OHIO [by Holyoke], tenor, A, 5|3312|34|2
- a. l. [5] *verso*-a. l. [6] *recto*: DELIGHT [by Coan], bass, Em, 112|354
- a. l. [5] *verso*-a. l. [6] *recto*: TROY [by Z. Peck], bass, Am, 111|D51|5,5|75U1D1|5
- a. l. [6] *verso*-a. l. [7] *recto*: DELIGHT [by Coan], tenor, Em, 1D54|3-214
- a. l. [6] *verso*-a. l. [7] *recto*: EDOM [by West], tenor, F, 5|3-4-56-7|U1D653|5
- a. l. [6] *verso*: TROY [by Z. Peck], tenor, Am, 131|21-2-3-4|5

- a. l. [6] *verso*-a. l. [7] *recto*: NORTH B[OLT?]ON, probably tenor melody, G, 1|55-43-45|5,4-[3?]|31[4?]4-3|2, musical notation rough—ambiguous as to pitch, tune not in *HTI* under incipit or title (NORTH BOLTON)→incipit
- a. l. [7] *verso*-a. l. [8] *recto*: FRIENDSHIP [by T? Lee], tenor, Em, 113|557U1|D7, “Portland” (written immediately after title “Friendship” above music) refers to tune 2 entries below
- a. l. [7] *verso*-a. l. [8] *recto*: BROOKFIELD [by Billings], tenor, Dm, 5|U13|23-2|1-D7U1|2
- a. l. [7] *verso*-a. l. [9] *recto*: PORTLAND [by West], tenor, F→F#m→F, 133|3155|5,535|U1D7U1_|1

Dated Books; Catalog Record #332949

67. Benham, Asahel. *Federal Harmony*. 2nd ed. New Haven, Conn.: A. Morse, 1792. Complete. *ASMI* 90, with music pp. sequentially numbered throughout.

☛ inscription: preliminary leaf *recto*, “58 cts.,” “Joseph Stone’s, Property, / July. 1793.”

no MS. music

Dated Books; Catalog Record #332950

68. Benham, Asahel. *Federal Harmony*. 3rd ed. New Haven, Conn.: Abel Morse, 1794. [4], 7-10, [9]-15, “11” (i. e., a page numbered 11), 15-58 pp.; complete.

This copy should be used to complete and correct *ASMI* 91.

☛ inscription: “price 3/9 / 1795 / Adonijah Bidwell,s Book”

no MS. music

DB Ob031; Catalog Record #351966

69. Benham, Asahel. *Federal Harmony*. 4th ed. Middletown, Conn.: Moses H. Woodward, [1794?]. Complete.

no inscriptions

no MS. music

DB Ob032; Catalog Record #332951

70. Benham, Asahel. *Federal Harmony*. 6th ed. Middletown, Conn.: Moses H. Woodward, [1796?]. Apparently complete, despite quirky pagination. MS. music on 6 additional leaves bound in after printed portion + numbered pp. [59]-70.

☛ inscriptions: inside front cover, “Sthepen [sic] [?]ten N saybrook Aprail [sic] [the?] 22,” “Nootkian Language: Cheek up – man / Klootznid[l?]i woman”; inside back cover, “1821 / [-] 0052 [=] 1769” (written as subtraction example)

MS. music entries are mix of 2-, 3-, + 4-voice settings (melody in tenor), bass + tenor parts

MS. music entries:

- p. [59]: 119TH [by Smith], 4 voices, Em, 531|5577|7, text identified as “PS 89th 2nd part verse 4th C[.]M. Dr W.”
- p. [59]: CONTEMPLATION [by W. Read], 4 voices, Fm, 131|5535|1, text

identified as "Psalm 72^d, 2^d part verse 3^d. L[.]M."

- p. 60: MORTALITY [by Smith or Weeks], 4 voices, Em, 515|345U1|D7, from this point to end of MS., different hand from that on p. [59]
- pp. 60-61: DELIGHT [by Coan], bass, Em, 112|354
- p. 61: FLORIDA [by Wetmore], 3 voices, Dm, 5|31D7U1|5, by end, bar lines for 3 voice parts don't align vertically
- p. 62: NEW JERUSALEM [by Ingalls], 3 voices, not written in score, G, 132|1234|5
- p. 63: CONCORD [by Holden], 3 voices, C, 5|U1132[-]1|2, The hill of Zion yealds
- p. 63: SAB[B]ATH, "Tenor," G, 1|1234|5[-]432,2|345#4|5, printed before 1821 only in *A Collection of Sacred Vocal Music* (Northampton, Mass.: Andrew Wright, 1804)
- p. 63: PILGRIM[']S FAREWELL [by Field], "Tenor," F, 543|U1D65|1232-1|56|5-43-21_|1, includes music for "I'll march to Canaan's land" chorus, added in French's *Harmony of Harmony* (1802)
- [pp. 64-65 blank, other than staff lines]
- p. 66: WINDHAM [by Read], tenor + bass, Fm, 1|35[sic]5|532|1, text identified as "158th Hymn 2^d Book. L. M."
- p. 67: ELSDON, 3 voices, not written in score, Em, 1D75|3455|4,4|5457|U1, Harck from the tooms a Doleful sound; not in *HTI* under incipit or title→incipit
- p. 68: NORTH SALEM [by Jenks], 3 voices, Em, 555|314[sic]7|U1, My Soul come meditate the Day; no attempt to align bar lines vertically
- p. 69: NEW DURHAM [by Austin], 4 voices, Am, 1|D557U3|21-D7U1, how vain are all things here Below; no attempt to align bar lines vertically
- p. 70: HARLOW, 4 voices, A, 133|22|3-23-4|5,|514|32|1, text identified as "P S 119th C M," not in *HTI* under incipit or title→incipit
- p. 70: DARLINGTON, 4 voices, Am, 111|2343|2,D7|U132-1D7|U1, text identified as "P S 5th C M," not in *HTI* under incipit or title→incipit

DB Ob033; Catalog Record #332953

71. Benham, Asahel. *Social Harmony*. N. p., [1798]. Complete. Followed by 2 unnumbered leaves of printed staff lines, assigned leaf nos. [1-2] here; then 27 leaves, hand-numbered pp. 1-27, [5 unnumbered pp., assigned p. nos. 27a-e here], 28-30, [1 unnumbered p., assigned p. no. 30a], 31-34, [3 unnumbered pp., assigned p. nos. 34a-c], 35 [assigned p. no. 35a], 35 [sic; assigned p. no. 35b], 36-44 [p. 41 unnumbered]; then 21 additional leaves, assigned a. l. nos. [1-21] here. MS. music on most of the leaves following the printed book.

inscriptions: preliminary leaf *recto*, "Amasa Jones,s. / Singing Book. Price [2/3^s/3^d?]. / Amasa Lebanon, February 20,th AD. 1799."; a. l. [21] *verso*, "Amasa Jones," "Lydia Jones"

2 MS. indexes of tunes, on a. l. [1-2] (including slip pasted to a. l. [1] *verso*) +

on a. l. [19] *verso*
list of tunes with meters, modes, + keys (but no p. nos.), a. l. [21] *recto* + *verso*
8 stanzas of religious poem beginning "If you feel a heart lamen[t]ing," a. l.
[20] *verso*
evidence for missing leaves: 1st MS. index of tunes (see a. l. [1], *recto* + slip
pasted to *verso*) lists CASTLE STREET on p. 83 + CLIFTON on p. 45 (neither
p. and neither tune is in the MS.); same index lists 9 tunes (AMSTERDAM,
CONDOLANCE [*sic*], LITTLETON, MONMOUTH, OCEAN, ST. MARTIN'S, SICILIAN
HYMN, SINCERITY, WINDHAM), all without p. nos., which are not in the MS.
as it survives; a. l. [15] *recto* contains ends of 2 entries, begun on a
preceding leaf which is now missing
MS. music entries are mostly 2-, 3-, + 4-voice settings (melody assumed to be
in tenor voice: top voice of 2-voice settings, middle voice of 3-voice
settings, 3rd voice from top in 4-voice settings), with smattering of
multi-voice settings (melody part uncertain) + individual voice
parts
repertory largely American through leaf [2] *verso*, then largely English
through p. 44 (numerals written above pieces in this middle section of
the MS. suggest p. nos. in a tunebook or hymnal from which the pieces
or their texts were taken), then largely American again, through a. l.
[19] *recto*; all 3 sections could have been copied by same hand
later eds. of [Bartholomew Brown *et al.*], *Templi Carmina* (4th ed., 1816; 8th
ed., 1820; others?) were likely sources for this MS.
MS. music entries:
leaf [1] *recto*: EXHORTATION [by Doolittle], tenor, Am, 1|3-4-3-21|23-4|
5-3-2-1D7|U1, Now in the heet [*sic*] of [youthful blood]
leaf [1] *recto*: SH[EL?]BURN [by Reynolds], tenor, A, 1|3322|1-23-45,
How did my heart [rejoice to hear]
leaf [1] *recto*: KAATS-KILL, tenor, bass, Am, 1|5533|2,3|1453-2|1, Lord
What A fe[e]ble piece; not in *HTI* under incipit or title→incipit
(Kaatskill, Katskill, Catskill), appears to be a fugging tune
leaf [1] *verso*: MOUNT OLIVET [*sic*; printed 3 times before 1821 (1807,
1808, 1810) as MOUNT OLIVE], tenor, bass, G, 5|531D7|
U1-23-45, The King of saints [how fair his face]
leaf [1] *verso*: NEWMARK [by Bull], tenor, bass, G, 5|U11|35|4-32|1,
Come holy Spirit [heav'nly Dove]; 1st pr. Wyeth Pt. 2nd 1813,
only other pre-1821 printing Wyeth Pt. 2nd 1820
leaf [2] *recto*: NORTHFIELD [by Ingalls], tenor, bass, C, 1D54|35U13|2,
How long dear Saivour [*sic*] O how long
leaf [2] *recto*: BROOKFIELD [by Billings], tenor, bass, Dm, 5|U13|23-2|
1-D7U1|2, Shew pitty Lord [O lord forgive]
leaf [2] *recto*: FORTY-SIX [by Bull], tenor, bass, F, 5|543|654|3, I[']ll
praise my [maker with my breath]; 135U1 in F (all whole
notes) on tenor staff before clef, key + time signatures, melody
leaf [2] *verso*: COVENTRY [appears to be a substantially altered variant
of AMOSKEAG by Holyoke; otherwise, not in *HTI*], tenor, bass, C,

- 1|44-322|33-21 (AMOSKEAG in Holyoke's *The Columbian Repository*, [1803], also in C, begins 1|44-322|33-21); above this entry, on 2 staves, "Intervals Proved." (vocal exercises)
- leaf [2] *verso*: MILTON [by West], tenor, bass, E, 1|5556-7|U1, Ye tribes of Adam join
- p. 1: BRAINTREE, 4 voices, D, 135|U1-2-1D7|U1-D7-65[-]4|3, While Shepards watch [their flocks by night]; "25" written above music
- p. 1: CORYDON, 4 voices, C, 5|U12|32|1,|333|2-5-3-1-|D76|5, Come sound his [praise abroad]
- p. 2: PRUSSIA, 4 voices, Am, 1D7U1|23-1|D5, My eyes & my desires
- p. 3: PORTUGAL [by Thorley], 4 voices, G, 5|U12|3[-]13[-]5|4[-]32|1, O could I soar to worlds above
- p. 3: PETERBOROUGH, 3 voices, A, 1|3344|32|1, Once more my soul the rising day; 1st note of counter part, but rest of staff blank, "53" written above music
- p. 4: SPENCERTOWN, 4 voices, Em, 1|55|57|U1-D7-U1D5|4, Save me O God the swelling floods
- p. 5: IMMORTALITY, 4 voices, melody in top staff (treble?), F, 5|U1D5[-]4|32|34[-]2|1, text incipit is likely "I'll praise my maker with my breath"
- pp. 6-7: BRATTLE-STREET, 4 voices, Eb, 5|5U1|D53|44|2, Whille [*sic*] thee I seek, protecting Pow'r; "24" written above music
- p. 7: ANTI[G?]UA, 3 voices, C, 5|U12|31|D54|3-2-1, The King of saints [how fair his face]; 1st note of counter part, but rest of staff blank, "76" written above music
- p. 8: ARMLEY, 4 voices, Am, 5|U1-2-32|32|1-2-32-1|D7, Thou whom my soul admires above; "77" written above music
- p. 9: BETHESDA [by Green], 3 voices, Bb, 1|32|34[-]2|1, Blow ye the trumpet blow; "157" written above music
- p. 10: GUILFORD, 4 voices, Am, 1|54|32|1, I hear the voice of woe
- p. 10: DUNDEE, 3 voices, G, 1|3#4|51|23|4, Let not despair nor fell revenge; 1st 3 notes of counter part, but rest of staff blank, "35" written above music
- p. 11: BRADFORD [by Kimball], 3 voices, Cm, 5|U1D7|U12|3[-]21|2, How short and hasty are our lives
- p. 12: ST[.] THOMAS [by Williams?], 3 voices, A, 5|U11|32-1|2, Hark! it is wisdom[']s voice; 1st 3 notes of counter part, but rest of staff blank, "150" written above music
- p. 12: SHIRLAND [by Stanley], 3 voices, A, 1|23|4-25-D7|U1, He leads me to the place (1st published pairing of this tune + this text: Brown, *Templi Carmina*, 4th ed., 1816), 1st 3 notes of counter part, but rest of staff blank, "148" written above music
- p. 13: LIMEHOUSE, 3 voices, Em, 1|5U1|1-D76|5-4-32|1, In mem'ry of your dying Friend; 1st 3 notes of counter part, but rest of staff blank, "101" written above music

- p. 14: DALSTON [by Williams?], 3 voices, Bb, 5|U112D7|U1, How p[l]eas'd and b[l]est was I; 1st 5 notes of counter part, but rest of staff blank, "177" written above music
- p. 15: LUTON, 4 voices, Eb, 5|56|54|32|1, With all my power of heart and tongue; "104" written above music
- p. 15: SOLEMNITY, 3 voices, Am, 5|U12|32|1, And must this body die
- pp. 16-17: SANCTUS, 4 voices, A, 33|22|333|44|55, Holy [Holy] Holy Lord God of Sabbooth [*sic*]
- p. 17: DURHAM, 4 voices (slip with new treble part pasted over original treble part), Am, 1|32-1|D5U5|4-32|1, Lord who's the happy man that may
- p. 18: RUTLAND, 4 voices, D, 5|U1[-]2[-]3[-]1D5[-]3|4-32|1, Grace 'tis a charming sound; "146" written above music
- p. 19: DEVIZES [by Tucker], 4 voices, A, 112|34|3-21-D7|U1, Behold the glories of the Lamb; "34" written above music
- p. 20: ELGIN ("Broomsgrove" rubbed out), 3 voices, Am, 5|53-4|5D5-U3|21|D7, That awful day will surely come
- p. 20: BROOMSGROVE ("Elgin" rubbed out), 3 voices, Am, 1|5-43|23|2-1D7|U1, To God I cry with ev'ry breath, "2[6?]" written above music
- p. 21: PLYMPTON, 3 voices, Em, 1-231|54|3-4-5U1|D7-U1-2, Now let our drooping hearts revive; "54" written above music
- p. 21: ORANGE, 3 voices, Am, 1|34|32|1, Let Sinner[s] take their course; 1st note of counter part, but rest of staff blank
- p. 22: MOUNT EPHRAIM, 4 voices, Eb, 1|3-21|5-4-32|1, Great is the Lord our God
- pp. 22-23: SHOEL [by Shoel], 4 voices, F, 1|3[-]13[-]5|5U1|D4[-]5[-]6[-]54|3, Now shall the trembling mourner come; "125" written above music
- p. 23: LONDON [NEW], 3 voices, F, 1-3|53|U1D5|6U1|D7 (variant of 1|53|U1D5|6U1|D7), O holy [holy, holy] Lord; 1st note of counter part, but rest of staff blank, "4[0? 6?]" written above music
- p. 23: ARUNDEL, 3 voices, C, 112|33[-]4[-]5|4-32|1, All glory be to God on high; "19" written above music
- p. 24: ORLAND, 3 voices, C, 111|1D5|66|5, Eternal are thy mercies, Lord; 1st 3 notes of counter part, but rest of staff blank, "113" written above music
- p. 24: DARWENT, 2 voices + 1st phrase of treble part (top staff), Cm, 5|U11|23|4-32[-]1|Dn7, Who, from the shades of gloomy night; "86" written above music
- p. 25: SURRY, 3 voices, Eb, 5|U1D7|U1D3|65[-]4|3, No more fatigue no more distress; 1st note of counter part, but rest of staff blank, "127" written above music
- p. 26: GREENWALK, 3 voices, Em, 1|54-5|32|34|5, How vain are all things there [*sic*] below; partial draft of treble (top-staff) part

- scratched out, "41" written above music
- p. 26: WESTERN, 3 voices, F, 1|5-4-32|1-23[-]4|4-3
- p. 27: NINETY-SEVENTH, 3 voices, Eb, 313|25-4|36|6-5, Darkness and clouds of awful shade; "119" written above music
- p. 27: ROTHWELL, 3 voices, F, 135|U1D5|6-54|3, Blest be the Father and His love; "121" written above music
- pp. [27a-e], 28: DYING CHRISTIAN [by Harwood], 3→4 voices (counter enters 23 mm. before end), Fm→F, 11D55[-]4|321, Vital spark of heav'nly flame; many dynamics + expressive indications, including "Slow & soft," "Tenderly," "Swell the sound," "Dim[inuendo]," "with life & loud"; "[2? 1?]18" written above music, p. [27a]
- p. 28: WATCHMAN, 3 voices, E, 135|U1D3|2, Ah when shall I awake
- p. 29: ELYSIUM, 3 voices, D, 1[-]D5|5-3U1[-]D7|6-54|3, On the fair heav'nly hill; "139" written above music
- p. 29: CHRISTMAS [by Handel?], 3 voices, Eb, 3-4|5U1|D76|51-2|3, Awake my soul stretch every nerve; "31" written above music
- p. 30: WAREHAM, 3 voices, G, 3|3-13|2-D7U2|1-21|D7, How large the pr[o]mise, how devine; "71" written above music
- p. [30a]: WALSALL, 3 voices, Dm (key signature of 2 sharps scratched out, 1 flat superimposed), 5|U112|3D3|556|7, Ye servents [*sic*] of God [your master proclaim]; "184" written above music
- p. 31: ARLINGTON, 3 voices, G, 1|3332|111, Jesus with all thy saints above; "19" written above music
- pp. [30a]-31: FROOME [by Husband], 3 voices, Bb, 1|D5-67|U1-4-32|1, Shall Wisdom cry aloud; "139" written above music
- p. 32: EATON, 3 voices, E, 1|12|34|32|1, Come, gentle patience smile on pain; "89" written above music
- p. 33: EGYPT, 4 voices (counter written below bass, not in vertical sync with other 3 parts), Gm, 1|35|4-32|1, And must this body die
- p. 34: CRANBROOK, 3 voices, D, 1D565[-]43[-]2|1, Come ye that love the Lord
- pp. [34a-c], 35a: "Chorus Vivace" (likely the concluding section of a larger piece), 3 voices, F, 3-4|555|67|U1, For the Word of the Lord is true; leaves on which this piece is written are smaller than preceding leaves, + loose
- p. 35a: FUNERAL THOUGHT, 3 voices, Am, 5|432|321|D#7, Hark! from the tombs [a doleful sound]; "40" written above music
- p. 35[b]: MUNICH, 3 voices, Am, 1-2|3-21|55|43|2, [']Tis finish'd so the savior cry'd; "110" written above music
- p. 36: BARBY, 3 voices, A, 1|33|23-2|1D7|U1, Hope looks beyond the bounds of time
- pp. 36-38: untitled, incomplete piece, 3 voices, E, 11D7[-]6|5-6-54|3|345|4-32|3, Lord of all pow'r and might
- p. 39: ROMNEY, 3 voices, A, 1|3355|43|2, Kingdoms [*sic*] & thrones to God belong; "12[0?]" written above music

- p. 40: ROCHESTER, 3 voices, A, 112|31|2D7U1, God, my supporter and my hope; "57" written above music
- pp. 40-[41]: PORTSMOUTH, 3 voices, A, 5|35|U1D5|U1[-]2[-]1[-]2-|3, Ye boundless realms of Joy; "161" written above music
- p. 42: LOWELL, 3 voices, F, 1|5-43|4[-]6[-]5[-]43[-]2|1, With looks serene, he said; "140" written above music
- p. 43: WORKSOP, 3 voices, Am, 1|3[+5—rubbed out]2|54|34|2, To calm the sorrows of the mind; "73" written above music
- p. 43: BOWERBANK, 3 voices, C, 1D76|6[*recte* 5]U1|1D7|U1, Wher[e]’er I turn[e?] my gazing eyes; "23" written above music
- p. 44: SWANWICK, 3 voices, Bb, 5|U11-2|31-3|2-1D7|U1, Soon shall the glorious morning come; "67" written above music
- a. l. [3] *recto*: REPENTANCE [by Rollo], 4 voices, F#m, 5|U11D75|3-5-43|2, O if my soul was form[']d for woe
- a. l. [3] *verso*: MAJESTY [by Billings], 4 voices, F, 5|U1-D7-U1D6|5-31|43-1|U1, The Lord des[c]end[ed?] from above
- a. l. [4] *recto*: WATERBURY, 4 voices, Am, 1|33|22|1-3-2-1D7|U1, Hark my gay friends that solemn toll; see a. l. [15] *verso*-a. l. [16] *recto* for 2 stanzas of this text
- a. l. [4] *verso*: AMANDA [by Morgan], 4 voices, Am, 1|54|3-4-53-2-1|D7-U1-D57|U1, Death like an overflo[w]ing stream
- a. l. [4] *verso*: CONTRAST, 2 voices (apparently treble + tenor, with blank staves for counter + bass), Em, 155|3344|5,1[-]2|3532|1, True zeal [is?] mercifull and mild; not in *HTI* under incipit or title→incipit; text incipit not in *HTI*
- a. l. [5] *recto*: BRIMFIELD [by Jenks], 4 voices, Em, 1|3[-]55[-]43[-]1D7|U1, Low at thy feet I bow; printed before 1821 only in Jenks’s *Royal Harmony of Zion Complete* (1810)
- a. l. [5] *recto*: SPRING [by Swan], 4 voices, Bb, 3|23|2-3-24-2-D7|U1, Behold the morning sun
- a. l. [5] *verso*-a. l. [6] *recto*: SCHENECTADY [by Shumway], 4 voices, Eb, 535|113[-]45|5, From all that dwell below the skies
- a. l. [6] *recto*: GREEN’S 148, 4 voices, C, 5U1D7|U12|3
- a. l. [6] *verso*: OLD HUNDRED [by Bourgeois?], 4 voices, A, 1|1D7|65|U12|3, Sweet is the Work my God my King
- a. l. [6] *verso*: WILLINGTON [by Fisher?], 4 voices, G, 1|3[-]456[-]54|5, Far be thine [honors] spread
- a. l. [7] *recto*: RECREATION [= MORPHEUS or DEATH’S ALARM by West], 4 voices, Em, 5U11|D1234|5, [H?]ave [I?] in Heaven Without my God; this tune not printed before 1821 with this title + text
- a. l. [7] *verso*: FLORENCE [by Swan], 3 voices, C, 1|D555U1|3-4-5, 1st 5 notes only of counter part
- a. l. [7] *verso*-a. l. [8] *recto*: COLUMBIA, 3 voices, Eb, 1-3|5-U1D6-5-4|32|1,3|5-67|U1[-]D76|5, Joy beams in every eye; not in *HTI* under incipit or title→incipit, 1st note only of counter part
- a. l. [8] *verso*: SPRINGFIELD [by Babcock], 3 voices, Bm, 12|3-21-2-3|

- 2-1D7|U1, Je[s?]us drinks the bitter cup; 1st 4 notes of counter part, but rest of staves blank
- a. l. [9] *recto*-a. l. [10] *recto*: FAREWELL ANTHEM [by French], 4 voices, Am, 5|U133|223|56|5-43|22|33[-]21D5|U1, [My friends, I am going a long and tedious journey...]
- a. l. [10] *verso*: ADORATION, 3 voices, A, 532|12|3-2-3-4-31|2, 1st 3 notes of counter part, but rest of staff blank, not in *HTI* under incipit or title→incipit
- a. l. [10] *verso*-a. l. [11] *recto*: INVITATION, 3 voices, Dm, 5U11|D7534|5, Ye sons of men A feeble race; 1st 3 notes of counter part, but rest of staves blank, not in *HTI* under incipit or title→incipit
- a. l. [11] *recto*: BUCKINGHAM [by Williams?], 3 voices, melody (probably tenor) on staff below staff for bass, Am, 1|5-4-32|34|5-43|2, 1st note of counter part, but rest of staff blank
- a. l. [11] *recto*: untitled voice part, probably melody, Am, 1|3355|2,D7|U13[-]122|1, not in *HTI* under incipit
- a. l. [11] *verso*: Peace, 4 voices, 6/4 time, melody appears to move back and forth between 3rd voice down (tenor?) + top voice (treble?), E, tenor: 3135 treble: 5|U1-D565 tenor: 2|3-456-7U1|21D7[-?]5, incomplete (7 mm. for all 4 voices, then 4 mm. for top voice, then random words of text [And...Make...] + crossings-out), could be composer's draft, character of music suggests secular tune, not in *HTI* under incipit (i. e., composite incipit suggested here) or title→incipit
- a. l. [11] *verso*: RICHMOND [= BANGOR by Tans'ur], 3 voices, Em, 5|32|15-6-7|U1D7|5, 1st note of counter part, but rest of staff blank
- a. l. [12] *recto*: AURORA [= TYOT by Belknap; not published with this title before 1821], 4 voices, Eb, 557|U11D65|6, Aurora vails [*sic*] her lovely face
- a. l. [12] *recto*: 25TH [by Gillet], 4 voices, Am, 5U11|D7U1-2-3|2, Our moments fly a pace
- a. l. [12] *verso*: BRISTOL [by Swan], 4 voices, F, 1|5-6-53|U1-D5-31|6-5-67|U1, We[?]ll croud [*sic*] thy gates [with thankful songs]
- a. l. [13] *recto*: WHITESTOWN [by Howd], 4 voices, Em, 1|5555[-]6|754_|4, Where nothing dwelt but bea[s]ts of Prey
- a. l. [13] *verso*: HARTFORD [by Carpenter], 4 voices, Dm, 5|U1122|32[-]12, The spacious earth is all the Lord[']s
- a. l. [14] *recto*: [NEW] JORDAN [by Shumway?], 4 voices, C#m, 5|U1123|2[-]17[-]57, On Jordan[']s rugged banks I stand
- a. l. [14] *verso*: EDOM [by West], 4 voices, F, 5|4-5-5[*recte* 3-4-5]6[-]7|U1D653|5, With songs and honours sounding loud
- a. l. [15] *recto*: last 5½ mm. + 2nd ending of untitled tune, melody (probably tenor), bass, probably Em, last 2 phrases of melody, if in Em, are #7|U1122|3-21-D754|35U1D7|U1
- a. l. [15] *recto*: last 3 mm. + 2nd ending of untitled tune, melody

(probably tenor), bass, probably Am, surviving excerpt of melody, if in Am, is 5554-3|22|1

- a. l. [15] *recto*: DEVOTION, probably tenor melody, G, 1|56|531D6-7|U1, 5|331-23|5-6-53-4|5, not in *HTI* under incipit or title→incipit
- a. l. [15] *verso*-a. l. [16] *recto*: PENNSYLVANIA [by Ingalls], tenor, bass, Am, 131|2531|D7U12, The God of glory [sends his summons forth]
- a. l. [15] *verso*-a. l. [16] *recto*: WATERBURY, tenor, Am, 1|33|22| 1-3-2-1D7|U1, Hark my gay friends that solemn toll; see a. l. [4] *recto* for 4-voice setting of this tune
- a. l. [16] *recto*: WARREN [by Lane], tenor, bass, A, 534|32|1, Let all our tongues be one
- a. l. [16] *verso*: PLYMOUTH [by Tans'ur], tenor, bass, Am, 1|34|54|31|2, Teach me the measure of my days
- a. l. [16] *verso*-a. l. [17] *recto*: ADAMS [by Read], 4 voices, G, 5|U1D531|26|5
- a. l. [17] *verso*: WORSHIP, 4 voices, G, 11-23-4|5-6-56-7|U1,1| D536-54-3|2, not in *HTI* under incipit or title→incipit
- a. l. [18] *recto*: EDOM [by West], 4 voices, F, 5|3-4-56[-]7|U1D653|5
- a. l. [18] *verso*-a. l. [19] *recto*: SHERBURNE [by Read], 4 voices, D, 531|6665|6
- a. l. [18] *verso*-a. l. [19] *recto*: HOLLIS, probably counter part, if in Dm, 1|13|5554|3,|355|54[-]32_|2
- a. l. [19] *recto*: SPRING, probably counter part, Bb, 5|55|55|5, U1|D7-6-55|4-26|5

DB Ob034; Catalog Record #332954

72. Benham, Asahel. *Social Harmony*. [2nd ed.]. N. p., [1799]. Complete. MS. music on 2 unnumbered leaves with printed staves, following printed music.

inscription: preliminary leaf *verso*, "William Dudley[']s / Book --- 1799"

at least 8 of 9 MS. music entries are tenor melodies (possible exception is fragmentary final entry)

tenor melodies for HUNTINGTON, MEAR, AMANDA, OCEAN, SOUNDING JOY, + DESOLUTION all written on 3rd staff down (position of tenor part), with brackets drawn (on leaf [1] *verso* + leaf [2] *recto* + *verso*) to group 8 staves on each p. into 2 groups of 4

2nd ed. (1792) of Benham's *Federal Harmony* was likely this copyist's primary source: 6 of 9 entries (all except SINAI, EVENING SHADE, + possibly the untitled, crossed-out fragment) are in that book, which was the 1st and one of only 3 pre-1821 printings of OCEAN with 7th note of melody D (as it is here) rather than C; it was also the 1st printing of McKyes's MORTALITY, titled DESOLUTION here

MS. music entries:

leaf [1] *recto*: HUNTINGTON [by Morgan], A, 5|U1-2-31|55|315, 2 staves on which this entry is written flank 3 staves on which next entry is written

- leaf [1] *recto*: SINA[1] [by Woodruff], C, 532|15U12|3, this tune one of 4, all by Woodruff, added ca. 1801 to expand Benham's *Social Harmony* from 56 to 60 pp. (ASMI 95A; see source no. 73 here)
- leaf [1] *verso*: MEAR, G, 1|55|33|1-23|2, Sing to the lord ye distant lands
- leaf [1] *verso*: AMANDA [by Morgan], Am, 1|54|3-4-53-3-2[*recte* 3-2-1]|D7-U1-D57|U1, Death like an over flowing stream
- leaf [2] *recto*: OCEAN, F, 5|5-6-5-4[-]36|U111D7-6|5, With songs and honors sounding loud; m. 8 originally omitted, inserted above staff
- leaf [2] *verso*: EVENING SHADE [by Troop], Em, 5|5U1D75-4|5, "Sounding Joy" (title of next entry) crossed out next to "Evening Shade"
- leaf [2] *verso*: [SOUNDING JOY by Morgan], E, 5U11|D7-5-66|5, Come Sourd [*sic*] his praise a broad
- leaf [2] *verso*: DESOLUTION [= MORTALITY by McKyes], Am, 1D77|U3-4-3-4-54|5, Our moments fly apace
- leaf [2] *verso*: last ca. 7 mm. of untitled vocal part, crossed out; if bass part in Am, could be 4443|4-5676|5577|6-545-|6-7-|53[-]2|1 (but there's some guesswork there)

DB Ob035; Catalog Record #332955

73. Benham, Asahel. *Social Harmony*. N. p., [1801 or later]. ASMI 95A. Lacks pp. [15-16]. MS. music on single additional leaf bound in at end.
- inscriptions: preliminary leaf *recto*, "Southold May th20 1801 / Benjamin H[.] Horton / Singing Book price 4s / Containing [Quire?] / Book Price 4—"; preliminary leaf *verso*, "Be a good boy Benjamin Hull / Horton wrote by [H?]anna Horton"
- both MS. music entries are 4-voice settings, with melody in 3rd voice from top, assumed to be tenor
- MS. music entries:
- a. l. [1] *recto-verso*: JERUSALEM [by C. Lee?], D, 1|D5-31-234|3-12[-]31
 - a. l. [1] *verso*: LIVONIA, Em, 5|57U12-1|D75[-]45

DB Ob283; Catalog Record #467053

74. Benjamin, Jonathan. *Harmonia Cœlestis: A Collection of Church Music*. Northampton, Mass.: Andrew Wright, for Oliver D. and I. Cooke in Hartford, 1799. Complete.
- no inscriptions
- MS. music on leaf sewn loosely inside front cover (leaf [1] here), on p. 79 of the printed book (last p. of music), on additional leaf bound in after printed book (a. l. here), + on slip of paper laid inside back cover (leaf [2] here)
- MS. music entries are all bass parts:

leaf [1] *recto*: NEW YORK [by Harwood], "Bass" (*verso* of leaf), G, 1111|2D25 (tenor melody begins 56-7U11|D765), Vital spark of heavenly flame; entire text copied at bottom of page, not underlaid; 15 dynamics + tempo indications over music

p. 79: JORDON [*recte* JORDAN] [by Billings], bass, A, 5|31|U1D7-6|54-3|2 (tenor melody begins 5|U11|32-1|2-32-3|4)

a. l. *recto*: COVENTRY, bass, D, 1|1D7|U1D5|U1,1|14|5D5|U1

a. l. *recto*: SMITHFIELD [by Read], bass, Em, 131|1D5U11|5 (tenor melody begins 555|U1D7U13|2)

a. l. *recto*: GETHSEMANE [by Wood], bass, Dm, 11|11|D77|55 (tenor melody begins 55|U11|D44|55)

a. l. *recto*: TTWENTYFIFTH [*sic*] [by Gillet], bass, Am, 511|5U1|D5_|5 (tenor melody begins 5U11|D#7U1-2-3|2_|2)

a. l. *verso*: BABYLON [by Gillet], bass, Cm, 1|5+D55+D5U1D5-4+DD5|334-32-1|5+D6[*sic*] (tenor melody begins 5U11|3D7U11|D7-5-U132)

leaf [2] *recto*: BROOKFIELD [by Billings], bass, Dm, 1|11|55|1-D5U1|5 (tenor melody 5|U13|23-2|1-D7U1|2)

Dated Books; Catalog Record #337881

75. Benjamin, Jonathan. *Harmonia Cœlestis: A Collection of Church Music*. Northampton, Mass.: Andrew Wright, for Oliver D. and I. Cooke in Hartford, 1799. MS. music on leaf pasted to *recto* side of what was originally a preliminary leaf, + on 3 unnumbered leaves originally inserted inside back cover. 4 leaves of MS. music removed, t. p. photocopied, book deaccessioned, t. p. photocopy + leaves of MS. music in folder 1 of Lowens Backlog as of February 2020.

inscriptions: inside front cover, "Miss Cath[erine?] [?]" ; preliminary leaf *recto*, "Mary Wright Book"

search of "Mary Wright" in *AVMM* produces the other copy of Benjamin 1799 at AAS (see above; that vol. has no inscriptions) + this note: "One leaf of manuscript music bound with published volume. Inscribed: Mary Wright."; one leaf of MS. music is bound into AAS's other copy of Benjamin 1799 ("a. l." in inventory of source, above; apparently not filmed for *AVMM*), but it carries no inscription

MS. music entries may all be treble parts, some melodic, some not:

p. l. [1] *recto*: AYL[E?]SBURY [by Chetham], treble, Am, 132|1D#7|U1

p. l. [1] *recto*: LITTLE MARLBOROUGH [by Williams?], treble, Am, 1|35|4[-]32|1, Welcome s[w]eete [day of rest]

p. l. [1] *recto*: WELLS [by Holdroyd?], treble?, F, 3|553|543|2

a. l. [1] *recto*: WEYMOUTH, treble? melody?, G, 5|U13|53|6-7-U1-|D5, All [hail?] (with text identification "P[.]M[.] Hymn 36"); rhythmic values not entirely correct

a. l. [2] *recto*: GREEN[']S HUNDRE[D]TH, "Treble," A, 3|35|65|65|3, text identified as "L[.]M. Ps. 139"

a. l. [2] *recto*: PLYMOUTH, treble, Am (key signature incorrect), 5|32|22|1-23-4|5

- a. l. [3] *recto*: NEW 50, treble? melody?, G, 1|1-2345|6543|2, Not to our names thou only just and true; notation erratic
- a. l. [3] *recto*: BETHESDAY [*sic*], treble?, G, 1|1212|3, notation erratic
- a. l. [3] *verso*: WESTERN, treble?, F, 1|5[-?]3[or 4][-?]23|1[-?]34[-?]5|5[-?]3, text identified as "P[.]M[.] Ps[.] 122^[d?]"

Lowens Backlog, Folder 1 [←change when call no./catalog record no. are assigned]

Bible. O. T. Psalms. English. Bay Psalm Book – SEE
The Psalms, Hymns, and Spiritual Songs, of the Old and New-Testament

Billings, William. AN ANTHEM FOR EASTER – SEE
 Billings, William. *The Singing Master's Assistant, or Key to Practical Musick*.
 4th ed.
 Billings, William. *The Suffolk Harmony*

Billings, William. AN ANTHEM. PSALM 127 – SEE
 Billings, William. *The Singing Master's Assistant, or Key to Practical Musick*.
 4th ed.

Billings, William. THE BIRD; THE LARK – SEE
The Psalm-Singer's Amusement

76. Billings, William. *The Continental Harmony*. Boston: Isaiah Thomas and Ebenezer T. Andrews, 1794. Complete, with Index on p. [200] (*verso* of p. 199); see *ASMI* for variant where p. 199 is followed by 1 blank p., then Index p.

☛ inscriptions: label on front cover, "199 pages / Continental Harmon[y] / by W^m Billings / N.^o 93 1794"; preliminary leaf *recto*, "W^{ms} Latham / B. University / 1826" (not Latham's mature hand; "W^{ms} Latham" inscribed inside front cover is the mature hand I recognize, present in many tunebooks at the MHS), "From Williams Latham Esq / in Exchange for an ancient vol of music / 1880 Joshua E Crane"
 no MS. music

DB Ob036; Catalog Record #333319

77. Billings, W. [Billings, William]. *Music in Miniature*. Boston: the author, 1779. Complete.

no inscriptions
 no MS. music

DP A1908; Catalog Record #314780

78. Billings, William. *The New-England Psalm-Singer: or, American Chorister*. Boston: Edes and Gill, [1770]. Complete. Leaf bearing pp. 109-[110] bound in so that 109 follows [110]; leaf bearing p. [111] pasted inside back cover.

inscriptions: inside front cover, "[Mrs?]. T. B. Heelye," "Samuell May his Book. 1772"; *recto* of leaf whose *verso* is frontispiece, "Tenor and

Treble." [above staff with G clef, note letter-names, solmization syllables, + sample notes], "For Bass." [above staff with F clef + ditto, except no sample notes], "To mourn and to suf[f]er is mine," "Edwin H. Howe."; p. 2, "#" at end of 2nd printed paragraph, then at bottom of p.: "# I was informed lately by the venerable Perez Morton, late Attorney Gen^l. / that the late D^r. Charles Stockbridge of Scituate was the Author of the Essay. N.M[.] [Nahum Mitchell?]"

no MS. music

Reserve 1770 01; Catalog Record #314781

79. Billings, William. *The New-England Psalm-Singer: or, American Chorister*. Boston: Edes and Gill, [1770]. Complete. Leaf bearing p. [111] pasted inside back cover. MS. music on *recto* of preliminary leaf.

inscriptions: inside front cover, "Susanna Tillinghast / her Book 1774 / you blockhead you," "John"; preliminary leaf *verso*, "Martha Tyler and Mar[r?]y Tyler / there Book" (all except "there" crossed out); *recto* of leaf whose *verso* is frontispiece, "Mary Manley Her Book[?]" ; leaf inserted inside front cover (in plastic sleeve), "Simon Hastings:s / Book April y^e 11th 1763."

MS. music entry appears to be 2 lines of a melody, the second line accompanied by a harmonic part; no title, no text, no visible clefs; 8 staves ruled on this p., with ?melody written on third staff down in each 4-staff system + ?harmonic part written on bottom staff of bottom system; some bar lines may be misplaced:

p. l. [1] *recto*: if in Bm, ?melody is 3322|312D7|U3311|D77U1
[|], signifying end of line of text]3|3223|12D7U3|311D7|
7U1[next system:]34|5565[-?]4|5234|5565[-?]4|5
[|], signifying end of line of text]534|2312|D7U331|
1D77U1

Reserve 1770 02; Catalog Record #314781

80. Billings, William. *The Psalm-Singer's Amusement*. Boston: the author, 1781. Complete (p. [104] appears to be numbered 40).

no inscriptions

no MS. music

2 partial pp. from Billings's *Music in Miniature* pasted inside back cover; textless tunes for 4 voices; p. 30, on left, has MANSFIELD + top 2 voices of SAYBROOK; p. 27, on right, has OXFORD + top 2 voices of DANBURY

DB Ob037; Catalog Record #314782

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

Billings, William. *The Singing Master's Assistant, or Key to Practical Musick*. 4th ed.

Billings, William. *The Psalm-Singer's Amusement*. N. p., [1804-1810] – SEE
The Psalm-Singer's Amusement

81. Billings, William. *The Singing Master's Assistant, or Key to Practical Music*. [2nd ed.?] Boston: Draper and Folsom, [1779-1780]. Complete, though some typeset pp. are trimmed too close, with loss of text.

inscription: preliminary leaf *verso*, "William Billings, the first American Musical composer / was born in Boston Oct [6?] 1746, and died there / Sept. 20. 1800. He was by trade a tanner. A love of music / led him while still young to become a teacher of singing and / a composer of psalm tunes which became highly popular; amon[g] / them that called "Jordan" is well known. He published six collection[s] / which, with few Exceptions, were of his own composition. They were found[ed?] / upon the new Style of Church music, and caused a revolution in / musical taste in New England. Billings' patriotic songs were in vog[ue] / among the New England troops of the Revolutionary Army. He was the fir[st] / teacher of singing in this Country – introduced the first musical concerts / the first instrument – the bass-viol – as an accompaniment, formed the / first choirs to unite in singing in Churches, and kept the first / Music store in Boston. His "Psalm-Singers' Amusements" became very / popular. He was undoubtedly among the refugees at Watertown durin[g] / the s[ie?]ge, whe[re?] this famous dirge [LAMENTATION OVER BOSTON] was the offspring of his fertile brain[.]"

no MS. music

DB Ob040; Catalog Record #314783

82. Billings, William. *The Singing Master's Assistant, or Key to Practical Music*. 3rd ed. Boston: Draper and Folsom, 1781. Complete, though some typeset pp. are trimmed too close, with loss of text.

inscriptions: inside front cover, "[?] War[e?] Wrentham"; additional leaf *verso*, "Shrewsbury / F[?]ry"

no MS. music

4 partial pp. from Billings's *Music in Miniature* pasted inside front + back covers; textless tunes for 4 voices; surviving titles are WALTHAM (bottom of p.; no p. no. visible), NEW NORTH (bottom of p.; no p. no. visible), SHERBURNE + CHESTER (on p. 12), SPAIN + MARYLAND (on p. 13)

DB Ob041; Catalog Record #314785

83. Billings, William. *The Singing Master's Assistant, or Key to Practical Musick*. 4th ed. [Boston]: E. Russell, [1786-1789]. Lacks pp. 79-80. BOUND WITH Billings, William. *The Psalm-Singer's Amusement*. Boston: the author, 1781. Complete. BOUND WITH Billings, William. *The Suffolk Harmony*. Boston: J. Norman, for the author, 1786. Complete. BOUND WITH Billings, W[illia]m. AN ANTHEM FOR EASTER (with CRUCIFIXION, RESURRECTION). [Boston, 1787]. Lacks pp. 1-2. BOUND WITH Billings, W[illia]m. AN ANTHEM. PSALM 127. [Boston, ?1786-90]. Complete.

inscription: inside front cover, "[rubbed-out name] / 178[9?]" (pencil)

printed label pasted inside front cover reads "BOUND / BY / SAMUEL WEBB"

/ BOSTON.”
no MS. music

Dated Books (all 3 tunebooks); Catalog Record #349907 (*Singing Master's Assistant*), #314782 (*Psalm-Singer's Amusement*), #333320 (*Suffolk Harmony*)

84. Billings, William. *The Suffolk Harmony*. Boston: J. Norman, for the author, 1786. Complete. BOUND WITH Billings, W[illia]m. AN ANTHEM FOR EASTER (with CRUCIFICTION, RESURRECTION). [Boston, 1787]. Complete.

no inscriptions

no MS. music

DB Ob042; Catalog Record #333320

Billings, William. *The Suffolk Harmony* – SEE

Billings, William. *The Singing Master's Assistant, or Key to Practical Musick*. 4th ed.

85. Blake, G[eorge] E. *Vocal Harmony*. [2nd ed.]. Philadelphia: G. E. Blake, [ca. 1810]. Complete.

no inscriptions

no MS. music

DB Ob253; Catalog Record #420257

86. Blanchard, Amos. *The American Musical Primer*. Exeter, N. H.: Norris and Sawyer, 1808. Complete.

inscription: a. l. verso, “Jos. Mansfields”

no MS. music

DB Ob012; Catalog Record #420259

87. [Blanchard, Amos]. *The Newburyport Collection of Sacred, European Musick*. Exeter, N. H.: Ranlet and Norris [for Blanchard], 1807. Complete. BOUND WITH GRAND HALLELUJAH CHORUS IN HANDEL'S MESSIAH (caption title). N. p., n. d. 7 pp.

no inscriptions

no MS. music

DB Ob178; Catalog Record #420233

88. Boldry, Hannah. MS. music book, dated 1814. 40 unnumbered leaves (slips of paper) of various sizes, 37 of them sewn or pinned to cardboard cover, 3 loose and laid inside back cover.

inscriptions: leaf [1] *recto*, “Hannah Boldry Her Book / Hannah Bolderys Book...”; leaf [2] *verso*, “[illegible] singing [illegible]”; leaf [37] *recto*, “feb[r]uary the 22 1814 / moved from put ney [probably Putney, Vt.; see note below] 22 1814 feb[r]uary / And began to keep house the 23 1814 feb[r]u / ary”; leaf [37] *verso*, “Westmoreland” [probably N. H.; Westmoreland is directly across Connecticut River from Putney, Vt.]

- newspaper clipping laid inside front cover: no musical references (it's about the painting and manufacture of faro layouts in Pawtucket, R. I.)
- ☛ many pieces represented here were written and/or published by composer-compilers active in Vermont (Ebenezer Child, Eliakim Doolittle, Jeremiah Ingalls, Elisha West), suggesting that this part-book was compiled in that state
- ca. 7 pieces here appear in Child's *The Sacred Musician* (1804); ca. 8 pieces appear in Daniel Belknap's *The Evangelical Harmony* (1800)
- ☛ many entries include what appears to be a "pitching note," copied separately from or at the end of the vocal part: the tune's tonic note, written with bass-clef positioning (but bass clef not drawn)
- MS. music is apparently all treble parts; treble incipits copied here, with tenor incipits (often the melody) also supplied in many cases
- MS. music entries:
 - leaf [2] *recto*: THYA[TIRA], G, 33432|345,4|3213-1|2, tenor incipit 55654321, Joy to the world the Lord is come
 - leaf [3] *verso*-leaf [4] *recto*: LEGHORN [by Brown], F#m, 1|33|55|7U1|D5, tenor incipit 1|11|33|44|5, My groans and tears and forms of woe
 - leaf [5] *recto*: [LEGHORN by Brown], F#m, 1|33|55|7U1|D5, tenor incipit 1|11|33|44|5, incomplete (4 phrases + a bit)
 - leaf [6] *recto*: AMERICA [by Wetmore], Am, 1|1143-4|5, tenor incipit 1|1321|5, Ye birds of lofty wing; in all pre-1821 printed tunebooks, this text is paired with this tune only in Child 1804
 - leaf [7] *verso*-leaf [8] *recto*: INTERROGATION [by Child], Em, 557|7-6-55|5, tenor incipit 134|5-6-5-4-57|U1, Shall we go on to sin
 - leaf [9] *recto*: MILTON [by Baird], Em, 1|3-4-55|U1D7[-]65, tenor incipit 5|U1D5-4|321, our moments fly a pace
 - leaf [10] *recto*: FLORIDA [by Wetmore], Dm, 5|5543-4|5, tenor incipit 5|31D7U1|5, our days are as the grass
 - leaf [11] *recto*: W[IC?]KHAM, F#m, 3|5553-4|5, Lord what a feeble piece
 - leaf [11] *verso*: WHITESTOWN, Em, 5|5555|45[-]67, tenor incipit 1|5555-6|754, Where nothing dwelt but beasts of prey; copied in inverse orientation to the rest of the musical entries (i. e., upside-down)
 - leaf [12] *recto*: NEWDURHAM [by Austin], Bm, 1|2231|234, tenor incipit 1|D557U3|21-D7U1, Hark from the tombs [a doleful sound]
 - leaf [13] *recto*: MOUNT VERNON, F, 334|57|U1D53, tenor incipit 5U1D6|55|315, great god the heavens well order[e]d frame
 - leaf [14] *recto*: SUNDAY [by Babcock], G, 335|53|112, tenor incipit 112|35|654
 - leaf [15] *recto*: CHINA [by Swan], D, 5|55|3U1|D5-6U2|D5, tenor incipit 3|22|11|3-D66|3
 - leaf [16] *recto*: NEW TRIUMPH [by Janes], G, 5|5U1D5U1|D7U2D7, tenor incipit 5|U1313|242, Say live forever wondrous king

leaf [17] *recto*: NORTHBRIDGE, Dm, 555|U11D77|7, Our life is ever on the wing

leaf [18] *recto*: EXHORTATION [by Doolittle], Am, 1|5-6-5-43[-]1|D7U1[-]2|32[-]3|4, tenor incipit 1|3-4-3-21|23-4|5-3-2-1D7|U1, Now in the heat of youthful blood

leaf [19] *recto*: BERLIN [by Belknap], G, 1|333[-]45[-]4|3, tenor incipit 1|556[-]56[-]7|U1, The Lord Jehovah reigns

leaf [20] *recto*: LIVONA, Em, 5|5557[-]5|5[-]34[-]53, tenor incipit 5|57U12-D7|75-45, Think mighty god on feeble man

leaf [21] *recto*: AUTUMN [by Belknap], Dm, 5|U12|32[-]1D7[-]65|5, tenor incipit 1|D57|U123-21-D#7|U1, [']Twas spring [']twas summer all was gay

leaf [22] *recto*: SHEFFIELD, G, 331|5532|2, tenor incipit 113|2234|5, Joy to the world the Lord is come

leaf [23] *recto*: HANOVER, G, 3|3333[-]4|555, Sing to th[e] Lord Jehovah[']s name

leaf [24] *recto*: DYING CHRISTIAN [by Child], Am, 1|123321|D7, tenor incipit 1|321543|2, oh w[h?]at is this drawing my breath

leaf [25] *recto*: Harmony, Eb, 535|U1D7|U1-2-1-D76|5, tenor incipit 153|65|6-7-U1-2-32-4|3-2-1, Say mighty love and teach my song; attributed to Hall in Stone + Wood [1793], to West in Shumway 1793

leaf [26] *recto*: A FUNERAL ANTHEM [by Billings], Fm, 1|33[-]45|5U1-D7|U1, tenor incipit 1|55U1|D76|5, I heard a great voice from heaven

leaf [27] *recto*: TEMPLETON [by Wood], Gm, 11D7U11|21D7, tenor incipit 11235|432, Not from the dust affliction grows

leaf [28] *recto*: NEW-JERUSALEM [by Ingalls], G, 344[*recte* 55]|3234|3, tenor incipit 132|1234|5

leaf [28] *verso*: TOPSFI[ELD?], Eb, 1|D[55?]U1D7[-]6|[5?]66

leaf [29] *recto*: SARDINIA, Dm, 557|U11|D7[-]65[-]45, How did his flowing tears condol[e?]

leaf [30] *recto*: ANIMATION [by Buel], G, ...5|6,5|345U1|D3-2-35|5, starts with bass, 1|3-2-1D6|56-7|U1D5|6, tenor incipit 3|5-6-5U1|D3-55-4|3, Descend from heaven immortal dove

leaf [31] *recto*: SHELURN, A, 1|112D7|U113, How did my heart rejoice to hear

leaf [32] *recto*: EMANUEL [by Billings], G, 5|U131242|3531, tenor incipit 5|U131242|3531, [As shepherds in Jewry were guarding their sheep]

leaf [33] *recto*: FRIENDSHIP, Dm, 553|7552|4, Thy wrath lies heavy on my soul

leaf [34] *recto*: SOLITUDE, Dm, 5|U11D7_|76[-]547|5, As on some lonely building[']s top

leaf [35] *recto*: [title illegible], D, 5|5-5-6-5-4-|5U1D75|

5-6-7-U1D7|U1, The swelling billows know their bounds
 [remaining leaves are loose, inserted inside back cover]
 leaf [38] *recto*: VENUS, F, 5|3-1D7-U2|4-2-24|3-1, tenor incipit 1|35|
 6-5-6-7U1|D5, Behold the lofty sky
 leaf [39] *recto*: HEAVENLY ODE, "Tribble," G, 1|D5U1D7U1|2[-]34[-]23,
 tenor incipit 1|3321|555, Thy heavenly walls are precious
 stones
 leaf [40] *recto*: WESTERN [by Stone], Dm, 5|555|5-6-77|U1D55|5, tenor
 incipit 5|U1-D7U12|3-2D7|U12D7|U1

**Mss. Boxes L / Octavo vol. 3 (Irving Lowens: Manuscript Music
 Commonplace Book Collection [manuscript], 1730-1870)**

Boston. Arlington Street Church. *Sacred Psalmody* – SEE
Sacred Psalmody, selected for the Church in Federal-Street

89. Boston. Brattle Street Church. *LXXX Psalm and Hymn Tunes, for Public Worship*.
 Boston: Manning and Loring, 1810. Complete. MS. music on front cover +
 unnumbered additional leaf.

inscriptions: front cover, "William Farr's Property / 2/3"; preliminary leaf
recto, "William Farr's Book / Harvard February 9th 1813," "Jonathan
 Farr's," "2/3 \$., 47 cts"; back cover, "W^m Farr[']s Book [4?]7 c[ents?]"

MS. music entries:

front cover: SAVAN[N]AH [by Billings], tenor, Cm, 5|U112|321|2, five
 notes omitted, written on separate partial staff with carat
 indicating where they should be inserted

a. l. [1] *verso*: SAVAN[N]AH [by Billings], "Tenor," Cm, 5|U112|321|2,
 How sweetly along the ga[y] me[ad?]; notes omitted in copy on
 front cover are incorporated here, but there's considerable
 confusion about placement of bar lines in 2nd phrase; this tune
 not printed with this text before 1821

Dated Books; Catalog Record #420316

Boston. Federal Street Church. *Sacred Psalmody* – SEE
Sacred Psalmody, selected for the Church in Federal-Street

90. Boston. First Church. *The First Church Collection of Sacred Musick*. Boston: J. T.
 Buckingham, 1805. Complete.

no inscriptions

no MS. music

DP A6583; Catalog Record #409976

91. Boston. First Church. *Sacred Musick, selected for the use of The First Church in
 Boston*. Boston: Joseph T. Buckingham, 1815. Tunes, not pp., numbered; lacks leaf
 with end of tune no. 24, tunes nos. 25-27.

inscription: t. p., "Lydia Webb Boston"

no MS. music

Dated Books ; Catalog Record #420486

Boston. Handel and Haydn Society. *Old Colony Collection of Anthems* – SEE
Old Colony Collection of Anthems

92. Boston. Hollis Street Society. *Psalm and Hymn Tunes, selected for the use of the Hollis-Street Society, in Boston*. Boston: J. T. Buckingham, 1811. 71, [1] pp.; complete. P. no. 38 not printed; p. 54 misnumbered 45.

plenty of MS. handwriting (most in pencil), but no legible useful inscriptions
no MS. music

DB Ob185; Catalog Record #422032

93. Boston. Trinity Church. *Hymns, selected from the most approved authors, for the use of Trinity Church, Boston*. Boston: Munroe, Francis, and Parker, 1808. Complete.
no inscriptions
no MS. music

Dated Books; Catalog Record #279656

94. Boston. West Church. *A Collection of Sacred Musick: more particularly designed for the use of the West Church in Boston*. Boston: Buckingham and Titcomb, 1810. Complete. ASMI 125.

inscription: t. p., "N^o. 2. for the use of Pew. N^o [17?]"
no MS. music

DP A3953; Catalog Record #395380

95. Boston. West Church. *A Collection of Sacred Musick: more particularly designed for the use of the West Church in Boston*. [2nd ed.]. Boston: Buckingham and Titcomb, "1810" [later?]. Complete. ASMI 126.

no inscriptions
no MS. music

DP A3954; Catalog Record #395387

96. *The Boston Collection*. Boston: William Norman, [ca. 1799]. Lacks pp. 11-14; leaf bearing index p. torn, with loss of text.

inscriptions: preliminary leaf *recto*, "C H Averill," "Keep this book till your exiled, / Then give it to your youngest child. / C. H. Averill, Milford / N. H."; additional leaf *verso*, 4 tune titles (LENOX, OCEAN, MILFORD, MONTGOMERY) + their p. nos. in this book

front cover, stamped into leather: "Property of the New South Society."

no MS. music

Dated Books; Catalog Record #333496

97. *The Boston Collection of Sacred and Devotional Hymns*. Boston: Manning and Loring, 1808. Complete.

inscription: preliminary leaf *recto*, "The property of Hosea Trumbell"
no MS. music

Dated Books; Catalog Record #274157

98. Bosworth, Leonard. MS. music book. Undated. 44 leaves (leaf [44] fragmentary) + fragment of additional leaf, laid inside back cover; these leaves unnumbered by original owner, but have been numbered 1-44 on their *recto* sides by a librarian.

inscriptions: leaf [13] verso, "Julia"; leaf [14] verso, "Leon[ard?] Bosworth"; leaf [29] verso, "Rosetta Bos[?]" ; verso of fragmentary leaf laid inside back cover, "Bosworth"

AAS catalog record has this note: "Leonard Bosworth...was born in Ashford, Conn. about 1779. He engaged in manufacture in that town. He married Mary ("Polly") Southworth on 12 March 1809. They had four children; Marcus Leonard (1810-1816), Julia (1811-), Alva Southworth (1815-), and Rosetta (1817-)."

MS. in poor condition, with occasional loss of text (material in square brackets is missing + has been supplied here); acid-free transparent reinforcing paper occasionally obscures text; pitch notation is not always precise to begin with

mix of sacred + secular tunes; many entries have no lyrics
from leaf [31] verso to the end, mainly secular lyrics

MS. music entries are tenor + bass; bass; tenor; or melody (likely tenor) + bass; incipits given here are of tenor (or melody part) when present, bass otherwise

multiple voices rarely aligned vertically; most entries span 2 facing pp. (e. g., leaf [1] verso-leaf [2] recto)

MS. music entries:

leaf [1] recto: [GREENFIELD by Edson Sr.], last 9-10 mm. of tenor + bass, Am, [tenor for this tune begins 1|3355|7U1|D5]

leaf [1] recto: untitled, untexted S. M. tune, last 7-8 mm. of tenor + bass, Am, surviving tenor notes are 3343|21|D#7|U2|5-4-34|5-4-32|1

leaf [1] recto: [RUSSIA by Read], last 6-7 mm. of tenor + bass, Am, [tenor for this tune begins 132|1D7U13|2]

leaf [1] recto: untitled, untexted S. M. tune, ends of two systems of tenor + bass, A or Am, 3 mm. of tenor before fusing section are 22|1232|1, bass at fusing appears to start 5|U1D7U13 (tenor silent), tenor appears to end 5-6-5-4-35|4-32|1

leaf [1] verso-leaf [2] recto: FORTYSIXTH [by Chandler], tenor, bass, D, 1U1D7|6567|U1

leaf [1] verso-leaf [2] recto: SHARON[E?] [by West], tenor, bass, D, 1|D5U1D7U1|2

leaf [2] verso-leaf [3] recto: MILFORD [by Stephenson], tenor, bass, A, 533|1-2-1-23-4|5D5|U1

leaf [2] verso-leaf [3] recto: The Ways of the World, melody, bass, G, 5|U111D67U1|231D7

leaf [2] verso-leaf [3] recto: [T]he Indian Chief, melody, bass, G,

- [5]|534|565|422|2, the sun sets at night and the stars shun the day (text incipit from leaf [38] *verso*), with text "While beauty and youth are in their full prime" + titled "Morality," this tune 1st pr. *Wyeth's Repository of Sacred Music. Part Second*, 1813 (HTI no. 10014b)
- leaf [3] *verso*-leaf [4] *recto*: General Woolf, melody, bass, Am, 1|1232-121-2|32-1D#7U1, Chere up you young men all Let nothing fright you (text incipit from leaf [36] *verso*)
- leaf [3] *verso*-leaf [4] *recto*: The British Muse, melody, bass, G, 3432|1-22|35432-1|22 [*sic*], Friendship to every willing mind opens [A?] heavenly treasure (text incipit from leaf [41] *verso*)
- leaf [3] *verso*-leaf [4] *recto*: Bunkerhill, melody, bass, Am, 321|D7U1|D5U1D7U1|22, Why should vain mortals trem[bl?]e at the sig[h]t of (text incipit from leaf [35] *recto*)
- leaf [3] *verso*-leaf [4] *recto*: S[h?]ays, melody, bass, A or Am, 5|U111D7-U1|222
- leaf [4] *verso*-leaf [5] *recto*: LEBANON [by Billings], bass, Am, 11D5|15|U1[-]D76|5 (tenor melody begins 132|1D7|U1-23-4|5)
- leaf [4] *verso*-leaf [5] *recto*: WINDHAM [by Read], bass, Fm, 1|123|1D55|U1 (tenor melody begins 1|345|532|1)
- leaf [4] *verso*-leaf [5] *recto*: POLAND [by Swan], bass, C#m, 1|11|53|33|D7 (tenor melody begins 1|D55|7U3|D7-U1-D75|4)
- leaf [4] *verso*-leaf [5] *recto*: LISBON [by Read], bass, Bb, 1|1565|U1 (tenor melody begins 1|D65U12|3)
- leaf [4] *verso*-leaf [5] *recto*: WALPOLE [by Wood], bass, Bm, 1_|1U1D5|3-2-12|3-45|1 (tenor melody begins 1_|132|3-4-54|32|1)
- leaf [4] *verso*-leaf [5] *recto*: LINC[o? A?]N [*recte* LINCOLN] [by Mann], bass, D, 1|1123|4 (tenor melody begins 1|5365|U1-2)
- leaf [5] *verso*-leaf [6] *recto*: HINSDALE [*recte* HINSDALE] [by Holyoke], bass, G, 1|11D44|55|U1 (tenor melody begins 1|5564|32|3)
- leaf [5] *verso*-leaf [6] *recto*: WA[RS?]AW [by Holyoke], bass, G, 1|D65U1-2-|3-4-32|1D5|1 (tenor melody begins 1|123-4-|5-6-54|32|1)
- leaf [5] *verso*-leaf [6] *recto*: GOLGOTHA [by Billings], bass, Fm, 1_|11D5|U1|132|1 (tenor melody begins 5_|5U1D7|U1|D534|5), Hark from the tom[bs a doleful sound]
- leaf [5] *verso*-leaf [6] *recto*: WE[s?]TFORD [by Read], bass, Bb, 11D6|5-6-54|321 (starts with bass solo)
- leaf [6] *verso*-[7] *recto*: FREEDOM [by Gillet], bass, A, 111|D53|456-7U1|D5 (tenor melody begins 133|25|4321|5), The God of Glory [sends his summons forth]
- leaf [6] *verso*-[7] *recto*: NEWBERN [by Kimball], bass, F, 1|1D5U11|D654U1|D5_|5 (tenor melody begins 1|5553|456-54-3|2), [Not to our names, thou only just and true]

("P. M[.] 115 Psalm" after title identifies text in Watts Psalms;
 this text found in all 3 pre-1821 printings of NEWBERN)
 leaf [6] *verso*-[7] *recto*: ADAMS, bass, G, 11D4|555U1-7|655U1|D5
 leaf [6] *verso*-[7] *recto*: 122 [by Bull], bass, A, 1|1D7|U12|D6_|6 (tenor
 melody begins 1|3-4-32|1D7|U1)
 leaf [7] *verso*-[8] *recto*: STERLING, bass, E, 1D65|66U1 (tenor melody
 begins 5U1D7|6-56-7U1)
 leaf [7] *verso*-[8] *recto*: QUEENSBOROUGH [by French], bass, C,
 111|11|14-323-4|5 (tenor melody begins 1D54|35|
 U12-343|2), [Not to our names, thou only just and true];
 tenor for this tune on leaf [13] *verso*-leaf [14] *recto*
 leaf [7] *verso*-[8] *recto*: [FR?]ANCE, bass, G, 1|111D7|U12D6,|4U12|
 1D766|5
 leaf [8] *verso*-[9] *recto*: Sweet Music, bass, C, 1|[rest]|11112|333[.?]||
 3423|3111, secular? (not in *HTI* under title), ca. 90 mm.; tempo
 markings include "Lively," "slow," "Brisk," "very slow"
 leaf [9] *verso*-[10] *recto*: SUTTON [by Goff], bass, F#m, 1|D55U11|114
 (tenor melody begins 5|77U1D5-4|316), S[a?]ve me Oh God
 leaf [9] *verso*-[10] *recto*: PR[E?]STON, bass, G, 1|1D5|13|1-2-35|5, ca. 46
 mm., moves from 3/2 to [2/2] to 6/4 to 3/2 to 2/4
 leaf [9] *verso*-[10] *recto*: DOOMSDAY [by Wood], tenor, D, 5|U11|
 11-D|U1, next entry is bass for same tune
 leaf [10] *verso*-[11] *recto*: DOOMSDAY [by Wood], bass, D, 1|11|45|1,
 previous entry is tenor for same tune
 leaf [10] *verso*-[11] *recto*: PETERSBURG [by Billings], tenor, bass, D,
 5|U11|1|D5?||35|U1
 leaf [12] *verso*-leaf [13] *recto*: NEWPORT [by Read], bass, Bm,
 111|5565-4|3-4 (tenor melody begins 5|U13|2-1D7U12|3), I
 send the joys of mirth [*sic*] away; text on leaf [11] *verso*-leaf
 [12] *recto* (leaf [12] *recto* apparently not filmed)
 leaf [12] *verso*-leaf [13] *recto*: VENUS, bass, C, 1|111-|←slur *sic*|1-2|
 33-21, Let virgin troops soft timbrels bring
 leaf [13] *verso*-leaf [14] *recto*: QUEENSBOROUGH [by French], tenor, C,
 1D54|35|U12-343|2, Not to our [names?] thou only just and
 true; bass for this tune on leaf [7] *verso*-leaf [8] *recto*; "Julia"
 written sideways above start of music
 leaf [15] *verso*-leaf [16] *recto*: ASCENSION, bass, G, 13|1?D6|
 U2+52[+5?]|1,12|11|D66|5, Hail the day that sees him rise;
 "slow," "Slow," "Quick" written at various points above music,
 ASCENSION by Jacob French in *Harmony of Harmony* (1802) (*HTI*
 no. 8998), only American ASCENSION in G that sets this text, has
 different bass incipit
 leaf [18] *verso*-leaf [19] *recto*: REQUEST [by Parmenter], tenor, bass, not
 written in score, Em, 1|33-45U1|D7[7?]7_|7, Save us o lord
 aloud w[e] cry
 leaf [21] *verso*-leaf [22] *recto*: FAREWELL ANTHEM [by French], tenor,

- Am, 5|U133|223|56|5-43|22, My friends I am going a long and tedious journey [*sic*]; text on leaf [20] *verso*-leaf [21] *recto*, "Leoe[r?]^t R[lo?]" written above music, bass for this anthem is 2 entries below
- leaf [21] *verso*-leaf [22] *recto*: W[A]RD [by Stone], tenor, F#m, 1|5533|775, bass for this tune is 2 entries below
- leaf [22] *verso*-leaf [23] *recto*: FAREWELL ANTHEM [by French], bass, Am, 1|555|443|5-U12|321|D5_|55 (tenor melody begins 5|U133|223|56|5-43|22), My friends I am going a long and tedious journey [*sic*]; text from leaf [20] *verso*-leaf [21] *recto*, tenor for this anthem is 2 entries above
- leaf [22] *verso*-leaf [23] *recto*: WARD [by Stone], "Bass," F#m, 1|D55U11|D773 (tenor melody begins 1|5533|775), tenor for this tune is 2 entries above
- leaf [23] *verso*-leaf [24] *recto*: SUTTON [by Stone], "Bass," Em, 1|1-D4[*recte* 5]U1|33|4-3-21|D5 (tenor melody begins 5|U1-D7U1|D55|6-5-43-4|5), Behold the man thre[e] Score and ten
- leaf [23] *verso*-leaf [24] *recto*: SOLITUDE, bass, Em, 1|111|232-1|D5, See where he languisht [*sic*] on the Cross
- leaf [24] *verso*-leaf [25] *recto*: NEWBURGH [by Munson], bass, C, 1|1135|U1 (tenor melody begins 5|35U12|1)
- leaf [24] *verso*-leaf [25] *recto*: GRAFTON [by Stone], bass, C, 111|65-311|1 (tenor melody begins 5_|5U11|3-2-1-D7U11|1)
- leaf [25] *verso*-leaf [26] *recto*: MINDEN [by French], tenor, bass, Am, 1|D75|U13|1-2D7|U1
- leaf [25] *verso*-leaf [26] *recto*: SUPPLICATION [by Read], bass, Em, 1|1-2-1-D5-|77|U31|5D5|U1 (tenor melody begins 1|5-4-5-6-5-|47-6|5U1|2-3-2-1D7|U1)
- leaf [25] *verso*-leaf [26] *recto*: WICKHAM, bass, F#m, 1|1113|1,D7|U345D5|U1, not in *HTI* under title→meter or key
- leaf [26] *verso*-leaf [27] *recto*: STRATFIELD [by Goff], bass, F#m, 1|1132|3-2-12|D5 (tenor melody begins 5|U11D75|3-4-56|5)
- leaf [26] *verso*-leaf [27] *recto*: STRA[T?]^tFORD [by Read], bass, Am, 1U11|11|D555 (tenor melody begins 1|555|3-21D#7|U1)
- leaf [26] *verso*-leaf [27] *recto*: CHARLEMANT [by Brown], bass, Bm, 1|12|1-2-35|51|1 (tenor melody begins 1|34|5-4-32|D7-5-4-34-5-6|5)
- leaf [27] *verso*-leaf [28] *recto*: EPIPHONEMA [by Coan], bass, Am, 1|113-2-|1D5|4345|1 (tenor melody begins 1|333-4-|55|134-32-D7|U1)
- leaf [27] *verso*-leaf [28] *recto*: FORTITUDE, bass, G, 1|1D5-U1|D66|U11-D6|U2
- leaf [27] *verso*-leaf [28] *recto*: SYMPHONY [by Morgan], bass, Eb, 111|11|21D76|5 (tenor melody begins 535|U1D5|4321|5), the god of glory sends his summon[s] forth; faint inscription

(probably "Rosetta") beneath music
 leaf [28] *verso*-leaf [29] *recto*: DELIGHT [by Coan], bass, Em, 112|354
 (tenor melody begins 1D54|3-214)
 leaf [28] *verso*-leaf [29] *recto*: FRIENDSHIP [by T. Lee?], bass, Em,
 111|D555U3|D7 (tenor melody begins 113|557U1|D7)
 leaf [29] *verso*-leaf [30] *recto*: AMANDA [by Morgan], tenor, bass, Am,
 1|54|3-4-53-2-1|D7-U1-D4[or 5]7|U1, "Rosetta Bos" written
 below music
 leaf [30] *verso*: Major Andrus Farewell, melody, bass, Em,
 5|U1-D7U1D5-45|321, 6/4 meter
 leaf [33] *verso*: The Benefits of saying yes, melody, D, 5-7|U111|
 1[-?]D535|U111|1, Gay damon long studied my heart to obtain;
 text on leaf [34] *recto*-[35] *recto*

Mss. Octavo Vols. B; Catalog Record #271259

99. Bowen, Caroline. MS. music book, dated 1803. 51 unnumbered leaves, and an additional leaf inserted inside front cover.

inscriptions: inside front cover, "Caroline Bowen / Providence Sep^r 5th 1803";
 leaf [1] *recto*, "Caroline D[e?]nise-Bowen / born in France 1785 / died
 " [i. e., "in"] Providence R. I. 1862" (pencil); leaf [2] *recto*, "Caroline
 Bowen's Music Book / September 5th [sic] 1803"

58 secular MS. music entries (keyboard pieces, songs with keyboard accompaniment), 6 "sacred" MS. music entries (hymn tunes, or songs with religious texts; one of these entries has title, clefs, + key signatures, but no notes); only the latter are inventoried here
 sacred MS. music entries:

leaf [5] *recto-verso*: DENMARK [by Madan], melody, bass, D,
 1|11|11-2-3|22|2, Before Jehovahs [sic] awful throne
 leaf [6] *recto*: THE GENTLE DEW &C., melody, keyboard accompaniment
 on 2 staves, G, 5|5435|432, The gentle dew distill'd from
 Heaven
 leaf [13] *verso*: PLEYEL[']S HYMN [by Pleyel], title, treble + bass clefs, 2
 key signatures (1 sharp, 2 flats), + text incipit "So fades the
 lovely" only; no notes
 leaf [18] *recto*: PORTUGUESE HYMN [= ADESTE FIDELES], melody, bass, A,
 1D5U1|2D5|U3234|32, Hither ye faithful, haste with songs of
 triumph
 leaf [21] *recto*: JORDAN [by Billings], melody, bass, A,
 5|U11|32-1|2-32-3|4, There is a Land of pure delight
 leaf [45] *verso*: THE CHEERING ROSARY [by Shield], vocal melody +
 skeletal keyboard accompaniment together on 2 staves, C,
 5|U332-12-3|11D5, Tho['] oft we meet severe distress [sic];
 8-m. piano introduction before voice enters

**Mss. Folio Vols. L / Vol. 1 (Irving Lowens: Manuscript Music
 Commonplace Book Collection [manuscript], 1730-1870)**

100. Brady, N[icholas], and N[ahum] Tate. *A New Version. Of the Psalms of David, fitted to the Tunes used in Churches*. London, 1704; Boston: reprinted by J. Allen, for Benjamin Elliot, 1720. Not examined for completeness; leaf bearing pp. 271-272 is fragmentary, with loss of text. *ASMI* 395. MS. music entry copied inside back cover.

inscriptions: inside front cover, "Ex Libris / Davidis Sewall / Anno Domini / 1751," "Price 10/ " ; leaf [1] *verso*, "David Sewall Messinger / To Am. Antiqu[arian?] Society / Feb 17 . 1859"; p. 198, "David Sewall"; p. 272, "Samuel:[Bro?][?] / [7?]25 Ejus Liber"; inside back cover, "S. Tellus movet in / Circul[a?]ti[?]," "John / Amsbury Adams"

MS. music entry:

inside back cover: BELLA, melody, G, 135U1D56,54323-45, diamond-shaped note-heads, no bar lines—just lines at ends of phrases, "6&6&8&6" above music (meter of text)

Bindings Coll.B; Catalog Record #314640

Brady, N[icholas], and N[ahum] Tate. *A New Version of the Psalms of David* (various editions) – SEE

[Johnston, Thomas]. "To learn to sing..."

Brattle Street Church. *LXXX Psalm and Hymn Tunes* – SEE

Boston. Brattle Street Church. *LXXX Psalm and Hymn Tunes*

101. Brown, Bartholomew, and others. *Columbian and European Harmony: or, Bridgewater Collection of Sacred Music*. Boston: Isaiah Thomas and Ebenezer T. Andrews, 1802. Complete; a beautiful, clean copy. 4 leaves of printed staves bound in at end, but no MS. music.

no inscriptions

no MS. music

DB Ob222; Catalog Record #420102

102. Brown, Bartholomew, and others. *Columbian and European Harmony: or, Bridgewater Collection of Sacred Music*. 2nd ed. Boston: Isaiah Thomas and Ebenezer T. Andrews, 1804. Complete.

no inscriptions

no MS. music

DB Ob223; Catalog Record #420103

103. Brown, Bartholomew, and others. *Bridgewater Collection of Sacred Musick*. 3rd ed. Boston: J. T. Buckingham, for Thomas and Andrews and J. West and Company, 1810. Complete. P. 116 misnumbered 114.

no inscriptions

no MS. music

DB Ob224; Catalog Record #420295

104. [Brown, Bartholomew, and others]. *Templi Carmina. Songs of the Temple, or, Bridgewater Collection of Sacred Music*. 4th ed. Boston: T. W. White, for West and Richardson, 1816. 321, [3] pp.; complete. Lacks back cover; front cover detached. inscription: preliminary leaf *recto*, "Sam.^[1?] Stearns."

no MS. music

DB Ob225; Catalog Record #307971

105. [Brown, Bartholomew, and others]. *Templi Carmina. Songs of the Temple, or Bridgewater Collection of Sacred Music*. 5th ed. Boston: West and Richardson, 1817. 325, [3] pp.; complete.

inscription: preliminary leaf [1] *recto*, "From the publishers to / M. S. Parker / Oct.^[o?] 1817."

no MS. music

DB Ob226; Catalog Record #307972

106. [Brown, Bartholomew, and others]. *Templi Carmina. Songs of the Temple, or Bridgewater Collection of Sacred Music*. 6th ed. Boston: J. H. A. Frost, for West, Richardson, and Lord, 1818. 325, [3] pp.; complete.

inscription: slip of paper pasted inside front cover, "Property [rubbed out] / [rubbed out]min[s? i?]" / 1820"

no MS. music

DB Ob227; Catalog Record #307973

107. [Brown, Bartholomew, and others]. *Templi Carmina. Songs of the Temple, or Bridgewater Collection of Sacred Music*. 7th ed. Boston: J. H. A. Frost, for West, Richardson and Lord, 1819. xvi, 9-325, [3] pp.; complete. MS. music entry on 1st of 4 unnumbered additional leaves with staves for MS. music, bound in after printed book.

inscriptions: inside front cover, "Ellen Seaman"; preliminary leaf [1] *recto*, "E[.] B[.] Seam[an?]" ; preliminary leaf [1] *verso*, "The property of / Ellen Seam[an?]" ; t. p., "E[.] Seaman / Ca[t?]skill" ; inside back cover, "E[.] Seaman / Castle Hall Seminary" [girls' school in Catskill, N. Y.]

MS. music entry:

a. l. [1] *recto-verso*: MARIAM SONG [= MIRIAM'S SONG, possibly by Avison], tenor melody, G, 56565U1|D2343[-]2[-]3[-]4[-]5, Sound the loud Timb[ri?]ll o'er Egypt's dark sea; 2 additional stanzas of text at end

DB Ob228; Catalog Record #307974

108. [Brown, Bartholomew, and others]. *Templi Carmina. Songs of the Temple, or Bridgewater Collection of Sacred Music*. 7th ed. Boston: J. H. A. Frost, for West, Richardson and Lord, 1819. xvi, 9-325, [3] pp.; complete (p. no. 192 not struck).

inscription: preliminary leaf *verso*, "Mark Emerson,s"

no MS. music

DB Ob229; Catalog Record #307974

109. [Brown, Bartholomew, and others]. *Templi Carmina. Songs of the Temple, or Bridgewater Collection of Sacred Music*. 8th ed. Boston: J. H. A. Frost, for Richardson and Lord, 1820. [i]-240, [2], 241-321, [3] pp.; complete.

inscriptions: t. p., "Isaac Child / Argyle"; inside back cover, "William

W[u?]llcutt" (pencil)

no MS. music

DB Ob230; Catalog Record #265249

110. Brownson, Oliver. *A New Collection of Sacred Harmony*. N. p., [after 1797]. Complete. ASMI 130A.

inscriptions: t. p., "Remember"; inside back cover, "Eunice Spenser"

no MS. music

DB Ob166; Catalog Record #341253

111. Brownson, Oliver. *Select Harmony*. N. p., 1783 [i. e., 1789-1791]. ASMI 131C. Lacks pp. 63-66.

no inscriptions

no MS. music

Dated Books; Catalog Record #315199

112. Bull, Amos. *The Responsary*. Worcester, Mass.: Isaiah Thomas, 1795. Complete.

no inscriptions

no MS. music

DB Ob043; Catalog Record #333844

113. Bull, William. *Music, adapted to Language, containing Rudiments of Music, with a choice Collection of Sacred Harmony, in a new and simple Notation, prefixed and adapted to Select Hymns...* Greenfield, Mass.: Denio and Phelps, for the author, 1819. Complete.

inscriptions: preliminary leaf *recto*, "Patridge Boliver"; inside back cover,

"Harriet E Taintor'[s?]' / Book Presented by / William Bull"

no MS. music

☛ traditional musical notation, invented notation (using letters), + a hybrid of the two all seem to be used

Dated Books; Catalog Record #293415

114. Bushnell, John. *The Musical Synopsis*. Northampton, Mass.: Graves and Clap, for the compiler, 1807. Almost complete; leaf bearing pp. 35-36 torn, with loss of text.

no inscriptions

no MS. music

DB Ob158; Catalog Record #420230

Butts, Thomas – SEE

Harmonia Sacra, or A Compilation of Psalm and Hymn Tunes

115. Capen, Samuel. *The Norfolk Harmony No. I*. Boston: Manning and Loring, for the author, 1805. Complete, although leaf bearing pp. [iii-iv] is torn, with some loss of text; also, no covers.

no inscriptions

no MS. music

DP A3031; Catalog Record #394191

116. Carden, Allen D. *The Missouri Harmony, or A Choice Collection of Psalm Tunes, Hymns and Anthems*. St. Louis: the compiler (Cincinnati: printed by Morgan, Lodge and Company), 1820. 199, [1] p.; appears to be complete.

inscriptions: preliminary leaf [2] *recto*, "Josiah Robert / Ej: Lib: / Oc.^t 17th 1820 / price \$1.50."; additional leaf [2] *verso*, "51 y 5 m & 19 days" (pencil), "Robert [M C?] [?]" (pencil)

no MS. music

DB Ob145; Catalog Record #258833

117. Carr, Benjamin. *A Collection of Chants & Tunes for the use of the Episcopal Churches, in the City of Philadelphia*. Philadelphia: for the editor, 1816. Complete.

inscription: p. 3, "Found in St. Peters Church in / Philadelphia, 4th and Pine Streets, by / Mrs. A. B. Bowser, July, 1891."

no MS. music

DP B8222; Catalog Record #420439

118. Carr, Benjamin. *Masses, Vespers, Litanies, Hymns, Psalms, Anthems & Motetts. Composed, selected and arranged, for the use of the Catholic Churches, in the United States of America*. [Philadelphia, 1805]. Complete. *ASMI* 136.

no inscriptions, except 12 MS. additions to printed subscribers list on p. [vii];

☛ added names include "Mr G. Willig" + "St. Peter's Church New York 5 Copies"

no MS. music

Dated Books F; Catalog Record #420221

119. *Chants, Occasional Pieces, and Plain Tunes, for the use of the Protestant Episcopal Churches in the United States*. Salem, Mass.: Joshua Cushing, 1814. Lacks p. 7-10, supplied in photostat.

no inscriptions

no MS. music

Dated Books; Catalog Record #420435

120. Chapin, Nathan, and Joseph L. Dickerson. *The Musical Instructor*. Philadelphia: W. M'Culloch, 1808. Lacks pp. 11-16, 99-100, most of 91-92; copyright notice on p. [3] and index on p. [4] (cf. *ASMI* 138).

inscriptions: t. p., "Joseph Lacy his Book"; pp. 6-7, "Verry unbecomeing for Friends - / A [nic?]er fall Lall Dispose with it as soon as Possible"

no MS. music

DB Ob150; Catalog Record #420275

121. Child, Ebenezer. *The Sacred Musician, and Young Gentleman and Lady's Practical Guide to Music*. Boston: Manning and Loring, for the author, 1804.

Complete; leaf bearing pp. [iii-iv] torn + stitched back together.

inscription: p. [ii], "[printed:] THE / PROPERTY OF / [MS.:] Experience Peters
/ [printed:] Bought [MS.:] December 17th / [printed:] 18 [MS.:] 11"
no MS. music

DB Ob200; Catalog Record #420153

Choral-Buch – SEE

Philadelphia. St. Michaels' and Zion Church. *Choral-Buch*

Choral-Harmonie – SEE

Gerhart, Isaac, and Johann F. Eyer

122. *The Christian Œconomy: translated from the original Greek of an old manuscript, found in the island of Patmos, where St. John wrote his Book of the Revelation*.

Winchester, Va.: J. Foster, 1817. 126 pp.; apparently complete.

8 two-voice hymn settings (shape-notation) at end

inscription: preliminary leaf [1] *recto*, "Howard Kenn[ed?]y"

printed bookplate reading "Mrs. Howard Kennedy" pasted inside front cover

no MS. music

Dated Books; Catalog Record #294290

Christian Psalmody, in Four Parts – SEE

[Worcester, Samuel]. *Select Harmony: The Fourth Part of Christian Psalmody*

Church Music – SEE

Hartford. First Church. *Church Music*

123. Churchel, A. MS. music book. Undated. Photocopies of 33 unnumbered leaves representing a MS. sold by book dealer William Salloch to someone other than Irving Lowens. Described in Salloch catalogue (the listing was photocopied) as having 32 leaves, so photocopies likely represent the entire MS. Mix of sacred + secular music, melodies, non-melodic parts, multi-voice settings.

inscriptions: leaf [5] *recto*, "District of Columbia"; leaf [28] *recto*, "Tim Judson" (may be title of musical composition); leaf [33] *verso*, "A. Churchel / Onondaga C. H."

MS. music entries, including 51 that are or may be settings of sacred texts:

leaf [1] *recto*: QUITO, 3 voices, melody in top voice, F, 1|51|21-D7|U1,
And must this boddy [*sic*] die; "301/44" written below music

leaf [1] *verso*: DUNBAR, "Tenor," "2nd Treble," "1st Treble" (melody),
bass, Dm, 111|1-Dn77|U1,1|22|33|3tr-2, Shall wisdom cry
aloud

leaf [2] *recto*: MARTINS LANE, "air 1st Treble," "2nd Treble," bass, F,

- 1|31[-](3)|53-U1|D6-43-2|(2)[-]3, Jehovah reigns his throne is high
- leaf [2] *verso*-leaf [3] *recto*: MAGESTY [*recte* MAJESTY] [by Billings], 4 voices, melody in tenor, F, 5|U1-D7-U1D6|5-31|43-1|U1, The Lord de[c?]ended from above
- leaf [3] *recto*: PORTUGAL [by Thorley], 3 voices, melody in middle voice, G, 5|U12|3[-]13[-]5|4[-]32|1, How pleasant how divinely fair
- leaf [3] *verso*: ADESTE FIDELES, OR. PORTUGUESE HYMN, 4 voices, melody in tenor, A, 1D5U1|2D5|U3234|32, Hither ye faithful haste with songs of triumph; 3 stanzas of text written between the 2 systems of the tune
- leaf [4] *recto*: BANGOR [by Tans'ur], melody, bass, Dm, 5|32|15|U1D7-6|5, Returne [*sic*] o God of love return
- leaf [4] *recto*: WANTAGE, melody, bass, Dm, 1|D77-6|55|67|U1
- leaf [4] *recto*: [GREEN'S PSALM 100 by John Green], 4 voices, melody in tenor, A, 1|13|43|42|1, title cut out of the page
[image of part of leaf [12] *recto* erroneously inserted next in American Vernacular Music Manuscripts reproduction of this MS.]
- leaf [4] *verso*: SHREWSBURY [by Johann Michael Haydn], melody, bass, G, 1|D7U444|43,3|4666|5, only 4 mm. of melody, bass complete
- leaf [4] *verso*-leaf [5] *recto*: tune whose title has been cut out of the page, 3 voices, melody in middle voice, G, 11|35|6[-]7U1|D5[-]31, Hail thou happy morn so glorious; melodic incipit not in *HTI*, which lists only 1 setting of this text, Oliver Brownson's SUNDAY; this setting has a lively, folky melody (note landing on relative minor at end of second line of text)
- leaf [5] *recto*: OLD 100, bass, A, 1|1D5|63|65|1 (melody incipit 1|1D7|65|U12|3), Ye Nations round the earth rejoice; only 1st + last notes of each phrase are given rhythmic values, the rest are just filled-in note-heads without stems; 1st notes for 2 other vocal parts provided
- leaf [5] *recto*: DISMISSION, bass, F, 1D4|U11|1D4|U11, Lord dismiss us with thy blessing; 1st notes + pitching numerals for 2 other vocal parts provided
- leaf [5] *verso*: NEW CAMBRIDGE, bass, C, 111|D56-5|41|5, What shall I render to my God; 1st note for 1 other vocal part provided
- leaf [5] *verso*: NORTH HAMPTON [= CRANBROOK] [by Thomas Clark of Canterbury], bass, D, 134|5D5|U1 (melody incipit 1D56|5-43-2|1), Grace [']tis a charming sound; pitching numerals for 2 other vocal parts provided at start, 2 phrases of tenor part included (probably as cues) under long double "slurs" (upper "slur" unbroken, lower "slur" dotted)
- leaf [5] *verso*: ANTIGUA, bass, C, 1|35|U1D3[-]4|5D5|U1, Great God attend while Zion sings; 1st notes for 2 other vocal parts provided

- leaf [5] *verso*: [OL]p 100, bass, A, 1|1D5|63|65|1 (melody incipit 1|1D7|65|U12|3), Ye nations round the earth rejoice; 1st notes for 2 other vocal parts provided
- leaf [5] *verso*: ST. MARY[']S, bass, Em, 1|1D5U1D6|77U3, Let this vain World engage no more; 1st note for 1 other vocal part provided
- leaf [6] *recto*: TAL[L]IS EVENING HYMN [by Thomas Tallis?], bass, A, 1|U1D531|5[-]67[-]5U1, Glory to the[e] my God this night; 1st notes + pitching numerals for 2 other vocal parts provided
- leaf [6] *recto*: STERLING, bass, G, 1|1111|D55|U1, 1st notes + pitching numerals for 2 other vocal parts provided; some quarter notes lack stems
- leaf [6] *recto*: DALSTON [by Williams?], bass, Bb, 1|1145|1,U1|D6645|1+U1, How pleas[']d and blest was I, 1st notes for 3 other vocal parts provided; quarter notes lack stems
- leaf [6] *recto*: HARBOROUGH, bass, C, 1|1415|U1D7[-]65, All hail the pow'r of Jesus['] name, 1st notes + pitching numerals for 2 other vocal parts provided; quarter notes lack stems
- leaf [6] *recto*: KIMBOLTON, bass, C, 1|D5-43-2|15|U1D1|5, Jehovah reigns he dwells in light
- leaf [6] *recto*: NEW-HUNDR[']TH, bass, G, 1|35|11|D3-4-55|U1, ye nations round the earth rejoice, 1st notes for 2 other vocal parts provided
- leaf [6] *verso*: untitled melodic fragment, probably instrumental, G, 345|62245|676532|13133535|1313545|62245
- leaf [6] *verso*: BOWER OF PRAYER, melody, bass, G, 1|D6-56U1|232|112|3, no text, upside down on p.
- leaf [7] *recto*: Smith[']s Minuet, melody, "2nd" (harmony part, not bass), D, 567|U1131|D55U1D5|3353|1, instrumental
- leaf [7] *verso*-leaf [8] *recto*: Grand March &C in semiramis, 3 parts, melody in top part, C, 3334|556543, instrumental
- leaf [8] *recto*: Duke of York's Troop, melody, G, 567|U1D55|5654|311|1, instrumental
- leaf [8] *verso*-leaf [9] *recto*: Jove in his Chair by "D[r.?] A[rne?]" [Thomas Augustin Arne?], "1st," "2nd," "Bass," C, "1st" begins 55554|33332|11232234|3333, instrumental
- leaf [9] *recto*: UNIVERSAL PRAISE, melody, "2nd," G, 5|666-7U1|D555, God of my life through all my days; text source given as "Hymn 6th Rochester Selec -----"
- leaf [9] *verso*: King of Prussia's March, melody, D, 34|555567|U1111, instrumental
- leaf [9] *verso*: SINNER COME AND SEE, melody, bass, G, 3[-]4|5313|531,3|5312[-]3|422, no text
- leaf [10] *recto*: Grand March in Semiramis, melody, harmony part (not bass), D, 33334|556543, instrumental
- leaf [10] *recto*: Swiss Guards March, melody, D, 12143|34365|

567|U1D111, instrumental

leaf [10] *verso*, Bonny Boat, "Air," D, 1|3556|5U12-1D7-6|5321|3-2, includes "Chorus," probably a vocal melody

leaf [11] *recto*: FORTY-SIX Ps 146 [by Bull], 4 voices, melody in tenor, F, 5|543|654|3, I'll praise my maker [with my breath]

leaf [11] *verso*-leaf [15] *recto*: MILLEN[N]IUM, 4 voices, melody in treble, D, 1111|1[-]2315|5[-]675U1|D1-2315U1|1D7[-]66, Jesus shall reign [x 4] where ere [*sic*] the sun; leaf [14] *recto* not photocopied

leaf [15] *verso*-leaf [16] *recto*: CRUCIFIXION [by McKyes], 4 voices, melody in tenor, Em, 1|3-4-57|75|6-4-32|1, Behold the Saviour of mankind

leaf [16] *verso*-leaf [20] *recto*: ANTHEM, FROM SUNDRY SCRIPTURES, 4 voices, melody in tenor, D, starts with treble 5|U1 (Arise), then tenor 5|U11|3|2|3|1-2-3-43|32, Arise [x 2] shine [x 3] O Zion; crossed-out music on leaf [19] *recto*, 2nd system is copied correctly on leaf [19] *verso*, 1st system; plain tune WELLS copied on leaf [17] *verso*, crossed out (see next entry)

leaf [17] *verso*: WELLS [by Holdroyd?], 4 voices, melody in tenor, G, 1|35U1|D7U1D6|5, entire tune crossed out

leaf [20] *verso*: CHATHAM, bass, A, 1D7U1|D34|55|U1, Bless o my soul [the living God]; last 15 mm. are "Chorus to be sung at the end of the psalm"

leaf [20] *verso*: EXETER, bass, D, 1|131D6|45U1, Ye saints and servants [*sic*] of the Lord

leaf [20] *verso*: HARLEIGH [based on Handel], bass, F, 1[-]2|31|54|33[-]2|1 (melody incipit 3-4|5U1|D76|51-2|3), I ask them whence their victory came; repeated Fs in phrases 3 + 4 written small, with no stems

leaf [20] *verso*: CAMBRIDGE, bass, Bb, 1|U1D345|1, Come sound his praise abroad

leaf [20] *verso*: MUNICH, bass, Bm, 1|U1-D11||U11D#7U1|D5, [']Tis finish'd So the Saviour cried

leaf [21] *recto*: TUNBRIDGE, bass, Eb, 111|11|1D4|5,|U1D55|U1D7-U1|D5, There is a fountain fill'd with Blood

leaf [21] *recto*: ANTIGUA, bass, C, 1|35|U1D3[-]4|5D5|U1, Great God attend while Zion sings

leaf [21] *recto*: DISMISSION, bass, F, 1D4|U11|1D4|U11, Lord dismiss us with thy blessing

leaf [21] *recto*: Mary[']s Dream [variant of "The Parting Glass"], melody, Am, 54|311D7|U334,34|55754|311, probably vocal

leaf [21] *verso*-leaf [22] *recto*: NOTHING TRUE BUT HEAVEN [by Shaw?], 3 voices, melody in top voice, F, 1[-]3|5436|5[-]421[-]3, This world is all [a] fleeting show; 2 additional stanzas of text written at end of music

leaf [22] *recto*: [NOTHING TRUE BUT HEAVEN (by Shaw?)], 1st 6 notes of

- melody, F, 1[-]3|5436, staves for 2 additional vocal parts provided with clefs, time + key signatures, but no notes; upside down on p.
- leaf [22] *verso*: Governor Strong[']s March, 3 parts, melody in top part, C, 32|1111234|5555, instrumental
- leaf [23] *recto*: Fairy Dance, melody, bass (separated by 2 blank staves), C, 11|331|331|331|D75, instrumental
- leaf [23] *verso*: March in the Battle of Prague [by Kotzwara?], melody, F, 567|U111121D76|5555U31|D6U42D7U2D7|U1111, instrumental
- leaf [23] *verso*: 40th Regt, "2nd," C, 323|5U12|4321D7U123|1D531, instrumental
- leaf [24] *verso*: The Musical Society, melody, bass (not copied in score), A, 5|65|65|U11|2-3, [Well met, my loving friends of art?], probably vocal
- leaf [24] *verso*: The Musical Lovers, melody, bass, Am, 5|U1D7|U1234-3|2 [bar lines *sic*], As I & Polly &C----
- leaf [25] *recto*: Take care of your ----- Cap [←part of title?], melody? (odd), D, 5|531123|56556|7U1D75U12|1D644, instrumental; leaf [25] is the bottom half of a leaf
- leaf [25] *recto*: Benham[']s March, melody, C, 567|U1111313|D5U111, instrumental
- leaf [25] *verso*: Caledonian March, melody, C, 567|U111132|111153|56U1D321|2222, instrumental
- leaf [26] *recto*: Nobody coming to marry me, D, 5|355U1|1,3|3211D76|322, probably instrumental
- leaf [26] *recto*: Somebody, melody, "Second" (not copied in score), C, 5|6667U1|D555,4|33345|222, probably instrumental
- leaf [26] *verso*: Handel[']s Clarrionet [by Handel?] "1st," "2nd," D, 1st part begins 5345621D5|U1212323, instrumental
- leaf [26] *verso*: What would A Lassie do wi['] an old man ("wi" turned into "without" by a later hand), melody, Em, 5|U1D7U1345|43221D7|U12[3?]345|D7555
- leaf [27] *recto*: Duke of York[']s March, melody, D, 111333|535315|U1D5U1D5U1D531|5555, instrumental; "Trio" in A
- leaf [27] *recto*: [A PASTORAL ELEGY by (A.?) Knapp], melody, Em, 5|5455U1D7|U1
- leaf [27] *verso*: fragment of an untitled melody, if in C, 33|135U1|D6432|3234567|U1D765|432135|465U1|D6432|1D7U1111, instrumental
- leaf [27] *verso*: Down Hill of life, melody (fragment? -no clef, key or time signature), if in G, 11|111|223|432|1D755|U123|4444-3|D55U134|543|223|432|1D713|531|42D7|U1 (etc.), fragments of text here + there: "[ni?]ng may," "then a snug," "sea"
- leaf [27] *verso*: Titus March, melody, D, 567|U1111D531|555534|

- 5356543|5555, instrumental
- leaf [28] *recto*: untitled melody, complete?, no clef or key signature, if in C, begins 1313|13321|D7U22D7|6U33, probably instrumental
- leaf [28] *recto*: [Tim Judson?] (title of this entry, or ownership inscription?), melody, likely incomplete (very faint), no clef, key or time signatures, if in C, begins 33321|D66654| [3?]4[5?]7U1[222?]
- leaf [28] *verso*-leaf [29] *recto*: London March, melody, "Second" (not bass), G, 33332|135U1D65|6U1D5U1D4U1D3U1|212322, instrumental
- leaf [28] *verso*-leaf [29] *recto*: SOUTH BITTON, 3 voices, melody in top voice, C, 12|321|D6U1D5U1|D6U121|322, instrumental; blank staff between bass + next voice up
- leaf [29] *verso*-leaf [30] *recto*: DISMISSION, bass, Am, 1D5|U12|3D3|77, Lord dismiss us with thy Blessing; 2 stanzas of 8.7.8.7. + "Hallelujah" ending ("And sing hallelujah to God and the Lamb [x 2] For ever & ever [x 2] Hallelujah [x 3] Amen")
- leaf [30] *recto*: TRIUMPH, bass, G, 1|12|34|5D5|U1,2|34|33|3-21|D5
- leaf [30] *verso*: RICHMOND, 4 voices, 2nd voice from top labeled "Alto," melody apparently in top voice (though 3rd voice from top, ending on note 5 in the scale, is remarkably melodic), Gm, 1|53|45|3-2-1D7-U1|2 (3rd voice from top begins 1|3-4[-]55|47|5-4[-]54-3|4), Alas and did my Saviour bleed
- leaf [30] *verso*: untitled melodic fragment, G, 434|25|12[3?]|2
- leaf [31] *recto*: OLD HUNDRE[D]TH "Ascribed to Martin Luther" [*recte* by Bourgeois?], 4 voices, melody in tenor, incomplete: top 3 voices have 1st 6 notes only (bass is complete), A, 1|1D7|65|U1[2|3]; leaf [31] is the bottom half of a leaf
- leaf [31] *verso*-leaf [32] *recto*: incomplete untitled bass part for tune probably in C.M., F, starts in middle with ...5,|U434|5D5|U1, last 2 phrases are 1|111[-]23[-]4|563,2|345D5|U1
- leaf [32] *recto*: NEW-FAIRFIELD, 4 voices, melody apparently in tenor, incomplete: top 3 voices have initial upbeat + 1st 2 mm. only (bass is complete), C, 1|22-3|1D6[-]U1|..., L.M. tune setting "Ps[alm]17th v. 6th"
- leaf [32] *verso*: BURLINGTON [by Janes], 4 voices, melody in tenor, incomplete: upper 3 voices have 1st 2 mm. only (bass is complete), D, 111-(2)|3[-]21, [Jesus shall reign] where[e']er the sun

**Mss. Boxes L / Octavo vol. 5 (Irving Lowens: Manuscript Music
Commonplace Book Collection [manuscript], 1730-1870)**

124. Clemmer [AAS says Clemmen], A. G. [later owner, not compiler]. MS. music book. Undated by compiler. 76 unnumbered leaves, bound; 6 additional disbound leaves, also unnumbered, in an envelope.

inscriptions: inside front cover, "A[.] G. Clemmer / Franconia Pa[.] / 1897"
 (blue ink); inside back cover, "[Joseph?] Hackman 186[5?]," "[D S
 Gehman?]", "John [?] G[?han?]" (all in pencil)

leaf [1] of the bound vol. (this leaf now loose) contains phrases + sentences
 written in pencil, but no music; leaves [2-53] contain MS. music;
 leaves [54-76] are blank

Anglo-American sacred music on leaves [34-47], [52-53] in bound vol.;
 remainder of MS. music appears to be of German origin

German-origin tunes not inventoried here, for 2 reasons: illegibility of script
 to this reader, making titles (likely first lines of text) indecipherable;
 and lack of clefs, making keys hard to gauge

of entries inventoried here, 1st 9 have round note-heads (except for
 occasional final notes and a few other notes which have diamond-
 shaped note-heads), entries 10-12 are in 4-shape notation, + entries
 13-14 have diamond-shaped note-heads

distinctive use of brown + red ink throughout: 1st 8 entries + 10th entry
 inventoried here have stems + outlines of note-heads in brown ink,
 with quarter- + eighth-note note-heads filled in in red ink

all entries inventoried are scored for 3 voices with melody in top voice,
 except HUNTINGTON by Justin Morgan, which is melody only

Anglo-American MS. music entries:

- leaf [34] *verso*-leaf [35] *recto*: WELLS [by Holdroyd?], F,
 1|35U1|D7U1D6|5, Life is the time to Serve the Lord
- leaf [35] *verso*-leaf [36] *recto*: RUSSIA [by Read], Am, 132|1D7U13|2,
 [German text incipit, barely decipherable]
- leaf [36] *verso*-leaf [37] *recto*: BRIDGE WATER [by Edson], C,
 131|22|1D7U1_|1, [Wir?] Sing[en?] Dir Immanu[e?]l
- leaf [37] *verso*-leaf [38] *recto*: LENOX [by Edson], C, 1|11D56|5, Lord of
 the world above
- leaf [38] *verso*-leaf [39] *recto*: A[Y]LES BURY [by Chetham], Am,
 154|32|1, And must this body Die
- leaf [39] *verso*-leaf [40] *recto*: ROCHESTER [by Holdroyd], A,
 112|31|2D7U1_|1, Joy to the world the Lord is come
- leaf [40] *verso*-leaf [41] *recto*: AMERICA [by Wetmore], Am, 1|1321|5,
 Awak[e] and sing the song, of moses and the Lamb
- leaf [41] *verso*-leaf [42] *recto*: WIND HAM [by Read], Fm, 1|345|532|1,
 [German text incipit, barely decipherable]
- leaf [42] *verso*-leaf [43] *recto*: MEAR, G, 1|55|33|1-23|2, [German text
 incipit, barely decipherable], rhythmic notation very imprecise
- leaf [43] *verso*-leaf [44] *recto*: OLD HUNDRED [by Bourgeois?], A,
 1|1D7|65|U12|3, Ye nation[s] round the earth Rejoice; shape
 notation, rhythmic notation + spelling of text occasionally
 inaccurate
- leaf [44] *verso*-leaf [45] *recto*: [HUNTINGTON by Morgan], melody only,
 A, 5|U1-2-31|55|315, [German text incipit, barely
 decipherable], shape notation

leaf [45] *verso*-leaf [46] *recto*: untitled tune (possibly German), A, 332|34|32|1,2|36|5#4|5 [German text, barely decipherable], shape notation
 leaf [46] *verso*-leaf [47] *recto*: [COLESHILL or DUBLIN by ?Tye], Am, 1|1D7|U3D7|U11|D5, [German text incipit, barely decipherable], diamond notation
 leaf [52] *verso*-leaf [53] *recto*: [PSALM 113], F, 11231345 (no bar lines), [German text incipit, barely decipherable], diamond notation, placement of clefs and key signatures makes little sense

**Mss. Boxes L / Octavo vol. 7 (Irving Lowens: Manuscript Music
 Commonplace Book Collection [manuscript], 1730-1870)**

[Cole, John]. *The Beauties of Psalmody* (1804) – SEE
The Beauties of Psalmody

125. Cole, John. *The Beauties of Psalmody*. 2nd ed. Baltimore: Cole and Hewes, 1805. [2nd t. p.:] *Appendix containing the Chants, Responses, &c. of the Morning, Evening and Communion Services, as performed at Christ Church and Saint Paul's, Baltimore*. Complete.

inscription: inside front cover, "\$1"
 no MS. music

DB Ob028; Catalog Record #420178

126. Cole, John. *The Beauties of Psalmody*. 3rd ed. Baltimore: Murphy and Milless, n. d. [Frank J. Metcalf, *American Psalmody* (1917), p. 20 and *American Writers and Compilers of Sacred Music* (1925), p. 166, says 1827, but the book has an 1810s look.] viii, [88] pp. (89 tunes + index, on unnumbered pp.); apparently complete. BOUND WITH *A Selection of Chants, adapted to the Morning and Evening Service, of the Protestant Episcopal Church*. N. p., n. d. 12 pp.; apparently complete.

no inscriptions
 no MS. music

**DB Ob029 (*Beauties of Psalmody*), DB Ob029 b-w (*Selection of Chants*);
 Catalog Record #292045 (*Beauties of Psalmody*), #306677
 (*Selection of Chants*)**

127. Cole, John. *Devotional Harmony*. Baltimore: G. Dobbin and Murphy, for the author, [1814]. Apparently complete.

no inscriptions
 no MS. music

Dated Books F; Catalog Record #420447

128. Cole, John. *The Divine Harmonist*. N. p., [1808]. Leaves bearing 1st pp. 3-4 + 31-32 torn, with loss of text; otherwise complete.

inscriptions: inside front cover, "Groves [Paul?] N[?]," "Thomas / different hand:] Groves Boston"; t. p., "John Boyer 9.th Sept^r, 1810," "Groves," "Thomas Esq.^r &c / Boston July 8th 1821"; *verso* of t. p., "W^m L

Haskins," "Thomas M. Groves, Musician, / N^o 4, Roger's Buildings."
no MS. music

DP A3927; Catalog Record #395353

129. Cole, John. *Episcopalian Harmony*. Baltimore: G. Dobbin and Murphy, for the author, [1811]. [4], 87, [1] pp.; appears to be complete.

no inscriptions

no MS. music

Dated Books F; Catalog Record #420368

130. Cole, John. *The Rudiments of Music, or An Introduction to the Art of Singing*. Baltimore: G. Dobbin and Murphy, [1807 or later]. Complete.

no inscriptions

no MS. music

DP A3928; Catalog Record #275480

131. *A Collection of Litanies, Vespers, Chants, Hymns, and Anthems, as used in the Catholic churches of Philadelphia, and throughout the United States*. New ed. Philadelphia: Charles Taws, 1814. [5], 1-57, 57 [sic]-87 pp.; appears complete. Pp. 1-57 engraved; the rest typeset.

no inscriptions

no MS. music

Dated Books F; Catalog Record #430710

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

inscription: preliminary leaf [1] *recto*, "Oliver S. Patterson / Nashua N. H. / 1835"

stamped in gold on front cover: "JAMES PATTERSON'S..... / LOCK HOSPITAL..... / DUNSTABLE. N. H. JAN. 16. 1811"

2 sheets headed "FAMILY RECORD." + included with this volume show that Oliver Patterson, born 26 September 1817, was the son of James Patterson, born 9 March 1782 in Lunenburg, Mass., + his wife Sarah Stearns, born 6 February 1784; also that Oliver was married at Dracut, Mass. (date not given)

no MS. music

Dated Books F; Catalog Record #275507

133. *A Collection of Sacred Music*. Albany, N. Y.: published by E. F. Backus, and Utica, N. Y.: printed by William Williams, 1817. [4], 67, [1] pp.; complete.

inscriptions: inside front cover, "D. L. Dodge's Pew N^o 112" (pencil);

preliminary leaf [1] *recto*, "S, C, Dodge's"; inside back cover, "David L[.] Dodge's N^o98 [W^m H?] / Pew 112 ---"

no MS. music

Dated Books; Catalog Record #420510

A Collection of Sacred Musick, for the use of the South Parish in Portsmouth – SEE
Portsmouth, N. H. South Parish. *A Collection of Sacred Musick*

A Collection of Sacred Musick: more particularly designed for the use of the West Church in Boston – SEE
Boston. West Church. *A Collection of Sacred Musick* (2 items)

134. *A Collection of Sacred Vocal Music*. Northampton, Mass.: Andrew Wright, 1804.
Complete. MS. music on p. 50, which has printed staves.

no inscriptions

MS. corrections to several tunes: see, e. g., pp. 7, 20, 22, 24

MS. music entries:

p. 50: FLORENCE [by Swan], 4 voices, C, 1|D555U1|3-4-5, Rejoice the
Lord is King

p. 50: RONDA [by Swan], 4 voices, Em, 1|33[-]45|U1D76[-]54, Return O
God of love return

DP A3955; Catalog Record #395872

Collegiate Reformed Protestant Dutch Church of the City of New York. *The Psalms of David* – SEE

New York. Reformed Protestant Dutch Church. *The Psalms of David*

135. Collier, William. *A New Selection of Hymns*. Boston: Samuel T. Armstrong, 1812. xvi, 452 pp.; appears to be complete. Single leaf (foldout) with printed music on *recto* bound in between p. xvi + p. [1].

musical composition on foldout leaf titled HOUSE OF PRAYER; “*European*

Air....Harmonized by Mr. HOLT.” (Benjamin Holt?); 3 voices, melody in
top voice, A, 5|U34|5-43-2|12|3, What favour, Lord, that I should meet

inscription: preliminary leaf *recto*, “Martin Green”

no MS. music

Dated Books; Catalog Record #303387

136. Colton, William C., and others. MS. music book. Undated. 202 pp., partly numbered: musical rudiments, 8 pp.; 12 blank pp.; “Instructions for the Bass Viol or Violincello,” “Plain scale of Natural Not[e]s for the German Flute,” etc., 6 pp.; 3 blank pp.; music, blank pp., pp. with staves but not music, one poem, 171 pp.; partial index, 2 pp. Pp. 1-122 of music mostly numbered (p. no. 15 skipped; pp. 115, 121 not numbered); this numbering has been used + extended (through p. [172]) for identifying the locations of the MS. music entries. A slip of paper laid inside the back cover also contains a MS. bass part.

inscriptions: inside front cover, “William C Colton / Azro B Colton”; p. [157],
“Samuel Robie Jr”; *verso* of slip inside back cover, “[R?]ussell Hurd”

musical rudiments: fragmentary; copied almost verbatim from Ebenezer Child’s *The Sacred Musician, and Young Gentleman and Lady’s Practical Guide to Music* (1804), pp. vi-ix, with some minor variations and

expansions: for example, "Transposition Flat Table" on 3rd page here goes to 5 flats, whereas Child 1804 only goes to 4 flats; also, the table of rhythmic values on the left side of p. viii in Child 1804 is copied on the 6th page here with some variations in the pitches of the notes; underneath the table, the ms. has "The a bove scale ought to be well understood, othe[r]wise the Learner will continarally be at loss"

pp. [133-134]: 6 stanzas of a poem, each 5 lines; begins "How worthy the topic for my meditation"

- ☛ likely printed tunebook sources for this MS. include Ebenezer Child, *The Sacred Musician, and Young Gentleman and Lady's Practical Guide to Music*, 1804 (musical rudiments, 10 pieces [7 of them attributed to "Child" in the MS.]) + Richard Merrill, *The Musical Practitioner, or American Psalmody*, 1797 (12 pieces, all only printed before 1821 in Merrill 1797)

- ☛ of 92 MS. music entries, at least 53 (possibly as many as 58) are futing tunes
most MS. music entries have texts; these are copied in full below the music,
i. e., not underlaid

most MS. music entries are 4- or 3-voice; unless otherwise specified, in 4-voice tunes the melodic incipit is taken from the 3rd voice down (probably tenor) + in 3-voice tunes the melodic incipit is taken from the middle voice (also probably tenor)

MS. music entries:

p. 1: AMERICA [by Wetmore], 4 voices, Am, 1|1321|5, Ye birds of lofty wing

p. 2: DAUPHIN, 4 voices, Am, 1|3343|2,2|3454|5, Come, sound his praise abroad

pp. 3-4: LINNET [by Stone], 4 voices, D, 5|U1-D7-|U1-D765-42|3-4-5-65|U1, The swelling billows know their bound

p. 5: ANTIPATRIS [by Holden?], 4 voices, G, 5|3322|1[-]2[-]1[-]2[-]34|5, Awake, my heart, arise, my tongue

p. 6: NORTHFIELD [by Ingalls], 4 voices, C, 1D54|35U13|2, How long, dear Saviour! O, how long

pp. 7-8: DELIGHT [by Coan], 4 voices, Em, 1D54|3[-]214, No burning heats by day

pp. 9-10: CAPE ANN, att. "Kimbel" [Kimball], 3 voices, D, 135|5[-]43[-]21U1|1, Now to the Lord a noble song: staff, clef, key + time signatures for counter, but no notes, not in *HTI* under title→incipit or incipit

p. 11: DYING CHRISTIAN, att. "Child," 4 voices, Am, 1|321543|2, O what is this drawing my breath; above text: "The Words Prefixed to this Tune"

p. 12: INTERROGATION, att. "Child," 4 voices, Em, 134|5[-]6[-]5-4-57|U1, Shall we go on in [*recte* to] sin

pp. 13-14: AUSTRIA, att. "Stone" [*recte* Mitchell?], 4 voices, G, 1|3235|6, Is this the kind return

pp. 16-17: BURLINGTON, att. "Child," 4 voices, G, 5|5367|U1, How

- beauteous are their feet
- p. 18: EXHORTATION, att. "Child," 4 voices, G, 1|3553[-]1|32|1, Sweet is the work, my God, my King
- p. 19: PERSIA, att. "Child," 4 voices, Em, 154|5U1D77|U1, Once more, my soul, the rising day
- pp. 20-21: FAIRFAX, att. "Child," 4 voices, A, 1|1[-]23[-]453|5[-]43[-]21, Hov'ring among the leaves, there stands; text source identified as "Hymn 8, Book 3. Verse 4th... Verse 5th"
- pp. 22-23: PLATTSBURGH, att. "Child," 4 voices, G, 55-4-|3565[-]4|345, I sing my Saviour's wond'rous death
- p. 24: WILLINGTON [by Fisher?], 4 voices, G, 1|3-456-54|5,3-4|54-343|2, Far be thine honor spread
- p. 25: NEW DERHAM [*sic*] [by Austin], 3 voices, Bm, 1|D57U13|21[-]D7U1, Hark! from the tombs a doleful sound; staff, clef, key + time signatures for counter, but no notes
- pp. 26-27: MILTON [by E. West], 4 voices, E, 1|5556[-]7|U1,D6|U21D76|5, The shining worlds above
- p. 28: DEATH'S ALARM [by E. West], 4 voices, Em, 5U11|D1234|5, 5|6543|2, also published as MORPHEUS
- p. 29: NORTH SALEM [by Jenks], 3 voices, Em, 555|3157|U1, My soul, come meditate the day; staff, clef, key + time signatures for counter, but no notes
- pp. 30-31: THE EVENING SHADE [by Troop], 4 voices, Em, 5|5U1D75[-]4|5,3|5434[-]32
- p. 32: MACHIAS [by Maxim], 4 voices, Am, 5|U11[-]234|5,4|3143|2, How pleasant 'tis to see
- p. 33: OHIO [by E. West], 3 voices, Em, 1|33[-]45U1|D7,5|3134|5, Ye tribes of Adam join; staff, clef, key + time signatures for counter, but no notes
- pp. 34-35: HUNTINGTON [by Morgan], 4 voices, A, 5|U1-2-31|55|315, Lord, what a thoughtless wre[t]ch was I
- p. 36: WINDSOR [by J. West], 4 voices, Am, 1D5U1|323-45|4, Great God, attend while Zion sings
- p. 37: DECLARATION, 4 voices, C, 5U1D5|6[-]7U12[-]34|3, Sweet is the day of sacred rest
- pp. 38-39: PLAINFIELD [by Child], 4 voices, G, 5|3365|67U1, Come happy souls, approach your God
- pp. 40-41: BENNINGTON [by Child], 4 voices, Am, 1|5[-]65[-]43[-]43[-]2|132, Lord what is man, poor feeble man
- pp. 42-43: LANSINGBURGH [by Child], 4 voices, Gm, 1|5533|44[-]32_2, 231|43[-]45_5, Lord thou wilt hear me when I pray
- pp. 44-45: ANIMATION [by Buel], 4 voices, G, starts with bass: 1|3-2-1D6|56|U1D5|6, then tenor: 3|5U1|D3-55[-]4|3, Seasons and months and weeks and days; above text: "The WORDS adapted to this tune"
- pp. 46-47: SPRING, 4 voices, Dm, 1|11D55|345, He sends his word, and

- melts the snow; not in *HTI* under title → incipit or incipit
- p. 48: NEW JERUSALEM [by Ingalls], 4 voices, G, 132|1234|5, From the third heav'n where God resides
- p. 49: CONCORD [by Holden?], 4 voices, C, 5|U1132[-]1|2,4|321D7|U1, The hill of Sion yields
- pp. 50-51: SOLITUDE NEW [by E. West], 4 voices, Am, 532|1234|5,2|3453|2, My refuge is the God of love
- p. 52: ORANGE, 4 voices, Am, 1|55[-]434|55-4-3|2, Death may dissolve my body now; not in *HTI* under title → incipit or incipit
- p. 53: HAVERHILL [by E. West?], 4 voices, [Em?], [534|5-U1-D7U1|D5?], staff lines, clefs, key + time signatures only; "S. M.," key signature of 1 sharp, cut-time time signature (reversed C); Elisha West's *The Musical Concert* (1802) contains a S. M. HAVERHILL in E minor and cut-time, unattributed in the book's index so probably by West; this HAVERHILL is also in Child's *The Sacred Musician*, 1804
- pp. 54-55: NEW, DEVOTION [variant of PORTLAND by Maxim], 4 voices, F, 15U1|D6421|2, Sweet is the day of sacred rest; title on p. 55 is DEVOTION NEW
- pp. 56-58: Mount Vernon or the Death of General Washington [by Jenks], 4 voices, Em, 1|33-455|U1D#7|U1, What solemn sounds the ear invade; 6 stanzas of text copied here, above text: "THE WORDS, Adapted to M. Vernon...", "The End" after last stanza of text
- p. 59: SUTTON NEW [by Goff?], 4 voices, F#m, 5|77U1D5-4|3D7[recte 1]U6, Save me, O Lord, the swelling floods
- pp. 60-61: GRAFTON [by Stone], 4 voices, C, 5U11|3[-]21[-]D7U11|1, Jesus! the vision of thy face
- pp. 62-63: LIVONA, 4 voices, Em, 5|57U12[-]1|D75[-]45, Think, mighty God, on feeble man
- pp. 64-66: MOUNT-SION [by [B.?] Brown], 4 voices, C, 5|U1233|5-3-2-1, The hill of Sion yield[s]
- p. 67: NORFOLK NEW [by Capen?], 4 voices, C, 5|U1331|244, Sweet is the work, my God, my King
- pp. 68-69: NEWBURGH [by A. Munson], 4 voices, C, 5|35U12|1, Let ev'ry creature join
- p. 70: RUSSIA [by Read], 4 voices, Am, 132|1D#7U13|2, False are the men of high degree
- p. 71: COMPLAINT [by Parmenter?], 4 voices, Em, 1|33-45U1|D777_|7, [S?]pare us, O Lord, a loud we cry
- p. 72: DEVOTION [by Read], 4 voices, C, 5|U112D7|U12|3, Sweet is the day of sacred rest
- p. 73: VIRGINIA [by Brownson], 4 voices, Em, 1|55U1D7|6-4-76|5, Thy word the raging winds controul [sic]
- pp. 74-75: PSALM 119TH [by Smith?], 4 voices, Em, 531|5577|7,5|U1D533-4|5, Had not thy word been my delight

- pp. 76-77: GREENWICH [by Read], 4 voices, Em, 5|5U1D75|
U1D7-U1-2|1, Lord what a tho'tless wretch was I
- p. 78: GREENFIELD [by Edson Sr.], 4 voices, Am, 1|3355|7U1D5, God is
our refuge in distress
- p. 79: CORONATION [by Holden], 4 voices, Ab, 5|U1133|212, All hail, the
pow'r of Jesus name
- pp. 80-81: CANTERBURY NEW [by Smith?], 4 voices, Em, 515345U1D7,
Why should the children of a King
- pp. 82-83: EXHORTATION [by Doolittle], 4 voices, Am, 1|3-4-3-21|23[-]4|
5-3-1-D75|U1[sic], Now in the heat of youthful blood
- pp. 84-85: PLAINFIELD [by Kimball], 4 voices, G, 1|312|423, With songs
and honors sounding loud
- pp. 86-87: MAJORCA [by R. Merrill], 4 voices, F, 531|4321|2, When shall
the time dear Jesus when
- p. 88: SILESIA [by R. Merrill], 4 voices, Em, 5|33[-]45U1|D7-6-57|U1,
Good God! on what a slender thread
- p. 89: PETITION [by R. Merrill], 4 voices, Dm, 555|U1D7U3[-]12|1, Since
I'm a stranger here below
- p. 90: VIENNA [by R. Merrill], 4 voices, Em, 5U11|D75[-]434|5, Infinite
leag[u]es beyond the skies
- p. 91: SANDWICH [by R. Merrill], 4 voices, Dm, 5U12|3234[-]3|2,
Consider all my sorrows Lord
- p. 92: WILMINGTON [by R. Merrill], 4 voices, Dm, 5|U1D#7|
U1D543[-]4|5_|5, Why do we mourn departing friends?
- p. 93: MALDEN [by R. Merrill], 4 voices, Em, 134|5U1D77|U1,D5|
7[-]65[-]455[-]U3|2[-]1D7U1, I cannot bear thine absence,
Lord
- pp. 94-95: SARDINIA [by R. Merrill], 4 voices, Am, 5U12|3[-]454[-]32|3,
That awful day will surely come
- p. 96: PLAINFIELD [by R. Merrill], 4 voices, G, 1|3334[-]3|222,D5|
U1[-]23[-]453|4-32|1, The voice of my beloved sounds
- p. 97: DANBURY [by R. Merrill], 4 voices, G, 1|55|56|5-43|2, Bless O my
soul! the living God
- pp. 98-99: FREEDOM [by R. Merrill], 3 voices, G, 133|321[-]23[-]4|5, Joy
to the world: the Lord is come
- p. 100: SYRIA [by R. Merrill], 3 voices, D, 11|33|44|55,|U1D5|65[-]4|
32|1, Lo! he cometh countless trumpets; "The W" written
above text
- pp. 102-105: BABYLON, 4 voices, F#m, 532|3456|7,7|5431|2, Come sing
us one of Zion[']s songs; not in *HTI* under title→incipit or
incipit; text not in *HTI*; 61 mm.
- pp. 106-107: CELESTIAL [by E. West], 4 voices, F, 1D53|1322|5, Down
by the banks of gentle Thames; printed before 1821 only in
West 1802 + West 1807
- pp. 108-109: NEWTON [by Babcock], 4 voices, F, 1|D5556[-]7|U111,
2[-]3|4321|2, My Saviour God no voice but thine

- pp. 110-111: WATERFORD [by Wood], 4 voices, C, 55|33|45|U11,|
2D7|U1D6|75|5, Holy Ghos[t] inspire our praises
- pp. 112-113: SHELburn [by Reynolds], 4 voices, A, 1|3322|1[-]23[-]45,
How did my heart rejoice to hear
- pp. 114-[115]: SPRINGFIELD [= NORTH BOLTON by French], 4 voices, F,
5|31U1D5|4[-]32|1, Come let us join a joyful tune; quarter
notes lack stems; no SPRINGFIELD with this incipit in *HTI*, but
French's NORTH BOLTON, printed before 1821 only in his
Harmony of Harmony (1802), has this incipit (different text)
- p. 116: THE HEAVENLY ODE, 4 voices, G, 1|3321|555,5|6543|(3)[-]2,
Jerusalem, my happy home; quarter notes lack stems
- p. 117: CONTENT [by Janes], 3 voices, Am, 1|3-2-12|34|5, staff, clef, +
time signature for counter, but no notes
- p. 118: FREEDOM [by Jenks], 3 voices, F, 555|U1D65[-]32[-]1|2, No
more beneath the op[p]ressive hand; titled LIBERTY by Jenks, +
in all 19 printings through 1820 (see *HTI* tune no. 8114), staff,
clef, time + key signatures for counter, but no notes
- p. 119: MOUNT VERNON [by D. Merrill], 3 voices, Em,
155|7755|5,|344|532D7|U1, Ere the blue heavens were
s[tr?]each,t abroad; quarter notes lack stems
- pp. 120-[121]: MONMOUTH [by French], 4 voices, Am, 535|4-3-24|
3-2-13|2
- p. 122: Try Again, 3 voices, melody in top voice, C, 1D531|35U1|
D5U432, If at first you don[']t succeed try try again; secular
song, bluish ink, 3 voices on 2 staves (treble + counter on one
staff with treble clef, bass on 2nd staff with bass clef)
- pp. [126-127]: [W?]ayland, melody, bass, F, 1231|543[-]21, Yes my
native land I love thee; 6 stanzas of text copied here; text tells
of missionary leaving home, "Far in heathen lands to dwell";
"Words by S. [F. or P.] Smith student in the The. Sem. Andover"
- pp. [144-145]: THE PILGRIM[']S FAREWELL [by Field?], 4 voices, F,
543|U1D65|1232[-]1|56|5[-]43[-]21_|1, [Fare you well [x 3]
my friends, I must be gone]
- pp. [146-147]: Corydon[']s Ghost, 3 voices, Em, 5|5455U11|1[sic;
usually is 5|5455U1D7|U1], assumed to be secular with this
title, but paired elsewhere with sacred text
- pp. [148-149]: The Hermit, melody, bass, Em, 12|321|21D7|U143|2,
At the close of the day when the hamlet is still
- pp. [154-157]: EMANUEL [by Billings], 4 voices, G, 5|U131242|3531, As
shepherds in Jewry were guarding their sheep; above text:
"The Words a dapted to this Tune," stanza 1 below music, with
stanzas 2-6 copied in full on pp. [156-157], followed by Samuel
Robie's signature
- p. [158]: THE BRIGHT GOD OF DAY, 3 voices, Am, 1... (only 1st note of each
part)
- pp. [160-163]: Ode to Science [by Sumner?], 3 voices, G, 1|D5-32-1|

25|6-5-67|U1, The morning sun shines from the east; above text: "The WORDS, Adapted to this Tune"

p. [164]: LOVEST THOU ME, melody, bass, Am, 12[-]1|D#75[-]457|U1, Hark my soul it is the lord; parts very roughly in score

p. [164]: [GREENFIELDS], melody, bass, G, 5|U1D5U1313|54|353212|1, parts not written in score

pp. [166-167]: THE CITY OF LIGHT att. "G. [San?]ker," 4 voices, G, 1|5[-]43211|3[-]23[-]45[?]5|3[-]13[-]554|321, "words by J. Hall" (no text here), parts move in and out of vertical alignment

p. [170]: THE CHARIOT, melody, bass, D, 5|5|5U3|3|31|21D7|U1, parts not written in score

pp. [170-171]: The Destruction of the Assyrians, melody, bass, G, 32|135|553|643|4, The assyrians came down like the wolf on the fold; parts in score, but rough vertical alignment

slip inside back cover, *recto*: NEW DURHAM [by Austin], bass, Bm, 1|D7534|554

Mss. Accession (octavo); Catalog Record #362063 (listed as Robie, Samuel, Jr. / Music book)

137. *The Columbian Harp, A Collection of Sacred Vocal and Instrumental Music*. Northampton, Mass.: the author (Wright and Ware, printers), 1812. 80 pp.; complete.

inscription: preliminary leaf *recto*, "Jan. 1, 1814 / W^m. Sheldon Jun^[r?]. / A Present from / S. Clarke Jun^[r?]."

no MS. music

Dated Books F; Catalog Record #420357

A Compendium of the Christian Religion – SEE

New York. Reformed Protestant Dutch Church. *The Heidelbergh Catechism*

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

no inscriptions

no MS. music

DP A4329; Catalog Record #335174

139. Cooper, William. *The Beauties of Church Music; and The Sure Guide to the Art of Singing*. Boston: Manning and Loring, [1804]. Complete. ASMI 161B.

no inscriptions

no MS. music

DB Ob024; Catalog Record #420095

Cooper, William. *Sacred Musick* – SEE

Sweeny, George C., and William Cooper. *Sacred Musick*

140. Cooper, [William]. THANKSGIVING ANTHEM. [Boston: Manning and Loring?, 1803]. 8 pp.; complete. Caption title, p. [1]: "Thanksgiving Anthem,," att. "COOPER"; under caption title, "*Sold by* JAMES LORING, No. 2, Cornhill." [William] Manning and [James] Loring printed Cooper's *Original Sacred Music* in 1803, and sold it at their bookstore, No. 2, Cornhill; *ASML*, p. 238 reports an ad dated 7 November 1803 for a reprint ed. of "An Anthem for Thanksgiving, and other public occasions. By William Cooper" (the anthem was originally printed in 1792). The reprint was dated [1816-1823] by Richard Wolfe.

no inscriptions

no MS. music

DP A4345; Catalog Record #295061

Copes, John G. MS. music – SEE

MS. music leaves inscribed "John G. Copes," "M[rs?] Munship"

Cornet secondo – SEE

MS. music book (9) with no owner's name

141. Cowling, Aaron. MS. music book: "The American Harmony or Church Music Revised," with lending date of 1790 or 1798. Leaves [1-7] (t. p., "Preface" [signed "Aaron Cowling"], "The concise Rules of Music...," "Of Tuning and Forming the Voice," index), pp. 1-38 (music), [2] (2nd t. p. ["The American Harmony. Part Third"], index), 1-29, [1] (music).

inscriptions: inside front cover, "Borrowed / of Aron Cowling Sept 23 179[0? 8?];" leaf [1] *recto*, "The / American Harmony / or / Church Music Revised / Containing, 1st. A new and Correct Introduction / to the Grounds of Music. by way of Quiestion [*sic*] and Answer / 2^d. A New and Compleat Body of Church Music; Adapted to every [*recte* very?] / Select portions of Psalms, and many of them never before printed / 3^d. A Collection of Approved Hymns and Anthems, Suited to several / Occasions, Set by the greatest Masters in the World. / Composed of two, three. [punctuation *sic*] and four Musical parts according to the nicest rules / And fitted for all Teachers, Learners and Musical Societies / By Aaron Cowling."

MS. entries are mostly 4-voice settings with melody in tenor; exceptions noted

☛ * = tune not in Temperley + Manns, *Fuging Tunes in the Eighteenth Century* (1983), suggesting either that it was never published, or (if this MS. was complete when it was borrowed in 1790 or 1798—see the date written inside the front cover) that it was first published after this MS. was compiled (Temperley and Manns includes tunes published through 1800)

MS. music entries:

*p. 1: LANCASTER [by Aaron Cowling], A, 122|32|1-2-31|2, O God my heart; this tune is one of two attributed to Cowling in Little + Smith [1801]

- p. 1: CANAAN [by Edson], G, 1|3355|512
- p. 2: DUBLIN OR COLESHILL [by Tye?], Am, 1|1D7|U3D7|U11|D5
- p. 2: WILLIAMSTOWN [by Edson], Gm, 1|1D7U12|345_|5
- *p. 3: MIDDLESEX, C, 112|33|4-32|1
- p. 3: SABBATH, A, 31D5|U1-2-34|3-21|5
- p. 4: AYLESBURY, Am, 154|32|1
- p. 4: NEWCASTLE, G, 1|3-21|5-43|2
- p. 5: LITTLE MARLBOROUGH [by Williams?], Am, 5|U13|2-1D#7|U1,
Welcom[e] sweet day of rest
- p. 5: ST. THOMAS [by Williams?], A, 5|U1132-1|2
- p. 6: LENOX [by Edson], C, 1|11D56|5
- pp. 6-7: AMHERST [by Billings], G, 135|4-32|1
- p. 7: ROCHESTER [by Holdroyd], A, 112|31|2D7U1_|1
- p. 8: 34TH [by Stephenson], C, 1|332D7|U1-2-32|1
- pp. 8-9: GREENFIELD [by Edson], Am, 1|3355|7U1D5
- p. 9: WELLS [by Holdroyd?], F, 1|35U1|D7U1D6|5
- *p. 10: SHEFFIELD, G, 11D5|U1234|5,5|3143|2
- p. 11: 3^D [by Stephenson], Am, 5U12|32|1-2-34|5
- p. 12: MONTAGUE [by Swan], Dm, 5U11|D75U32-1|2, Sweet is the work
[, my God, my king]
- p. 13: PHEOBUS [= PHOEBUS] [by Billings], F#m, 1|55-434|55-65
- p. 14: ST. MICHAEL'S [by Croft], C, 5|U112|35|12D7|U1, O praise ye the
Lord [, prepare your glad voice]
- pp. 14-15: NORWICH [by Hibbard?], Am, 1|1-2-32|1D#7|U1
- p. 15: LISBON [by Read], Bb, 1|D65U12|3
- *p. 16: BEVERLEY, G, 112|3-4-34|5-6-54|3-2-1, To Sion's hill I lift mine
Eyes
- pp. 16-17: PITTSFIELD, Em, 135|U1D7|6-5-43|2, Remember Lord our
mortal State
- p. 17: MORTALITY [by Read], Fm, 1|5U1D7-65-4|345, Death like an
overflowing stream
- p. 18: POOL [by Knapp?], Gm, 5|55-4|32|1-32-1|D#7, They that in ships
with courage bold
- p. 19: HARTFORD [by Carpenter], Dm, 5|U1122|32-12, This spacious
Earth [is all the Lord's]
- p. 20: BRIDG-WATER [by Edson], C, 131|22|1D7U1_|1, O come, loud
Anthems [let us sing]
- pp. 20-21: STAFFORD [by Read], A, 5|U1-2-32-1|4-32|1, See what a
living stone
- p. 21: VIRGINIA [by Brownson], Em, 1|55U1D7|6-4-76|5
- p. 22: LIVERPOOL, C, 111|1D5|55U1_|1, O For a shout [of sacred joy]
- pp. 22-23: NORTON [by Read], Am, 1|1232|1, My Eyes and my Desires
- p. 23: VIENNA [by Read], Am, 1|1235|43|2, My soul lies Cleaving to the
Dust
- *pp. 24-25: TRENTON, starts with bass solo, A,
1|1-2-1-D7-65|U1|1D45|1U1|D55|1, tenor incipit

- 1|3-4-3-2-1D7|U11|D77|U1, With cheerful Notes let all the Earth
- p. 25: MONTGOMERY, Am, 1|3232-1|2,5|312D7|U1, My soul repeat his praise
- pp. 26-27: STOCKBRIDGE [by Billings], F, starts with bass solo,
1|1D76|567|U1, From all that dwell below the skies
- p. 27: PLYMOUTH, Am, 1|34|54|31|2
- pp. 28-29: LEICESTER [by John Arnold?], Am, 1|2D#7|U12|34|2, O God thou hast our troops dispers,^d
- p. 29: OLD. 100TH, A, 1|1D7|65|U12|3
- *p. 30: SUMMERSET, 3 voices, C, 1D7U2|3-4-32|1-2-31|2, O That the Lord would guide my ways
- p. 31: SUFFIELD [by O. King], Em, 1|3235|3-21-D7U1_|1, Teach me the measure of my Days
- p. 31: NEW SUFFIELD, Eb, 5|555|U11D7|U1, Great God attend while Zion sings
- p. 32: KINGSBRIDGE [by Williams?], Am,
5|U1-2-32-1|2-5D5|U1-2-32-1|D#7-#6-5, Would you behold the works of God
- p. 32: RIPON, Am, 1|3-2-1D#7|U1-2-34|5-43|2
- p. 33: MEAR, G, 1|55|33|1-23|2
- p. 33: ANGELS HYMN [by Gibbons], G, 1|31|23|42|1
- p. 34: DALSTON [by Williams?], A, 5|U112D7|U1, How pleas,d & blest was I
- pp. 34-35: WASHINGTON [by Billings], E, 555|U1D7U12|3, Lord when thou didst ascend on high
- p. 36: 33^D [by Tuckey], D, 5|U1-23-2|1-D76-5|6-7U1|2, Rejoice ye righteous in the Lord
- p. 37: EXETER [by Billings], F#m, 1|5565|447, Thy dreadful Anger Lord restrain
- p. 38: 136TH OR SCOTLAND [by Deaolph], C, 1|3-2-1D5|U1D7|U1, Hast thou not given thy word
- [2nd t. p. + index at this point, then 2nd numbering of music pp. begins]
- p. 1: INVITATION, Eb, 555|U1112|3, Let ev,ry mortal ear attend
- pp. 2-3: WORCESTER [by Wood], F, starts with bass solo,
132-1|D56-7U1, tenor incipit 56U1|D765, How beauteous are their feet
- p. 3: A FUNERAL THOUGHT, Am, 5|4323|21D#7, Hark from the tombs a doleful sound
- p. 4: WORTHINGTON [by Strong], Dm, 5U12|1D5-434-6|5, The[e] we adore eternal name
- pp. 4-5: BOSTON [by Billings], Bb, 1|D5555|U1-D765, Shepherds rejoice lift up your eyes
- pp. 5-6: JUBILEE [by Brownson], A, 112|342_|2, Blow ye the trumpet blow
- p. 6: WARREN [by Billings], G, 1212|345, Children of the heav,nly King

- p. 7: MARYLAND [by Billings], Am, 1|3543|2, And must this body die
- p. 8: SINIA [*recte* SINAI] [by Carpenter], Am, 1|31-3|25|3-1-43|2, O the
immence [*sic*] th'amazing height
- p. 9: DAVID[']S LAMENTATION [by Billings], Am, 112|32|323|4-2D7, David
the King was grieved and moved
- p. 10: THE JUBILATE DEO. A MORNING SERVICE, "Tenor," "Bass," G,
123-21_|1,345|3345-43-2|1D7, O be Joyful O be joyful in the
Lord all ye Lands; "actual" meter very different from notated
meter; this entry may continue with Doxology on next p.
- p. 11: DOXOLOGY, 4 voices, G, 1D567U1|22, Glory be to the Father;
"Cont.^d" over start of music, suggesting that this entry
continues that on the preceding p.
- p. 11: A FUNERAL HYMN OR PS. 90TH, Am, 1-2|321|543|2, Weep not for me
ye standers by
- pp. 12-13: DEUS MISEREATUR AN EVENING SERVICE, "Tenor," bass, Am,
12|321|2D#7|U1, God be merciful unto us
- p. 13: ASHHAM [by Billings], A, 1|1-2321|2-1D7U1, Thou whome [*sic*]
my soul admires above
- pp. 14-15: ANTHEM FROM ISAIAH CH^{[A]PT[E]R} 12TH, G,
1|32|12-3|43-2-3-4|2-1|1, Behold the Lord is my Salvation
- p. 15: ST. MARTAIN'S [*sic*] [by Tans'ur], A,
1|1-2-1D5|U1-2-33-4|5-4-31|2, Now shall my inward joys arise
- pp. 16-17: ANTHEM FROM SUNDRY SCRIPTURES [by Billings], Gm→G,
1|1-232[*recte* 4; 2 mostly erased]|54|34-3|2, Is any Afflicted let
him pray
- pp. 18-19: A FUNERAL ANTHEM REV.[ELATIONS] CHAP. 14TH [by Billings],
Fm, 1|55U1|D76|554|34|5, I heard a great voice from Heav,n
saying un to [*sic*] me
- pp. 20-24: ANTHEM FROM SOLOMON[']S SONGS CHAP.[TER] 2^D [by Billings],
A, 5|U1212|31D7U1|21D76|75, I am the Rose of Sharon & the
Lilly of the Vallies
- p. 25: AURORA A MORNING HYMN [by Billings], C, 5|U13-5|4-32|1, Awake
my soul awake
- p. 26: SALISBURY [by Brownson], Am, 15|4233|2, God of my salvation
hear
- pp. 27-29: ANTHEM PSALM 124TH TO BE SUNG AFTER VICTORY, Am, starts
with bass solo, 1D7U1D1|55|6-5-4U1|D5, tenor incipit
5#452|1, If the Lord himself
- p. 29: CONSOLATION [by Billings], Eb, 5|5-434-32|1-345, He,s come let
every knee be bent
- p. [30]: Introduction or the Choresters delight, "Treble," "Tenor," bass,
C, 5|65|65|U11|1, Well met my loving friends of Art; lively,
amusing text about singing, with solmization syllables
(appropriate for notes of each vocal part) included in last line
of text **[photo]**

Commonplace Book Collection [manuscript], 1730-1870)

142. *The Cumberland Melodist; or, A Choice Selection of Plain Tunes.* William M'Culloch, Philadelphia, for John M'Carrell, Shippensburg, Pa., 1804. Complete.

no inscriptions

no MS. music

DP A4593; Catalog Record #409152

143. *David's Harp: being A Choice Collection of the Songs of Zion.* New London, Conn.: Samuel Green, 1816. Complete. Pp. 49-70 have printed staves; MS. music on 7 of these pp., also on p. 46 of printed music.

no inscriptions

MS. music entries are mainly individual voice parts, melodic or not:

p. 46: [chorus to FALCON STREET] [by I. Smith] (i. e., MS. addition to FALCON STREET, printed on this p.), bass, C, after 2 mm. rest, 2531, then 2 mm. rest, then 6U1D75|U1D5U1D5|U1D565|U1D765|[change from cut time to 4/4]1D55|U1, treble melody for FALCON STREET begins 1D55|35|U1

p. 49: ARMLEY, treble? melody + almost 7 mm. of "Tenor," Am, 5[or 6?]|U1-2-32|32|1-2-32-1|(1)[-]D#7

p. 50: HAVERHILL [by S. Arnold], treble? melody, G, 3-4|54-3|22-3|43-2|1

p. 53: NEWARK, non-melodic part, F, 3|5555|443,5|465-43-2|3

p. 53: PARMA [by Holyoke?], treble? melody, A, 554|43323, Behold the glories of the Lamb

p. 54: VERONA [by Swan], treble melody, C, 5|55-6-7|U1-D65-3|3-55-6|U1

p. 54: PORTUGAL [by Thorley], "2nd Treble," A, 5|57|U11-3|2-1D7|U1, The King of saints how fair his face

p. 55: LUSS, treble? melody, Am, 1|51[-]2|(1)[-]D#75|U1(3)[-]2|3, "Scotch Air" after title + meter designation ("C [.] M. D" = Common Meter Double), ornate melody: 7 grace notes, 3 triplet groups, 1 trill

p. 56: TAMWORTH [by Lockhart], treble? melody, F, 53|U1D531|2D5,U55|421D7tr|U1, Guide me O thou great Jehovah; 3 stanzas of text written below music; only pre-1821 printing of this variant of the tune (titled CANAAN) is as part of sheet-music issue "Lo! He Comes" (Dublin, [ca. 1810]) (*HTI* no. 5916c; see vol. I, p. 138)

p. 57: PELHAM [by Giardini], non-melodic part (treble? tenor?), D, 3|32|1D6|U1,4|32|11|1

DP A4894; Catalog Record #409990

144. *David's Harp: containing the rudiments of music, together with A Choice Collection of the Songs of Zion.* 2nd ed. New London, Conn.: Samuel Green, 1818. 38, 6 pp. (caption title "APPENDIX" on 2nd p. [1]). Appears to be complete.

inscriptions: preliminary leaf [1] *recto*, "New London / August 10th / 1822 / [illegible]"; additional leaf *verso*, "Charles Miner 4½ Days / Edward Hemp[st?]ead 4 " [←ditto mark] / Josiah 1 " / Jared Smith ---- 1" "
no MS. music

DB Ob063; Catalog Record # 409977

145. *David's Harp; containing a selection of tunes in three parts, adapted to all the various metres in the Methodist Pocket Hymn-Book*. Baltimore: G. Dobbin and Murphy, for Neal, Wills and Cole, 1813. 13, [3] pp. introductory matter (pp. 12 + 13 numbered 13, 12); [192] pp. music (pp. unnumbered; tunes numbered 1-142; tune no. 94 misnumbered 95, tune no. 128 misnumbered 121, tune no. 138 misnumbered 133). Appears to be complete.

inscription: on slip printed with legend "ST. GEORGE'S / HARMONIC SOCIETY" pasted inside front cover, "Mary Edwards. / 1818."

no MS. music

DB Ob287; Catalog Record #420362

146. Davies, Eliza Ann. MS. music book, dated 1813-1814. 78 unnumbered leaves, containing music (secular songs with keyboard accompaniment, dance tunes [melodies or keyboard arrangements] + figures, sacred pieces), original + copied poetry, notes on physics + philosophy, and copied prose extracts.

inscriptions: leaf [1] *recto*, "Eliza A[.] Davies. / Poughkeepsie February 21st"; leaf [4] *recto*, "July 21st 1814 / Tuesday"; leaf [32] *recto*, "May 25th 1813"; leaf [38] *recto*, "September 28th 1813"; leaf [42] *verso*, "Eliza Ann Davies / Poughkeepsie / Tuesday October 4th 1814"; leaf [65] *verso*, "My dear Sister. Poughkeepsie August 25th"; leaf [66] *recto*, "July 23rd 1814 ---"; leaf [71] *recto*, "William D."

sacred MS. music is mainly treble + bass parts paired:

leaf [46] *verso*-leaf [47] *recto*: ASHLEY [by T. Williams?], 3 voices, G, melody in middle voice, 5|U1D7|U12|32[-]3[-]4|3, Sing to the lord ye distant lands

leaf [47] *verso*: DEVIZES, "Treble," bass, A, treble incipit 332|56| 5-43-2|1 (tenor melody, not present, begins 112|34| 3-21-D7|U1), With my whole heart I'll raise my voice

leaf [48] *recto*: PECKHAM att. "I[saac] Smith," treble, bass, D, treble incipit 5|U1[-]23|2[-]1D7|U1 (tenor melody begins 1|D5-43-5-U1|D4-32|1 or 1|D5-43|4-32|1), Behold the morning sun

leaf [48] *verso*-leaf [49] *recto*: WASHINGTON att. "T[imothy] Olmstead," treble, bass, F#m, 1|5554[-]3|45U1, Shall man O God of light and life

leaf [49] *verso*-leaf [50] *recto*: 148 P[SAL]M att. [Georg Frideric] "Handel," "Air" (treble), bass, G, 5|54|32|1-D7-U12|D7, Loud hallelujah's [*sic*] to the Lord

leaf [50] *verso*: DUET IN DENMARK [by William Dixon], treble, bass, D, 667|U1[-]D76|6-#5-6-7-U2-1D7[-]6|6[-]#5, We are his people

We his care; apparently an addition to Martin Madan's set
piece DENMARK

leaf [51] *recto*: BATH [= BUCKLAND], treble, bass, A, treble incipit
1|D7U1|25|4[-]32|3 (tenor melody 1|23|21|1D7|U1), [no text]

**Mss. Boxes L / Octavo vol. 12 (Irving Lowens: Manuscript Music
Commonplace Book Collection [manuscript], 1730-1870)**

147. Davisson, A. [Davisson, Ananias]. *Kentucky Harmony or A Choice Collection of Psalm Tunes, Hymns, and Anthems. In three parts...Part I [-III]*. N. p., 1816. xii, 9-140 pp.; apparently complete.

inscription: preliminary leaf [2] *verso*, "Com children larn to fear / the lord
and that your / days be long lad not a false / nor spiteful word be fout
up / on your tung" (Watts text beginning "Come, children, learn to fear
the Lord"; set by ROCHESTER on p. 10 of this collection)

no MS. music

DB Ob120; Catalog Record #300188

148. Davisson, Ananias. *Kentucky Harmony. Or, A Choice Collection of Psalm Tunes, Hymns, and Anthems[.] In three parts*. 2nd ed. Harrisonburg, Va.: the author, [1817?]. Lacks pp. 15-28, 31-34, 45-68, 83-84, all after 148.

inscriptions: inside front cover, "John Arety Bought in Harrisonburg / for one
Dollar and [sev?]enty five cent[s]"; t. p., "Margaret Arey her / book"; p.
[2], "Rockingham County Va / January [2?]1st 1848 ER[H?]"

no MS. music

DB Ob121; Catalog Record #300189

149. *Deerfield Collection of Sacred Music*. Northampton, Mass.: Graves and Clap, for S. and E. Butler, [1808]. Complete.

inscription: additional leaf *verso*, "M. [?]"

no MS. music

DB Ob064; Catalog Record #420186

150. Dexter, R. E. C. MS. music book. Undated. 70 pp. (pp. 1-16, 19-35, 38-70 survive), 1 additional leaf. All pp. contain MS. music: 47 secular entries (songs with keyboard accompaniment, duets, keyboard pieces, round; several of the pieces are from stage works), 3 sacred-texted entries.

inscriptions: p. 25: "R E C Dexter" (pencil); additional leaf *verso*, "R C Dexter"
sacred MS. music entries:

p. 23: DESTE [*sic*] FIDEL[E?], melody, bass, A, 1[no text with this note]||
1D5U1|2D5[or 6]|U3234|32, Hither ye faithful haste with
songs of triumph; many errors, incomplete, entirely crossed
out (see next entry)

pp. 24-25: ADESTE [caps *sic*] FIDELES, melody, bass, A, 1[no text with
this note]||1D5U1|2D5|U3234|32, Hither ye faithful haste with
songs of triumph; still quite a few errors; above start of music,
this inscription: "play'd as far as the double bar [i. e., the

beginning of the repeat of the line that starts "O come and let us worship"] as a Symphony" [i. e., instrumentally]; 2 additional stanzas of text on p. 25

pp. 67-70: STRIKE THE CYMBAL by "Pucitta," melody + keyboard accompaniment, C, after instrumental introduction, voice begins 1D7|U1D5|6-U1D7-U2|11, Strike the Cymbal roll the Tymbal; incomplete (leaf missing after p. 70); instrumental introduction + interludes, one interlude not written out but indicated with "Sym[phony]" at ends of both accompaniment staves; melody line identified at various points (listed here in order) as "Solo," "Chorus," "Solo," "Solo t[re?]ble," "Solo Tenor," "Chorus," "Trio," "Chorus," "Solo," + "Chorus"

**Mss. Folio Vols. L / Vol. 3 (Irving Lowens: Manuscript Music
Commonplace Book Collection [manuscript], 1730-1870)**

151. [Doll, Conrad]. *Sammlung geistlicher Lieder nebst Melodien*. Lancaster, Pennsylvania: Conrad Doll, 1798. Complete.

inscription: additional leaf [2] *verso*, "Johannes[??] / [??]februarius["Ao."
short for "Anno"?][AD?]1803 | [?][Christi?]"

no MS. music

DB Ob203; Catalog Record #344516

152. Doll, Joseph. *Der leichte Unterricht, von der vocal Musik*. Harrisburg, Pa.: Johann [i. e., John] Wyeth, 1810. Complete. Single MS. music entry on unnumbered additional leaf.

inscriptions: inside front cover, "Rev^d William Handel / 1819"; t. p., "William Hendel"

penciled additions to printed music on pp. 37, 69

"Gamut" (2 scales, written with treble + bass clefs and with note letter-names) on a. l. [1] *verso*

MS. music entry:

a. l. [1] *verso*: "Ego sum pauper" [traditional round], single line of melody, music + text written in pencil, no clef or key signature but likely treble clef + C, 1D5651|U1234[-]23|321D7U1 (fermata over last note); text reads in part "Ego sum pauper... n[ihi?]l habeo quod [?] Dabo" (text of round found online is "Ego sum pauper, Nihil habeo, Cor meum dabo," + middle melodic phrase varies from this: U1D7U123)

Dated Books F; Catalog Record #420586

153. Doll, Joseph. *Leichter Unterricht in der vocal Musik*. 2nd ed. Harrisburg, Pa.: Johan [i. e., John] Wyeth, 1814. Appears to be complete.

no inscriptions

no MS. music

Dated Books F; Catalog Record #421570

154. Doll, Joseph. *Leichter Unterricht in der vocal Musik...zweyter Band*. Harrisburg, Pa.: Johan [i. e., John] Wyeth, 1815. Appears to be complete. Single MS. music entry inside back cover.

no inscriptions

MS. lists of tunes inside front + back covers

many MS. additions + corrections (in ink + pencil) to printed music: pitches of notes changed (e. g., p. 110), time signatures changed (p. 11), text meter designations added (p. 11), dynamics indications added (p. 40), expressive indications added (p. 56), attributions added (p. 78), English translations of text supplied (pp. 82-83), alternate titles added (p. 92?), etc.

MS. music entry:

inside back cover: fragment of untitled melody, pencil; if treble clef + C (no clef or key signature), 13666|36U111|D6U13332|1D766|67U1234|531

Dated Books F; Catalog Record #421573

155. [Doolittle, Amos, and Daniel Read]. *The American Musical Magazine...Vol. I*. New Haven, Conn.: Amos Doolittle and Daniel Read, [1786-1787]. Complete.

inscriptions: binder's front cover, "Asahel Carpenter's Book / 1787"; t. p., "Asahel Carpenter His Book Dec^r ye 17th 1787"; p. 23, "Mr Asahel Carpenter Rehoboth." (last inscription again on pp. 27, 34) (the psalmist Elihu Carpenter, one of whose tunes appears in this item, also lived in Rehoboth)

no MS. music

PRD; Catalog Record #15563

156. Dyer, Samuel. *A New Selection of Sacred Music*. Baltimore: Murphy and Milless, for the author, [1817?]. viii, 132, [2], 93, [1] pp.; appears complete.

inscription: t. p., "[S?]. M. Chester's 1819"

final (unnumbered) p. is printed list of "SUBSCRIBERS' NAMES---RESIDING IN BALTIMORE."; includes Andrew Adgate, J. + T. Carr, Jno. + Samuel Cole

no MS. music

Dated Books F; Catalog Record #420541

157. Dyer, Samuel. *A New Selection of Sacred Music*. 2nd ed. Baltimore: J. Robinson, for the author, [1820?]. xx pp., 244 tunes on ca. 180 unnumbered pp.; 2 tunes numbered 20; tunes 124 + 125 misnumbered 125 + 126; tune 167 misnumbered

168. Complete.

inscriptions: preliminary leaf [1] *recto*, "S Chester" (pencil), "L E Hunt" (pencil); preliminary leaf [2] *recto*, "Stephen [←pencil] Chester's [←ink]"; over REVELATION, tune no. 71, "sung at Mr^[s?] Whitneys funeral" (pencil)

no MS. music

DB Ob171; Catalog Record #356017

158. Eckhard, Jacob, Sr. *Choral-Book, containing Psalms, Hymns, Anthems and Chants, used in the Episcopal Churches of Charleston, South-Carolina; and a Collection of Tunes, adapted to the metres in the Hymn-Book, published by order of the Evangelical Lutheran Synod of the State of New-York.* Boston: James Loring, for the author, [1816]. 83, [1] pp. Complete.

no inscriptions

no MS. music

DB Ob045; Catalog Record #296244

159. [Edwards, Morgan]. *The Customs of Primitive Churches; or A Set of Propositions relative to the name, matterials [sic], constitution, power, officers, ordinances, rites, business, worship, discipline, government, &c. of a church.* [Philadelphia: Andrew Steuart, 1768?]. Lacks pp. 41-44; leaf bearing pp. [1-2] torn, with loss of first word of title; pp. 25-28 misnumbered 29-32.

table of Baptist churches (1st unpagged leaf at end) has MS. addition of 3 churches constituted in 1764, 1765, + 1766 (printed table lists churches constituted 1687-1762)

no inscriptions

no MS. music

Dated Books; Catalog Record #317594

Eighty Psalm and Hymn Tunes – SEE

Boston. Brattle Street Church. *LXXX Psalm and Hymn Tunes*

[Ellis, Abner?]. *Supplement to the Columbian Harmonist* – SEE

[Read, Joel?]. *The Columbian Harmonist*

160. English, Richard. MS. music book, dated 1813. 84 unnumbered leaves, with MS. music on leaves [6-34], [72].

inscriptions: inside front cover, “1813,” “R G W English / 1860” (pencil); leaf [1] *recto*, “Wo[od?]s,” “Richard English / B[ar?]na[rd?] / V[ermont?]”; leaf [3] *recto*, “R. G. W. English” (pencil); leaf [11] *recto*, “Richard English”

[see Benjamin W. Dwight, *The History of the Descendants of Elder John Strong, of Northampton, Mass.* (Albany: Joel Munsell, 1871), vol. II, p. 854 for info. on Richard English + his son Richard George Washington English]

MS. music is mostly 4-voice settings of sacred texts with melody in tenor; exceptions noted

MS. music entries:

leaf [6] *verso*-leaf [7] *recto*: CRUCIFIXION, Am, 155[-]|4|32132

leaf [7] *verso*: SUTTON [by Goff], F#m, 5|77U1D5[-]4|316, Save me, O God; the swelling floods; “F minor key” above music

leaf [8] *recto*: PARIS [by Billings], A, 112|3-4-35|4-32|1

leaf [8] *verso*-leaf [9] *recto*: TRIBULATION, Em, 5|57U1D5|4

leaf [9] *verso*-leaf [10] *recto*: PARADISE, D, 135|6435|U1
 leaf [10] *verso*: COMPASSION, 3 voices (staff ruled for counter, but only
 1st note is present), Dm, melody in tenor, 1|D55U11|D7
 leaf [11] *verso*-leaf [12] *recto*: CASTLESTREET [by Madan], G,
 1|3-4-5U1|D42|1-3-5U1|D6-5
 leaf [12] *verso*: PLYMOUTH, Am, 1|34|54|31|2, My God the spring of all
 my joys
 leaf [13] *recto*: WINDHAM [by Read], Fm, 1|345|532|1, Broad is the
 road that leads to death
 leaf [13] *verso*: WELLS [by Holdroyd?], F, 1|35U1|D7U1D6|5, Life is the
 time to serve the Lord
 leaf [14] *recto*: WINTER [by Read], F, 1|5565|U1D5[-]31, His hoary
 frost, his fleecy snow
 leaf [14] *verso*-leaf [15] *recto*: RUSSIA [by Read], Am, 132|1D7U13|2,
 False are the men
 leaf [15] *recto*-leaf [16] *recto*: ANIMATION [by Buel], G, begins with bass
 solo, 1|3-2-1D6|56[-]7|U1D5|6, tenor incipit 3|5-6-5U1|
 D3-55[-]4|3
 leaf [16] *verso*-leaf [17] *recto*: LENOX [by Edson], C, 1|11D56|5
 leaf [17] *verso*-leaf [18] *recto*: MARYLAND [by Billings], Am, 1|3543|2
 leaf [18] *verso*: CHINA [by Swan], D, 3|22|11|3-D66|3, Why should we
 mourn departing friends
 leaf [19] *recto*: ARLINGTON, G, 1|3332|111, Jesus, with all thy saints
 above
 leaf [19] *verso*-leaf [20] *recto*: LONDON [by Swan], Bb, 1D77|U1122|3
 leaf [20] *verso*-leaf [21] *recto*: DELIGHT [by Coan], Em, 1D54|3[-]214
 leaf [21] *verso*-leaf [22] *recto*: NEW DURHAM [by Austin], Am,
 1|D557U3|21[-]D7U1
 leaf [22] *verso*-leaf [23] *recto*: MORTALITY [by Smith or Weeks], Em,
 515|345U1|D7
 leaf [23] *verso*-leaf [24] *recto*: NEWBURG [*sic*] [by Munson], C,
 5|35U12|1
 leaf [24] *verso*-leaf [25] *recto*: STAFFORD [by Read], A,
 5|U1-2-32[-]1|4-32|1
 leaf [25] *verso*-leaf [26] *recto*: SARDIS, Gm, 555|3234|5
 leaf [26] *verso*: CORONATION [by Holden], A, 5|U1133|212, All hail the
 power of Jesus' name
 leaf [27] *recto*: CONCORD [by Holden], C, 5|U1132[-]1|2
 leaf [27] *verso*-leaf [28] *recto*: WRENTHAM, F, 135|55|3543|2
 leaf [28] *verso*-leaf [29] *recto*: GREENFIELD [by Edson], Am,
 1|3355|7U1D5
 leaf [29] *verso*-leaf [30] *recto*: SYMPHONY [by Morgan], Eb,
 135|U1D5|4321|5, To bless the lord our God in strains divine
 leaf [30] *verso*: NORTH SALEM [by Jenks], Em, 555|3157|U1
 leaf [31] *verso*: COWPER [by Holden], Gm, 1|3355|1D7U1, Forgive the
 song that falls so low; this + next entry in new hand

leaf [32] *recto*: WOBURN [by Kimball], Am,
11-23[-]4|54-3|2[-]1D#7|U1, Firm was my health, my day was
bright

leaf [33] *verso*-leaf [34] *recto*: Auld Lang Syne, melody only, G,
5|U1113|212; "Air" at end of music; appears to be in same
hand as 1st 30 entries

leaf [72] *verso*: Double Drag / Alexander Selkirk, melody only, G,
5|U1D5U1313|5; this entry in new hand

**Mss. Boxes L / Octavo vol. 13 (Irving Lowens: Manuscript Music
Commonplace Book Collection [manuscript], 1730-1870)**

161. Ephrata, Pa. Ephrata Cloister. *Paradisches Wunder-Spiel, welches sich in diesen letzten Zeiten und Tagen in denen Abend-Ländischen Welt-Theilen als ein Vorspiel der neuen Welt hervor gethan*. Ephrata, Pa.: Sumptibus Societatis, 1754. [1], 212, [1] pp. Complete. Not in *ASMI*. MS. music on additional leaf [1] *verso* + additional leaf [2] *recto*.

throughout, p. nos., heading "Chor-Gesänge," lines of text, + musical staves are printed, and music + ornaments (spanning all staves + separating one piece from another; sometimes elaborate + beautiful) are handwritten

inscriptions: front cover, "A.E."; preliminary leaf *recto*, "obed snowberger" (pencil)

MS. music entries:

a. l. [1] *verso*: Nun find wir auf der fahrt, 7 voices, G, top voice (if C clef) begins 3[-?]4551|23,|5[-?]4321|23[-?]45

a. l. [1] *verso*-a. l. [2] *recto*: So ist die gnaden wolc[k?]e, 7 voices, G, top voice (if C clef) begins 3[-?]4551|D5U123|255

Reserve 1754 01 F; Catalog Record #314441

Episcopal Church – SEE
Protestant Episcopal Church

162. Erben, Peter. *Sacred Music[,] being a Collection of Anthems in Score*. New York, [ca. 1808]. Complete, with rogue leaf between pp. 14 + 17 described in *ASMI* 176 (however, there is only one piece on the two "half-pages" printed on the *verso* of this leaf). Pasted inside front cover, ADESTE FIDELES[,] the favorite Portuguese Hymn (New York: J. Hewitt, [1804-1807]) (see *ASMI*, p. 659, 2nd item; no. 2 in this inventory).

inscription: preliminary leaf *recto*, "Mary C. Ogden"

no MS. music

Reserve 1807 01 F; Catalog Record #285580

163. Erben, Peter. *Sacred Music in two, three, and four parts*. New York, [1808]. Apparently complete; perhaps a second issue of this title, with tunes on the unpagged leaf at the end not included in the index (except Yarmouth, p. 20 + Miles's Lane, p. 49 also aren't listed in the index).

inscription: preliminary leaf [2] *recto*, "E. L. W"
uses 4-syllable solmization (fa sol la x 2 + mi), with all round notes (see 1st p.
8, + beginning of WELLS on 2nd p. 4—syllables erratically applied to
notes)

no MS. music

DB Ob199; Catalog Record #422378

164. Evans, James. *David's Companion, or, The Methodist Standard*. [2nd ed. New York, 1810]. [4] leaves, 162 pp. Complete.

inscriptions: inside front cover, "H. W[.] Snyder"; t. p.: "Rudolph Snyder"
(twice; crossed out both times); leaf [2] *recto*, "Rudolph Snyder"; p.
24, over tune ASHLEY, "very Good indeed" (pencil); p. 25, over tune
WESTON FAVEL, "Good very good" (pencil)

no MS. music

DB Ob062; Catalog Record #420305

EVENING / 149. PSALM – SEE

HYMN ON DEATH

165. *The Federal Harmony*. Boston: for the editor, [1788]. Complete. Single MS.
music entry on unnumbered folded leaf laid inside front cover.

inscriptions: preliminary leaf *recto*, "[T or J?] W[.] Pratt," "Reuben"; leaf with
MS. music, *verso*; "C[o?ppiece of Farnham / [Plum?]mer about the /
year 1804"

MS. music entry:

leaf [1] *recto*: CHO[R?]IDEN [variant of PASTORAL ELEGY by A? Knapp, 1st
pr. 1810], 3 voices, middle voice labeled "Air," Em,
5|5455U1D7|U1,D4|5457U1D7|5, What think ye of Christ? is
the test

Dated Books F; Catalog Record #336662

166. *The Federal Harmony*. Boston: John Norman, 1790. Complete.

inscription: preliminary leaf *recto*, "Aug. 15. 1845." (pencil)

☛ various markings suggest that this may have been a reference copy for a
later, revised ed. of this tunebook: tune title "Winter" added to index;
many printed tune titles X'd out; 1 title (LENOX by Edson, p. 71) X'd
out, but then w/ note "Don't [erase?] this"; several "Don't [erase?]
this" notes are themselves crossed out (e. g.: 2 tunes with titles X'd
out, WORTHINGTON by Strong + SUFFIELD by King, p. 36, have note "Don't
[erase?] these 2 tunes," with this note then crossed out, suggesting a
further change of mind); 3 tunes (WELLS, p. 85; ROCHESTER, p. 86; ST.
ANNE'S, p. 91) have corrections to notes; 2 tunes (BANGOR + ST. ANNE'S,
p. 91) have phrase-ending double bars drawn in; DOXOLOGY "by Mr
SELBY" (p. 108) has 1 note of bass crossed out, w/ this note: "Note in
Bass, look at Worcester Collection – "

no MS. music

DB Ob096; Catalog Record #336663

167. *The Federal Harmony*. Boston: John Norman, 1792. Complete.

no inscriptions

no MS. music

DB Ob097; Catalog Record #336664

The First Church Collection of Sacred Musick – SEE

Boston. First Church. *The First Church Collection of Sacred Musick*

168. Flagg, Josiah. *A Collection of the Best Psalm Tunes*. Boston: Paul Revere and Josiah Flagg, 1764. Lacks leaf [1]; leaf 19 fragmentary; these leaves supplied/completed in photocopies.

inscriptions: leaf [2] *recto*, “Not Peter C[?] / Bul Book”; leaf 9 *recto*, “art” (pencil) immediately after printed “S.M.”; leaf 10 *verso*, “SLY MONKEY”; leaf 11 *recto*, “To the 340th Tune” (pencil) immediately after printed “Continued”; leaf 29 *recto*, “AN” immediately after printed “Morning Hym” (obscuring “n” of “Hymn”); leaf 323 *verso*, “I know better than that” (pencil); leaf 41 *verso*, “Sunday August the 12th 1849, / Quite a rainy day” (pencil); leaf 57 *verso*, “Moses Dow” (pencil); leaf 66 *verso*, various Latin words, also “G. M. Kimball”

no MS. music

Reserve 1764 03; Catalog Record #316037

169. Flagg, Josiah. *A Collection of the Best Psalm Tunes*. Boston: Paul Revere and Josiah Flagg, 1764. Lacks leaves [3]-12, 14-15, 18-19, 22, 26-27. Alternate facing *versos* + *rectos* are blank, and these pp. are where MS. music is copied in; also one MS. music entry inside back cover.

☛ inscriptions: leaf [1] *verso*: “Sam [Worcester?],” “Vice and virtue seem to divide the world Nath^l”; leaf [2] *verso* (actually *recto*; leaves [1] + [2] must have been (re-)attached erroneously in this copy; see *ASML*, p. 272, line 2): “George Harris’s Book 1766 Or 7 / Governour Barnard Esq^r / His Book 1768 / Fine feathers make fine bird [*sic*]”; leaf 29 *recto*: “George Harris”; leaf 41 *verso*: “Manners with fortune humours turn with Climes / from a hundred pound borrow’d take 72 Paid it was a Virgin that lent it whats Due to the maid / Emulation seldom fails,” “Billy Manning” [immediately after “Emulation seldom fails,” but not in same writing style]; leaf 45 *recto*: “George H[eurr?]”; leaf 50 *verso*: “Ebenezer [Smith?]”; leaf 65 *verso*: “Danforth Bowen has been to English-Neighbourhood & Bargain then Come home & went from there to Providence & he knows no more Now than he did Before,” “Dorothy Leonard / Polly Bowen”; inside back cover: “George Harris Esq[s?] Book”

MS. music: in all 4-voice settings, melody is in 3rd voice from top, presumed to be tenor

MS. music entries:

- leaf 13 *verso*: DAUPHIN, TCTB, Am, 1|3343|22|3454|5, My sav[i]our
and my king; “45” after title + meter, no attempt made to align
parts vertically, this p. hand-numbered 14
- leaf 16 *recto*: WINDHAM [by Read], TCTB, Fm, 1|345|532|1, Broad is
th[i?]e road that leads to death; “158” after title + meter, this p.
hand-numbered 15
- leaf 17 *verso*: HAMDEN, “Tenor,” Em, 1|323-4-5-4[slurring *sic*]|32|1|
[2nd phrase:] 5|5543[-]4|54[-]3|2| [3rd phrase:] 5|1111[-]2|
3455|5| [final phrase:] U1|D7534|575_|5555|554[-]32|1, “22”
after title + meter, this p. hand-numbered 18, this tune not
found in *HTI* under title or incipit, see leaf 23 *verso* for bass of
this tune
- leaf 17 *verso*: AMERICA [by Wetmore], “Tenor,” Am, 1|1321|5
- leaf 17 *verso*: AMERICA [by Wetmore], “Bass,” Am, 1|31D7U1|D5, “23”
after title + meter
- leaf 17 *verso*: FLORILLA [probably by Caswell], “Bass,” Eb,
1|13|D66|U21|D6, “first part 90” after title + meter
- leaf 20 *recto*: WILLINGTON [by West], “Tenor,” G, 1|3[-]456[-]5[4?]|5,
this p. hand-numbered 19
- leaf 20 *recto*: WILLINGTON [by West], “Bass,” G, 1|D65U12|1, “10016”
after title
- leaf 20 *recto*: FRIENDSHIP, “Bass,” Em, 111|D555U3|1, “88” after title
- leaf 20 *recto*: DELIGHT [by Coan], “Bass,” Em, 112|354, “10021” after
title
- leaf 21 *verso*: JERUSALEM [by Ingalls], TCTB, G, 132|1234|5, “97” after
title + meter, counter’s fugging section starts one measure too
early so this part beats the others to the finish line, this p.
hand-numbered 22
- leaf 23 *verso*: SARDINIA [by Castle], “Bass,” Dm, 133|11|D75U1, “35”
after title
- leaf 23 *verso*: EXHORTATION [by Hibbard], “Bass,” F, 1|1-D5-U12|D55|
1-D4-55|U1, “97” after title + meter
- leaf 23 *verso*: HAMDEN, “Bass,” Em, 1|1D7U1[-]23[-]4|5D5|U1_|1, “22”
after title + meter, see leaf 17 *verso* for tenor melody of this
tune
- leaf 23 *verso*: SUTTON [probably by Goff], bass, F#m, 1|D55U11|114,
“69” or “59” after title + meter
- leaf 24 *recto*: SARDINIA [by Castle]; “Tenor,” Dm, 1D75|5-6-5-4-55|
77U1, “35” after title
- leaf 24 *recto*: EXHORTATION [by Hibbard], “Tenor,” F, 1|3-54|53[-]4|
5-4-32|1, “97” after title + meter
- leaf 24 *recto*: COMPLAINT [by Parmenter], “Tenor,” Em, 1|33[-]45U1|
D777_|7, “1002” after title
- leaf 24 *recto*: MORTALITY [by Smith or Weeks], bass, Em,
111|1D7U34|D7, “28” after title + meter
- leaf 25 *verso*: GRAFTON [= HARLEIGH in Maxim’s *The Northern Harmony*,

2nd ed., 1808], TCTB, Dm, 1|D555|577|7, no attempt made to align parts vertically
leaf 28 *recto*: RUSSIA [by Read], TCTB, Am, 132|1D7U13|2, little attempt made to align parts vertically
leaf 28 *recto*: SH[AR?]ON [by West], 4 staves ruled, but only treble + bass are present, D, treble begins 5|555U1|D7 (tenor melody begins 1|D5U1D7U1|2), no attempt made to align parts vertically
inside back cover: NEWBURY PORT, "Tenor," G, 1|35|4-32|1
Reserve 1764 04; Catalog Record #316037

170. [Flagg, Josiah]. *Sixteen Anthems, collected from Tans'ur, Williams, Knapp, Ashworth & Stephenson*. Boston: Josiah Flagg, [1766]. Lacks leaf 53.
inscription: inside front cover, "N^o. 5"
no MS. music
Reserve 1766 03; Catalog Record #328414

171. Fobes, Azariah. *The Delaware Harmony*. Philadelphia: W. M'Culloch, 1809. Lacks pp. 13-14.
no inscriptions
single leaf of typescript pasted inside front cover: "THE DELAWARE HARMONY."; basic information about early American sacred music
no MS. music
DB Ob067; Catalog Record #420267

172. Fobes, Azariah. *The Delaware Harmony*. 2nd ed. Philadelphia: W. M'Culloch, 1814. 112 pp.; complete.
inscriptions: p. [3], "[Na.?] H. Handy / 1849."; p. [7], "[Hay?][?]" (pencil)
no MS. music
DB Ob068; Catalog Record #420446

173. Forbush, Abijah. *The Psalmist's Assistant*. Boston: Manning and Loring, for the author, 1803. Complete.
inscriptions: front cover, "Forbush 1803 / Contains the Funeral [dirge?] / Of [Gen.?] Washington" (pencil); preliminary leaf *recto*, "John Forbush, s Book / Sturbridge Feb.. 5th. 1818 / A present from the Author"
no MS. music
DP A6797; Catalog Record #410389

174. Forbush, Abijah. *The Psalmist's Assistant*. 2nd ed. Boston: Manning and Loring, 1806. Complete.
no inscriptions
no MS. music
DB Ob186; Catalog Record #420236

French, Jacob. FAREWELL ANTHEM – SEE

Swan, Timothy. *New England Harmony* (DB Ob212 copy)

175. French, Jacob. *Harmony of Harmony*. Northampton, Mass.: Andrew Wright, for the compiler, 1802. Lacks pp. ix-x; supplied in photocopy.

inscriptions: preliminary leaf [1] *recto*, "Gift of M[r?] Chas G. Huntington"
(pencil, partly erased), "N. H. Allen / 1902" (pencil)

no MS. music

printed bookplate pasted inside front cover: "No. ["3295" in MS.] Date
["Oct. 13. 1917" in MS.] / LIBRARY OF / Frank J. Metcalf"

DB Ob111; Catalog Record #420124

176. French, Jacob. *The New American Melody*. Boston: John Norman, 1789. Lacks 1st preliminary leaf with frontispiece.

no inscriptions

no MS. music

DB Ob094; Catalog Record #337164

177. French, Jacob. *The Psalmodist's Companion*. Worcester, Mass.: Leonard Worcester, for Isaiah Thomas, 1793. Complete.

no inscriptions

no MS. music

DB Ob095; Catalog Record #337165

Friendship Ode – SEE

Swan, Timothy. *New England Harmony* (DB Ob212 copy)

178. A FUNERAL HYMN. New York: for G. Gilfert and Company, [1796]. Complete: 1 side of 1 unnumbered leaf.

no inscriptions

no MS. music

SM Funeral 1796 01; Catalog Record #493707

179. Funk, Joseph. *Die allgemein nützliche Choral-Music*. Harrisonburg, Va.: Laurentz Wartmann, [1816]. 88 pp.; complete. BOUND WITH JOSEPH'S LIED (unnumbered leaf, printed on *recto* side only). N. p., n. d.

JOSEPH'S LIED = GREENFIELD; 5|U1D5U1313|5; melody + bass, with 8 stanzas of text

inscription: front cover, "JOSEPH WENGER"

no MS. music

DB Ob284; Catalog Record #420424

180. *The Gamut: or, Scale of Music, for the Use of Schools*. Albany: Charles R. and George Webster, [probably 1795]. Apparently complete. MS. music on 13 surviving unnumbered leaves with printed staves, following the printed portion of the book.

inscriptions: front cover, "Lydia Goodr[ic?]h"; preliminary leaf *recto*: "Lydia Goodrich est possessor hujus / libri, dati illae ab ejus fratre Alpheo /

Goodrich / Milton March 22nd. 180[5?]"
all MS. music entries are 4-voice settings, with melodies in the 3rd voice from the top, presumed to be the tenor

MS. music entries:

leaf [1] *recto*: CHINA "by Swan," D, 3|22|11|3-D66|3, Why do we mourn departing friends

leaf [1] *verso*-leaf [2] *recto*: WASHINGTON "by Knapp," Cm,
1|D5U3|2D7|U12|1; What solemn sounds the ear invade

leaf [2] *verso*-leaf [3] *recto*: NORTHFIELD [by Ingalls], C, 1D54|35U13|2,
How long dear Savior, Oh! how long

leaf [3] *verso*-leaf [4] *recto*: EXALTATION "By J [Swain?]," G, 1|53-2-1|
23-4-5|6-4-5-31|2, 5|U1-D56-5-4|35|12-D7|5 (1st 2 phrases of
an L. M. tune), Amongst a thousand harps and songs

leaf [4] *verso*-leaf [6] *recto*: ANIMATION [by Buel], G, starts with bass:
1|3-2-1..., then tenor: 3|5-6-5U1|D3-55-4|3; [bass:] Seasons
[tenor:] And months [counter:] And weeks [treble:] And Days

leaf [6] *verso*-leaf [7] *recto*: EX[H]ORTATION "By Doolittle," Am,
1|3-4-3-21|23-4|5-3-2-1D7|U1

leaf [7] *verso*-leaf [8] *recto*: EVENING SHADE [by Troop], Em,
5|5U1D75-4|5

leaf [8] *verso*-leaf [10] *recto*: FIFTY EIGHTH [capitalization sic] "By
Harwood," C#m, 1|332|2D#77|U1

leaf [10] *verso*-leaf [11] *recto*: COMPLAINT, Em, 1|57|U1D531|5,
5|3-4-5U1|D75|54|5 (1st 2 phrases of an L. M. tune), no text,
but indication "PS 6th L M," not in *HTI* under title/incipit or
incipit

leaf [11] *verso*-leaf [12] *recto*: DOMINION "By Reed [*recte* Read]," E,
1|55-6-7|U1D5-3|1-65-4|3, several errors made in copying,
with one error causing the tenors to seem to go on one m.
longer than everyone else

leaf [12] *verso*-leaf [13] *recto*: WHITESTOWN [by Howd], Em,
1|5555-6|754_|4

leaf [13] *verso*: JERUSALEM [by Ingalls], G, 132|1234|5, no text, but
indication "C M Psalm 118th," this p. (the final p. in the book)
has only mm. 1-11 of the tune

DP A7233; Catalog Record #352661

181. *The Gamut; or, Scale of Music*. Hudson, N. Y.: A. Sloddard [*recte* Ashbel Stoddard], [1801]. Apparently complete: 3 unnumbered leaves of printed prefatory matter and rudiments. Printed portion followed by 20 unnumbered leaves with printed staves, all bearing MS. music; 6 unnumbered leaves with hand-drawn staves + MS. music; and 2 additional leaves, blank except for inscriptions on 2nd leaf. Leaves with MS. music numbered [1-26] here.

inscriptions: front cover, "Chilon Howard. / His Book. / MYRON^R GREAT GRAN Pa"; additional leaf [2] *recto*, "Millenna / Howard"; additional leaf [2] *verso*, "Chilon Howard / Mill[e]nna Howard[']s / father"

MS. music is mix of 3- and 4-voice settings, bass parts, + 1 treble/bass pairing
(tenor melody omitted); all melodies appear to be in tenor voice
no attempt made to align parts vertically

MS. music entries:

- leaf [1] *recto*: NEWARK [by Read], 4 voices, C, 11|2D5|U12|3, Now
begin the heavenly theme
- leaf [1] *verso*: KINGSTON [by Read], 4 voices, Am, 1|1234|5, The law By
moses came
- leaf [2] *recto*: WINDHAM [by Read], 4 voices ("Treble," "Bass" so
labeled), Fm, 1|345|532|1, Broad is the road that leads to
Death
- leaf [2] *verso*: WINDHAM [by Read], bass, Fm, 1|123|1D55|U1_|1, 3
staves above this part are blank
- leaf [3] *recto*: AMERICA [by Wetmore], 3 voices, Am, 1|1321|5, Amid
surrounding foes; omitted m. of bass part supplied beneath its
staff on 1-m. "stafflet"
- leaf [3] *verso*-leaf [4] *recto*: EXHORTATION [by Hibbard], 3 voices, F,
1|3[-]5n4|53-4|5-3[*recte* 4]-32|1, Let earth with every Isle and
sea; omitted m. of tenor part supplied above its staff on 1-m.
stafflet
- leaf [4] *verso*-leaf [5] *recto*: MORTALITY [by Smith or Weeks], 3 voices,
Em, 515|345U1|D7, Stoop down my thoughts that us,d to Rise
- leaf [5] *verso*-leaf [6] *recto*: WILLIAMSTOWN, 3 voices, Am,
1|1D7U12|345_|5, Shew pitty lord o lord forgive
- leaf [6] *verso*-leaf [7] *recto*: NEW DURHAM [by Austin], 3 voices, Bm,
1|D57U13|21-D7U1, Hark from the tombs A Doleful sound
- leaf [7] *verso*-leaf [8] *recto*: NEW EXHORTATION [= EXHORTATION by
Doolittle], 3 voices, Am, 1|3-4-3-21|23-4|5-3-2-1D#7|U1,
Shew pitty lord o lord forgive
- leaf [8] *verso*-leaf [9] *recto*: MILTON [by West], 3 voices, E,
1|5556-7|U1, The Shining world[s] Above
- leaf [9] *verso*-leaf [10] *recto*: FLORIDA [by Wetmore], treble, bass, Dm,
treble begins 5|5543-4|5, Our moments fly apace; staves for
counter + tenor are blank
- leaf [10] *verso*-leaf [11] *recto*: HARMONY, bass, F, 111|2-4-3-2-11|D5,|
U11322|D5, 3 staves above this part are blank
- leaf [11] *verso*-leaf [12] *recto*: CASTLE STREET, bass, G,
1|11|2D5|U11|D4[-]5, *HTI* 4941, 3 staves above this part are
blank
- leaf [12] *verso*-leaf [13] *recto*: WESTMINSTER [by Shumway], 3 voices, F,
1|1565|U1D5|6, Thou great and sovereign lord of all
- leaf [13] *verso*-leaf [14] *recto*: WHITES TOWN [by Howd], 3 voices, Em,
1|5555-6|754_|4, Lord What A thoughtless wretch was I
- leaf [14] *verso*-leaf [15] *recto*: NEW-HAR[D? T?]FORD [by Jenks], 3 voices,
G, 1|35|U1D1-4|32|1, From all that dwelt below the Skies

leaf [15] *verso*-leaf [16] *recto*: DELIGHT [by Coan], bass, Em, 112|354,
 No[?] burning heat – ; 3 staves above this part are blank
 leaf [16] *verso*-leaf [17] *recto*: EVENING SHADE [by Troop], 3 voices, Em,
 5|5U1D75-4|5, The evening shades of lile [*recte* life]
 leaf [17] *verso*-leaf [18] *recto*: NEWBERGH [= NEWBURGH by A. Munson],
 3 voices, C, 5|35U12|1, Let ev[']ry creature join
 leaf [18] *verso*-leaf [19] *recto*: RELIGION [by Jenks], bass, Am,
 1|1547|U1-23-1D7, 3 staves above this part are blank
 leaf [19] *verso*-leaf [20] *recto*: Silvia [by Wetmore], “Bass,” Am,
 1|1-D7-55|3345|1, bass written on tenor staff, “Rong” bass (so
 identified) written on bass staff + crossed out, staves for treble
 + counter are blank
 leaf [20] *verso*-leaf [21] *recto*: MOUNT CALVERY [by Jenks], bass, Am,
 1D#7|U1D5|45|1, Hearts of stone relent relent
 leaf [21] *verso*-leaf [25] *recto*: ANTHEM FOR EASTER [by Billings], bass, A,
 1|D5-6-75|U1-D7-U12|3-2-1, [The Lord is ris’n indeed];
 includes section added by Billings in 1795; 3 staves above this
 part are blank
 leaf [25] *verso*-leaf [26] *verso*: MOUNT OLIVE, bass, G, 1|11-234|31D5, 3
 staves above this part are blank

DB Ob279; Catalog Record #507151

182. *A Gamut, or Scale of Music*. Hartford: Oliver D. Cooke (printed at Northampton, Mass. by Graves and Clap), 1807. Complete. MS. music on 8 leaves with printed staves, after printed music; these leaves numbered by hand pp. 33-48.

inscriptions: inside front cover, “N^o. 6”; preliminary leaf *recto*, “Robert Middlebrook Jun^r. Tenor / Trumbull, Long-hill February 18.. 1811.”; additional leaf *recto*, “James F[?]”

t. p. colored by hand (yellow, green, red)

MS. tunes + their p. nos. added to printed index, p. [viii]

printed tune Castle-Street has “Merino” + “Georges-Street” added in MS. (p. 24)

MS. music entries all have melody in tenor (6 for 4 voices, 1 for 3 voices, 1 melody only)

MS. music entries:

pp. 33-34: EXTOLLATION [by Janes], 4 voices, G, 1|3554|32|1, Loud hallelujahs to the Lord

p. 35: NEWMARK, 4 voices, G, 5|U11|35|4-32|1, Come, holy Spirit, heav’nly Dove

p. 36: NINETY FIFTH, 4 voices, G, 135|66-5|5, Come sound his praise a broad

pp. 37-38: DESIRE, 3 voices, F, 5|3355|5,5|4656[-]7|U1, Lord of the wor[l]ds above

pp. 39-40: ENFIELD [by Chandler], 4 voices, E (“Sharp Key on E” written above music), 1|3332-1|555, While shepards wat[c]h their flocks &c

- p. 41: WINDHAM [by Read], 4 voices, Fm, 1|345|532|1, Broad is the road that Leads to Death
- pp. 42-43: SYMPHONY [by Morgan], tenor (on 3rd staff from top, with clefs, key signatures, time signatures, + bar lines for 3 other voices), Eb, 135|U1D5|4321|5
- pp. 44-47: FINIS "By Benham," 4 voices, F, 155|5-67U1D6|6,53-56|5-4322|2, The flow[']ry spring at thy command; not in *HTI* under title or melodic incipit

Mss. Octavo Vols. M 21; Catalog Record #271877

183. *A Gamut, or Scale of Music*. Hartford: Oliver D. Cooke (printed at Northampton, Mass. by Graves and Clap), 1807. Complete. MS. music on 7 unnumbered leaves with printed staves, after printed music.

inscriptions: inside front cover, "Lucy Pease"; t. p., "Lucy Pease"

MS. music entries all appear to be treble parts:

- leaf [1] *recto*: COLUMBIA, probably treble, G, 3|35|56|43-5|5,5|U11|D66|5-33-4-5|6, Loud hal[l]elujah's to the Lord
- leaf [1] *verso*: LIBERTY [by Jenks], treble, F, 333|3565|5, text identified as "122 Psalm"
- leaf [1] *verso*: DRESDEN, probably treble, F, 315|3155|5,5|3531|D77[-]U11, He dies the heav[']nly lover dies
- leaf [1] *verso*: CHINA [by Swan], treble, D, 5|55|3U1|D5-6U2|D5, Why should we mourn Departing friends
- leaf [2] *recto*: OXFORD [by Coombes], treble? melody, C, 1D5U1[-]D7|6-7U1|2-3-4-32|1, Sing to the Lord Jehovah's name
- leaf [2] *recto*: DEVIZES [by Cuzzens], treble, A, 332|56|5-43-2|1, With my whole heart I'll raise my song
- leaf [2] *recto*: WINDHAM [by Read], treble, Fm, 5|543|355|5_|5, Broad is the road that leads to Death
- leaf [2] *verso*: STAFFORD [by Read], treble, A, 1|5-4-34[-]3|2-1D7|U1, See what a living Stone
- leaf [2] *verso*: DELIGHT [by Coan], treble, Em, 534|55U1, No burning heats by day
- leaf [3] *recto*: CHA[R]LESTOWN, probably treble, Am, 1|55-4|3D7-U3|21|D#7, Lord I am ["thine" rubbed out] Vile Conceiv'd in Sin
- leaf [3] *recto*: ZION, probably treble, Bb, 5|55|U111_|1,D7|55U1D3|5_|5, Hast thou not given thy word
- leaf [3] *verso*: 115TH, probably treble, Dm, 5|775|455|57|U1_|1, Not to our names thou only just & true
- leaf [3] *verso*: ST. THOMAS [by Williams?], probably treble, A, 3|33|12-3|2,|3|34-3|23-4|5, Let Ev[']ry Creature join
- leaf [3] *verso*: DALSTON [by Williams?], treble, Bb, 3|3342|3,3|332D7|U1, How does my heart rejoice
- leaf [4] *recto*: ST. ASAPH[']S, probably treble, Bb, 555|55U11|1,1|3[-]21[-]D7|U12|3, Jesus our lord ascend thy throne
- leaf [4] *recto*: LORRAIN, treble melody, G, 5|U13-2|1D5|U35-4|4[-]3,

Salvation is forever nigh
 leaf [4] *verso*: NEWHARTFORD [*sic*] [by Jenks], treble, G, 3|5U1|D55[-]4|35|5, From all that dwell below the skyes
 leaf [4] *verso*: NANTWICH, probably treble, Bb, 3|5U1[-]D7|U1D7|U13[-]2|1, My God how endless is thy love
 leaf [5] *recto*: IMMORTALITY [by Bull?], treble melody, F, 5|U1D5[-]432|34[-]21, I'll prais[e] my Maker with my breath
 leaf [5] *verso*-leaf [6] *recto*: AN ANTHEM FOR EASTER [by Billings], treble, A, 4 mm. rest then 3-4-5-4[3]2|22, Hallelujah
 leaf [6] *recto*: BOXFORD [by Swan], treble, Em, 5U1|D755|U7, My sorrows like a flood
 leaf [6] *verso*: PORTUGAL [by Thorley], treble, G, 2|3D7|U1[-]D5U1[-]3|2[-]1D7|U1, With all my powers of heart and tongue
 leaf [6] *verso*: OPORTO, probably treble, A, 5|U11[-]3|53|5[-]45[-]6|5, Exalted prince of life we own
 leaf [6] *verso*: EMMAUS [by Billings], treble, Gm, 1|3-21|23|53-1|D#7, When jesus wept a fal[l]ing tear
 leaf [7] *recto*: EASTBURN [by Harwood], treble melody, E, 1|1[-]23[-]4|56[-]7|U1, Raise your triumphant Songs
 leaf [7] *recto*: BERKLEY, treble? melody, Em, 1|56|5-4-32|1,5|7U1-D7-6|54|3, My god permit my tongue
 leaf [7] *recto*: WALSAL, melody (tenor? treble?), Am, 1|32-1|D5U5|4-32|1, Lord in the morning thou shalt hear

DP A7234; Catalog Record #418398

184. *The Gamut, or Scale of Music*. Otsego, N. Y.: H. and E. Phinney, Jr., 1810. Complete, with 36 unnumbered pp.: pp. [1-8] are printed "Grounds of Music" + "General Observations," + remaining 28 pp. are printed staff lines with MS. music (numbered 1-9 by hand, then unnumbered).

no inscriptions

"Organ Lesson," p. [24]; scales, fingerings, + practice patterns for wind (?) instrument, p. [28]

MS. music is mix of sacred + secular pieces, both melodies + 2- and 3-part settings; secular pieces, most or all instrumental, are "The Leg I see" (p. 1), untitled melody (p. 1), untitled melody (p. 3), "The Grand Spy" (pp. [10-11]), untitled melody (pp. [10-11]), "Bonapart[']s favorite" (p. [11]), "The Drum" (pp. [12-13]), "Cape Bretton March" (pp. [14-15]), "The Blue Bells of Scotland" (pp. [16-17]), "New Jersey" (pp. [16-17]), "The Wedding Night" (p. [18]), "a Quick Step" (p. [18]), "3 Clouds" (p. [19]), "Johnny Cope" (pp. [20-21]), "Mark me Alfred a march" (pp. [20-21]), "Miss McCloud[']s Reel" (pp. [22-23]), "New C[ou?]n[t?]ry Hornpipe" (pp. [24-25]), "Duke of Har[?]t[?]n" (pp. [26-27])

all but 1 of the 8 sacred-music entries have melody on 3rd staff down, out of 4 staves total; all melodies assumed to be tenor part because of this placement, the musical repertory, + use of 4-shape notation

sacred MS. music entries:

- p. 2: TROY [by Z. Peck], treble, tenor, bass, Am, 131|21-2-3-4|5, he form[']d the deeps un known; 4-shape notation
- p. 3: SILVER STREET [by I. Smith], tenor, C, 1D55|35|U1, 4-shape notation
- pp. 4-5: WASHINGTON, treble, tenor, bass, Am, 13-21-D7|U1554-3|2, 3-2|12-1D75|U1-321_|1, not in *HTI* under incipit or title→incipit; 4-shape notation, in fusing section parts get out of vertical alignment
- pp. 6-7: SILVER STREET [by I. Smith], tenor, bass, C, 1D55|35|U1, 4-shape notation, parts move out of and back into vertical alignment
- pp. 8-9: PORTUGAL [by Thorley?], tenor, G, 5|U12|3-13-5|4-32|1, 4-shape notation
- p. 9: EVENING HYMN [derived from Tallis?], tenor, Bb, 5|U11|11|2-[sic]2-3-4|3,1|44|35|22|1, 4-shape notation, differs from all 9 variants of this melody listed in *HTI* (no. 246; closest is 246f)
- p. [25]: FORCE OF NATURE, tenor, bass, Em, 553|213-4-|567,|5U11|321D7|5, not in *HTI* under incipit or title→incipit; 4-shape notation
- pp. [27-26] (*sic*; upside-down on pp. [26-27]): NEW JORDAN [by Shumway?], treble, tenor, C#m, 5|U1123|2-1D7-57, 4-shape notation

DB Ob098; Catalog Record #278170

185. *A Gamut, or Scale of Music*. Hartford: Oliver D. Cooke (printed at New London, Conn. by Samuel Green), 1811. Appears to be complete. MS. music on first 3 of 8 unnumbered leaves with printed staves, following printed music.

inscription: preliminary leaf *recto*, "Alta Dean,s Book / Canaan Jan^y 15th – 1815"

change to printed treble part of GREEN'S 148TH, p. 19

MS. music entries all identified in MS. as "Treble" parts, melodic or not:

- leaf [1] *recto*: ALL SAINTS, Dm, 1|1-D55|75|U1-D76|5, This Life,[s?] a dream &[c.]
- leaf [1] *recto*: DOOM[E?]SDAY [by Wood], D, 5|6[recte 5]5|7[recte 6]5|5, Behold with awful pomp
- leaf [1] *recto*: NEWMARK, G, 5|U24-2-4|24|2-1D7|U2, Come holy spirit Heavenly [sic] dove; NEWMARK in Amos Bull's *The Responsary* (1795) has its melody in the treble part: 5|U13-2-3|13|2-1D7|U1, treble copied inaccurately here
- leaf [1] *verso*- leaf [2] *recto*: MINDEN, G, 4[recte 3]|5-4-31|2-1D7|U1, The Lord Jehovah reigns
- leaf [1] *verso*: LIMEHOUSE [by Husband], Em, 2|6U1|1[-]D76|6[-]5[-]62|1 (*recte* 1|5U1|1-D76|5-4-32|1), Show pity Lord o Lord forgive
- leaf [1] *verso*: BRAINTREE, D, 136[probably recte 5]|U1-2-1D7|

U1-D7-65-4|3, ink changes after incipit, + music copying becomes more reliable

leaf [1] *verso*: ADORATION, Dm, 5|U1D5|3[-?]5[-?]4[-?]34|7[-?]U1[-?]D7[-?]6, I lift my soul to God

leaf [2] *recto*: WASHINGTON, F#m, 1|5554[-]3|45U1, Shall man o God of light and life

leaf [2] *verso*-leaf [3] *recto*: DENMARK [by Madan], D, 1|11|11[-]2[-]3|22|2 (melody), Before Jehovah["]s [awful throne]

leaf [3] *verso*: WALWORTH [by Wainwright], D, 112|34|5345|6 (melody), The Lord the sov, reign &c

DB Ob099; Catalog Record #420371

186. [*A Gamut, or Scale of Music*. Hartford: Oliver D. Cooke (printed at New London, Conn. by Samuel Green), 1811]. Final 6 unnumbered leaves, with printed staves carrying MS. music, + back cover, with 3 slips of paper pasted inside cover also carrying MS. music, have been removed from the book (by Marcus McCorison, Feb. 1985), + kept with photocopy of printed book's t. p.

inscriptions: (photocopied) t. p., "Maria," "Oliver" (latter name located near printed "OLIVER" of publisher/seller's name)

2nd ed. (1811) of Timothy Olmsted's *The Musical Olio* was probably one source for this MS.; 7 entries here (BOSTOCK, BUCKINGHAM, GILBOA, PECKHAM, 148TH, SYRIA, WASHINGTON) are found in Olmsted's tunebook MS. music entries all labeled "Treble," except as noted here; sometimes treble is melody; when it isn't, tenor melody incipits are sometimes provided MS. music entries:

leaf [1] *recto*: NEWMARK, G, 5|U13-2-3|13|2-1D7|U1

leaf [1] *recto*: PLYMPTON, Em, 3-45U1|D#7-U1-2D7|53|2 (tenor melody begins 1-231|54|3-4-5U1|D7-U1-2)

leaf [1] *recto*: [W?]EYMOUTH, G, 5|U13|53|6-7-U1-|D5

leaf [1] *verso*: ARMLEY, Am, 1|1D#7|U12|3-4-54[-]3|(3)[-]2 (not melody?)

leaf [1] *verso*: BURWAY [by Handel?], E, 3[-]4|5U1D76|51[-]23

leaf [1] *verso*: PECKHAM [by I. Smith?], D, 5|U1[-]23|2[-]1D7|U1 (tenor melody begins 1|D5-43-5-U1|D4-321)

leaf [2] *recto*: DISMISSION, Am, 1D7|57|U13|22 (not melody?), 5 "Soft"s + 5 "Loud"s over music

leaf [2] *recto*: ALLSAINTS, Cm, 1|1-D55|75|U1-D76|5 (not melody?)

leaf [2] *verso*: MARTINS LANE, F, 1|31[-](3)|53-U1|D6-43-2|(2)[-]3

leaf [2] *verso*-leaf [3] *recto*: 148TH [by Handel?], G, 5|54|32|1-D7-U12|D7, melody ornate + instrumental in character

leaf [3] *recto*: GILBOA [by Olmsted], Em, 1|3[-]4[-]5[-]654[-]3|3

leaf [3] *verso*-leaf [4] *recto*: THE DYING CHRISTIAN [by Harwood], "air," Fm, 11D55[-]4|321

leaf [4] *verso*: NEW 50TH, G, 1|1[-]2345|6544[-]3|2_2 (not melody?)

leaf [4] *verso*: RESURRECTION, G, 1|3-4-34|3-2-1D5|U5-43|3-2

leaf [5] *recto*: PORTSMOUTH, Bb, 5|35U1D5|U1-2-1-2-3

leaf [5] *recto*: BUCKINGHAM [by Williams?], Am, 1|3-2-1D#7|
U1-2-32|1-23|5 (tenor melody begins 1|5-4-32|34|5-43|2)

leaf [5] *recto*: BOSTOCK [by Vogler?], Bb, [1|1]D7-U1|D7-65-6|
55[-]4[-]3[-]43, part of leaf (with 1st 2 notes of melody) missing

leaf [5] *verso*: SYRIA [by Leach], D, 5|3-4-5U1|1D7|U1-D55[-]U1|D7
(tenor melody begins 1|D5-4-35|U1-2-32|1-D6-7U1|2), last m.
missing because of fragmentary leaf

leaf [5] *verso*: ENFIELD [by Chandler], E, 3|1134[-]3|222 (tenor melody
begins 1|3332-1|555), 2 notes missing near end because of
fragmentary leaf

leaf [5] *verso*: REPENTANCE [by Rollo], F#m, 5|555U1|D7-5-33-4|5
(tenor melody begins 5|U11D75|3-5-43|2), note/s missing
near end because of fragmentary leaf

leaf [5] *verso*-leaf [6] *recto*: SYMPHONY [by Morgan], Eb,
555|53|456U1|D7 (tenor melody begins 135|U1D5|4321|5)

leaf [6] *recto*: WASHINGTON [by Olmsted], F#m, 1|5554[-]3|45U1

leaf [6] *verso*: 17TH, A, 3|15|42|3 (not melody; no S. M. setting of Psalm
17 in *HTI* under title "Ps. 17")

leaf [6] *verso*: GUILFORD, probably treble, Am, 1|32|1D#7|U1,
D#7|U1D#7|U11|2

leaf [6] *verso*: NEW HUNDRED, treble, Am, 1|32|53|2-1D#7|U1 (tenor
melody begins 1|1D7|U35|4-32|1)

slip 1 pasted inside back cover: FARN[s]WORTH [by Harwood], "air," Bb,
1|3-23-4-5|[(5)?-]4-32|1

slip 2 pasted inside back cover: IRISH, treble, G, 1|32|1-D5U1|
2-1-D7[slur sic]|U1 (tenor melody begins 1|1D5|U1-23|4-32|3)

slip 3 pasted inside back cover: WIGAN, apparently a variant of treble,
Am, 334|54|3,2|55|2[,?]2|32-1|1D#7|U1 (tenor melody
begins 112|31|5)

Lowens Backlog, Folder 2 [←change when call no./catalog record no. are assigned]

187. *The Gamut, or, Scale of Music*. Albany, N. Y.: Websters and Skinners and Daniel Steele, [1813?]. Appears to be complete: 20 pp. of printed introductory matter, rudiments, + music, followed by 10 unnumbered leaves (7 bound in, 3 loose) with printed staves; MS. music on the first 7 of these. Filmed by AAS through leaf [6] *recto*.

inscriptions: preliminary leaf *recto*, "Harriet Jessup.s Property / Bo[']t in Lebanon Price \$0.25."; last additional leaf *verso* + inside back cover, "Uri Hill + Harriet / Jessup were married the 25 / day of November in the / year of AD. 1815 - / Elmira [L?]oisa ["[L?]oisa" written directly below "Elmira"] born August 27. 1816 / Charles Jessup born August / 4, AD. 1819 - / Bradford born February / [2?]6. 1822 - / Harri[et?] Marice born June / 4. 1825 - / Son born March 13. 1827 - / died the 9 of April - after / 2 days Illness / Bradford died July 14. 182[4? 9?] / after ten Hours Illness - " This Uri Hill could conceivably be the

tunebook compiler/musician Uri K. Hill, who was separated from his known wife in 1811 and might have married a second time.

MS. music entries appear to be all treble parts, mostly non-melodic:

leaf [1] *recto*: MOUNT OLIVE [by Benham], G, 5|5534|55-67

leaf [1] *recto*: CORONATION [by Holden], Ab, 1|3355|555

leaf [1] *recto*: WASHINGTON, Am, 11-23-2|1134|5

leaf [1] *verso*-leaf [2] *recto*: REPENTANCE [by Rollo], F#m, 5|555U1|
D7-5-33-4|5

leaf [1] *verso*-leaf [2] *recto*: SPRING, Dm, 5|5557|77U1

leaf [1] *verso*-leaf [2] *recto*: LEICESTER, Em, 5|3346|5-U1-2-31|D#7

leaf [1] *verso*-leaf [2] *recto*: NEWBURGH [by A. Munson], C, 1|3332|3

leaf [2] *verso*-leaf [3] *recto*: OCEAN, F, 3|34|5565[4]|3

leaf [2] *verso*-leaf [3] *recto*: FRIENDSHIP, Em, 553|7553|4

leaf [2] *verso*-leaf [3] *recto*: SCHENECTADY, Eb, 355|U11D55[-]4|3

leaf [2] *verso*-leaf [3] *recto*: WATERBURY, Am, 1|13|55|4-3-22|5

leaf [3] *verso*: BRIDG[E]WATER [by Edson], C, 5U11|D75|U123_|3

leaf [3] *verso*: LENOX [by Edson], C, 1|3311|D7

leaf [3] *verso*-leaf [4] *recto*: HOLLAND [by Read], C, 11D7|U11|232

leaf [3] *verso*: NORTHFIELD [by Ingalls], C, 11D6|556[-]7U1|2

leaf [4] *recto*: WILLINGTON [by Fisher?], G, 3|1232|3,5[-]4|34[-]565|5

leaf [4] *recto*: STAFFORD [by Read], A, 1|5-4-34-3|2-1D7|U1

leaf [4] *recto*: SUFFIELD, Em, 5|54-3|77-6|5, printed before 1821 only in
Jenks's *Harmony of Zion, or Union Compiler* (1818)

leaf [4] *recto*: DESPAIR, Em, 5|554_|4U1D55|5,|557|77|U1_|1, no likely
match found in *HTI*

leaf [4] *verso*: SARDIS, Gm, 333|5432|2,D7[-]U1|23[-]455|5

leaf [4] *verso*: 34TH [by Stephenson], C, 5|U11D75|U1-D7-U1D7|U1

leaf [4] *verso*: NEWMARK [by Bull?], melody, G, 5|U13-2-3|13|2-1D7|U1

leaf [4] *verso*: CHINA [by Swan], D, 5|55|3U1|D5-6U2|D5

leaf [5] *recto*: GREENFIELD [by Edson], Am, 1|1122|332

leaf [5] *recto*: SPRINGFIELD [derived from Pleyel], melody, F,
5|5U1|D53|44|2

leaf [5] *verso*-leaf [6] *recto*: ST. ASAPH[']S [by Milgrove], Bb,
555|5U1|11|1, Jesus our Lord

leaf [5] *verso*-leaf [6] *recto*: BERKSHIRE [by E. Reed], Cm, 1|1D5|5-6-75|
U1D7-6|5, O if my soul were form'd for woe; printed before
1821 only in 2 eds. (1817, 1820) of Reed's *Musical Monitor*

leaf [5] *verso*-leaf [6] *recto*: LONDON [by Swan], Bb, 122|3352|5, Me
thinks I hear the heavens resound

leaf [6] *verso*-leaf [7] *recto*: WESTFORD [by Read], Bb, after 8 mm. rest,
treble starts 543|21D57|U1 (bass begins this piece solo:
11D6|5-6-54|321), Far from my thoughts [vain world, be gone]

DP A7235; Catalog Record #300790

188. *A Gamut, or Scale of Music*. Hartford: Oliver D. Cooke (printed at New London, Conn. by Samuel Green), 1814. Appears to be complete. 48 additional leaves

remain bound in after printed book; these are hand-numbered pp. 33-40, [no pp. 41-44], 45-66, [p. 67 ambiguously numbered], 68-103, [2 unnumbered pp.], 104-117, [no p. 118], 119, [no p. 120], 121-127, [5 unnumbered pp.]; MS. music on pp. 33-73.

inscriptions: preliminary leaf *recto*, "Cadwell," "Roderick C., Steele[?]s,, Music Book,, / Woodbury March 10th AD 1817"

MS. index of tunes in MS., pp. [128-129]

MS. addition to bass of printed OLD HUNDRED, p. 23

several leaves missing from MS. portion of this vol., some of which evidently carried music: 2 between pp. 40 + 45, at least 4 between pp. 60 + 61, 2 between pp. 72 + 73

MS. music entries are mix of 2-voice settings (melodic part sometimes included, sometimes not; not always possible to determine if melody's intended for tenor or treble) + single voice parts

MS. music entries:

- p. 33: DORCHESTER, "tenner" (melody), bass, C, 1|3-2-11|D7-6-5U1|2-43-2|1, While Shepherds watch [their flocks by night]
- p. 33: LITCHFIELD, non-melodic part, bass, C, 1|3-21-2|12|32|1, Before Jehovah[']s awful throne
- p. 34: HYMN SECOND [derived from Pleyel], "Tenor" (melody), "Bass," Eb, 5|5U1|D53|5[*recte* (5)-?]44|(3)[-]2, With songs and honors sounding loud; not printed with this text before 1821 (see *HTI* no. 8465a)
- p. 35: PENTONVILL[E] [by Lockhart], "Tenor" (melody), "Bass," G, 5U13|4-32|5-6-54|3-2-1, Great God attend while Zion sings
- p. 35: WORSHIP [= EVENING HYMN by J. Clarke], melody, bass, Am, 1|1-D76|5U2|3-21|D#7
- p. 36: WASHINGTON [by Olmsted], "tenor" (melody), "Bass," F#m, 1|5554[-]3|45U1, Shall man O God of light and life
- p. 37: MOUNT PLEASANT [by Leach], melody, bass, A, 5|U1-2-32|15-4|32|1, While shepherds watch their flocks by night
- p. 37: SICILY. A DISMISSION HYMN, melody, bass, F, 56|5-43|56|5-43 (1st 2 mm. make this version of the melody different from all 20 variants identified in the *HTI*), Lord dismiss [us] with thy blessing; melody here lacks m. 10
- p. 38: WINSOR NEW [= WINDSOR NEW by Jenks], tenor melody, bass, D, 1|55-U1|1D7|U1, How pleas[']d and blest was I; no attempt to align parts vertically (as elsewhere in this MS.)
- p. 38: WINDSOR, melody, bass, Am, 1|13[*recte* 2]|32|11|D#7
- p. 39: PORTUGAL [by Thorley?], non-melodic part, bass, A, 1|35|5-35|65-4|3, Sweet is the work my God my king
- p. 39: PECKHAM [by I. Smith], melody, bass, D, 1|D5[-]43-5[-]U1|D4-32|1, Behold the morning sun
- p. 40: FROOME [by Husband], melody, bass, Bb, 1|D5-6-7|U1-43|1 (slurring *sic*), Come sound his [praise] abroad; melody has 15 mm., bass has 17 mm.
- p. 40: SUTTON, counter, bass, F, 5|35|U2[*recte* 1]|D5|5 (counter)

- p. 4[5]: TUMWORTH [= TAMWORTH by Lockhart], melody, bass, F, 53|U1D531|2D5, Guide me O thou Great Jehovah
- p. 4[5]: BURWAY, non-melodic part, bass, Eb, 1-D7|U1D3-4|56[-]7|U1D5-4|3, Long as I live I'll bless thy name
- pp. 46-47: JERUSALEM [by C. Lee?], melody (probably tenor), bass, D, 1|D5[-]31[-]235|3[-]12[-]31, This life's a dream an empty show
- pp. 48-49: TRISAGION, melody (marked "Unision [*sic*] or Solo"), instrumental bass, C, 1111112|33D5555|U111233, Therefore with angels and Archangels and with all the company of heaven; additional notes added occasionally on both staves, to form chords
- p. 49: ESSEX [by Costellow], melody, bass, E, 5|U1D7|U1D3|65[-]4|3, The king of saints how fair his face
- p. 50: BRENTFORD, non-melodic part, bass, G, 3|5[-]6[-]5[-]43|U1D5|65[-]4|3, With songs and honors sounding loud; upper part is missing 1 m. (in phrase 3)
- p. 50: BARNSTABLE, non-melodic part, bass, G, 3|3112|3[-]1D6[-]7[-]U1D7, We bless the Lord the just the good
- p. 50: COLCHESTER [by Tans'ur], non-melodic part (probably treble), bass, D, 5|U1-2[-]32|1-D56-7|U11|D7
- p. 5[1]: SAXONY [derived from Handel], "Air" (probably treble), bass, G, 5|U1123[-]43,5|4321D7, In zion[']s sacred gates; printed before 1821 only in the 2 eds. of Timothy Olmsted's *The Musical Olio* (1805, 1811)
- p. 5[1]: LIMEHOUSE [by Husband], melody, bass, Em, 1|5U1-1|slurring *sic*|D76|5-432|1
- pp. 52-53: NEW YORK OR THE DYING CHRISTIAN [by Harwood], non-melodic part, bass, Fm, 3333[-]2|1D7U1, Vital spark of heavenly flame
- p. 54: SHARON, melody, bass, D, 5[-]4|3-2-1U1[-]2|1-D7U1|D5-6-54|4-3
- p. 54: LANDAFF, non-melodic part (probably treble), bass, Gm, 321|D#7U1|321D#7|U1, 2 phrases of upper part omitted
- p. 5[5]: RUTLAND, melody, bass, D, 5|U1[-]2[-]3[-]1D5[-]3|4-32|1
- p. 5[5]: CH[R]ISTMAS [by Madan], melody, bass, G, 5|55|56|54|(4)[-]3
- p. 56: BLENDON, melody, bass, D, 1D34|55|U1-D76|5
- p. 56: HOTHAM [by Madan], melody, bass, F, 5126|543
- p. 57: MUSIC, non-melodic part, bass, D, 6-5|54[-]3|35|55|5
- p. 57: CHINA [by Swan], tenor melody, bass, D, 3|22|D6[*recte* 1]1|3-D66|3
- p. 58: PLYMPTON [by S. Arnold], melody, bass, Em, 1-2-3[slurring *sic*] 1|53[*recte* 4]|3-4-5U1|D7[-]U1[-]2, musical notation—especially of melody—very imprecise
- p. 58: WAREHAM [by S. Arnold], melody (probably tenor), bass, G, 4[*recte* 3]|3-13|2-D7U2|1-21|D7
- p. 59: TRIUMPH, non-melodic part, bass, D, 1|12|21|D65|5
- p. 59: WANTAGE, melody, bass, Dm, 1|D77-6|55|67|U1

- p. 60: PETERBOROUGH, melody, bass, A, 1|3344|32|1, Once more my soul
the [rising day]
- p. 60: WINDH[A?]M [by Read], tenor melody, bass, Fm, 1|345|532|1
- p. 61: ST[.] THOMAS [by Williams?], "Bass," A, 1|35|U1D7-6|5,
U1|11|D7U1|D5; new hand on this p.
- p. 61: CANAAN, "Bass," D, 1|11|4U1|D5-4-31|5,D5|U11|1|D5 originally
written, partly rubbed out|1|D5
- p. 61: MORNING, "Bass," C, 123|31|5-D5U1|5,|111|44|5D5|U1
- pp. 63-65: THE DEDICATORY ODE [= WITH JOYFUL HEARTS, &c. / A
DEDICATORY POEM by Holden], bass, G, 5|U13|51|2[-]1D7[-]6|5
(this is tenor melody incipit as well), With joyful hearts &
tuneful songs
- p. 66: NINETY SEV[E]NTH, bass, Eb, 1D6U1|D55|U12|3,|U1D7-65-4|31|
4-5D5|U1
- p. 66: TRIUMPH, bass, F, 1|D1[-]234|55|1,1|55|55|5
- p. [67]: SHIRLAND, bass, A, 1|D5U1|D43-2|1,|1|57|U12|D5
- p. [67]: DUNDEE, bass, G, 1|1D6|56|5U1|D4,U1|D56|45|1
- p. [67]: STERLING, bass, G, 1|1111|D55|U1,
111|D4U1|D55|1
- p. [67]: COLCHESTER [probably Tans'ur's tune], bass, D, 1|12|32|
1-D7-6[slurring sic]|5,U3|43|25|1
- p. 68: untitled bass part, D, 1|131D5|U1,5|1134|5,|||1|4115|U1D15,|
3[-]2345D5|U1
- p. 70: CHESTER [by Stanley], "Second Treble," 1st 3 notes only, C, 3|56,
G or A above 1st note (E) apparently crossed out, "Molineux
Eng[.] Psal[.]" in upper right corner (source of text?), this tune
printed before 1821 only in Samuel Stanley's *Twenty Four
Tunes in Four Parts* (Birmingham, [1802]) (*HTI*); see next entry
- p. 71: CHESTER [by Stanley], "Treble" (melody), C, 5|5[-]U11[-]2|32|1,
1|D7[-]65[-]U3|2[-]1D7[-]6|5, Let every creature join;
"Molineux Eng[.] Psal[.]" in upper right corner (source of text?),
last line of text fragmentary: "And [sound] his" below staff,
"name abroad" above staff ("abroad" written above "name"),
see previous entry
- pp. 71-72: THE LAST DAY [by Whitaker], melody (probably treble), D,
1|35|U1D5[-]6|32|1, That day of wrath that dreadful day; this
tune printed twice before 1821, in 1818 + 1820 (see no. 16253
in *HTI*)
- p. 7[3]: JUBILEE, melody?, A, 5|U1112|3,3|21D76|5, not in *HTI* under
incipit or title→incipit

DB Ob100; Catalog Record #420454

189. *The Gamut, or Scale of Music*. Utica, N. Y.: Seward and Williams, 1815. Appears to be complete. MS. music on unnumbered leaves with printed staff lines, bound in after printed music.

inscriptions: t. p., "William Tracy," "Wm[.] Tracy[']s / Book / L[?] / No

mistake there"; p. 16, "The darkest hour of sorrow[']s night / Precedes the rosy dawn of light."; inside back cover, "The property of W^m Tracy, / Lisbon, Ct[.]"

MS. music entries are bass parts to 45 sacred tunes (inventoried here), then 12 secular melodies: "Free Mason's March," "Hay Maker," "Constitution March," "York Fusileer," "Hail Columbia," "Roslin[']s Castle," "The American Eagle," "March in Bluebeard," "American March," "Bonny Lass of Aberdeen," "When Bidden to the Wake or Fair," "Mary's Dream"

sacred MS. music entries:

leaf [1] *recto*: OLD HUNDRED [by Bourgeois?], bass, A, 1|1D5|65|65|1

leaf [1] *recto*: BATH, bass, A, 1|D51|53|45|1

leaf [1] *recto*: MEAR, bass, G, 1|1D5|U1D6|63|5

leaf [1] *recto*: WANTAGE, bass, Dm, 1|3D7|U1D5|U32|1

leaf [1] *verso*: LITTLE MARLBOROUGH [by Williams?], bass, Am, 1|1U1|D45|1

leaf [1] *verso*: AYLESBURY, bass, Am, 1|1D#7|U1D5|1

leaf [1] *verso*: PECKHAM, bass, D, 1|3-21|4-5D5|U1

leaf [1] *verso*: BRIDGEPORT, bass, Am, 1|31|55|1

leaf [2] *recto*: BURWAY [derived from Handel], bass, E, 1-2|3154|33-21

leaf [2] *recto*: ISLE OF WIGHT, bass, Gm, 1|13-2|1D7|U12|1

leaf [2] *recto*: GRAFTON, bass, Dm, 1|11D5|U12[or 1|2|2_2

leaf [2] *recto*: PLYMOUTH, bass, Am, 1|1D7-6|57|U1D1|5

leaf [2] *verso*: ST[.] ANNE's [by Croft], bass, D, 1|14|36|5D5|U1

leaf [2] *verso*: NINETY SEVENTH PSALM, bass, Eb, 1D6U1|D55|U12|3

leaf [2] *verso*: BARBY, bass, A, 1|11|D5U1|D45|1

leaf [2] *verso*: ROCHESTER [by Holdroyd], bass, A, 1D65|U11|D451

leaf [3] *recto*: QUERCY, bass, G, 1|11|D5U1|D45|1

leaf [3] *recto*: SUTTON, bass, F, 1|11|D65|U1

leaf [3] *recto*: DOVER, bass, F, 1|1D4|55|U1

leaf [3] *recto*: ST[.] THOMAS [by Williams?], bass, A, 1|35|U1D7-6|5

leaf [3] *verso*: PLEYEL's HYMN 1ST [derived from Pleyel], bass, Bb, 1|13|53|25|1

leaf [3] *verso*: ST[.] MARTIN[']s [by Tans'ur], bass, A, 1|D45|1U1|1D1|5

leaf [3] *verso-leaf* [4] *recto*: NANTWICH, bass, Bb, 1|35|U1D5|U1D5|1

leaf [3] *verso*: PORTUGAL [by Thorley], bass, G, 5|15|U11|D45|1

leaf [4] *recto*: PUTNEY [by I. Smith], bass, Am, 1|1D5|U12|31|D5

leaf [4] *recto*: BUCKINGHAM [by Williams?], bass, Am, 1|1D5|U12|3-21|D5

leaf [4] *recto*: ST[.] MARY's, bass, Em, 1|1D5|U11-2|34|1

leaf [4] *verso-leaf* [5] *recto*: CARTHAGE, bass, Cm, 111|22|31|5

leaf [4] *verso-leaf* [5] *recto*: PLEYEL[']s HYMN 2ND [derived from Pleyel], bass, F, 1|11|11|D44|5

leaf [4] *verso-leaf* [5] *recto*: KINGSBRIDGE [by Williams?], bass, Am, 1|1D6|5#7|U1D4|5

leaf [4] *verso*: WARWICK, bass, Am, 1|U1D5|1U1|D45|1

leaf [5] *recto*: LONDON, bass, F, 1|D5U1|D6U3|41|5
 leaf [5] *verso*: 46TH [by Bull], bass, F, 1|1D4U1|D6U12|D6_|6
 leaf [5] *verso-leaf* [6] *recto*: LANDAFF, bass, Gm, 1D#7U1|D54|3455|1
 leaf [5] *verso-leaf* [6] *recto*: PORTSMOUTH, bass, Bb, 1|3565|1
 leaf [5] *verso-leaf* [6] *recto*: 115TH, bass, F, 1|11D6|566|U1D5|
 2+U2_|2+U2
 leaf [6] *recto*: ANTIGUA, bass, C, 1|35|U1D4|5D6[*recte* D5?]|U1, last
 note omitted
 leaf [6] *verso-leaf* [7] *recto*: SHEFFIELD, bass, G, 1D55|U11D34|5
 leaf [6] *verso*: LORN, bass, G, 1|U1-D7-65|4#4|55|1
 leaf [6] *verso*: COLUMBIA [by Billings], Eb, 113|45|1
 leaf [7] *recto*: WALSAL, bass, Am, 1|1D7-6|53|45|1
 leaf [7] *recto*: PETERBOROUGH, bass, A, 1|11D44|U1D5|1
 leaf [7] *verso-leaf* [8] *recto*: DISMISSION, bass, Am, 1D5|U12|3D3|77
 leaf [7] *verso-leaf* [8] *recto*: SINAI, bass, G, 1|1D7-U1|D55|55|6
 leaf [7] *verso-leaf* [8] *recto*: PRESCOTT, bass, Eb, 1|1D7|65|U1

DP A7236; Catalog Record #418389

190. *A Gamut, or Scale of Music*. Hartford: Cooke and Hale (printed at New London, Conn. by Samuel Green), 1816. 32 pp. Complete. MS. music on unnumbered leaves [1-14] + [17], bound in after printed book.

no inscriptions

MS. music varies widely as to no. of voices + specific voices present, whether melody is present or not; several guesses made here

MS. music entries:

leaf [1] *recto-leaf* [2] *recto*: EASTER att. (3 times) "Dr. Madan," "Tenor"
 (non-melodic?), "bass," G, tenor incipit 5[-]4|32-3-4|3-21|
 4-32|1, He dies! the friend of sinners dies!
 leaf [2] *recto*: PORTUGAL [by Thorley], "tenor" melody, "Bass," G,
 5|U12|3-13-5|4-32|1, All glorious God what hymns of praise
 leaf [2] *verso*: NEW YORK, tenor or treble (non-melodic), bass, F,
 3|5-4-35|6-7-U1D5|4-32|3, O 'twas a joyful sound to hear
 leaf [2] *verso*: PECKHAM, melody, bass, D, 1|D543-5-U1|D4-32|1,
 Behold the morning sun
 leaf [3] *recto*: ENFIELD [by Chandler], melody, bass, E, 1|3332-1|555,
 With my whole heart my god and king
 leaf [3] *recto*: [H? B?]AMPTON, bass, Am, 11D5|U1D7|64|5, [no text]
 leaf [3] *verso*: PLEYEL[']S HYMN 2ND, tenor or treble (non-melodic), bass,
 F, 3|33|31|22|D7, While Shepherds watch their flocks by night
 leaf [4] *recto*: RESPONSE. O LAMB OF GOD &C., melody?, bass, F,
 1|12|33|34|5, O lamb of God, O lamb of God
 leaf [4] *verso*: MAJESTY [by Billings], melody, bass, F, 5|U1-D7-U1D6|
 5-31|43-1|U1, The Lord descended from above
 leaf [5] *recto*: HARK THE GLAD SOUND &C. 28TH HYMN, tenor or treble
 (non-melodic?), F, 1|335|U1D5|6-7-U1D5-4|4-3, Hark! Hark
 the glad sound the Saviour comes; at "He comes the pris'ners to

- release," marked "Chorus. Allegro--," 3 tempo indications, 2 changes of meter
- leaf [5] *verso*: WALWORTH, tenor or treble melody, Eb, 112|34|5345|6, Christians awake salute the happy morn
- leaf [5] *verso*: ASHBY, tenor or treble melody, G, 5|U1D7|U12|32-3-4|3, Sing to the Lord, ye distant lands
- leaf [5] *verso*: PLYMPTON, treble melody, Em, 1-231|54|3-4-5U1| D#7-U1-2, Now let our drooping hearts revive
- leaf [6] *recto*: PLYMPTON, "Tenor," Em, 3-4-5[slur *sic*]U1| D#7[-]U1[-]2D7|53|2, [no text]
- leaf [6] *recto*: BLOSSOM, "Tenor" (melody?), G, 1|1D5|U13-4|54-3|2, Sing to the Lord Jehovah's name
- leaf [6] *verso*: ST[.] MARY, 3 voices, melody in middle voice, Em, 1|32|1U1|D76|5, [no text]
- leaf [6] *verso*: B[E]THESDA [by G. Green?], tenor or treble melody, G, 1|32|34-2|1, [no text]
- leaf [7] *recto*: WINCHESTER [by Wittwe], tenor or treble melody, C, 5|U1D5|66|54|3-2-1, [no text]
- leaf [7] *recto*: DEVIZES, tenor or treble melody, A, 112|34|3-21-D7|U1, With my whole heart lill [*sic*] raise my song
- leaf [7] *recto*: GREENWICH [by Read], tenor or treble melody, Em, 5|5U1D75|U1D7-U1-2|1, O [come Loud?] anthems [let us sing]
- leaf [7] *verso*: AURORA [by Billings], "Trebl[e?]," "Tenor" melody, C, 5|U13-5|4-32|1, To God in whom I trust
- leaf [7] *verso*: HYMN FOR CHRISTMAS, "Tenor" (non-melodic), G, 3[-?]5|557U1[-]D5|434,3[-]5|5543|3-2, Come thou long
- leaf [7] *verso*: KINGSBRIDGE [by Williams], "Tenor" (non-melodic), Am, 1|3-4-55|D#7U2|3-4-54[-]3|2-1-D#7 (melody begins 5|U1-2-32-1|2-5D5|U1-2-32-1|D#7-#6-5), All glorious God what hymns of praise
- leaf [8] *recto*: HYMNS 1st [= MINISTER'S FAREWELL in Wyeth *Repository...Part Second*, 1813], "Tenor" melody, G, 133|31| 3[-]21D6,|U1D65|67U1, While shepherds watch their f[l]ocks by night
- leaf [8] *recto*: READING, "Tenor" (non-melodic), Am, 3|55|23| 2-1D#7|U1, O Lord the savior and defence
- leaf [8] *recto*: SURRY, "Tenor" (non-melodic), Am, 3|35|55-2|11|D#7, With one consent Let all the earth
- leaf [8] *recto*: ST[.] PHILIP, "Tenor" (non-melodic), F, 3[-]4|55|5n4|5,5|45|3-45|5, [no text]
- leaf [8] *verso*-leaf [9] *recto*: KIMBOLTON, "Tenor" (non-melodic), C, 1|D5-43-2|15|U3-2-3-4-53|3-2 (melody begins 1|D5-43-2|15|U1-D7-U1-2-31|D7), No change of time[s shall ever shock]
- leaf [8] *verso*: BRENTWOOD [= BETHESDA], "Tenor" melody, A, 1|3234[-]2|1, Ye boundless [realms of joy]

leaf [8] *verso*: CHATHAM [= PSALM 58 by Harwood], "Tenor" melody, C#m, 1|332|2D77|U1, Ye saints and servants of the Lord, [2nd text provided:] O god my gracious god to thee

leaf [9] *recto*: BRAINTREE, "Tenor" (non-melodic?), D, 555|5-4-34|5-U3-2-1D7|U1, Let all the Lands with shouts of joy

leaf [9] *recto*: HANOVER, tenor or treble (non-melodic), A, 3|32|1-D7U1|1-D7U1|1-D7, O render thanks and bless the Lord

leaf [9] *recto*: PORTUGAL [by Thorley], tenor or treble (non-melodic), A, 1|35|5[-]33[-]5|65[-]4|3 (melody begins 5|U12|3-13-5|4-32|1), All glorious god what hym[n]s of praise

leaf [9] *verso*-leaf [11] *verso*: PORTLAND [by West], "Treble," "Tenor" (melody), "Bass," F→F#m→F, 133|3155|5, Father of mercies in thy word

leaf [12] *recto*-leaf [14] *recto*: CRUCIFIXION [by McKyes], "Treble," "Tenor" (melody), "Bass," Em→G, 1|3-4-57|75|6-4-32|1, Behold the savior of mankind

leaf [17] *recto*: [KIMBOLTON], tenor, last 3 mm., C, melody incipit is 1|D5-43-2|15|U1-D7-U1-2-31|D7, entire tenor part on leaf [8] *verso*-leaf [9] *recto* in this MS.

DP A7237; Catalog Record #412860

191. *A Gamut, or Scale of Music*. Hartford: Cooke and Hale (printed at New London, Conn. by Samuel Green), 1816. 32 pp. Complete. MS. music on 8 unnumbered leaves with printed staves bound in after printed book.

inscriptions: t. p., "Starkey,s," "Hepzib[ah?]" (pencil)

MS. list of tunes (pencil) on a. l. [1] *verso*, following MS. music

all round note-heads, except 4-shape notation for Billings's EASTER ANTHEM (ANTHEM FOR EASTER), leaf [4] *verso*-leaf [5] *recto*

MS. music entries appear to be mostly treble parts; exceptions noted:

leaf [1] *recto*: FALCON STREET, probably treble, C, 132|1D7|U1, see CHORUS TO FALCON STREET 11 entries after this

leaf [1] *recto*: 24TH, probably treble, A, 1|355|542|2

leaf [1] *recto*: PUTNEY [by I. Smith], treble, Am, 1|1D#7|U1-2-32-1|11|D#7

leaf [1] *recto*: TROY, probably treble, Am, 155|531|2, Lord what a feeble peice [*sic*]

leaf [1] *verso*: DEVIZES [by Cuzzens], treble, A, 332|56|5-43-2|1, With my whole heart I'll raise my song

leaf [1] *verso*: DATSTON [*recte* DALSTON] [by Williams?], treble, Bb, 3|3342|3

leaf [1] *verso*: LITCHFIELD, counter, C, 5|U1-D7U1-2|32|1-D6-55|5

leaf [1] *verso*: NEW SABBATH, probably treble, D, 3|3-4-33[-]1|1-2-35|4-32|1

leaf [2] *recto*: CAMBRI[D]GE [by Randall], treble, C, 311|D76|U11|D7, With my whole heart [I'll?] [raise my song]

leaf [2] *recto*: BETHESDA [by Green], treble, G, 1|1212|3, Lord of the

worlds above

- leaf [2] *recto*: DUNSTAN [by Madan], treble, G, 55U1|D7U1|
D56-7-U1|D7, see tenor of DUNSTAN (with different time
signature) 20 entries after this
- leaf [2] *recto*: CHORUS TO FALCON STREET, probably treble, C, after 2 mm.
rest, 2531, see FALCON STREET 11 entries before this
- leaf [2] *verso*-leaf [3] *recto*: PORTSMOUTH, melody, probably treble, Bb,
5|35U1D5|U1-2-1-2-3, Ye tribes of Adam join
- leaf [2] *verso*: PORTUGAL [by Thorley], melody, probably treble, A,
5|U12|3-13-5|4-32|1, Sweet is the work my God my king
- leaf [2] *verso*-leaf [3] *recto*: WORCEST[ER?] [by Wood], treble, F, after 6
mm. rest, 5|65[-]432|1, How beautilous [*sic*] are their feet
- leaf [2] *verso*-leaf [3] *recto*: SYMPHONY [by Morgan], treble, Eb,
555|53|456U1|D7, Behold the Judge descends his guards are
nigh
- leaf [3] *recto*: GREENFIELD [by Edson], treble, Am, 1|1122|332
- leaf [3] *verso*-leaf [4] *recto*: GILBOA [by Olmsted], treble melody, Em,
1|3[-]4[-]5654[-]3|3
- leaf [3] *verso*: FROOME [by Husband], treble, Bb, 5|U1-D65|5-6-54|3
- leaf [3] *verso*: L[E?]E[DS?] [by Madan], treble, F, 313|31|U1-D32|1
- leaf [4] *recto*: ARNHEIM [by Holyoke], treble, D, 3|1-33|33|4-33-2|1
- leaf [4] *recto*: DURHAM, probably treble, F, 314|32|3
- leaf [4] *recto*: DUNDEE, probably treble, lacks key signature, if in Bb,
1|36|51|33|4
- leaf [4] *verso*-leaf [5] *recto*: EASTER ANTHEM [by Billings], treble, A, after
4 mm. rest, 3-4-5-4-32|22, 4-shape notation
- leaf [5] *verso*-leaf [6] *recto*: THE DYING CHRISTIAN, probably treble, Fm,
3333[-]2|1D7U1
- leaf [5] *verso*-leaf [6] *recto*: KIMBOT[T?]O[N?] [KIMBOLTON?], probably
treble, C, 1|D5-43[-]2|15|U3[-]2[-]3[-]4-53|3[-]2
- leaf [6] *verso*: JORDAN [by Billings], tenor melody (intended here to be
sung by treble?), A, 5|U11|32-1|2-32-3|4, There is a land &c.;
new hand, "340 p." above music
- leaf [6] *verso*: MURRAY, treble? melody?, C, 1D56|54|3, Welcome
delightful morn &c.; "341. P." above music
- leaf [6] *verso*: STONEFIELD [by Stanley], treble? melody, E,
1|5-4-32|15|5-67|U1, God of the seas! &c.; "190 p." above
music
- leaf [7] *recto*: SOUTHFIELD, treble?, melody?, E, 566|54|3 or 5|56|54|3
(written both ways, with different rhythms), Great is the Lord
our G[o?]d; "199 pg." above music
- leaf [7] *recto*: DUNSTAN [by Madan], tenor melody (intended here to be
sung by treble?), G, 131|43|21|5, Awake my soul to hymns of
praise; "237. pg." above music, see treble of DUNSTAN (with
different time signature) 20 entries before this
- leaf [7] *recto*: SHOEL [by Shoel], tenor melody (intended here to be

sung by treble?), F, 1|3[-]13[-]5|53|4[-]5[-]65[-]4|3, Now shall the trembily [*sic*] mourner come; "36. p." above music
 leaf [7] *recto*: TROY, treble?, A, 6[*recte* 5?]|U12|31|43|2, Zion rejoice &c.; "145 p." above music
 leaf [7] *verso*-leaf [8] *recto*: MOUNT PARAN, 4 voices, melody in 3rd voice from top, G, 1|1-D7U1[-]23[-]4|531|2-123|21, Daughter of Zion awake from thy sadness; 1st notes in all voices written smaller, don't fit with text unless they're for "O"; text meter given as "11s & 10s, or 11s," with this note: "By using the small notes & fixing a slur at the end of the 1st. and 3d. lines"
 leaf [8] *verso*: ROLLAND, 4 voices, melody in 3rd voice from top, G, 1|1112|31D6, How pleasant [*sic*], how divinely fair

DP A7238; Catalog Record #412860

A Gamut – also SEE
 Redfield, Levi

192. Gardner, John, [William?] P. Whaley, *et al.* MS. music book, dated 1803. 57 unnumbered leaves: leaves [1-19], counted from what is considered here the front of the book, contain mostly an earlier musical repertory, with diamond-shaped note-heads; leaves [20-57], counted from what is considered here the back of the book and copied in inverse orientation to leaves [1-19], contain later musical repertories, with round note-heads.

photographed by AAS in reverse order to how contents are listed here: i. e., the sequence of photographic images begins with what are identified here as leaves [20-57], followed by what are identified here as leaves [19] *verso*, backwards to [1] *recto*

inscriptions: inside front cover, "John Gardner," "[Ka?]ssy," "[Ca?]rey," "[Will?]iam P. Whaley's / Book"; leaf [27] *recto*, "1803"

☛ appears to have been a copybook used by 3 individuals over 3 different periods of time: John Gardner, active ca. 1740-1770, [William?] Whaley, active ca. 1770; and an unnamed individual, active ca. 1795-1810

possibly compiled in or near Philadelphia: many tunes here were printed in Lyon's *Urania*, and [Hopkinson's?] PSALM 4 (here, THE 4 PSALM TUNE) was printed before 1801 only in Hopkinson's *A Collection of Psalm Tunes*, 1763

MS. music is mix of 4-part tunes, 3-part tunes, pairs of voices, + individual voice parts

in listing of MS. music entries, melodic incipit is given (usually cantus or tenor) unless cantus or tenor is not present; when a non-melodic incipit is given, the melodic incipit is often supplied in square brackets
 assume round note-heads if no indication of notation

MS. music entries:

leaf [1] *recto*: CANTERBURY, "Cant[us]," "Med[iu]s," "Bass[us]," A, 132|3123|4, diamond notation

- leaf [1] *recto*: AMERICA [by Wetmore], treble, Am, 1|1143-4|5 [melodic incipit 1|1321|5], Come sound [his praise abroad]
- leaf [1] *verso*: COULCHESTER, "Cant[us]," "Med[ius]," "Bass[us]," G, 132|1453|2, diamond notation
- leaf [2] *recto*: CAMBRIDGE, "Cant[us]," "Med[ius]," "Bass[us]," Am, 1|31|21|D#6#7|U1, diamond notation
- leaf [2] *verso*: PSALM: 136, "Cant[us]," "Bass[us]," G, 76[*recte* 1D6?]5U321,D5U15432, diamond notation, only double bar lines between phrases (indicated here with comma), no bar lines
- leaf [3] *recto*: WARWICK OR [F?]AR^{TON}, "Cant[us]," "Med[ius]," "Bass[us]," Am, 1|13|15|42|1, diamond notation
- leaf [3] *verso*: BURFORD, OR HALLIFAX [by Chetham], "Cant[u]s," "Med[iu]s," "Bass[us]," Am, 112345-432, diamond notation, only double bar lines between phrases, no bar lines
- leaf [4] *recto*: GUILFORD, TUNE, "Cant[u]s," "Med[iu]s," "Bass[us]," Am, 1|54|32|1, diamond notation, rhythmic notation of melody is chaotic
- leaf [4] *verso*: ABBINGTON TUNE, "Cant[u]s," "Med[iu]s," bass, G, 11325432, diamond notation, only double bar lines between phrases, no bar lines
- leaf [5] *recto*: SOLOMONS SONGS, "Tenor," "Altus," "Medius," "Bass," G, 13453432, diamond notation, 11 beats to each of the 6 phrases, suggesting approximate rhythmic notation; only double bar lines between phrases, no bar lines
- leaf [5] *verso*: NEW COULCHESTER [by Tans'ur], "Treb[le]," "Altes," "Ten[o]r," "Bass," C, 1[[]]1D76[[]]54[[]]321[[]]5, diamond notation, treble + "altes" have bar lines, while tenor + bass have only phrase dividers
- leaf [6] *recto*: 67 PSALM TUNE, "Cantus," "Bass[us]," G, 13-214-3-2-1D7U1, diamond notation, rhythmic notation approximate, only double bar lines between phrases, no bar lines, bass ends on D
- leaf [6] *verso*: PORTSMOUTH, "Cant[us]," "Med[iu]s," "Bass[us]," F, 1|12|31|3n4|5, diamond notation
- leaf [7] *recto*: MEAR TUNE, "Cant[us]," "Med[iu]s," "Bass[us]" (all diamond notation) with alternate "Bass" added (round note-heads), F, 1|55|33|1-23|2
- leaf [7] *verso*-leaf [8] *recto*: PSALM 85 TUNE, "Cant[us]," "Med[iu]s," "Bass[us]," Dm, 553|4532|1, diamond notation
- leaf [7] *verso*-leaf [8] *recto*: NEW DURHAM [by Austin], treble, Bm, 1|2231|234 [melodic incipit 1|D557U3|21-D7U1]
- leaf [8] *verso*-leaf [9] *recto*: 108 PSALM TUNE, "Cant[us]," "Med[iu]s," "Bass[us]," F, 1|32|54|32|1 + 1|23|54-3|2D5|U1; appears to be 2 C.M. tunes strung together (hence the 2 melodic incipits given here); diamond notation

leaf [9] *verso*-leaf [10] *recto*: 81 PSALM TUNE, "Cant[us]," "Med[ius],"
 "Bass[us]," F, 1|34|55|66|5, diamond notation
 leaf [10] *verso*-leaf [11] *recto*: 149 PSALM TUNE [by Croft], "Cant[us],"
 "Med[ius]," "Bass[us]," Bb, 5|U112|35|12D7|U1, diamond
 notation
 leaf [11] *verso*: QUERCY, "Cant[us]," "Med[ius]," "Bass[us]," G,
 1|33|23|2D7|U1, diamond notation
 leaf [12] *recto*: YORK TUNE, "Cant[us]," "Med[ius]," "Bass[us]," G,
 135|4635|2, diamond notation
 leaf [12] *verso*: NEW YORK, "Cant[us]," "Med[ius]," G, 1|35|42|31|2,
 diamond notation
 leaf [13] *recto*: ST[.] HUMPHREY'S, "Cant[us]," "Med[ius]," "Bass[us]," G,
 123|254-3-21|3 [last note *sic*], diamond notation
 leaf [13] *verso*: 148 PSALM TUNE, "Cant[us]," "Med[iu]s," "Bass[us]," D,
 15U1|1D7U1, diamond notation
 leaf [14] *recto*: 100 PSALM, "Cant[us]," "Med[iu]s," "Bass[us]," A,
 11D7|65U12|3, diamond notation
 leaf [14] *verso*: THE 56 PSALM TUNE, "Tenor," "Bass," F,
 1-23-2-13432565432, diamond notation, clef on 4th line up
 implied, rhythmic notation rough, only double bar lines
 between phrases, no bar lines
 leaf [15] *recto*: SOUTHWELL-TUNE, "Tenor," "Med[ius]," "Bass[us]," Am,
 131|221, diamond notation
 leaf [15] *verso*: STANDISH, "Tenor," "Med[ius]," "Bass[us]," Am,
 132|1543|2, diamond notation
 leaf [16] *recto*: SOUTHWELL NEW, "Tenor," "Med[ius]," "Bass[us]," F,
 15U1|D665, diamond notation
 leaf [16] *verso*: LONDON NEW, "Tenor," "Med[ius]," "Bass[us]," F,
 153|U1D56U1|D7, diamond notation
 leaf [17] *recto*: LONDON-OLD, "Tenor," "Med[ius]," "Bass[us]," Gm,
 252|3146|4, diamond notation
 leaf [17] *verso*: ISLE OF WHITE [*sic*], "Tenor," "Med[ius]," "Bass[us]," Gm,
 15-43-4|57-65#4|5, diamond notation
 leaf [18] *recto*: WINDSOR TUNE, "Cant[u]s," "Med[ius]," "Bass[us]," Am,
 112|3211|D#7, diamond notation
 leaf [18] *verso*-leaf [19] *recto*: THE 4 PSALM TUNE [by Hopkinson?],
 "Treble," "Counter," "Tenor," "Bass," G, 1|3-21-D7|6-7U1-2|
 3-2-12|1, diamond notation; m. 14 missing from bass part, m.
 20 missing from tenor melody
 leaf [19] *verso*: AN ANTHEM TAKEN FROM THE 7TH CHAPTER OF JOB [by
 Knapp], treble, counter, tenor, Gm, 12|334|5432|321|D#7, Is
 there not an appointed time to man upon earth; diamond
 notation; incomplete: only phrases 1-2, no bass; text continues
 onto opposite p., numbered here leaf [57] *verso*
 [remaining leaves counted from the back of the book, with final leaf [57]
verso opposite to and in inverse orientation to leaf [19] *verso*]

leaf [20] *verso*-leaf [21] *recto*: PORTLAND [by West], "Treble," F,
 355|5U1D76|5, Father how wide thy glories shine
 leaf [22] *verso*-leaf [24] *recto*: BABYLON, treble?, F#m, 355|5654|4,
 Come Sing us one of Zion[']s Songs
 leaf [25] *verso*-leaf [26] *recto*: CHRISTIAN SONG [by Ingalls], "Treble,"
 Dm, 5|555543-4|5 [melodic incipit 5|U1D7U1-2313|2], My
 eyes are now closing to rest; "A set piece" written over music;
 slightly simplified version, compared to that in Ingalls 1805
 leaf [25] *verso*-leaf [26] *recto*: WATERBURY, treble?, Am,
 5|U1D7[or 1]|55|4-7-55|5
 leaf [27] *recto*: DEVOTION, which vocal part?, just two notes, F + D
 leaf [27] *recto*: [PSALM 100], melody, bass, G, from 2nd note of 3rd
 phrase to end [melodic incipit 1|1D7|65|U12|3], melody must
 be employing C clef on 2nd staff-line from top
 leaf [27] *verso*-leaf [28] *recto*: PRINCETON [by J[oe]l? Munson],
 "Counter," A, 5|5554|5 [melodic incipit 5|U1324|3-2-1]
 leaf [27] *verso*-leaf [28] *recto*: ANGELS HYMN [by Orlando Gibbons],
 "Tenor," "Bass," F, 1|31|23|42|1
 leaf [28] *verso*-leaf [29] *recto*: WELLINGTON tune, "Tenor," bass, Am,
 1|1D#7|U1-23|4-32-1|5
 leaf [29] *verso*: SOUTHWELL OLD, "Tenor," "Bass," Am, 1|31|22|1
 leaf [30] *recto*: ST, PAUL[']S TUNE [punctuation *sic*], "Tenor," "Bass," A,
 5|U1-23|2D7|U1
 leaf [30] *verso*-leaf [31] *recto*: CANTERBURY TUNE, "Tenor," "Bass," G,
 1|32|31|23|4
 leaf [30] *verso*-leaf [31] *recto*: GLO[U]CESTER TUNE, "Tenor," "Bass," G,
 1|53|21|45|6
 leaf [31] *verso*-leaf [32] *recto*: THE 4TH PSALM TUNE [by Hopkinson?],
 "Tenor," "Bass," G, 1|3-21-D7|6-7U1-2|3-2-12|1
 leaf [31] *verso*-leaf [32] *recto*: MANCHESTER [by Chetham], "Tenor,"
 "Bass," Am, 154|32|1
 leaf [32] *verso*-leaf [33] *recto*: THE [90? 98?]TH PSALM TUNE, "Tenor,"
 "Bass," F, 1-2|3-45-6|5-43|4-3-23-4|5
 leaf [32] *verso*-leaf [33] *recto*: THE 46TH PSALM TUNE, "Tenor," "Bass," F,
 5|U12|3-21|43|2
 leaf [33] *verso*: THE 113TH PSALM TUNE, "Tenor," bass, G,
 1|1-D7-65|U1-2-34|5-4-32-1|2, first 2½ phrases, incomplete
 because of missing leaf
 leaf [33] *verso*: THE 136TH PSALM TUNE, "Tenor," "Bass," F, 1|D75|
 U4-32|1, first 4+ phrases, incomplete because of missing leaf
 leaf [34] *recto*: last 1½ phrases of an unknown tune, incomplete
 because of missing leaf, melody (probably tenor), bass, if in
 Am, last phrase of melody is 5|4-32-1|4-32-1|1
 leaf [34] *recto*: last 1½ phrases of an unknown tune, incomplete
 because of missing leaf, melody? (if so, probably tenor), bass, if
 in C major + L.M., last phrase of upper part is 7|U21|44|33-2|1

leaf [34] *verso*-leaf [35] *recto*: THE 24TH PSALM TUNE, "Tenor," "Bass," G,
1|3-2-1D5|U1-2-34|5-43|2-3-2

leaf [34] *verso*-leaf [35] *recto*: CHORUS TO THE 4 LAST VERSES OF TATE &
BRADY["]S 24 PSALM, "Tenor," "Bass," G, tenor incipit (non-
melodic?) 3215,|333|6-54-32

leaf [35] *recto*: untitled tune, "Treble," "Counter," G, treble incipit
333-45-4-3-23|4-3-2-1-32-1D75, only 2 mm. are present

leaf [35] *verso*-leaf [36] *recto*: THE 150TH PSALM TUNE [by Beesly?],
"Tenor," "Bass," C, 12-1-D7|U23-2-1|54-5-4-3-4-3-|2D7U1_|1,
rhythmic notation surely inaccurate

leaf [35] *verso*-leaf [36] *recto*: THE 9TH PSALM TUNE, "Tenor," "Bass," C,
bass incipit 1|U1D535|U1D7-65,5|654-32|5 (tenor silent first 4
mm.)

leaf [36] *verso*-leaf [37] *recto*: THE 33RD PSALM TUNE [by Tuckey],
"Tenor," "Bass," D, 5|U1-23-21-D76-5|6-7U12

leaf [37] *verso*-leaf [38] *recto*: COOKFIELD TUNE, "Tenor," "Bass," G,
1|1-2-34-3|25|4-32|1

leaf [37] *verso*-leaf [38] *recto*: SARDINIA, treble?, Dm, 55+77|U11|
D7-65-45

leaf [38] *verso*-leaf [39] *recto*: THE 135TH PSALM TUNE, "Tenor," "Bass,"
G, tenor incipit (melody?) 1|3-4-54|32|1-23|2

leaf [39] *verso*-leaf [40] *recto*: ST. HELENS, "Tenor," C,
5|35|U1D5|6U2|D7

leaf [39] *verso*-leaf [40] *recto*: SALVATION, tenor?, A,
5[-]U3|3-2-1-21356[-]5|4-33-4-3-2, Salvation o the joyful
sound; 3 stanzas of text set, with incipits of text lines
throughout

leaf [40] *verso*: ZION, probably treble, if in F#m, 5|7-U1-D76|54|5, if in
A, 3|5-6-54|32|3, first 3+ phrases, incomplete because of
missing leaf

leaf [40] *verso*: MOUNT VERNON [by Jenks?], treble?, Em, 5|55-43
3-4|55|5 [treble part as published by Jenks is 5|5577-6|55|5],
What solemn [sounds the ear invade]; "2 Verses" written after
title; almost 1 verse survives, incomplete because of missing
leaf

leaf [40] *verso*: WOBURN [by Kimball], treble, Am, 11-D7U-1-2|32-1|
D7-U12|3 [melodic incipit 11-23-4|54-3|2-1D7|U1],
incomplete because of missing leaf

leaf [40] *verso*: BEAUTY, treble?, G, 3|1343-2|1-2-1-2-36|5, incomplete
because of missing leaf

leaf [41] *recto*: DELIGHT [by Coan], treble, Em, 534|55U1 [melodic
incipit 1D54|3-214]

leaf [41] *recto*: last 4 mm. of an unknown tune, incomplete because of
missing leaf, vocal part unknown, if in treble clef, surviving
notes are BCDD|CDEF-E|DD|E

leaf [41] *verso*-leaf [42] *recto*: AMANDA [by Morgan], treble, Am,

- 1|32|55|3-4-54-2|1 [melodic incipit 1|54|3-4-53-2-1|
D7-U1-D57|U1]
- leaf [41] *verso*-leaf [42] *recto*: MORTALITY [by Smith or Weeks], treble, Em, 555|5431|4 [melodic incipit 515|345U1|D7]
- leaf [41] *verso*: EVENING HYMN [by Clarke], melody (probably tenor), Am, 11-D76|5U2|3-21|D#7, diamond notation, upside-down on page
- leaf [42] *verso*: OLD 100, treble, A, 1|32|1D7|67|U1 [melodic incipit 1|1D7|65|U12|3]
- leaf [42] *verso*: REFUGE, "Treble," Em, 133|33-455|5 [melodic incipit 155|55-4321]
- leaf [42] *verso*: RUSSIA [by Read], treble, Am, 112|3211|D#7 [melodic incipit 132|1D7U13|2]
- leaf [43] *recto*: [ANTHEM FOR EASTER by Billings], treble, 2nd of 2 pp. (incomplete because of missing leaf), A, [melodic incipit, bass: 1|D5-6-75|U1-D7-U12|3-2-1], 8 dynamics and tempo indications at various points, "shout" inserted with caret 1 m. after "and triumphed o'er the grave" (see entry on leaf [44] *recto*)
- leaf [43] *verso*: EXHORTATION [by Hibbard], "Treble," F, 5|3-2-34-3|22|3-4-55|5 [melodic incipit 1|3-54|53-4|5-4-32|1], ye Islands of the no[r]thern se[a]
- leaf [43] *verso*: CORONATION [by Holden?], title + treble clef only
- leaf [44] *recto*: AN ADDITION TO EASTER ANTHEM [by Billings], "Treble," A, 3|432|2_|22|3343|3, Shout, Shout earth & Heav'n; "Full" over beginning of music; after title, this note: "this comes in next after the words; 'and triumph'd o'er the grave.'"
- leaf [44] *verso*: NEW SOLITUDE, "Treble," "Counter" (not copied in score), Am, treble incipit is 154|3212|3, Thy Heavenly
- leaf [45] *recto*: NEW EXHORTATION [EXHORTATION, by Doolittle], "Treble," Am, 1|5-6-5-43-1|D7U1-2|32-34 [melodic incipit 1|3-4-3-21|23-4|5-3-2-1D7U1], Shew pity Lord, [O Lord, forgive]
- leaf [45] *recto*: RICHMOND, treble?, F, 3|55|U1D766|7, Lord I will bless
- leaf [45] *recto*: NORFOLK [by Brownson], treble, Dm, 5|57|64|5 [melodic incipit 1|55|U1D7|5], Alas the brittle clay
- leaf [46] *recto*: DEANFIELD, "Treble," E, 3|5553|6-5-65|5, Sweet is the [work, my God, my king]
- leaf [46] *recto*: HARMONY, "Treble," F, 353|6-7-U1D3|5, How pleasant 'tis [to see]
- leaf [46] *verso*: SPRING, "Treble," Dm, 5|5557|77U1, He sends his word [and melts the snow]
- leaf [46] *verso*: AMERICA [by Wetmore], treble, Am, 1|1143-4|5 [melodic incipit 1|1321|5], Come sound [his praise abroad]
- leaf [47] *recto*: OHIO [by Holyoke], "Treble," A, 3|1135|51|D7 [melodic incipit 5|3312|34|(3)-2], I'll praise [my maker with my breath]

leaf [47] *recto*: SYMPHONY [by Morgan], "Treble," Eb, 555|53|456U1|D7
[melodic incipit 135|U1D5|4321|5], Behold the Judge
[descends; his guards are nigh]

leaf [47] *verso*: NEW DURHAM [by Austin], "Treble," Bm, 1|2231|234
[melodic incipit 1|D557U3|21-D7U1], Hark! from the tombs [a
doleful sound]

leaf [47] *verso*: WESTMINSTER [by Shumway], treble, F, 5|5-3165-3|13|2
[melodic incipit 1|1565|U1D5|6], Thou great & sovereign [Lord
of all]

leaf [48] *recto*: SURPRISE [by McKyes], "Treble," Dm, 5|57|7755|5
[melodic incipit 5|U1-2-32-1|D75U34-2D7], Our life contains [a
thousand springs]

leaf [48] *recto*: NEW MORTALITY, treble?, Am, 122|5-4-3-1D7-U1|2,
Lord, what a feeble piece

leaf [48] *verso*-leaf [49] *recto*: LIVONA, "Treble," Em, 5|5557-5|
5-34[-]53 [melodic incipit 5|57U12-1|D75-45], I'll [praise my
maker with my breath]

leaf [49] *verso*-leaf [50] *verso*: Charity an Ode, treble?, G,
5321,|U1D7655-6-7|65-44-3, Come Charity [x 2] with
goodness crown[']d; secular text

leaf [50] *verso*: PROVIDENCE, treble?, C, 1|32|12|3, Give thanks

leaf [51] *recto*: COLCHESTER, treble?, Am, 1|3234|5,4|31D7-U12|1, Let
sinners take their Cours[e]

leaf [51] *verso*-leaf [52] *recto*: PLYMOUTH NEW, treble?, F,
3|35|5U1|D6-U1-D51|2, Lift up your heads Eternal gates

leaf [52] *verso*: LORRAIN, "[1st?] Treble," G, 5|U13-2|1D5|U35-4|4-3,
Salvation is

leaf [52] *verso*: NEW FRIENDSHIP, treble?, Em, 5U1D7|U11D7U1|D5,
From low pursuits [exalt my mind]

leaf [53] *recto*: 58TH, "Treble," C#m, 5|557|7U22|3, Judges who
rule [the world by laws]

leaf [53] *recto*: Bunker hill, treble, Am, 1D7U1|24|3343|2D7 [melodic
incipit 321|D7U1|D5U1D7U1|22], [Why should vain mortals
tremble at the sight of]

leaf [53] *verso*: SHARON [by West], "Treble," D, 5|555U1|D7 [melodic
incipit 1|D5U1D7U1|2], How pleasant ['tis to see]

leaf [54] *recto*: BABYLON, "Treble," Fm, 5|U1D7-6|5-6-77|U1D555|5,
Along the banks [where Babel's current flows]

leaf [54] *recto*: INVITATION, treble?, G, 1|56-5-4|34-3-2|1D7|U1, Let
every mortal ear [attend]

leaf [55] *recto*: DORCHESTER [by Babcock], "Treble," Em,
533|555U1|D#7 [melodic incipit 555|5U1D76|5], My God
permit me [not to be]

leaf [55] *recto*: WINDSOR [by Tye], treble, Am, 1|34|54|34|2 [melodic
incipit 1|12|32|11|D#7]

leaf [56] *recto*: THE TRIUMPH, treble?, G, 1|12|35|4-32|1, Stand up my

soul shake off thy fears
leaf [57] *recto*: EDOM [by West], treble, F, 3|5-4-32|13-456-7|U1
[melodic incipit 5|3-4-56-7|U1D653|5], With songs & honours
sounding Lowd; upside-down on page
leaf [57] *verso*: BRADFORD [by Kimball], "Treble," Cm,
1|32|1Dn7|U11|Dn7 [melodic incipit 5|U1D7|U12|3-21|2],
How short & hasty [are our lives]

**Mss. Boxes L / Octavo vol. 16 (Irving Lowens: Manuscript Music
Commonplace Book Collection [manuscript], 1730-1870)**

Gelston, R. G. – SEE

Robertson, Henrietta. MS. music book

193. Gerhart, Isaac, and Johann F. Eyer. *Choral-Harmonie*. Harrisburg, Pa.: John Wyeth, 1818. Complete.

inscriptions: front cover, "HENRY STOUFFER."; inside back cover, "... [German text] 1819"

no MS. music

Dated Books F; Catalog Record #420507

German Music Book, 1819 – SEE

"Matthias" [last name not legible]. MS. music book, dated 1819

194. Gillet, Wheeler, and Co. *The Maryland Selection of Sacred Music*. Baltimore: Henry S. Keatinge, 1809. Complete.

inscription: additional leaf [1] *verso*, "Daniel Howar / Daniel Howar Book / Baltimore B Book Soar / St Stoar"

no MS. music

DB Ob137; Catalog Record #420272

195. Gillet, W[heeler], &c. &c. *The Virginia Sacred Minstrel*. Winchester, Va.: J. Foster, for the author, 1817. 124 pp.; complete. Pp. 46 + 47 in order 47, 46; p. no. 52 printed upside down; index omits tunes + anthem on pp. 114-120.

"RECOMMENDATIONS" for the tunebook on pp. 123-124 from "the Rev. William Hill, Pastor of the Presbyterian Church in Winchester," "the Rev. George C. Sedwick, pastor of the Baptist Church in Winchester," "the Rev. George M. Frye, minister in the Methodist Episcopal Church, Winchester," "the Rev. A[.] Reck, Pastor of the German Lutheran Church in Winchester," "Mr. Wm. A. Baker, Piano Forte maker, Winchester," + "Mr. John Von Reisen, late teacher of instrumental music in Winchester"

no inscriptions

no MS. music

DB Ob251; Catalog Record #420572

196. [Gilman, John W[ar]d]. *A New Introduction to Psalmody; or The Art of Singing Psalms*. Exeter, N. H.: John W[ar]d Gilman, 1771. Complete. BOUND WITH Watts, I[saac]. *The Psalms of David, imitated in the language of the New-Testament; and applied to the Christian State and Worship*. 27th ed. Boston: William M'Alpine, 1773. Not examined for completeness. BOUND WITH Watts, I[saac]. *Hymns and Spiritual Songs*. 23rd ed. Boston: William M'Alpine, 1772. Not examined for completeness.

inscriptions: inside front cover, "Na[t?]h.^l Demerit"; preliminary leaf *recto*, "Eli Demerit Deceased / may 5th 1774," "Ebe[nez?]er Demerit / Dece[ased?] [?] 177[?]," "Ebene[ze]r Demerit / Deceased"; additional leaf *verso*, "Nathaniel Demerit / his Book & hand and / Nath'l Demerit / of Durham in the / Province of Newham / share----- / Nathaniel Demerit," "Nathaniel Demerit / of Durham His book. / February 12,th y.^r 1787."

no MS. music

Dated Books Copy 2; Catalog Record #318780

God save the king – SEE

Secular MS. with one sacred entry

197. Goff, Ezra. DEDICATION ANTHEM. Boston: Manning and Loring, [ca. 1807]. "Respectfully presented to the Musical Society in Dorchester, by the Author." Complete.

inscription: front cover, "Polly Melli[ck?]"

no MS. music

DP A7595; Catalog Record #527521

198. [Goodale, Ezekiel]. *The Hallowell Collection of Sacred Music*. Hallowell, Maine: E. Goodale, 1817. [4], 197, [3] pp.; apparently complete. Pp. 171-176 bound in this order: pp. 175/176, 171/172, 173/174.

no inscriptions

no MS. music

DB Ob104; Catalog Record #420523

199. [Goodale, Ezekiel]. *The Hallowell Collection of Sacred Music*. 2nd ed. Hallowell, Maine: E. Goodale, 1819. 213, [3] pp.; lacks pp. 27-30; final leaf frayed, with loss of text; p. no. 86 printed as 68.

no inscriptions

no MS. music

DB Ob105; Catalog Record #420581

200. Gram, Hans. *Sacred Lines, for Thanksgiving Day, November 7, 1793*. Boston: Isaiah Thomas and Ebenezer T. Andrews, 1793. Complete.

printed encomium, p. [2], dated 2 October 1793, from Jacob Kimball, N. Fay, +

Isaac Lane

no inscriptions

no MS. music

DP A7706; Catalog Record #337615

[201. [Gram, Hans]. *Sonnet. For the fourteenth of October, 1793.* **DP A7707; Catalog Record #337617** – removed from inventory because secular, not sacred]

202. [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.

inscription: t. p., "[?]. W. Stiles' Sept. 23^d. 1812 ---"

no MS. music

Dated Books F; Catalog Record #340479

GRAND HALLELUJAH CHORUS IN HANDEL'S MESSIAH – SEE

[Blanchard, Amos]. *The Newburyport Collection of Sacred, European Musick*

203. [Graupner, Johann Christian Gottlieb]. *The Monitor, or Celestial Melody.* Boston: G. Graupner, [1806]. Complete, though leaf with list of subscribers is bound at the end, + pp. 59-60 precede pp. 57-58.

no inscriptions

no MS. music

Dated Books F; Catalog Record #420386

204. Griswold, Elijah, and Thomas Skinner. *Connecticut Harmony.* [2nd ed.]. N. p., [ca. 1798]. 62, [8] pp.; complete. *ASMI* 231. P. 62 + pp. [63-70] have printed staves for MS. music; this copy has MS. music on pp. 62, [63-67].

inscriptions: preliminary leaf *recto*, "Azubah & Gaylor Phelps^{is} / Singing Book," "Sally Phelps[']s / Book," Azariah Gaylor Phelps's Singing Book / Bought A[d?] 1799"

MS. music entries appear to be almost all treble parts, with two treble-counter pairs + a possible counter part

MS. music entries:

p. 62: PA[NT?]ON [by Coan], treble, counter, Am, treble begins
3|3455|54-3|2, My reffuge is the God of Love

p. 62: COMPLAINT [by Parmenter], treble, Em, 555-4[|?]3-34
[recte 33-4]554_|4 (bar lines scarce)

p. [63]: SCOTLAND, treble, counter, C#m, treble begins 5|6655-4|345,
We leap for Joy we shout [we?] Sing; almost certainly *HTI* 5960

p. [64]: DELIGHT [by Coan], treble, Em, 534|55U1

p. [64]: SCOTLAND, counter, 1st 4 mm., partly rubbed out, C#m,
1|1155|543, see 2 entries above

p. [64]: L[EIC?]ESTER, probably treble, Em, 5|3346|5-U1-[2?]-3[1?]|D#7

p. [64]: FLORIDA [by Wetmore], treble, Dm, 5|5543-4|5

p. [64]: PILGRIM[']S FAREWELL [by Field?], treble, F, 1D65|543|556-54-3|
24|3-65-43_|3, see 8 entries below

p. [65]: NEW JERUSALEM [by Ingalls], treble (of 3-voice version), G,
31|3?2?||3-45-432|2, splits into 2 voices 5 mm. before end

- p. [65]: [P?]AWTUXET [by French], "tribble," Am, 3|55-432|1-32-12, expanded version of the tune that appeared in French's *Harmony of Harmony* (1802) (only pre-1821 printing)
- p. [66]: NORTH BOTLON [*recte* NORTH BOLTON] [by French], treble, F, 3|5313|65|5, when god [re?]veal[']d his gracious name
- p. [66]: WOBURN [by Kimball], "tribble," Am, 11-D7U1-2|32-1|D7[-]U12|3
- p. [66]: HAMPTON, probably treble, Am, 11D5|1-3-24|5-3-21|D#7
- p. [66]: BRAD[B?]ORD [*recte* BRADFORD] [by Kimball], "Treble," Cm, 1|321D7|U11D7
- p. [66]: MES[S]IAH, probably treble, F, 533|333-45-6|5
- p. [67]: THE PILGRIM[']S FAREWELL [by Field?], treble, F, 1D65|543|556-54-3|24|3-65-43_|3, Farew[e?]ll; see 8 entries above
- p. [67]: TOMB [by C. Lee], "tribble," Am, 1|D6?[*recte* 5]U3|14|3-21|D[#?]7

DB Ob103; Catalog Record #337738

205. Hagen, P[eter] A., von. FUNERAL DIRGE on the Death of General Washington. Boston: P. A. von Hagen and Company, [1800]. Complete: 1 side of 1 unnumbered leaf.

no inscriptions

no MS. music

SM VonHagenP 1800 01; Catalog Record #493831

The Hallowell Collection of Sacred Music – SEE

[Goodale, Ezekiel]. *The Hallowell Collection of Sacred Music*

206. Handel, G[eorg] F[rideric]. ANGELS EVER BRIGHT & FAIR. N. p., n. d. (AAS gives year as 1816; this item of sheet music is Wolfe 3336). Facing *verso* and *recto* sides of 2 unpaginated leaves; apparently complete. Second from last item in a volume containing 41 pieces of sheet music, compiled by Eleanor Colhoun.

no inscriptions (on these leaves)

no MS. music (on these leaves)

Reserve 1819 01 F; Catalog Record #355308

207. Handel, [Georg Frideric]. GRAND HALLELUJAH CHORUS IN HANDEL'S MESSIAH (caption title). [Boston:] James Loring, [1819-1826]. 8 pp.; complete. Also includes (p. 8) HYMN SIXTH, "For the Epiphany."

inscription: front cover, "N. Smith"

no MS. music

DP A8115; Catalog Record #508389

208. Handel, [Georg Frideric]. GRAND HALLELUJAH CHORUS IN HANDEL'S MESSIAH (caption title). [Boston: James Loring, 1819-1835]. 7 pp.; complete.

inscription: front cover, "Exhibition at A[m?]her[s?]t Wednesday / 25. Sept. ins[t?]ant 10 o Clock AM / select pieces / Melton Mowb[r?]ay /

Ar[ise?] O Lord God of Israel / G [Hal.?] Chorus ---"
no MS. music

DP A8116; Catalog Record #508401

209. Handel, [Georg Frideric]. GRAND HALLELUJAH CHORUS IN HANDEL'S MESSIAH (caption title). [Boston: James Loring, 1819-1835]. 7 pp.; complete.

no inscriptions

no MS. music

DP A8117; Catalog Record #508415

210. Handel, [Georg Frideric]. *The Messiah. An Oratorio. "FROM THE LONDON EDITION."* Boston: James Loring, for The Handel and Haydn Society, [ca. 1816]. Complete.

inscriptions: front cover, "[J.?] A. D. Skillman / Lexington / Ky"; t. p.,
"Handelian Society"

printed list of "subscribers' names" (p. [4]) includes Bartholomew Brown (Bridgewater), Oliver Bray (Portland, Me.), Joshua Cushing (Salem), Elnathan Duren (Boston), Benjamin Holt (Boston), Jonathan Huntington (Boston; 3 copies), Lowell Mason (Savannah, Ga.), Zedekiah Sanger (Boston), Oliver Shaw (Providence, R. I.), Thomas S. Webb (Boston), Samuel Worcester (Salem)

no MS. music

Dated Books F; Catalog Record #420466

Handel, Georg Frideric. *Messiah*. HALLELUJAH – SEE above, +
[Blanchard, Amos]. *The Newburyport Collection of Sacred, European Musick*

211. [Handel, Georg Frideric]. *Select Pieces of Music, performed on the Anniversary Jubilee of the Middlesex, Handel, Handellian, and Central Musical Societies, holden at Dartmouth University, August 27, 1812*. Boston: Manning and Loring, [1812?]. 12 pp.; complete.

contains "Extract from Handel's Ode for St. Cæcilia's Day" (text incipit "As from the pow'r of sacred lays"; "15 B. Sym" written in MS. at top of score, indicating a 15-measure instrumental introduction), "Extract from Handel's Messiah.....Third Part" (text incipit "Worthy is the Lamb that was slain"; the "Amen" not included), "Concluding Chorus of Judas Maccabæus" (text incipit "Hallelujah, amen")

inscription: inside front cover, "[Mr?] [V?]i[c?]arage / North Brookfield"

no MS. music

DP F0591 F; Catalog Record #420410

Handel and Haydn Society. *Old Colony Collection of Anthems* – SEE
Old Colony Collection of Anthems

212. Harmon, Joel, Jr. *The Columbian Sacred Minstrel*. Northampton, Mass.: A. Wright, for the author, 1809. Complete.

inscriptions: front cover, "E/L 3/"; inside front cover, "The Property of /

Beought [sic]..... 1816 – Price 3/6”; leaf [1] *recto*, “J. C. Da[nn?]”
(pencil)
no MS. music
DB Ob106; Catalog Record #420264

213. *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.: Flagg and Gould, 1816. 243 pp.; complete.

no inscriptions

no MS. music

Dated Books F; Catalog Record #420457

214. Hartford. First Church. *Church Music: selected by a committee of the First Ecclesiastical Society in Hartford, and designed for the use of that Society.* Hartford: George Goodwin, and Sons (printed at New London, Conn. by Samuel Green), 1817. Apparently complete. MS. music on 4 unnumbered leaves with printed staves following printed tunebook + on 2 unnumbered additional leaves (the second of these partially pasted to the inside back cover).

inscription: preliminary leaf *recto*, “Carlos Bates His Book 1823 / Anson York Bates” (Anson Bates [not Anson York Bates; b. 1799] and Carlos Bates [b. 1808] of East Granby, Conn., were brothers)

MS. music entries are mainly bass parts; exceptions noted:

leaf [1] *recto*: EXHORTATION [by Hibbard], 4 voices, F, 1|3-54|53[-]4|5-4-32|1, Ye Islands of the Northern Seas; no attempt to align vocal parts vertically

leaf [1] *verso*: CHINA [by Swan], bass, D, 1|D5D5|U14|3-22|1, Why should we mourn [departing friends]; 3 staves above bass part have bar lines but nothing else, “3” immediately above bass clef, “B” on “mi” space at start of music, as in Swan’s *New England Harmony*; text incipit “Why should...” rather than Watts’s original “Why do...” is another detail particular to Swan’s tunebook

leaf [1] *verso*-leaf [2] *recto*: BRISTOL [by Swan], bass, F, 1|D5U1|13|2D5|U1, Loud hallelujahs [to the Lord]; 3 blank staves above bass part, “Slow” over 1st measure, this text not used for BRISTOL in *New England Harmony*, nor is the tempo indication “Slow” present there

leaf [2] *recto*: WINDHAM [by Read], bass, Fm (no key signature, but “4 Flats” written in margin, + “mi” in G space, indicating Ab as relative-major tonic fa), 1|123|1D55|U1_|1, Broad is the road [that leads to death], 3 blank staves above bass part

leaf [2] *verso*: STAFFORD [by Read], treble, bass, A, treble begins 1|5-4-34-3|2-1D7|U1, See what a living stone, blank staves for counter + tenor between treble + bass

leaf [2] *verso*: FLORIDA [by Wetmore], bass, Dm, 1|13D7U1|D5, Our

- moments fly apace; 3 blank staves above bass part, "4" above 1st measure, "b. D" after title + text meter, indicating "flat [i. e., minor] key on D"
- leaf [3] *recto*: DELIGHT [by Coan], treble, bass, Em, treble begins 534|55U1, No burning heats by day; blank staves for counter + tenor between treble + bass, "b E" after title + text meter, indicating "flat [i. e., minor] key on E"
- leaf [3] *verso*-leaf [4] *recto*: HUNTINGTON [by Morgan], bass, A, 1|11|55|665, Loud hallelujahs to the Lord; 3 blank staves above bass part, "# A" after title + text meter, indicating "sharp [i. e., major] key on A"
- leaf [4] *recto*: LENOX [by Edson], bass, C, 1|1134|5, To god the mighty Lord; 3 blank staves above bass part
- leaf [4] *verso*: BRIDGEWATER [by Edson], bass, C, 111|55|652_|1, Sweet is the work my God my king, 3 blank staves above bass part, text written in new hand
- leaf [4] *verso*: CORONATION [by Holden], bass, Ab, 1|11U11|D555, All hail the power of Jesus' name, 3 blank staves above bass part
- a. l. [1] *recto*: THE JUBILATE DEO. A MORNING SERVICE, melody, bass, G, 123[-]21_|1345|3345[-]43[-]2|1D7, O be Joyfull O be Joyfull in the Lord all ye lands; copyist wrote 1st line of melody in round notation, then switched to 4-shape notation for 1st line of bass, + remainder of piece uses 4-shape notation, note also that 1st line of melody has key signature with sharp on F space, whereas 1st line of bass has "mi" written on F line; "# G." over start of music; not in *HTI* under title or incipit
- a. l. [2] *recto*: MORTALITY [by Smith or Weeks], bass, Em, 111|1D7U34|D7, Stoop down my thoughts that us'd to rise
- a. l. [2] *recto*: MARTYRS, bass, Fm, 1|1D6|5U1|D76|5, The year rolls round and st[e]als aw[a]y; this is *HTI* no. 330
- a. l. [2] *recto*: FRIENDSHIP [by T. Lee?], bass, Em, 111|D555U3|D7, Thy wrath lies heavy on my soul; this is *HTI* no. 5941

DP A3583; Catalog Record #416359

215. Hartwell, Edward. *The Chorister's Companion*. Exeter, N. H.: C. Norris and Company, for the author, 1815. 166, [1] pp. Complete.

inscription: preliminary leaf *recto*, "Presented to the singing seat / by Sewall Baker"

no MS. music

DB Ob051; Catalog Record 420438

216. [Hastings, Thomas]. *The Musical Reader, or Practical Lessons for the Voice*. "Compiled principally for the use of schools, by one of the editors of the 'Musica Sacra.'" Utica, N. Y.: William Williams, 1817. 80 pp.; complete.

no inscriptions

no MS. music

Dated Books; Catalog Record #417174

217. [Hastings, Thomas]. *The Musical Reader, or Practical Lessons for the Voice*. "Compiled principally for the use of schools, by one of the editors of the 'Musica Sacra.'" Utica, N. Y.: William Williams, 1817. 80 pp.; complete.

no inscriptions

no MS. music

DP B2437; Catalog Record #417174

218. Hastings, Thomas. *The Musical Reader: or Practical Lessons for the Voice*. Rev. ed. Utica, N. Y.: William Williams, 1819. 84 pp.; complete. A charming copy, with printed covers (t. p. info. printed on front cover, Williams's ad on back cover) and untrimmed pages.

no inscriptions

no MS. music

Dated Books; Catalog Record #417249

219. Hastings, Thomas, and Solomon Warriner. *Musica Sacra: or Springfield and Utica Collections United*. Rev. ed. Utica, N. Y.: William Williams, 1818. 273, [3] pp., [1] leaf of plates; apparently complete (p. iv misnumbered vi, p. 16 misnumbered 61, p. 48 misnumbered 47). MS. music on 2 leaves bound in between pp. 152 + 153; 1st of these leaves numbered 209 in pencil on *recto* side (p. no., or item no. of tune or text in a printed collection?), otherwise unnumbered.

no inscriptions

MS. music entries are all bass parts:

leaf [1] *recto*: HYMN FOR NEW YEAR [by Shaw], "Bass," Bb, 1D53|1[-]23[-]1|42|5, Great God we sing thy mighty hand; "- 209 -" (pencil) at top of p., this tune printed before 1821 only in Oliver Shaw's *Melodia Sacra: or Providence Selection of Sacred Musick* (1819), see HTI no. 16548

leaf [1] *verso*: LIMEHOUSE [by Husband], bass, Em, 1|11-2|34|5D5|[U1] (incomplete) (pencil), see HTI no. 5070

leaf [2] *verso*: Happy the land. / A Pastoral Glee., bass, Bb, 3 mm. rest then 1D55|U1, Happy the land

Dated Books; Catalog Record #420535

220. Hastings, Thomas, and Solomon Warriner. *Musica Sacra: or Springfield and Utica Collections United*. 2nd rev. ed. Utica, N. Y.: William Williams, 1819. 277, [3] pp.; lacks frontispiece, otherwise apparently complete.

inscriptions: preliminary leaf [1] *recto* + p. [ii], "Henry Eagle"

stamped into leather of front cover: "THE / PROPERTY / OF / HENRY EAGLE"

no MS. music

Bindings Coll.; Catalog Record #420590

221. Hastings, Thomas, and Solomon Warriner. *Musica Sacra: or Springfield and Utica Collections United*. 2nd rev. ed. Utica, N. Y.: William Williams, 1819. [1], 277, [3] pp.; apparently complete, including frontispiece.

inscriptions: preliminary leaf [1] *recto*, "Lucretia & Mary C Porter's"; *recto* of leaf with frontispiece on *verso*, "George Ham[?]" (pencil)

no MS. music

Dated Books; Catalog Record #420590

222. Haydn, Joseph. *The Creation, an Oratorio*. "ARRANGED FOR VOICES, ORGAN OR PIANO FORTE. / By Muzio Clementi." "From the London Edition." Boston: Thomas Badger, Jr., 1818. Complete.

inscription: preliminary leaf *recto*, "Isaac R. St. John / 33 M[o?]tt St, / New York." (pencil)

• printed list of "subscribers' names" (p. [4]) includes F. D. Allen (New York), Elnathan Duren (Boston), Benjamin Holt (Boston), Jonathan Huntington (Boston; 6 copies), Samuel Holyoke (Boston), Uriah K. Hill (New York), Stephen Jenks (Killingly, Conn.), Daniel Mann (Dedham), William H. Mann (Dedham), Lowell Mason (Savannah, Ga.), T. Seymour (New York), Thomas Smith Webb (Boston), Solomon Warriner, Esq. (Pittsfield)

no MS. music

Dated Books F; Catalog Record #420511

The Heidelbergh Catechism – SEE

New York. Reformed Protestant Dutch Church. *The Heidelbergh Catechism*

223. Hewitt, J[ames]. *Harmonia Sacra* ("No. 3." at head of title). Boston: Joseph T. Buckingham, 1812. Paper covers printed on *rectos* + *versos*, pp. 49-72 of music. Presumably no. 1 was pp. 1-24 + no. 2 was pp. 25-48.

no inscriptions

no MS. music

DP A8133; Catalog Record #417649

224. Hill, Uri K. *The Sacred Minstrel. No. 1*. Boston: Manning and Loring, 1806. Complete. MS. music on 2 slips of paper pasted inside back cover.

inscription: inside front cover, "[E?] / ---"

MS. music entries are all bass parts:

slip [1] *recto*: LENOX [by Edson], "Bass," C, 1|11|3#4|5 [bar lines *sic*]

slip [2] *recto*: TURNER [by Maxim], "Bass," A, 1|1122|D555, [Come, holy spirit, heav'nly dove]; "cue words" in futing section: "Come [shed abroad a Saviour's love]," "ctnd" (continued) to cue the 4th line of text, "And that shall kindle ours"

slip [2] *recto*: NORTHFIELD [by Ingalls], "Bass," C, 112|3141|5

slip [2] *recto*: CONCORD [by Holden], "Bass," C, 1|11U1D6|5

DB Ob198; Catalog Record #420239

225. Hill, Uri K. *Solfeggio Americano*[,] *A System of Singing for the American Conservatorio with a variety of Psalmody suited to every metre*. [New York, 1820]. 96 pp.; complete.

inscriptions: preliminary leaf [1] *recto*, "Boston May 14 1844" (pencil); t. p., "[N. E.?] Hill."; inside back cover, various dates including years 1846 + 1848

printed bookplate pasted to preliminary leaf [2] *recto*: "THE PROPERTY OF / ASA JONES, JR."

no MS. music

DB Ob207; Catalog Record #422851

226. Hill, Uri K. *The Vermont Harmony. Volume 1*. Northampton, Mass.: Andrew Wright, for the compiler, 1801. Complete. MS. music on 7 unnumbered additional leaves bound in after printed tunebook.

☛ inscriptions: t. p., "Charles Burr's," "[T ?] Fordham"; a. l. [6] *verso*, "Bomnablebumblebeewith his tail cut off," "Canamarecatoads," "Canamarecatoateges," "F T Fordham"; a. l. [7] *verso*, "[T ?] Fordham," "F [T?] Fordham"

MS. music entries are mostly tenor melodies; exceptions noted here:

a. l. [2] *recto*: MORTALITY [by Smith or Weeks], Em, 515|345U1|D7

a. l. [2] *recto*: DELIGHT [by Coan], Em, 1D54|3-214

a. l. [2] *verso*: NEWBURGH [by Munson], C, 5|35U12|1

a. l. [2] *verso*: SHERBURNE [by Read], D, 531|6665|6

a. l. [3] *recto*: STRATFIELD [by Goff], F#m, 5|U11D75|3-4-56|5, Thro[']
every age eternal God

a. l. [3] *recto*: [Yankee Doodle], melody, D, 112313[2], 11231D7, no bar lines, no clef but 2 sharps in correct positions for treble clef, all notes appear to be written as quarters with varying degrees of filled-in-ness to the note-heads; pencil

a. l. [3] *verso*: BROOKFIELD [by Billings], Dm, 5|U13|23-2|1-D#7U1|2

a. l. [3] *verso*: WINDHAM [by Read], Fm, 1|345|532|1

a. l. [3] *verso*: STAFFORD [by Read], A, 5|U1-2-32-1|4-32|1

a. l. [3] *verso*: MEAR, F, 1|55|33|1-23|2

a. l. [3] *verso*: RUSSIA [by Read], Am, 132|1D7U13|2

a. l. [4] *recto*-a. l. [5] *recto*: When the day with rosy light, 3 voices, melody in middle voice, C, 55[-]655[-]6|5U1D3, When the day with rosy light; new hand, blue ink; outer parts are likely instrumental (see final p. of this entry, a. l. [5] *recto*)

a. l. [5] *verso*-a. l. [6] *recto*: Ode on Science [by Sumner], 3 voices, melody in middle voice, G, 1|D5-32-1|26|6-5-67|U1, The morning sun shines from the East; appears to be written in new hand

DB Ob233; Catalog Record #420163

227. Holden, Oliver. *American Harmony*. Boston: Isaiah Thomas and Ebenezer T. Andrews, 1792. Complete; printed errata slip pasted inside front cover.

no inscriptions

no MS. music

DP A8769; Catalog Record #338365

Holden, Oliver. *A Dedicatory Poem* – SEE

Holden, Oliver. *With joyful hearts, &c. A Dedicatory Poem*

228. [Holden, Oliver]. *The Modern Collection of Sacred Music*. "BY AN AMERICAN."

Boston: Isaiah Thomas and Ebenezer T. Andrews, 1800. Complete.

inscriptions: inside front cover, "W^m Putt[e ?]n"; t. p., "W^m Putt[e ?]n

Bedford"; inside back cover, "W^m Putt[e ?]n"

printed label pasted inside front cover: "Sold at the / BOOK STORE OF / THOMAS
& WHIPPLE, / Market Square, / NEWBURYPORT. / Lottery Office."

no MS. music

DB Ob114; Catalog Record #338366

229. [Holden, Oliver]. *Plain Psalmody, or Supplementary Music*. Boston: Isaiah

Thomas and Ebenezer T. Andrews, 1800. Complete.

inscription: front cover, "William Barry's" (same on t. p.)

no MS. music

DP A8771; Catalog Record #338367

230. [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*. Boston: I. Thomas and E. T. Andrews, [1800]. Complete. ASMI 244.

inscription: front (paper) cover, "Lemuel Milli[ken ?]"

no MS. music

Dated Books F ; Catalog Record #352795

231. [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*. [Boston: I. Thomas and E. T. Andrews, [1800]. Complete. [2nd t. p., caption title:] *A Dirge, or Sepulchral Service, commemorating the sublime virtues and distinguished talents of General George Washington*. [Boston: Thomas and Andrews, 1800]. Complete. The combined issue is ASMI 245.

inscription: t. p., "in hand of Isaiah Thomas" (ASMI, p. 305), "Printed by
Thomas & Andrews. 1800."

no MS. music

Dated Books F; Catalog Record #338368

232. Holden, Oliver. *The Union Harmony, or Universal Collection of Sacred Music...Vol. I*. Boston: Isaiah Thomas and Ebenezer T. Andrews, 1793. Complete; pp. 115-120 bound in the order 119/120, 115/116, 117/118. BOUND WITH Holden, Oliver. *The Union Harmony, or Universal Collection of Sacred Music...Vol. II*. Boston: Isaiah Thomas and Ebenezer T. Andrews, 1793. Complete.

no inscriptions

no MS. music

DB Ob115; Catalog Record #338369

233. Holden, Oliver. *The Union Harmony, or Universal Collection of Sacred Music...Vol. I.* Boston: Isaiah Thomas and Ebenezer T. Andrews, 1793. Complete.

no inscriptions

no MS. music

DB Ob116 Vol. 1; Catalog Record #338369

234. Holden, Oliver. *The Union Harmony, or Universal Collection of Sacred Music...Vol. II.* Boston: Isaiah Thomas and Ebenezer T. Andrews, 1793. Complete.

no inscriptions

no MS. music

DB Ob116 Vol. 2; Catalog Record #338369

235. Holden, Oliver. *The Union Harmony, or Universal Collection of Sacred Music...Vol. I.* 2nd ed. Boston: Isaiah Thomas and Ebenezer T. Andrews, 1796. Complete.

inscription: t. p., "Paul Curtis His Book"

no MS. music

DB Ob117; Catalog Record #338370

236. Holden, Oliver. *The Union Harmony, or Universal Collection of Sacred Music...Vol. I.* 3rd ed. Boston: Isaiah Thomas and Ebenezer T. Andrews, 1801. Complete.

no inscriptions

no MS. music

DB Ob231; Catalog Record #422868

237. Holden, Oliver. *With joyful hearts, &c. A Dedicatory Poem.* N. p., [1794]. Complete.

inscription: p. [1], "[Sam?]eul"

no MS. music

Dated Books F; Catalog Record #339760

238. Holden, Oliver. *The Worcester Collection of Sacred Harmony* ("Laus Deo!" at head of title). 6th ed. Boston: Isaiah Thomas and Ebenezer T. Andrews, 1797. Complete.

no inscriptions

no MS. music

DB Ob267; Catalog Record #339366

239. Holden, Oliver. *The Worcester Collection of Sacred Harmony* ("Laus Deo!" at head of title). 7th ed. Boston: Isaiah Thomas and Ebenezer T. Andrews, 1800. Complete.

inscription: front cover, "Worcester Collection 5th or 3^d Boston Ed.ⁿ"

no MS. music

DB Ob268; Catalog Record #339367

240. Holden, Oliver. *The Worcester Collection of Sacred Harmony* ("Laus Deo!" at head of title). 8th ed. Boston: Isaiah Thomas and Ebenezer T. Andrews, 1803.

Complete. A beautiful copy.

inscription: front cover, "[?] [8th or 9th?] Bos.ⁿ [Edition?]"

no MS. music

DB Ob269; Catalog Record #420170

Hollis Street Society. *Psalm and Hymn Tunes* – SEE

Boston. Hollis Street Society. *Psalm and Hymn Tunes*

241. Holt, Benjamin. *The New-England Sacred Harmony*. Boston: Isaiah Thomas and Ebenezer T. Andrews, 1803. Complete.

☛ inscription: preliminary leaf *recto*, "Mr Holden is requested to accept this, / with the respect of his friend / Benj,^a Holt."

no MS. music

DP A8841; Catalog Record #418528

242. Holt, Benjamin. *Occasional Music. An Anthem, composed for the dedication of the new meeting-house belonging to the Second Baptist Society in Boston, and suitable to be performed at the ordination of a minister. Together with a few new tunes. To which is added, an appropriate Anthem for Thanksgiving; by Pring*. Boston: Manning and Loring, 1810. Complete.

no inscriptions

no MS. music

DP A8842; Catalog Record #418531

243. Holyoke, Samuel. *The Christian Harmonist*. Salem, Mass.: Joshua Cushing, 1804. Complete (pp. 169-176 omitted from pagination). Cf. other issue, below: pp. [i]-8 numbered [i-iii], iv, 5, [6], 7-8; "1" of p. no. 142 struck; p. 192 misnumbered 190. *ASMI* 255.

inscriptions: front cover, "\$1..50 or 9[s?] each"; back cover, "James Young"

no MS. music

Dated Books F Copy 1; Catalog Record #420098

244. Holyoke, Samuel. *The Christian Harmonist*. Salem, Mass.: Joshua Cushing, 1804. Lacks pp. [197]-[199], 1/3 of leaf bearing pp. 193-194, most of leaf bearing pp. 195-[196]. (Pp. 169-176 omitted from pagination). Cf. other issue, above: pp. [i]-8 numbered [i-iii], iv, 5, [6], vii, 8; "1" of p. no. 142 not struck; p. 192 numbered correctly. *ASMI* 255A.

no inscriptions

no MS. music

Dated Books F Copy 2; Catalog Record #420098

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

☛ inscriptions: t. p., "Price 3 [d?]ols."; p. [iii], "Presented to the Society – (American Antiqⁿ. Society) by Isaiah Thomas / May 1820"

no MS. music

Dated Books F; Catalog Record #423140

246. Holyoke, Samuel. *A Dedication Service: containing Two Odes, Three Hymns, and a Doxology*. Salem, Mass.: Joshua Cushing, [1804]. Complete.

no inscriptions

no MS. music

DP F0124 F; Catalog Record #538165

247. Holyoke, Samuel. *Exeter: for Thanksgiving*. Exeter, N. H.: Henry Ranlet, 1798. Complete. With MS. musical "lessons" + MS. music on 11 leaves, numbered 519-534 and 537-542, sewn in the back.

inscription: front cover, "Enoch Peirce / His Book. / 1805."

following the MS. music are 4 loose unpaginated leaves, about 4/5 as long (horizontal dimension) as the preceding leaves: a partial title index (letter G on) to what was apparently a gigantic MS. compilation, ending with the pp. preserved here

☛ AAS catalog record includes this "local note": "American Antiquarian Society copy bound with several leaves of manuscript music. Removed from a volume containing the following titles: Holden, Oliver. The union harmony. Worcester, 1793...; Kimball, Jacob. The rural harmony. Worcester, 1793...; Laus Deo! The Worcester collection of sacred harmony. Worcester, 1792...; Holyoke, Samuel. Harmonia Americana. Worcester, 1791..." This volume is owned by Nym Cooke; see nos. 10, 13, 17, + 35 in the inventory of his collection.

unless indicated, all MS. music entries are 4-voice settings with melody in 3rd voice from top, assumed to be tenor

MS. music entries:

pp. 519-520: figures for vocal practice?: "Lesson 1th" [sic], "Leson [sic] 2^d," "Leson 3^d," "Lesson 4th," + some additional practice material that continues onto the top of p. 520

pp. 520-521: Few Happy Matches, bass (with staves, clefs, + time signatures for treble, counter, tenor), C, 1U1D5|1U1D77|7, Say mighty Love & teach my song

p. 521: BOLSOVER [by Holyoke], A, 321|5-4-32|3-4-54|3[-]2, Almighty Ruler of the Skies

p. 522: NEWMARKETT [by Holyoke], Eb, 131|43|2,2|3[-]5[-]U1D7|6n5|6, Who has bel[i]ev'd thy word, Or thy salvation known?

pp. 522-523: HAMPTON; bass (with staves + clefs for treble, counter, tenor), A, 1|1D564|55|1,5|U1D122|5, Live glorious Love & reign [sic] on high Lett every nation sing

p. 523: HARDWICK, bass (with staves + clefs for treble, counter, tenor),

- Bb, 1|1135|U1,1|D7-U1D7-U12D2|5, Exalt the Lord our Gord
[sic] and worship at his feet
- p. 524: DEANFIELD, E, 5|U11D75|U1-2-1D7|U1, Now is the hour of
darkness past
- p. 525: PSALM 119TH [by Smith?], Em, 531|5577|7, Had not thy word
been my delight
- p. 526: MEAR, G, 1|55|33|1-23|2, O 'twas a joyful sound to hear
- p. 527: CONVALESCENCE, OR THE RETURN OF HEALTH, bass (with staves +
clefs for treble, counter, tenor), D, 11D5|U12|33|D6, Whe[n?]
we are ra[i?]'s'd from deep Distrest [sic]; no tune with this
name in *HTI*
- p. 528: HATFIELD [by Billings?], Gm, 11234|531, Lord in the morning
thou shall hear
- p. 529: STERLING, bass (with staves + clefs for treble, counter, tenor), D,
1D65|66U11|4321|D5, How free the fountains f[l]ows, Of
endless life & Joy!
- p. 530: NANTWICH [by Madan], bass (with staves + clefs for treble,
counter, tenor), Bb, 7[recte 1?]|U35|7[recte U1?]|5|U1D5|1, O
God how endless is thy Love
- p. 531: OMEGA [by Holden], TTB, middle voice marked "Air," C,
1|331D6|535, My sav[i]our my Almighty friend
- p. 532: NEW JERUSALEM [by Ingalls], TTB, middle voice marked "Air," G,
132|1234|5, From the third heaven where God reside[s]
- p. 533: SUNDAY, treble, bass (with staves + clefs for counter, tenor), D,
treble begins 1D53|55|U1-34-2|1, Come let us joine our
cheerfull song
- [p. 534 blank except for staff lines, pp. 535-536 missing, p. 537 blank
except for staff lines]
- p. 538: BRIDGEWATER [by Edson], C, 131|221D7|U1, Great God attend
while Sion Sings
- p. 539: CHRISTMAS-HYMN [by Stephenson], C, 1|3215|43|2, Hark! hark
what news the angels Bring
- p. 540: SUTTON [by Stone], Em, 5|U1-D7U1|D55|6-5-43-4|5, Behold the
Man, threescore and ten
- p. 541: COLUMBIA [by Billings], E, 531|67|U1, Not all the pow'rs on
earth
- p. 542: [untitled, untexted, fragmentary vocal part], almost no bar
lines, rhythmic notation probably partly inaccurate, if in treble
clef + C, 13332331D6U222 [3 quarter-note beats of rest,
measure of 4 beats of rest, 3 beats of rest]
1|333455221D7U123 [repeat sign at this point, followed by
measure of 4 beats of rest, 3 beats of rest] 1

248. Holyoke, Samuel. *Hark! from the Tombs, &c. and Beneath the Honors, &c.* Exeter, N. H.: H. Ranlet, [1800]. Complete. MS. music on 10 unnumbered additional leaves after printed pamphlet.

no inscriptions

corrections in ink to 2 mm. of printed piece "Beneath the Honors," pp. 11, 12
MS. music entries are all tenor melody / bass pairs:

- a. l. [1] *recto*: LANESFIELD [by Holden?], G, 5|33-2|1D7U12|3, Salvation
[']tis a welcome sound; ca. 1/6 of p. torn off, with loss of text
- a. l. [1] *verso*: ARLINGTON [melody derived from Arne, adapted by
Harrison], G, [1|3332|1]11,2|3543|3-2, [Jesus, with all thy
sain]ts above; ca. 1/6 of p. torn off, with loss of text
- a. l. [1] *verso*: NORFOLK [by Brownson], Dm, [1|55]|U1D7|5, [Alas, the
brittle] clay; ca. 1/6 of p. torn off, with loss of text
- a. l. [2] *recto*: CORONATION [by Holden], Ab, 5|U1133|212, All hail the
power of Jesus['] name
- a. l. [2] *verso*: STERLING, D, 5|U1D7|6-56-7U1
- a. l. [2] *verso*: LEBANON [by Billings], Am, 132|1D#7|U1-23-4|5
- a. l. [3] *recto*: WILTON [by Kimball], A, 5|U1-2-12|3-4-32|1
- a. l. [3] *recto*: WINDHAM [by Read], Fm, 1|345|532|1
- a. l. [3] *verso*: CONCORD [by Holden], C, 5|U1132-1|2
- a. l. [3] *verso*: DELIVERANCE [by Holden], Am, 5|U1235|432
- a. l. [4] *recto*: BRIDG[E]WATER [by Edson], C, 131|22|1D7U1_1
- a. l. [4] *recto*: WINTER [by Read], F, 1|55|65|U1D5-3|1
- a. l. [4] *verso*: RUS[S]IA [by Read], Am, 132|1D#7U13|2, False are the
men of high degree; text in pencil
- a. l. [4] *verso*: LISBON [by Read], Bb, 1|D65U12|3
- a. l. [5] *recto*: DEVOTION [by Read], C, 5|U112D7|U12|3
- a. l. [5] *recto*: NORWICH [by Hibbard?], Am, 1|1-2-32|1D#7|U1
- a. l. [5] *verso*: LENOX [by Edson], C, 1|11D56|5, Ye tribes of adam join
- a. l. [5] *verso*-a. l. [6] *recto*: Old 100, A, 1|1D7|65|U12|3, Be thou O God
exalted high; these "Words to Old 100" written at end of music
- a. l. [6] *recto*: STAFFORD [by Read], A, 5|U1-2-32-1|4-32|1
- a. l. [6] *verso*: GREENWICH [by Read], Em, 5|5U1D75|U1D7-U1-2|1
- a. l. [6] *verso*: WELLS [by Holdroyd?], F, 1|35U1|D7U1D6|5
- a. l. [7] *recto*: OMEGA [by Holden], C, 1|331D6|535
- a. l. [7] *recto*: MEAR, G, 1|55|33|1-23|2
- a. l. [7] *verso*: NEW JERUSALEM [by Ingalls], G, 132|1234|5
- a. l. [7] *verso*: ALPHA [by Holden], G, 1|1[*recte* 5|U1]3|53-1|
4-33-2[*recte* 2-1]|2
- a. l. [8] *recto*: DEA[N?]F[I?]E[L?]D [DEANFIELD is the tune's title], E,
5|U11D75|U1-2-1D7|U1
- a. l. [8] *verso*-a. l. [9] *recto*: WORCESTER [by Wood], F, bass starts:
132-1|D56[-]7U1, answered by tenor: 56U1|D765
- a. l. [9] *recto*: JORDAN [by Billings], A, 5|U11|32-1|2-32-3|4[originally
5]

- a. l. [9] *verso*: MAJESTY [by Billings], F, 5|U1-D7-U1D6|5-31|43-1|U1;
bass omitted for 5 mm.
- a. l. [10] *recto*: BRISTOL [by Swan], F, 1|5-6-53|U1-D5-31|
6-5-6U1|1[*recte* 7|U1], The [lofty pill?]ars of the sky
- a. l. [10] *verso*: 34 PSALM att. "[St?]ephenson," C, 1|332D7|U1-2-32|1
- a. l. [10] *verso*: VIRGINIA [by Brownson], Em, 1|55U1D7|6-4-76|5,
incomplete (following leaf/leaves missing)

DB Ob118; Catalog Record #338415

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

no inscriptions

no MS. music

DB Ob119; Catalog Record #338416

250. Holyoke, Samuel. *The Occasional Companion...No. VII*. Boston: Thomas Badger, Jr., [1817-1825]. Pp. [109]-120; complete. See note in *ASMI*, p. 331.

no inscriptions

no MS. music

DP F0125 F; Catalog Record #538149

251. Holyoke, Samuel. *The Vocal Companion*. Exeter, N. H.: Norris and Sawyer, 1807. Complete, though leaf bearing pp. 99-100 is torn, with loss of text.

inscriptions: front cover, "A Brow[n?]" ; inside front cover, "E H"; t. p., "[J?] Coffin"; inside back cover, "C H[untington?] Topsfield"

no MS. music

DB Ob252; Catalog Record #420256

[Hopkinson, Francis]. *The Psalms of David* – SEE

New York. Reformed Protestant Dutch Church. *The Psalms of David*

252. [Hough, George]. *Modern Harmony: or, The Scholar's Task Made Easy*. Concord, N. H.: George Hough, 1808. Lacks pp. 63-[64]. [photo of p. [11], to show letter notation]

inscription: p. [11], "William R. Hubbard / Hamilton"

no MS. music

DB Ob146; Catalog Record #420589

253. 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, though small tear in leaf bearing pp. 23-24 results in loss of text. *ASMI* 274.

inscriptions: inside front cover, "Percy S. Bugbee / Pomfret Oct 1st 1827";

t. p., "Percy S. Bugbee," "Austin Bugbee / Pomfret / No [5?]" ; p. 32, "Harriet," "[C? L?]o[e?]," "Percy"

no MS. music

DP A9045; Catalog Record #419007

254. 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. *ASMI* 274A.

no inscriptions

no MS. music

DP A9044; Catalog Record #419007

Howe, Solomon, probable compiler. *The Psalm-Singer's Amusement* – SEE
The Psalm-Singer's Amusement

255. Howe, Solomon. *Worshipper's Assistant*. Northampton, Mass.: Andrew Wright, for the author, 1799. Complete.

no inscriptions

no MS. music

DP A9047; Catalog Record #338521

256. Howe, Solomon. *Worshipper's Assistant* ("Glory to God in the highest, peace on Earth, good will to men!" at head of title). [2nd ed.]. Northampton, Mass.: Andrew Wright, for the author, 1804. Complete; variant with printed inside front + back covers (pp. from *Worshipper's Assistant* 1st ed., 1799). *ASMI* 276A.

no inscriptions

no MS. music

DP A9046; Catalog Record #419012

257. [Howe, Solomon or John?]. *The Young Man's Instructive Companion*. [3rd ed.]. N. p., [1804-1810]. Complete. 2nd pp. 5-8 printed + bound in this order: 5/7, 6/8. Leaf with 3-part secular piece, "March in the 40th. Regt.," + p. no. "1" pasted inside back cover. *ASMI* 545A.

no inscriptions

no MS. music

Dated Pams. Copy 1; Catalog Record #431588

258. [Howe, Solomon or John?]. *The Young Man's Instructive Companion*. [3rd ed.]. N. p., [1804-1810] (but see note below). Complete. 2nd pp. 5-8 printed + bound in this order: 5/7, 6/8. Leaf with 3-part secular piece, "March in the 40th. Regt.," + p. no. "1" pasted inside back cover. *ASMI* 545B, because of variations in bottom half of p. 16; apart from different piece pasted inside back cover, this is identical with Dated Pams. / Catalog Record #420171 copy, listed below.

see 2 pp. of typescript accompanying this item for report on research into printed almanac sheet used to reinforce paper cover of this vol.; conclusion is that this copy of *The Young Man's Instructive Companion* "was bound (if not printed) by John Howe of Greenwich, Mass., in or shortly after 1811"

no inscriptions

no MS. music

Dated Pams. Copy 2; Catalog Record #431588

259. [Howe, Solomon or John?]. *The Young Man's Instructive Companion*. [3rd ed.]. N. p., [1804-1810]. Complete. 2nd pp. 5-8 printed + bound in this order: 5/7, 6/8. Leaf with 3-part secular piece, "Matross. Quick Step," + p. no. "21" pasted inside back cover. *ASMI* 545B; apart from different piece pasted inside back cover, this is identical with Dated Pams. Copy 2 / Catalog Record #431588 copy, listed above.

inscription: preliminary leaf *recto*, illegible ?name written in pencil, "Take not this Book" (pencil)

no MS. music

Dated Pams.; Catalog Record #420171

260. [Howe, Solomon or John?]. *The Young Man's Instructive Companion*. [3rd ed.]. N. p., [1804-1810]. Complete. 2nd pp. 5-8 numbered sequentially. Leaf with 3-part secular piece, "Matross. Quick Step," + p. no. "21" pasted inside back cover (as in copy listed immediately above). *ASMI* 545C.

no inscriptions

no MS. music

Dated Pams.; Catalog Record #431589

261. [Howe, Solomon or John?]. *The Young Man's Instructive Companion*. [3rd ed.]. "Northampton," Mass.: "Andrew Wright," for the compiler, [1820-1823] (but originally printed by Wright before 1817, possibly as early as 1804; this item is a reprint, with new printer + location unknown). Complete. *ASMI* 545D; see pp. 637-638.

no inscriptions

no MS. music

Dated Pams.; Catalog Record #431571

262. Hubbard, John. *A Volume of Sacred Musick, containing Thirty Anthems*. Newburyport, Mass.: E. Little and Company (Exeter, N. H.: C. Norris and Company, printers), 1814. Complete.

no inscriptions

no MS. music

Dated Books F; Catalog Record #420501

263. Huntington, Jonathan. *The Apollo Harmony*. Northampton, Mass.: Horace Graves, 1807. *ASMI* 279. Complete (xiv, [2], [9]-127, [1] pp.). BOUND WITH Huntington, Jonathan. *The English Extracts, or Hampshire Musical Magazine*. No. I[-II]. Northampton, Mass.: for the compiler, 1809 (caption title, p. [33]: *The English Extracts, or Hampshire Musical Magazine*. No. II.). Complete as described in *ASMI* 280.

inscription: p. l. *recto*, "Miss Lee and / Miss Rebecca Lee / Roxbury 1811"

no MS. music

DB Ob013 (*Apollo Harmony*), DB Ob013 b-w (*English Extracts*); Catalog

Record #420177 (*Apollo Harmony*), #422897 (*English Extracts*)

264. Huntington, Jonathan. *Classical Sacred Musick*. Boston: Munroe and Francis, for the compiler (printed by J. T. Buckingham), 1812. Complete.

no inscriptions

8 leaves with staff lines bound in at end, but no MS. music

Dated Books; Catalog Record #420355

Huntington, Jonathan. *The English Extracts* – SEE

Huntington, Jonathan. *The Apollo Harmony*

265. HYMN. Baltimore: Carr's Music Store, [ca. 1812]. Complete (1 leaf, numbered 133 upper right; numbered 46 lower left, below imprint info.). Third from last item in a volume containing 41 pieces of sheet music, compiled by Eleanor Colhoun.

no inscriptions (on this leaf)

no MS. music (on this leaf)

incipit of printed text: "Jesu Saviour of my soul"

Reserve 1819 01 F; Catalog Record #355309

266. HYMN ON DEATH; EVENING / 149. PSALM. [New York, 1799-1803]. Complete: 1 side of 1 folded leaf (halves of leaf numbered 1 [HYMN ON DEATH], 2 [EVENING / 149. PSALM]).

no inscriptions

no MS. music

SM Hymn 1799 01; Catalog Record #495322

267. HYMN, ORDINARY / ALMIGHTY GOD WHOSE HEAV'NLY POW'R. [New York, ca. 1800]. Complete: 1 side of 1 unnumbered leaf.

no inscriptions

no MS. music

SM Almighty 1800 01; Catalog Record #491879

Hymns, selected from the most approved authors, for the use of Trinity Church, Boston – SEE

Boston. Trinity Church. *Hymns...*

I WAS GLAD – SEE

ANTHEM FOR ORDINATION OR DEDICATION

268. Ingalls, Jeremiah. *The Christian Harmony; or, Songster's Companion*. Exeter, N. H.: Henry Ranlet, for the compiler, 1805. Complete.

inscriptions: t. p., "George Woodward"; p. 66, "21st / \$4..89"

no MS. music

DB Ob053; Catalog Record #420181

"Instructions for the Clarionette" [AVMM designation] – SEE

MS. music book (4) with no owner's name

269. Jackson, G. K. [Jackson, George Knowil]. *A Choice Collection of Chants for Four Voices with a Gloria Patri & Sanctus*. N. p., [1816]. 57 unnumbered pp., the last 2 pp. ("Gloria Patri") on one side of a folded leaf laid in at the end; appears complete.

☛ inscriptions: p. l. [1] *recto*, "A Winchester" (pencil), "Property of / Amasa Winchester / born Newton 1775 / died Boston 1846 / Merchant in Boston / + President of Handel + Haydn Society" (pencil)

no MS. music

DB Ob044; Catalog Record #420436

270. Janes, Walter. *The Harmonic Minstrelsey*. Dedham, Mass.: H. Mann, 1807. Complete.

inscription: inside front cover, "Carri[e?] M Fe[nne?]r / 32 [D?]exter St / Providence R. I." (pencil)

no MS. music

DB Ob110; Catalog Record #420207

271. Janes, Walter. *The Massachusetts Harmony, consecrated to devotion*. Boston: Manning and Loring, for the author, 1803. Complete.

no inscriptions

no MS. music

DB Ob141; Catalog Record #420128

272. Jenks, Stephen. *The Christian Harmony* ("Laus Deo!" at head of title). Dedham, Mass.: H. Mann, for the author, 1811. 39, [1] pp. Complete. P. 23 misnumbered 32.

inscription: p. [7], above Jenks's tune FADING NATURE, "Uncle John's Favourite"
no MS. music

DB Ob054; Catalog Record #420354

273. Jenks, Stephen. *The Delights of Harmony; or, Norfolk Compiler*. Dedham, Mass.: H. Mann, for the author, 1805. Complete (95, [1] pp.).

inscription: preliminary leaf *recto*, "[J? S?] [?]e[d?][hell?]: 1 / [V?] Smith - - 1 / [S?] Gay - - - 1 / D Dan[y?] - - - 1 / [J?] [H?]u[b?]ards - - 2 / M Whiting [space] 1 / [S?] W[hite?] [Jur?]." [In the "List of Subscribers" to the tunebook, printed on pp. [xiii]-xv, under Dedham, Mass., are the names Nathaniel and Nabby Smith, Samuel G. Gay, David Dana, and Isaac, Paul, and Betsey Whiting.]

no MS. music

DB Ob069; Catalog Record #420188

274. Jenks, Stephen. *The Delights of Harmony; or, Norfolk Compiler*. Dedham, Mass.: H. Mann, for the author, 1805. Complete; includes "Additional Music, to the Delights of Harmony, &c." (caption title) at end (pp. [97]-112).

inscriptions: p. [97], "[Abner Ellis]" under caption title (pencil; librarian's annotation?); inside back cover, "1837." (pencil), "[?] of July 27, 1915"

(pencil)
Ellis did not compile the Additional Music; see Steel, "Stephen Jenks," pp. 75-76.

no MS. music

DB Ob070; Catalog Record #423434

275. Jenks, Stephen. *The Delights of Harmony; or Union Compiler. No. II* ("Laus Deo!" at head of title). Dedham, Mass.: H. Mann, for the author, 1806. Complete.

inscription: preliminary leaf *recto*, "Ebenezer Little's Book / 1828"

no MS. music

DP A5043; Catalog Record #419708

276. Jenks, Stephen. *The Harmony of Zion, or Union Compiler* ("Laus Deo!" at head of title). Dedham, Mass.: Daniel Mann, for the author, 1818. 79, [1] pp. Complete.

inscription: preliminary leaf *recto*, "Francis Ormsbee his / Book"

no MS. music

DB Ob112; Catalog Record #420524

277. Jenks, Stephen. *The Musical Harmonist*. New Have[n], Conn.: Amos Doolittle, for the author, 1800. Complete, though lacking front cover. *ASMI* 292.

no inscriptions

no MS. music

DP A9430; Catalog Record #352868

Jenks, Stephen. *The Musical Harmonist* – SEE

Jenks, Stephen. *The New-England Harmonist*...BOUND WITH Jenks, Stephen.
The Musical Harmonist

278. Jenks, Stephen. *The New-England Harmonist* ("Laus Deo." at head of title). Danbury, Conn.: Douglas and Nichols, for the author, [1799]. Pp. [1]-8 only. BOUND WITH Jenks, Stephen. *The Musical Harmonist*. New Haven, Conn.: Amos Doolittle, for the author, 1800. Pp. [25]-48 only (the first portion of *ASMI* 292B, with t. p. on p. [25]). This particular assemblage of pp. from the two works is not listed in *ASMI*. ➤

inscription: *New-England Harmonist* t. p., "Aaron Benedict"

no MS. music

DP A9431; Catalog Record #338831

279. Jenks, Stephen. *The New-England Harmonist* ("Laus Deo." at head of title). Danbury, Conn.: Douglas and Nichols, for the author, [1799-1800]. *ASMI* 293A, with Jenks's MOUNT-VERNON, "Composed on the death of Gen:^l WASHINGTON," on p. 9.

BOUND WITH Jenks, Stephen. *The Musical Harmonist*. New Haven, Conn.: Amos Doolittle, for the author, 1800. Pp. [17]-32 only (the first portion of *ASMI* 292, with t. p. on p. [17]). This particular assemblage of pp. from the two works is not listed in *ASMI*. ➤

inscription: *New-England Harmonist* t. p., "Her[ve?]y Brook[es?],^[e?] / Book"
"words to Sunderland" written in on 2nd p. 23: "Let every Creature join..."

no MS. music

Backlog NEH 35 Pams 544; Catalog Record #338831

280. Jenks, Stephen, and Elijah Griswold. *The American Compiler of Sacred Harmony. No. I.* Northampton, Mass.: for the compilers, 1803. Complete.

inscription: inside back cover, "Good [F?]or Bad Kingdom"

no MS. music

DB Ob009; Catalog Record #420092

Jenks Family. MS. music – SEE

MS. music leaves, 1 of which is inscribed "From the Mss of the Jenks Family"

281. JERUSALEM, A HYMN. "Written & Composed by a LADY." Baltimore: for J. Carr, [1818]. "N^o 53 of Carr[']s Musical Miscellany in occasional numbers." Lacks all after 1st p.

no inscriptions

no MS. music

text incipit: "Jerusalem my happy home how do I sigh for thee"

SM Lady 1818 01; Catalog Record #420528

282. [Jocelin, Simeon]. *A Collection of Favorite Psalm Tunes, from late and approved British Authors.* New Haven, Conn.: Simeon Jocelin, [1787]. 9 unnumbered leaves; apparently complete.

no inscriptions

no MS. music

DP A3940; Catalog Record #334738

283. [Jocelin, Simeon, and Amos Doolittle]. *The Chorister's Companion: or Church Music Revised.* New Haven, Conn.: for Simeon Jocelin and Amos Doolittle, 1782 (referred to as *Chorister's Companion* below). BOUND WITH [Jocelin, Simeon, and Amos Doolittle]. *The Chorister's Companion. Part Third.* New Haven: T. and S. Green, for Simeon Jocelin and Amos Doolittle, [1782-1783] (referred to as *Part Third* below). ASMI 297 + 298. *Chorister's Companion* lacks pp. 19-22, 57-58 of music. MS. music on verso of *Chorister's Companion* t. p., on 13 leaves (hand-numbered pp. 1-[26]) sewn in between 1st p. 2 (end of "Preface") + 1st p. [3] ("Advertisement") of *Chorister's Companion*, + on single unnumbered leaf ("leaf [1]") sewn in between 1st pp. 4 + 5 of *Chorister's Companion* [\[photo of verso of this last leaf\]](#)

inscriptions: inside front cover, "Command you may your mind from play"

(written 5½ times), "Lo he Comes in Clouds Descending..." (hymn

text); *Chorister's Companion* t. p. + also verso of *Part Third* t. p.,

"Claudius Herrick"; *Chorister's Companion* 1st p. [1], "Jerusha F[.]

Herrick's / Book," "printed in the / year / 1792" (both a later issue of the 2nd ed. of *The Chorister's Companion* and the *Supplement* to the 2nd

ed. were printed in 1792); *Chorister's Companion* 1st p. 2, ascending +

descending scale (not on staff) with 4-shaped note heads + syllable

names written above: "Faw Sol law faw sol law mi faw" (pencil), "Rev.

C[? h?][?]ti[?]; added leaves with MS. music, p. [9], "With books or works or healthful play..." (child's moral text); added leaves with MS. music, p. [26], index of tunes in MS.; *verso* of *Part Third* t. p., "Praise God from whom all blessings flow..." (hymn text)

printed bookplate pasted inside front cover: "J. HAMMOND TRUMBULL"

63 MS. music entries are bass parts, 8 MS. music entries are 4-voice settings with melody in tenor voice

- MS. bass parts include basses from 7 tunes by Elisha West (EDOM, MILTON, OHIO, PORTLAND, SHARON, SUNDAY, WILLINGTON), all printed in West's *The Musical Concert* (1802); 6 of the 7 MS. basses vary from their printed counterparts (some significantly), suggesting earlier variant forms of these tunes

MS. music entries:

Chorister's Companion t. p. *verso*: WILLIAMSTOWN [by Edson], "Bass," Gm, 1|1232|32-1D5_|5, solmization-syllable abbreviations above notes (L|LMFM|FMLL|L)

Chorister's Companion t. p. *verso*: HUNTINGTON [by Morgan], "Bass," A, 1|11|55|665

p. 1: DEVOTION [= PORTLAND by Maxim], bass, F, 111|22D56|5

p. 1: SANBORNTOWN, bass, Dm, 1|11D5U1-2|321_|1

p. 1: WINDHAM [by Read], bass, Fm, 1|123|1D55|U1_|1

p. 1: REPENTANCE, bass, Em, 1|113-21-D7|5-7U1|D5,U1|D7U33-2|111_|1

p. 1: AMANDA [by Morgan], bass, Am, 1|1D7|U1D1|35|1, missing m. supplied on "stafflet" below main staff, with ^ to indicate where it should be added

p. 2: OHIO [by West], bass, Em, 1|1321|D5

p. 2: EVENING HYMN, bass, Bm, 1|11D7U1|D5, *HTI* no. 9240 (1st pr. West, *The Musical Concert*, 1802, att. "Anon.")

p. 2: WORCESTER ("Wooster" after usual spelling of title) [by Wood], bass, F, 132-1D6+5|6-7U1 (bar line *sic*; *recte* 1|32-1|D56-7U1)

p. 2: LINNET [by Stone], bass, D, 1[corrected from 2]|1[or 2]D5|U1-2353|5-6[or 5]5|1 (incipit in Stone + Wood, *The Columbian Harmony*, [1793] is 1|1-D5-|U1-2353|5-65|1)

p. 3: SYMPHONY [by Morgan], bass, Eb, 111|1[or 7; *recte* 1]1|21D76|5, originally written in pencil; notes + bar-lines traced in ink, title re-written in ink, clef/time signature/key signature left in pencil

p. 3: 119TH [by Smith], bass, Em, 111|13D77|U3, *HTI* no. 6180

p. 3: SHARON [by West], bass, D, 1|1134|5

p. 3: DORCHESTER, bass, Em, 111|3331|D5,5|U1133-2|1D5|U1

p. 4: WILLINGTON [by West], bass, G, 1|D65U12|1

p. 4: MILTON att. "West," bass, E, 1|3335|1

p. 4: RUSSIA [by Read], bass, Am, 11D7|U1D543-4|5

p. 4: AMILY [*recte* AMITY by Read], bass, A, 1|11D55|1

p. 4: GREENWICH [by Read], bass, Em, 1|1153|45|1

- p. 5: untitled bass part, fragment (4¼ mm.), E or Em? (2 sharps on F, sharps on B, A, G), 1+D5|1D5U1D7-6|777U1-D7|U5-433D7|U3-2-1, seems to be a condensation + variation of mm. 1-2, 4, last ¼ of 5, 6, + 1st ¼ of 7 of next entry, LIVONIA
- p. 5: LIVONIA, bass, Em, 1|1D5U1D7-6|57U1, *HTI* no. 7916
- p. 5: DAUPHIN, bass, Am, 1|11D7U1|D5,5|U1D7-65-67|3
- p. 5: MOUNT ZION [by Brown], "Bass," C, 1|D6665|5-1[slur originally extended to following note, then corrected]1|5311|5
- p. 5: [RUSSIA by Read], bass, Am, 11D7|U1D543-4|5, incomplete (last few mm. missing)
- pp. 6-7: THE JUDGMENT ANTHEM [by Morgan], bass, Em→Eb→Em→Eb→Em→Eb, after 1 m. rest, 1; then ½ m. rest, 2 mm. rest, ½ m. rest, 12|3345|1, hark ... sounding [loud the mighty roar]; "[J. Morgan]" in pencil after title (likely a librarian's annotation)
- p. 7: STRATFORD, bass, F#m, 1|1132|3-2-12|D5
- p. 7: untitled fragment, single note, bass, Gm, 1, possibly an abandoned start of THOMAS TOWN's bass (see 7 entries below)
- p. 7: COVENTRY, bass, F#m, 1|1D7U3D7|U1D5U1
- p. 8: M[ON?]TGOMERY [by Morgan], bass, C, 1|111D6|533
- p. 8: VERMONT [by Billings], bass, Em, 1|11-234|5D5U1
- p. 8: SUNDAY [by West], "Bass," Am, 11D5|37|U11D7U1|D5
- p. 8: JERU[SA?]LEM [by Ingalls], bass, G, 11D7|65U12|D5
- pp. 10 [corrected to 10 from 19]-11: FAREWELL ANTHEM [by French], bass, Am, 1|555|443|5U1-2|3-21|D55_|5, My friends I am going a long & tedious journey
- pp. 10-11: THOMAS TOWN [by Billings], bass, Gm, 1|D4515|U1D7[-]65
- p. 10: SOLEMNITY, bass, Am, 11D7|U3211|D5,6|75|U1D3|55|1
- p. 11: NEW DURHAM [by Austin], bass, Am, 1|D7534|554
- pp. 13-14: untitled anthem, bass, Am, 5½ mm. rest, then 55|5643-4|543|4321|555|65-434|555|1, 139 mm. (including m. 83, marked "wrong," then the word "wrong" partly erased), no text, all Am, 5 changes of time signature (back + forth between [reversed C] + 2/4)
- p. 14: SCOTLAND [by Shumway], bass, E, 1|11|D5-U13|45|1
- p. 14: AMERICA [by Wetmore], bass, Am, 1|31D7U1|D5
- p. 15: EASTFORD [by French], bass, Eb, 1|1D5|U1-43|2-1D5|U1, printed in this key before 1821 only in French, *The Psalmodist's Companion*, 1793
- p. 15: MORTALITY [by Smith or Weeks], bass, Em, 111|1D7U34|D7, "Words 4[9?] P[salm] 2 V[erse]" ("Words 23. P" crossed out)
- pp. 16-17: NEWBURG[H] [by Munson], bass, C, 1|1135|U1, "Words 95 P[salm] 1 [+] 2 verse"
- pp. 16-17: DELIGHT [by Coan], bass, Em, 111[recte 2]|354, "Words 121 P[salm] 3 verse"

- pp. 16-17: SMITHFIELD, bass, Em, 131|1D5U11|5, "Words 17 P[salm] 4 & 6 verse"
- p. 18: Caroline's Complaint, bass, Am, 1|12321D7|5,7|U311D757|U1, What sorrowful songs do I hear; text written in ink at bottom of p., originally written (at least in part) in pencil directly under music, but mostly erased; "Corydon" written over beginning of music; variant of this secular song in West's *The Musical Concert*, 2nd ed., 1807, under title "Corydon and Caroline"
- p. 18: FRIENDSHIP, bass, Dm, 111|D555U3|D7, "P. M. 147. P[salm]"
- p. 18: WORTHINGTON [by Strong], bass, Dm, 11D5|U1[-]2312|D5, "55. H[ymn], 2 B[ook] 2. V[erse]"
- p. 19: PORTLAND [by West], bass, F→F#m→F, 111[or 2; recte 1]|1D655|5, [Father how wide thy glories shine]
- p. 19: untitled bass part, Am, 1|11D53|451,|555|5U1D76|5
- pp. 20-21: GRANVILLE, bass, Am, 1|1D54-65-4|55-43,|1U1D5|5-67-U1D44|5
- pp. 20-21: untitled bass part, Dm, 1|1D7|U333D7|5,5U3-2-|1D7|U12|D5
- pp. 20-21: WHITESTOWN [by Howd], bass, Em, 1|11D55|7U3D7_|7
- pp. 20-21: MOUNT VERNON [by Jenks], bass, Em, 1|11[-]233-2|1D5|U1
- pp. [22-23]: NEW HARTFORD [by Jenks], bass, G, 1|11|1D3-4|55|1
- p. [22]: ATTLEBOROUGH [by Lane], bass, F, 1|1D5U13|22[corrected to 1]|D5_|5, "L. M. 103. P[salm] 2 V[erse]," printed before 1821 only in French's *Harmony of Harmony*, 1802
- pp. [22-23]: EDOM [by West], bass, F, 1|12|1D656-7|U1, significantly different from bass in West's *The Musical Concert*, 1802
- pp. [22-23]: untitled bass part, F, 1|D55?|66-7U12|D5,5|U1113|45|1
- p. [23]: RIDGFIELD [by Jenks], bass, Am, 1|11D55|3-4-5-6-55|1
- pp. 24-[25]: GRANVILL[E] [by Wetmore], bass, Dm, 1|1135|3-2-1-D7-55|U1
- pp. 24-[25]: GRAFTON [by Stone], bass, C, 1_|111|65-311|1
- pp. 24-[25]: WATERBURY, bass, probably Am (bit of p. missing, so key signature or lack of one isn't evident), 1|11|D55|4-3-55|1,|544|3377|5
- leaf [1] recto: MAJESTY [by Billings], "Bass," F, 1|1-D5-U12|D5-U13|45-3|1
- ☛ leaf [1] verso: SHERBURN[E] [by Read], only 1st notes of all 4 voice parts + last note of bass, D
- ☛ leaf [1] verso: STAFFORD [by Read], only 1st notes of all 4 voice parts + last note of bass, with letter of key note ("a"; key is A) + solmization-syllable abbreviations (f, s, m)
- ☛ leaf [1] verso: LISBON [by Read], only 1st notes of all 4 voice parts + last note of bass, with letter of key note ("B"; key is Bb) + solmization-syllable abbreviations (f, m)
- ☛ leaf [1] verso: NORWICH [by Hibbard?], only 1st notes of all 4 voice

- parts + last note of bass, with letter of key note ("a"; key is Am)
+ solmization-syllable abbreviations (l, m)
- ☛ leaf [1] *verso*: GREENWICH [by Read], only 1st notes of all 4 voice parts
+ last note of bass, Em
- ☛ leaf [1] *verso*: GREENFIELD [by Edson], only 1st notes of all 4 voice parts
+ last note of bass, with letter of key note ("a"; key is Am) +
solmization-syllable abbreviations (l, m), "Tenor" written
under this entry
- ☛ leaf [1] *verso*: VIRGINIA [by Brownson], only 1st notes of all 4 voice
parts + last note of bass, with letter of key note ("e"; key is Em)
+ solmization-syllable abbreviations (l, m)
- ☛ leaf [1] *verso*: BRIDG[E]WATER [by Edson], only 1st 3 notes (m. 1; tenor
melody begins 131) of all 4 voice parts + last note of bass, with
letter of key note ("c"; key is C) + solmization-syllable
abbreviations (f, s, l, m)

DB Ob047; Catalog Record #315819

284. [Jocelin, Simeon, and Amos Doolittle]. *The Chorister's Companion: or Church Music Revised*. New Haven, Conn.: for Simeon Jocelin and Amos Doolittle, [1783-1784]. BOUND WITH [Jocelin, Simeon, and Amos Doolittle]. *The Chorister's Companion. Part Third*. New Haven: Thomas & Samuel Green, for Simeon Jocelin & Amos Doolittle, [1783-1784]. Complete. Original punctuation for *Part Third* printers' + publishers' names retained to show that this is *ASMI* 299 (see Table 9, *ASMI* p. 370).

inscription: preliminary leaf *recto*, "Ruth Smith Book----- / july 28th 1784.
Prise [10?]/[?]"

no MS. music

DB Ob048 (*The Chorister's Companion*), DB Ob048 b-w (*The Chorister's Companion. Part Third*); Catalog Record #350031 (*The Chorister's Companion*), #315818 (*The Chorister's Companion. Part Third*)

285. [Jocelin, Simeon]. *The Chorister's Companion*. 2nd ed. New Haven, Conn.: Simeon Jocelin, 1788. Complete, though 1st pp. 5-12 (engraved rudiments, starting "The GAMUT.") are bound after 1st p. 26 (end of typeset "SELECT HYMNS."), and unnumbered leaf w/ typeset indexes is bound before "SELECT HYMNS." Pp. 67-72 are bound in the order 71-72, 67-70. *ASMI* 300.

no inscriptions

no MS. music

DB Ob049; Catalog Record #334453

286. [Jocelin, Simeon]. *The Chorister's Companion*. 2nd ed. New Haven, Conn.: Simeon Jocelin, [1792]. Complete. BOUND WITH [Jocelin, Simeon]. *Supplement to the Chorister's Companion*. New Haven: Simeon Jocelin, 1792. Complete. *ASMI* 302.

inscription: "NEW JERSEY. / EMMANUEL BEGARY. / HIS BOOK. / 1793."

no MS. music

DB Ob050; Catalog Record #334454

[Jocelin, Simeon, and Amos Doolittle]. *The Chorister's Companion. Part Third* – SEE
[Jocelin, Simeon, and Amos Doolittle]. *The Chorister's Companion: or Church
Music Revised*

287. [Jocelin, Simeon]. *Supplement to the Chorister's Companion*. New Haven, Conn.:
Simeon Jocelin, 1792. Complete.

no inscriptions

no MS. music

DP B7133; Catalog Record #345511

288. [Johnston, Thomas]. "To learn to sing..." Boston: Thomas Johnston, 1755.
Complete. BOUND WITH Brady, N[icholas], and N[ahum] Tate. *A New Version of the
Psalms of David*. Boston: J. Draper, for T. Leverett, 1754. Not examined for
completeness. BOUND WITH *Appendix, containing a number of Hymns, taken chiefly
from Dr. Watts's Scriptural Collection*. Boston: for T. Leverett, 1760. Complete (84
pp.). Johnston tune supplement is ASMI 304.

inscriptions: preliminary leaf *recto*, "[WH?]" (pencil); t. p., "Ebenezer" (leaf
torn; last name lacking, but AAS catalog record says this was Ebenezer
Hancock)

no MS. music

inserted in box with the book is a letter dated 2 April 1921 from Frank J.
Wilder of Wilder's Bookshop, Somerville to Rev. Robert W. Peach,
later Bishop Robert Westly Peach (donator of many hymnals to
AAS)

**Bindings Coll. B; Catalog Record #329339 ("To learn to sing..."),
#314643 (A New Version)**

289. [Johnston, Thomas]. "To learn to sing..." Boston: Thomas Johnston, 1755.
Complete. BOUND WITH Brady, N[icholas], and N[ahum] Tate. *A New Version of the
Psalms of David*. Boston: J. Draper, 1754. Not examined for completeness. *Appendix*
with Watts hymns continues pagination from Brady + Tate, with its own t. p. but no
separate imprint. BOUND WITH pp. 61-84 of [*Appendix, containing a number of
Hymns, taken chiefly from Dr. Watts's Scriptural Collection*: separate issue; Boston,
date not available]; see Bindings Coll.B Copy 2 for same collation. Johnston tune
supplement is ASMI 304.

hymn texts in 2 Watts *Appendixes* have beautifully calligraphed MS.

annotations giving the subject matter of each hymn; for example,
under printed "HYMN I," this in MS.: "A New Song to the Lamb, &c."

inscriptions: inside front cover, person's head in profile with beaked nose,
"[A]ppleton" (both scratched into blue background); preliminary leaf
[1] *recto*, "Gift from me Grand Son of Dr Appleton / to W Bentley of
Salem / with a not[ice?] when this version / was introduced into
theChurch [lack of space sic] / at Cambridge. / WB engaged to
p[r]eachwith [lack of space sic] Dr Appleton / on May 14, 1780. four
months. / N. Appleton ord. Oct. 9. 1717. / died. [F?]eb. 9. 1784. / æt

91. / His Son John Appleton, Esq^r / died at Salem / 4 March, 1817. Æt. 78.”; preliminary leaf [2] *verso*, “1763 / version of y^e Psalms / [intro]duced into y^e publick Worship.” [←page torn, so part of inscription is lost], “Jan^y. 1763. / Cambridge Church / of Rev^{[d?] N. Appleton / D. D.” (pencil); Brady + Tate t. p., “Nath:^{[ll?] App[leton]”; *verso* of t. p., “the Psalm Book of / Rev^d N. Appleton DD / of Cambridge.”}}

no MS. music

Bindings Coll.B Copy 1; Catalog Record #329339 (“To learn to sing...”), #314644 (A New Version)

290. [Johnston, Thomas]. “To learn to sing...” Boston: Thomas Johnston, 1755. Lacks leaves 2, 7, 9, 16. BOUND WITH [Brady, N[icholas], and N[ahum] Tate. *A New Version of the Psalms of David*. Boston: J. Draper, 1754]. Not examined for completeness; lacks 1st leaf, with t. p. *Appendix* with Watts hymns continues pagination from Brady + Tate, with its own t. p. but no separate imprint. BOUND WITH pp. 61-84 of [*Appendix, containing a number of Hymns, taken chiefly from Dr. Watts’s Scriptural Collection*: separate issue; Boston, date not available]; see Bindings Coll.B Copy 1 for same collation. Johnston tune supplement is ASMI 304. inscription: leaf 6 *verso* of Johnston tune supplement, “Hannah Porter” printed music on alternate facing *versos* + *rectos* of (originally) 16 leaves; MS. music on several blank *rectos* + *versos*
- first 10 MS. music entries are melody (identified as tenor in one instance) + bass, for the most part not in score (2 staves of melody above 2 staves of bass); even when there’s 1 staff to a part, there’s not always an attempt to bring the parts into vertical alignment; last MS. music entry is bass only
- first 10 MS. music entries use diamond notation + have no bar lines (lines only at the ends of phrases); last MS. music entry uses round notation + bar lines
- no MS. music entries have texts
- MS. music entries:
- leaf 3 *recto*: 37 PSALM TUNE, melody, bass, Am, 15#451321
 - leaf 3 *recto*: 46TH PSALM TUNE, melody, bass, D, 113-45U1-D76-5#45
 - leaf 3 *recto*: BROMSGROVE TUNE, melody, bass, Am, 15-43232-1D#7U1
 - leaf 4 *verso*: BARBY TUNE [by Tans’ur], “Tenor,” “Bass,” A, 13323-21D7U1, “Chorus” labeled as such over both parts
 - leaf 4 *verso*: MARSHFIELD TUNE [by Tans’ur], melody, bass, G, 13453532
 - leaf 4 *verso*: S^T MARTIN’S [by Tans’ur], melody, bass, A, 11-2-1D5U1-2-33-45-4-312
 - leaf 5 *recto*: TRINITY [by Tans’ur], melody, bass, D, 11-2-3-215-434-5-67U1
 - leaf 5 *recto*: S^T ANN’S [by Croft or Crofts], melody, bass, D, 5365U11D7trU1
 - leaf 5 *recto*: GREEN’S HUNDRED [= PSALM 100 by John Green], melody,

bass, A, 11343421
leaf 5 *recto*: LITTLE MARLBRO, melody, bass, Am, 5U13-21D#7U1 (slur
sic)
leaf 6 *verso*: MORETON, bass, C, 1|12|3-4-54|3-2-12|5, in pencil, right
under 2 mm. rest in this part, is a staff with notes which if in
bass clef are 5|32|1

**Bindings Coll.B Copy 2; Catalog Record #329339 ("To learn to sing..."),
#314644 (A New Version)**

291. [Johnston, Thomas]. "To learn to sing..." Boston: Thomas Johnston, 1755.
Lacks leaf 16. BOUND WITH Brady, N[icholas], and N[ahum] Tate. *A New Version of
the Psalms of David*. Boston: B. Edes and J. Gill, for J. Winter, 1755. Not examined for
completeness. *Appendix* with Watts hymns continues pagination from Brady + Tate,
with its own t. p. but no separate imprint. Johnston tune supplement is ASMI 304.

inscriptions: inside front cover, "Mary A. B. Rogers. / March 20th / 1852.,"

"Uriah Rogers"; t. p., "Mary A. B. Rogers. [Norwich?]. 18"

no MS. music

**Dated Books; Catalog Record #329339 ("To learn to sing..."), #314646
(A New Version)**

292. [Johnston, Thomas]. "To learn to sing..." Boston: Thomas Johnston, 1755.
Complete; a fine copy. BOUND WITH Brady, N[icholas], and N[ahum] Tate. *A New
Version of the Psalms of David*. Boston: Green and Russell, for J. Winter, 1757. Not
examined for completeness. BOUND WITH *Messiah, an Hymn, introductory to the
Hymns of the Appendix*. Boston: Green and Russell, for J. Winter, 1758. Complete.
BOUND WITH *Appendix, containing a number of Hymns, taken chiefly from Dr.
Watts's Scriptural Collection*. Boston: for J. Edwards, 1757. Complete. Johnston tune
supplement is ASMI 304.

inscriptions: t. p., "Hannah Venner"; *verso* of leaf 16 of music, "Solomon Sibley
/ Auburn / Mass" (pencil); inside back cover, "Hannah Venner / Her
Book / 1759"

no MS. music

**Bindings Coll.B Copy 4; Catalog Record #329339 ("To learn to sing..."),
#314648 (A New Version)**

293. [Johnston, Thomas]. "To learn to sing..." Boston: Thomas Johnston, 1755.
Complete. BOUND WITH Brady, N[icholas], and N[ahum] Tate. *A New Version of the
Psalms of David*. Boston: D. and J. Kneeland, for T. Leverett, 1760. Not examined for
completeness. BOUND WITH *Appendix, containing a number of Hymns, taken chiefly
from Dr. Watts's Scriptural Collection*. Boston: for T. Leverett, 1760. Complete (60
pp.), but 2 leaves torn, with loss of text. Johnston tune supplement is ASMI 304.

inscription: preliminary leaf [2] *recto*, "Jn^o Gardiner's / Book / 1761"

printed bookplate pasted inside front cover carries name "John Gardiner"

MS. hymn texts copied onto blank facing *versos* + *rectos* of Johnston tune

supplement: leaf 2 *verso*-leaf 3 *recto*, "A Funeral Hymn" ("My Life's a
Shade my Days..."); leaf 4 *verso*-leaf 5 *recto*, "Ascension of Christ / a

Hymn" ("Hail the Day, that sees him rise...")
no MS. music

**Bindings Coll.; Catalog Record #329339 ("To learn to sing..."), #349876
(A New Version)**

294. [[Johnston, Thomas]. "To learn to sing..." Boston: Thomas Johnston, 1755].
Lacks p. 1; pp. 6, 7, 9, 13, 14, 16 torn, with loss of text. BOUND WITH Brady,
N[icholas], and N[ahum] Tate. *A New Version of the Psalms of David*. Boston: D. and
J. Kneeland, for Wharton and Bowes, 1763. Not examined for completeness.
BOUND WITH *Appendix, containing a number of Hymns, taken chiefly from Dr.
Watts's Scriptural Collection*. Boston: for the Company of Stationers, 1763.
Complete. Johnston tune supplement is ASMI 304.

inscription: t. p., "Mehetable Shirley."

no MS. music

**Dated Books; Catalog Record #329339 ("To learn to sing..."), #314653
(A New Version)**

295. [Johnston, Thomas]. "To learn to sing..." Boston: Thomas Johnston, [1756-
1759?]. Complete, but leaves bound in this order: 8 (upside down), 2-7, 1 (upside
down), 9-16. BOUND WITH Brady, N[icholas], and N[ahum] Tate. *A New Version of
the Psalms of David*. Boston: D. and J. Kneeland, for J. Wharton and N. Bowes, 1762.
Not examined for completeness, but lacking at least pp. [3]-22. BOUND WITH
*Append[ix,] containing a number of Hymns, taken chiefly from Dr. Watts's Scriptural
Collection*. Boston: for Wharton and Bowes, 1762. Complete (though t. p. torn, with
loss of text). Johnston tune supplement is ASMI 305.

MS. index to tunes on both sides of additional leaf following leaf 16 of music

inscription: additional leaf [1] *verso*, "Abel / Wright"

no MS. music

**Dated Books Copy 2; Catalog Record #351525 ("To learn to sing..."),
#314651 (A New Version)**

296. [Johnston, Thomas]. "To learn to sing..." Boston: Thomas Johnston, [1760].
Leaves 19 + 20 fragmentary; lacks any after leaf 20. BOUND WITH Watts, I[saac].
The Psalms of David imitated in the language of the New Testament. 24th ed. Boston:
Daniel and John Kneeland, 1763. Not examined for completeness, but leaves
through p. 94 chewed, with progressively greater loss of text towards beginning of
the vol. BOUND WITH *Appendix, containing a number of Hymns, taken chiefly from
Dr. Watts's Scriptural Collection*. Boston: for the Company of Stationers, 1763.
Complete. Johnston tune supplement is ASMI 305A.

inscriptions: leaf 16 of music *verso*, "Ele[a?]nor [P Davis?] [←just a guess]";
inside back cover, "Ruth Merrill's Book," "Abel Merrel's Book / August
23. 1764," "Ruth Merrill[']s / Book given to me by my / uncle Abel
Merrill july / 28 1792"

no MS. music

**Dated Books; Catalog Record #543678 ("To learn to sing..."), #513398
(The Psalms of David)**

297. [Johnston, Thomas]. "To learn to sing..." Boston: Thomas Johnston, 1755 [i.e., 1763-1767]. Complete, but with leaves 15-16 bound before leaves 13-14. BOUND WITH *Appendix, containing a number of Hymns, taken chiefly from Dr. Watts's Scriptural Collection*. Boston: for M. Dennis, 1760. Complete. Johnston tune supplement is ASMI 306 (this particular bound-with imprint not listed on pp. 378-379 of ASMI).

no inscriptions

no MS. music

DP B8512; Catalog Record #351662

298. [Johnston, Thomas]. "To learn to sing..." Boston: Thomas Johnston, 1755 [i.e., 1763-1767]. Lacks leaves 17-22. Leaves 14 + 15 bound or pasted in wrongly, so that inner vertical edges are on the outside, + printed sides are facing in wrong direction. BOUND WITH Brady, N[icholas], and N[ahum] Tate. *A New Version of the Psalms of David*. Boston: D. and J. Kneeland, for J. Edwards, 1762. Not examined for completeness. BOUND WITH *Appendix, containing a number of Hymns, taken chiefly from Dr. Watts's Scriptural Collection*. Boston: for J. Edwards, 1762. Complete. Johnston tune supplement is ASMI 306.

no inscriptions

no MS. music

**Dated Books; Catalog Record #329340 ("To learn to sing..."), #314650
(A New Version)**

299. [Johnston, Thomas]. "To learn to sing..." Boston: Thomas Johnston, 1755 [i.e., 1763-1767]. Complete. BOUND WITH Watts, I[saac]. *The Psalms of David, imitated in the language of the New Testament, and apply'd to the Christian State and Worship*. 24th ed. Boston: D. and J. Kneeland, for Thomas Leverett, 1763. Not examined for completeness, but slip inserted in volume correctly lists missing pp. 3-16, 21-40, 93-96, 109-112, 117-122, 131-136, 143-146, 155-158, 165-184, 237-256, 261-280, 285-288, 301-304. Johnston tune supplement is ASMI 306.

☛ no inscriptions, but 2 unnumbered leaves inserted inside back cover, with the following written on them: "This book, once my Grandfather's, / I love to take and read; / It bears the mark[s?] of age and use, / A relic [']tis indeed. / How his hand this book embraced, / How oft he scanned each page; / And Zion songs that[']s penned therein / How much his thought[t]s engaged. / So deeply filled his memory, / With Psalm, and verse, and hymn; / He had a feast to feed upon, / When sight for age was dim. / [N?]o[t?] only fore score years were his, / But five score years, and more; / He live[d] to number well his days, / And humbly wished them o'er. / O I remember well the day, That told a hundred years; / How on that an[n]iversary, / A preacher there appears; / "The hoary head his chosen text, / A crown of glory his, / When found in ways of righteousness / A[nd?] such indeed were his." / And when in song they were engaged / His voice did blend with theirs. / How sweetly sou[n]ds the good mand,s [sic] voice, / Effectual

his prayers. / Again we met in two more years, / [N?]or think it
striking strange; / Another preacher there appears, / The prophets
meet with change. / He spoke of the rest that remained, / For the
people of our God; / Ten months elapsed that rest was gained / By the
servant of the Lord. / Ye[s?] my Grandfather I think of the[e] now /
As bowing before the throne; / As singing the praises of the lamb /
Where all are joined in one. / And there I humbly hope to meet, / Not
only thee but thine; / For many thy progenitors, / Who love their Lord
Devine. / M. B. Shattuck."

no MS. music

**Dated Books; Catalog Record #329340 ("To learn to sing..."), #314700
(*The Psalms of David*)**

300. [Johnston, Thomas]. "To learn to sing..." Boston: Thomas Johnston, 1755 [i.e., 1763-1767]. Lacks leaves 6-7, 21-22. (leaves 6 + 7 supplied in photocopy). BOUND WITH Brady, N[icholas], and N[ahum] Tate. *A New Version of the Psalms of David*. Boston: D. and J. Kneeland, for Thomas Leverett, 1763. Not examined for completeness. BOUND WITH *Appendix, containing a number of Hymns, taken chiefly from Dr. Watts's Scriptural Collection*. Boston: for the Company of Stationers, 1763. Complete. Johnston tune supplement is ASMI 306.

inscriptions: below name "Francis Dana" on printed bookplate pasted inside front cover, "[South?] Pew" (pencil); preliminary leaf [2] *recto*, "F M Dana"

no MS. music

**Bindings Coll.; Catalog Record #329340 ("To learn to sing..."), #314654
(*A New Version*)**

301. [Johnston, Thomas]. "To learn to sing..." Boston: Thomas Johnston, 1755 [i.e., 1763-1767]. Lacks leaves 20-22; leaf 1 turned so that printed side is a *recto* rather than a *verso*. BOUND WITH Brady, N[icholas], and N[ahum] Tate. *A New Version of the Psalms of David*. Boston: J. Kneeland and S. Adams, for J. Edwards, 1765. Not examined for completeness. BOUND WITH *Appendix, containing a number of Hymns, taken chiefly from Dr. Watts's Scriptural Collection*. Boston: Kneeland and Adams, for the Company of Stationers, 1765. Complete. Johnston tune supplement is ASMI 306.

inscription: preliminary leaf *recto*, "July 7 1808 / Andrew Colhoun / to John Hurd --- / By Exchange 1808 / Pew № 35"

no MS. music

**Dated Books; Catalog Record #329340 ("To learn to sing..."), #314658
(*A New Version*)**

302. [Johnston, Thomas]. "To learn to sing..." Boston: Thomas Johnston, 1755 [i.e., 1763-1767]. Complete; a beautiful, large, clearly printed, robust copy, in excellent condition. BOUND WITH Brady, N[icholas], and N[ahum] Tate. *A New Version of the Psalms of David*. Boston: J. Kneeland and S. Adams, for John Perkins, 1765. Not examined for completeness. BOUND WITH *Appendix, containing a number of Hymns, taken chiefly from Dr. Watts's Scriptural Collection*. Boston: Kneeland and Adams, for

the Company of Stationers, 1765. Complete. Johnston tune supplement is *ASMI* 306 (this particular imprint not listed on p. 379 of *ASMI*).

inscription: Brady + Tate p. [3], "Eliza: Russell."

no MS. music

**Dated Books; Catalog Record #329340 ("To learn to sing..."), #349882
(A New Version)**

303. [Johnston, Thomas]. "To learn to sing..." Boston: Thomas Johnston, 1755 [i.e., 1763-1767]. Complete; a fine copy, though a chip out of leaf 1 results in loss of a little text. BOUND WITH Brady, N[icholas], and N[ahum] Tate. *A New Version of the Psalms of David*. Boston: W. M'Alpine and J. Fleeming, for J. Hodgson, 1765. Not examined for completeness. BOUND WITH *A Collection of Hymns, from Dr[.] Watts, &c.* Boston: W. M'Alpine and J. Fleeming, 1765. Complete. Johnston tune supplement is *ASMI* 306.

inscription: preliminary leaf *recto*, "[A?]biathur Fales / his Book Septembr ye
10^d / 1777"

no MS. music

Dated Books; Catalog Record #329340

304. [Johnston, Thomas]. "To learn to sing..." Boston: Thomas Johnston, 1755 [i.e., 1763-1767]. Complete; a fine, clean, clear copy. BOUND WITH Brady, N[icholas], and N[ahum] Tate. *A New Version of the Psalms of David*. Boston: for A. Barclay, 1765. Not examined for completeness. BOUND WITH *A Collection of Hymns, from Dr[.] Watts, &c.* Boston: W. M'Alpine and J. Fleeming, 1765. Complete. Johnston tune supplement is *ASMI* 306.

inscription: preliminary leaf [1] *recto*, "Caleb Bancroft / his Book"

no MS. music

**Dated Books; Catalog Record #329340 ("To learn to sing..."), #314657
(A New Version)**

305. [Johnston, Thomas]. "To learn to sing..." Boston: Thomas Johnston, 1755 [i.e., 1763-1767]. Complete, though leaf 22 is frayed, with loss of text. BOUND WITH Brady, N[icholas], and N[ahum] Tate. *A New Version of the Psalms of David*. Boston: for J. Perkins, 1767. Not examined for completeness. BOUND WITH *A Collection of Hymns, from Dr. Watts, &c.* Boston: for J. Perkins, 1767. Complete. Johnston tune supplement is *ASMI* 306.

inscription: inside front cover, "Lewis Allen's, 1770 / Thou shalt not Steal /
Saith the Lord ----"

no MS. music

**Dated Books; Catalog Record #329340 ("To learn to sing..."), #314661
(A New Version)**

306. [Johnston, Thomas]. "To learn to sing..." Boston: Thomas Johnston, 1755 [i.e., 1763-1767]. Lacks leaves 18, 19; only small fragments of leaves 2, 14 remain; several other leaves torn or frayed, with loss of text. BOUND WITH Watts, I[saac]. *Hymns and Spiritual Songs*. 21st ed. Boston: Kneeland and Adams, for John Perkins,

1767. Lacks covers; not examined for completeness. Johnston tune supplement is ASMI 306.

no inscriptions

no MS. music

**Dated Books; Catalog Record #329340 ("To learn to sing..."), #330905
(*Hymns and Spiritual Songs*)**

JOSEPH'S LIED – SEE

Funk, Joseph. *Die allgemein nützliche Choral-Music*

Kern alter und neuer, in 700. bestehender, geistreicher Lieder – SEE

Reformed Church in the U. S. *Kern alter und neuer, in 700. bestehender,
geistreicher Lieder*

307. Kimball, Jacob, Jr. *The Essex Harmony*. Exeter, N. H.: H. Ranlet, for T. C. Cushing and B. B. Macanulty, 1800. Complete.

no inscriptions

no MS. music

DB Ob123; Catalog Record #339108

308. Kimball, Jacob, Jr. *The Essex Harmony*. Exeter, N. H.: H. Ranlet, for T. C. Cushing and B. B. Macanulty, 1800. Lacks pp. 17-32, 89-90. MS. music on 6 unnumbered leaves inserted or sewn into the front of the volume.

inscriptions: leaf [3] *recto*, "Nabby Parran—"; leaf [5] *verso*, "Ann S Parra[n?]"
stamped in gold on front cover: "MIFS. ABIGAIL PARRAN'S / SINGING BOOK
/ WEST PARISH 1800"

all MS. music entries appear to be treble parts:

leaf [1] *recto*: WOODROW att. "Holyoke," C, 555|555#4|5, Praise ye the
Lord, our God to praise

leaf [2] *verso*: TOPSHAM att. "K" [Kimball], treble, F, 3|1232|1[-]2[-]33|
412[-]1D7|U1 (tenor melody begins 5|32123-4-5)

leaf [3] *verso*-leaf [4] *recto*: NEWBERN [by Kimball], "Treble," F, 3|3231|
234[-]32[-]1|5_|5 (tenor melody begins 1|5553|456-54-3|2),
"[Ps]alm 115th. P. M. By Dr. Watts." written after title, leaves [3]
+ [4] may actually be one leaf, folded, but they are being
described here as two leaves

leaf [5] *recto*: DANVERS [by Kimball], treble, D, 3|1-2-33|
5-4-3-3[slurring *sic*]|55|5 (tenor melody begins 5|3-4-55|
U1-D55|3-1-4-32|1), Immortal light, and joys unknown

leaf [5] *verso*: untitled, untexted fragment, no clef or key signature; if
in treble clef + G, would be 3555|5533|5533

leaf [5] *verso*: untitled, untexted fragment, no clef or key signature; if
in treble clef + G, would be 1551|D7U323

leaf [6] *recto*: CARVER [by (John?) Stevenson], "Treble," Cm, 1|321Dn7|
U12-1|Dn7 (tenor melody begins 5|U1232|1-D7-66|5),
incomplete (missing last 2½ mm.)

leaf [6] *recto*: ST[.] SEBASTIAN[']S, treble or tenor?, C, 555|5566|7,
incomplete (missing last 2 mm.), "Air" in *The Village Harmony*,
9th ed.'s 3-part setting is the top voice, incipit 111|3322|2, with
the incipit found in this MS. as the middle voice

Mss. Octavo Vols. P; Catalog Record #505820

309. Kimball, Jacob, Jr. *The Rural Harmony*. Boston: Isaiah Thomas and Ebenezer T. Andrews, 1793. Complete.

no inscriptions

no MS. music

- ☛ laid inside front cover, folded sheet w/ 54 tune titles + page nos. (all tunes apparently not in this book); 11 tunes have names of singers assigned to them (e. g., NOTTAWAY, p. 33: "Mr. Driver," "Mr. Lang," "Miss Swan," "[ditto mark, meaning "Miss"] A. Rider"; or PARMA, p. 252: "Miss Clark," "Miss _____ [i. e., left blank]," "Mr. _____," "Mr. Clark")

DB Ob124; Catalog Record #339109

310. *Das kleine Davidische Psalterspiel der Kinder Zions, von alten und neuen auserlesenen geistes-Gesängen*. 3rd ed. Germantown, Pa.: Christoph Sauer [sic], 1764. Not examined for completeness.

contains 1 tune, on p. 528

inscriptions: original preliminary leaf *verso*, "[illegible German] 26 [november?] 1762 [sic]"; original additional leaf *verso*, "[illegible German] octobra 7 1789"

no MS. music

Dated Books; Catalog Record #320509

311. *Das kleine Davidische Psalterspiel der Kinder Zions, von alten und neuen auserlesenen geistes Gesängen*. 4th ed. Germantown, Pa.: Christoph Saur, 1777. Lacks all at end after p. [22].

contains 2 tunes, on pp. 528 + 571

inscriptions: preliminary leaf [1] *recto*, "dieses gesang buch / [ist?] [E?]lisaberga / Hallacherinn / Geschrieben im / Jahr unsers / Herrn Jesu"; additional leaf [1] *recto*, 10 lines of writing in German, largely indecipherable to this reader

no MS. music

Dated Books; Catalog Record #320510

312. *Das kleine Davidische Psalterspiel der Kinder Zions, von alten und neuen auserlesenen geistes Gesängen*. 6th ed. Ches[t]nuthill, Pa.: Samuel Saur, 1791. Not examined for completeness. BOUND WITH *Die kleine Harfe*. 1st ed. Ches[t]nuthill, Pa.: Samuel Saur, 1792. No music. Complete.

Das kleine Davidische Psalterspiel contains 2 tunes, on pp. 528 + 571

no inscriptions

no MS. music

Dated Books Copy 1; Catalog Record #339135

313. *Das kleine Davidische Psalterspiel der Kinder Zions, von alten und neuen auserlesenen geistes Gesängen.* 6th ed. Ches[t]nuthill, Pa.: Samuel Saur, 1791. Not examined for completeness. BOUND WITH *Die kleine Harfe.* 1st ed. Ches[t]nuthill, Pa.: Samuel Saur, 1792. No music. Complete.

Das kleine Davidische Psalterspiel contains 2 tunes, on pp. 528 + 571
no inscriptions
no MS. music

Dated Books Copy 2; Catalog Record #339135

314. *Das kleine Davidische Psalterspiel der Kinder Zions, von alten und neuen auserlesenen geistes Gesängen.* Germantaun, Pa.: Michael Billmeyer, 1797. Pp. [1]-572 apparently complete; lacks pp. [21-22] of "Register."

contains 2 tunes, on pp. 528 + 571
no inscriptions
no MS. music

Dated Books Copy 1; Catalog Record #339138

315. *Das kleine Davidische Psalterspiel der Kinder Zions, von alten und neuen auserlesenen geistes Gesängen.* Germantaun, Pa.: Michael Billmeyer, 1797. Pp. [1]-572 apparently complete; leaf bearing pp. [21-22] of "Register" torn, with loss of text.

contains 2 tunes, on pp. 528 + 571
no inscriptions
no MS. music

Dated Books Copy 2; Catalog Record #339138

316. *Das kleine Davidische Psalterspiel der Kinder Zions, von alten und neuen auserlesenen geistes Gesängen.* 3rd improved ed. Germantaun, Pa.: Michael Billmeyer, 1813. Not examined for completeness. BOUND WITH *Die kleine Harfe.* 3rd ed. Germantaun: Michael Billmeyer, 1813. No music. Complete.

Das kleine Davidische Psalterspiel contains 1 tune, on p. 528
inscription: preliminary leaf [2] *recto*, "Heddy Landes / Her Book / 1823"
no MS. music

Dated Books; Catalog Record #300298

317. *Das kleine Davidische Psalterspiel der Kinder Zions, von alten und neuen auserlesenen geistes-Gesängen.* 1st improved ed. Baltimore: Schaeffer and Maund, 1816. Complete. BOUND WITH *Die kleine Harfe.* Baltimore: Schaeffer and Maund, [1816]. No music. Complete.

Das kleine Davidische Psalterspiel contains 1 tune, on p. 528
inscription: inside front cover, "anno 1817..."
no MS. music

Dated Books; Catalog Record #300299

318. *Das kleine Davidische Psalterspiel der Kinder Zions, von alten und neuen auserlesenen geistes Gesängen.* 4th improved ed. Philadelphia: G. and D. Billmeyer, 1817. Not examined for completeness. BOUND WITH *Die kleine Harfe.* 4th ed. Philadelphia: G. and D. Billmeyer, 1817. No music. Complete.

Das kleine Davidische Psalterspiel contains 1 tune, on p. 528
inscription: inside front cover, "1839 / Bar[nh?]art / D[re?]foos of /
Harristown" (pencil)
no MS. music

Dated Books; Catalog Record #300300

Die kleine geistliche Harfe der kinder Zions – SEE

Mennonite Church. *Die kleine geistliche Harfe der kinder Zions*

319. Lane, Isaac. *A Christmas Anthem.* Worcester, Mass.: Isaiah Thomas, Jr., 1795. Complete.

no inscriptions
no MS. music

DB Ob256; Catalog Record #348707

320. [Langdon, Chauncey]. *Beauties of Psalmody.* [New Haven, Conn., 1786]. Complete.

inscriptions: inside front cover, phrases in Latin; verso of t. p., "Am. Antiqⁿ
Society / From Charles E. Briggs, / July, 2[8?], 1869.," "This had
formerly the name / of Fox written on it with the date / of 1789."
no MS. music

Dated Books; Catalog Record #339269

Laus Deo! – SEE

Holden, Oliver. *The Worcester Collection of Sacred Harmony*

Jenks, Stephen. *The Christian Harmony*

Jenks, Stephen. *The Delights of Harmony; or Union Compiler. No. II*

Jenks, Stephen. *The Harmony of Zion, or Union Compiler*

The Worcester Collection of Sacred Harmony

321. Law, Andrew. *The Art of Singing...Part I.* Cheshire, Conn., 1794. [2nd t. p.:] Law, Andrew. *The Musical Primer; or the first part of The Art of Singing.* 2nd ed. Complete. BOUND WITH Law, Andrew. *The Art of Singing...Part II.* Cheshire, Conn.: William Law, 1794. [2nd t. p.:] Law, Andrew. *The Christian Harmony; or the second part of The Art of Singing...Vol. I.* Complete. BOUND WITH Law, Andrew. *The Art of Singing...Part II.* Cheshire, Conn.: William Law, 1794. [2nd t. p.:] Law, Andrew. *The Christian Harmony; or the second part of The Art of Singing...Vol. II.* Advertisement dated July 4, 1796. Complete. BOUND WITH Law, Andrew. *The Musical Magazine...Number First.* Cheshire, Conn.: William Law, 1792. Complete. This composite is ASMI 323.

inscriptions: 1st t. p. for *The Musical Primer*, "John [?]ha[?] Appleton Aug.^t 11";
1st t. p. for *The Christian Harmony*, vol. II, "John Appleton Ju / 1796";

t. p. for *The Musical Magazine*, "John Appleton [Jr?] 1796"; additional leaf [1] *recto*, "I.S.Appleton"; additional leaf [1] *verso*, "Salem, 2^d April 1812 / Salem collection 2^d edition" (pencil), "[May?] 2^d [1?]810" (pencil); additional leaf [2] *verso*, under pencil drawing of man wearing hat riding a horse, "Take up your stirrups, G[entlemen?]" (pencil)

"J. APPLETON." stamped in gold on front cover

no MS. music

DB Ob125; Catalog Record #339381

322. [Law, Andrew. *The Art of Singing...Part II*. Cheshire, Conn.: William Law, 1794]. [2nd t. p.:] Law, Andrew. *The Christian Harmony; or the second part of The Art of Singing...Vol. I*. [Cheshire, Conn.: William Law, 1794]. Lacks pp. [1-2] (1st t. p.). ASMI 316.

printed bookplate pasted inside front cover: "No. ["4955" in MS.] Date [stamped: "SEP 17 1928"] / LIBRARY OF / Frank J. Metcalf"

no MS. music

DB Ob052; Catalog Record #334465

323. Law, Andrew. *The Art of Singing...Part I*. Cheshire, Conn., 1800. [2nd t. p.:] *The Musical Primer; or the first part of The Art of Singing*. 3rd ed. [caption title, p. 49:] *Part II*. [caption title, p. 169:] *Part III*. Complete (208 pp.). BOUND WITH: Law, Andrew. *The Musical Magazine...Number Sixth*. N. p., 1801. Complete (pp. [209]-224). This composite is ASMI 327, the [2nd] ed. of *The Art of Singing*.

inscription: preliminary leaf *recto*, "William Aspinwall. 1803."

no MS. music

DB Ob126; Catalog Record #339382

Law, Andrew. [*The Art of Singing*, 3rd (i. e., 2nd) ed., Part I:] *The Musical Primer*, [1800] – SEE

Law, Andrew. *The Musical Primer; or the first part of The Art of Singing*. 3rd [i. e., 2nd] ed. N. p., [1800]

324. Law, Andrew. *The Art of Singing*. 4th [i. e., 3rd] ed. Cambridge, Mass.: W. Hilliard, 1803. [2nd t. p.:] Law, Andrew. *The Musical Primer; or the first part of The Art of Singing*. Complete. ASMI 328.

no inscriptions

no MS. music

DB Ob014; Catalog Record #280521

325. Law, Andrew. *The Art of Singing...Part Second*. 4th [i. e., 3rd] ed. Windsor, Vt.: Nahum Mower, 1805. [2nd t. p.:] Law, Andrew. *The Christian Harmony; or the second part of The Art of Singing*. Complete. ASMI 329.

inscriptions: inside front cover, "Ben_ Lincoln – "; p. 114, "Asa Bullard"; a. l. *verso*, "Bullard"

no MS. music

DB Ob015; Catalog Record #280522

326. Law, Andrew. *The Art of Singing...Part Second*. 4th [i. e., 3rd] ed. Windsor, Vt.: Nahum Mower, 1805. [2nd t. p.:] Law, Andrew. *The Christian Harmony: or the second part of The Art of Singing*. Complete. ASMI 329.

no inscriptions

no MS. music

DP A0792; Catalog Record #280522

327. 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; being the third part of The Art of Singing...No. I*. 4th [i. e., 3rd] ed. E. Lincoln, for the author. Complete. ASMI 330.

☛ inscription: p. l. recto, "Nathan Jones / a present / from / The Author" (ASMI: "In a letter of 28 Dec. 1804 in the Law Papers, Nathan Jones reported having received a copy of the work from Law.")

printed bookplate pasted inside front cover: "No. ["4928" in MS.] Date ["Sept. 26. 1928" in MS.] / LIBRARY OF / Frank J. Metcalf"

no MS. music

DB Ob016; Catalog Record #280523

328. Law, Andrew. *The Art of Singing*. 4th [i. e., 3rd] ed. Cambridge, Mass.: W. Hilliard, 1803. [2nd t. p.:] Law, Andrew. *The Musical Primer; or the first part of The Art of Singing*. Complete. BOUND WITH Law, Andrew. *The Art of Singing...Part Second*. 4th [i. e., 3rd] ed. Windsor, Vt.: Nahum Mower, 1805. [2nd t. p.:] Law, Andrew. *The Christian Harmony: or the second part of The Art of Singing*. Complete; pp. 129-136 bound in the order 135-136, 133-134, 131-132, 129-130. 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; being the third part of The Art of Singing...No. I*. 4th [i. e., 3rd] ed. [Boston:] E. Lincoln, for the author. Complete; pp. 33-40 bound in the order 39-40, 37-38, 35-36, 33-34. ASMI 328, 329, 330.

no inscriptions

no MS. music

DB Ob017; Catalog Record #423637

Law, Andrew. *The Art of Singing...Musical Magazine...Number First* – SEE
Law, Andrew. *Musical Primer*. 3rd ed. (all 3 composite-book entries)

Law, Andrew. *The Art of Singing...The Musical Magazine...Number Second* – SEE
Law, Andrew. *Musical Primer*. 3rd ed. (all 3 composite-book entries)

Law, Andrew. *The Christian Harmony...Vol. I* – SEE
[Law, Andrew. *The Art of Singing...Part II*, 1794]

329. Law, Andrew. *A Collection of Hymn Tunes from the most modern and approv'd authors*. Cheshire, Conn.: William Law, [1783]. Complete. BOUND WITH Law, Andrew. *A Collection of Hymns, for Social Worship* (caption title). [Cheshire, Conn.: William Law, 1783]. No music; complete.

no inscriptions

no MS. music

DP B0255; Catalog Record #316021

330. Law, Andrew. *Harmonic Companion, and Guide to Social Worship*. Philadelphia: Thomas T. Stiles, for the author and David Hogan, [1809-1810]. Complete. ASMI 342A. BOUND WITH Law, Andrew. *The Art of Playing the Organ and Piano Forte, or Characters adapted to Instruments*. Philadelphia: Jane Aitken, [1809]. 8 pp.

no inscriptions

no MS. music

DB Ob108 (*Harmonic Companion*), DB Ob108 b-w (*Art of Playing the Organ and Piano Forte*); Catalog Record #420206 (*Harmonic Companion*), #280520 (*Art of Playing the Organ and Piano Forte*)

331. Law, Andrew. *Harmonic Companion, and Guide to Social Worship*. 4th ed. Philadelphia: Thomas H. Palmer, for the author, 1819. 120 pp.; complete.

inscription: t. p., "Harriet Nettleton" (pencil)

no MS. music

DB Ob109; Catalog Record #420582

Law, Andrew. *Harmonic Companion, and Guide to Social Worship* – SEE
Law, Andrew. *Musical Primer*. 3rd ed. (all 3 composite-book entries)

332. Law, Andrew. *The Musical Magazine...Number First*. Cheshire, Conn.: William Law, 1792 [i. e., 1793]. ASMI 348A. Complete.

inscriptions: inside front cover, "[?] Keller" (pencil), "1850 / 1792 / 58"
(pencil ; written as subtraction exercise)

no MS. music

DB Ob151; 341143

333. Law, Andrew. *The Musical Magazine...Number Second*. Cheshire, Conn.: William Law, 1793. Complete, though leaves bearing pp. 17-18, 25-26, + 31-32 have been cut into, with loss of text.

no inscriptions

no MS. music

DP B0257; Catalog Record #341144

334. Law, Andrew. *The Musical Primer*. Cheshire, Conn.: William Law, 1793. Complete. ASMI 351. MS. music on 7 unnumbered preliminary leaves + 3 unnumbered additional leaves sewn or pinned in on either side of printed pamphlet.

inscriptions: front cover, "[Say Brook 1799?]" ; p. l. [2] *recto*, "[B?]olly" ; t. p.

(not front cover but p. [1]), "Ann Tully,"; a. l. [2] *verso*, "SayBrook"
 8 stanzas of John Newton's text starting "Tho' Troubles assail, and Dangers
 affright" written on p. l. [2] *recto*
 ORIENT CLOUDS 1st printed in 2nd ed. of Daniel Read's *The Columbian Harmonist*
 ("1804," *recte* 1805), which also contains 8 other tunes in MS. here:
 ALL SAINTS, CORONATION, EXHORTATION, MESSIAH, MORTALITY, OCEAN,
 STAFFORD, SYMPHONY

MS. music entries may all be treble parts:

- p. l. [1] *recto*: [JUDGMENT ANTHEM by Morgan], treble, incomplete (leaf preceding this is missing), from "Breaks up old marble" to end, Em, Eb, ...222|22|22D55|55, Breaks up old marble the repose of princes
- p. l. [1] *recto*: CUMBERLAND, treble, F, 5|5-4-33|6-54|2, "cm" above music, but this is a Short Meter, not a Common Meter tune
- p. l. [2] *verso*: LANCASTER, treble, G, 13|1D5|U35|4-32, Precious Bible! What a Treasure; *HTI* no. 6045, printed before 1821 only in 4th ed. of Law's *Rudiments of Music* (1792)
- p. l. [2] *verso*: FRIENDSHIP [by I. Cook], treble, C, 5|U1D6U22|1,|542|1D7|U1, How pleasant 'tis to see
- p. l. [2] *verso*: DAUPHIN, treble, Am, 1|1123-4|5,5|1232|3
- p. l. [2] *verso*: MORTALITY [by Smith or Weeks], treble, Em, 555|5431|4, Stoop down my thoughts that use[d] to rise
- p. l. [3] *recto*: MIDDLETOWN [by Bull], treble, A, after 2 mm. rest, 32-1|23-5|1-2-32-1|D7
- p. l. [3] *recto*: ALL-SAINTS, treble, Cm, 5|U1-22|3D7|U3-22|2
- p. l. [3] *recto*: DANBURY [by Canfield], treble, Am, 1|13|2D7|U33|5, Our Life is ever on the wing, *HTI* no. 4782
- p. l. [3] *recto*: CRUCIFIXION [by Harris], treble, Am, 1|3332|12-1D#7_|#7, Methinks I see my Saviour dear
- p. l. [4] *recto*: AMERICA [by Wetmore], treble, Am, 1|1143-4|5, Amid surrounding [foes]
- p. l. [4] *recto*: COMPLAINT [by Parmenter], treble, Em, 5|55-433-4|554_|4, Spare us O Lord aloud we pray
- p. l. [4] *recto*: INVITATION [by Kimball], treble, D, 535|U1D5|4-65-43, Come my [beloved, haste away]
- p. l. [4] *verso*: MESSIAH [by Wright], treble, F, 533|313-45-6|5
- p. l. [4] *verso*: ARCHDALE, tenor? (non-melodic part; melody for this tune found in topmost of 4 voices in 26 of 31 pre-1813 printings), F, 1|34|3-53|2-1D7|U1, 6½ mm. of melody written erroneously at point where time signature changes (to reverse C), then crossed out + correct part written from same point to end
- p. l. [5] *recto*, [6] *recto*: HEAVENLY VISION "By Dr[.] Dwight" [*recte* by French], treble, G, after 1 m. rest, 3322|34|555|56|555|55, I beheld and lo! a great multitude which no man can [*recte* could] number

- p. l. [5] *verso*: CANTON [by Swan], treble, C, 5U14[*recte* 1]|334-32|3,
When marching to thy blest abode
- p. l. [5] *verso*: [NEWMARK ?by Bull], treble melody, G, 5|U13-2-3|13|
2-1D7|U1
- p. l. [5] *verso*: LORRAIN, treble melody, G, 5|U13-2|1D5|U35-4|43
- p. l. [6] *verso*: GRAFTON [by Stone], treble, C, 1_|1D55|U1D7U1-D76|5,
Lo! what an entertaining sight
- p. l. [6] *verso*: BLOOMINGGROVE [by Peck], treble, D, 5|5U1|1D6|
U2-31-D6|5
- p. l. [7] *recto*: AURORA, treble?, A, 3|33-421-2|3,4|565-43|2, The very
songs I raise are faithless to thy [cause?]; neither of 2 short-
meter AURORAS in *HTI* checks out, text incipit not in *HTI*
- p. l. [7] *recto*: VENUS [by Griswold?], treble, A, 3|3531|5,5|5-43-212|3,
2|1113|223,4-2|3-4-56-4|5,3|2-34-21D7|U1, appears to be a
highly variant treble to that found, e. g., in Jenks + Griswold,
The American Compiler of Sacred Harmony (1803); *HTI* no.
6192
- p. l. [7] *recto*: CORONATION [by Holden], treble, A (part of p. missing,
so only the sharp on G remains visible), 1|3355|555
- p. l. [7] *verso*: HARBOROUGH [probably by Shrubsole], "Treble" melody,
C, 5|U1112|32-12, All hail the power of Jesus' Name; 6 stanzas
of text copied below music, last 3 mm. of music are 3-voice
chords, note that preceding entry, CORONATION, was always
paired with this text
- a. l. [1] *recto*: JORDAN [by Billings], treble, A, after 4½ mm. rest, 1|14-3|
2-43-2|3, There is a Land of pure Delight (sung by other voices
while trebles rest)
- a. l. [1] *recto*: SYMPHONY [by Morgan], treble, Eb, 555|53|456U1|D7
- a. l. [1] *verso*: FAIRLEE [by Holden?], treble, G, 3|1-2-12|31|55|5
- a. l. [1] *verso*: EXHORTATION [by Hibbard], treble, F, 5|3-2-34-3|22|
3[-]4[-]55|5, Joy to the world, the Lord is come
- a. l. [2] *recto*: ALL SAINTS [by Hall], treble, Cm, 1|D7755|5-6-7U1|D7
- a. l. [2] *recto*: ORIENT CLOUDS [by Wright], treble, C, 1|D5U1-D7|65|5U1|
D7-6-5
- a. l. [3] *recto*: WILLIAMSTO[W]N [by Edson], treble, Am, 1|5432|
32-1|2_|2, Shew pity Lord O Lord forgive
- a. l. [3] *recto*: WATERFORD [by Edson], treble, C, 131|22|3,3|1D6U22|2
- a. l. [3] *recto*: REFUGE, probably treble, Em, 133|33-455|5,|533|
45U1D7|7
- a. l. [3] *verso*: STAFFORD [by Read], treble, A, 1|5-4-34-3|2-1D7|U1
- a. l. [3] *verso*: OCEAN, treble, F, 3|34|5565-4|3
- a. l. [3] *verso*: NEWDURHAM [by Austin], treble, Am, 1|2231|234, Save
me O God [the swelling floods]; this tune never printed with
this text before 1821; to left of entry, mm. 1-4 written with
error, rubbed out

335. Law, Andrew. *The Musical Primer; or the first part of The Art of Singing*. 3rd [i. e., 2nd] ed. N. p., [1800]. Pp. [1-2], [9]-48; apparently complete. ASMI 325.

no inscriptions

no MS. music

DB Ob127; Catalog Record #339385

336. Law, Andrew. *Musical Primer*. 3rd ed. Philadelphia: Anderson [and Meehan], for the author, [1817]. 16 pp.; complete. Leaf bearing pp. [1-2] torn, with loss of text. 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 (compare with expanded + complete *Supplement* in item no. 337 below). BOUND WITH Law, Andrew. *Harmonic Companion, and Guide to Social Worship*. [2nd ed.]. Philadelphia: Robert and William Carr, for the author, [1810]. ASMI 343. 120 pp.; complete; p. 88 misnumbered 112. 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]. Complete with [4], 101-128 pp.; designed to follow *Musical Magazine...Number First*. ASMI 331. 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*.

inscription: *Musical Primer*, p. [2], "J. French / Apr. 13. '68" (pencil)

no MS. music

DB Ob155 (*Musical Primer*), DB Ob155 b-w (all others); Catalog Record #420390 (*Musical Primer*), #424640 (*Supplement to the Musical Primer*), #420582 (*Harmonic Companion*), #424685 (*Musical Magazine...Number First*), #420293 (*The Musical Magazine...Number Second*)

337. Law, Andrew. *Musical Primer*. 3rd ed. Philadelphia: Anderson and Meehan, for the author, [1817]. 16 pp.; complete. BOUND WITH Law, Andrew. *Supplement to the Musical Primer*. Philadelphia: Robert and William Carr, for the author, [1811]. 72 pp.; complete, expanded by 8 pp. (compare with *Supplement* in item no. 336 above). BOUND WITH Law, Andrew. *Harmonic Companion, and Guide to Social Worship*. 4th ed. Philadelphia: Thomas H. Palmer, for the author, 1819. 120 pp.; complete. 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]. Complete with [4], 101-128 pp.; designed to follow *Musical Magazine...Number First.* ASMI 331. 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.*

inscription: *Musical Primer* t. p., "Vance"

stamped on t. p. of *Musical Primer*: "N W C.," "NICHOLAS"

stamped on index (p. 120) of *Harmonic Companion* + on additional leaf [2]

verso: small circular medallion-like design w/ initials NWC + (in reverse orientation to initials) words "SURGEON" + "DENTIST"

MS. indexes of tunes (indexes for *Musical Primer* + its *Supplement* apparently complete; index for *Harmonic Companion* only started) on additional leaves [1-2]

no MS. music

DB Ob156 (*Musical Primer*), DB Ob156 b-w (all others); Catalog Record #420390 (*Musical Primer*), #424636 (*Supplement to the Musical Primer*), #423881 (*Harmonic Companion*), #424685 (*Musical Magazine...Number First*), #420293 (*The Musical Magazine...Number Second*)

338. Law, Andrew. *Musical Primer.* 3rd ed. Philadelphia: Anderson and Meehan, for the author, [1817]. 16 pp.; complete. BOUND WITH Law, Andrew. *Supplement to the Musical Primer.* New Haven, Conn.: Thomas G. Woodward, [ca. 1820]. 72 pp.; complete. BOUND WITH Law, Andrew. *Harmonic Companion, and Guide to Social Worship.* 4th ed. Philadelphia: Thomas H. Palmer, for the author, 1819. 120 pp.; complete. 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.* New Haven: Thomas G. Woodward, [ca. 1820]. [2nd t. p.:] *The Musical Magazine; being the third part of The Art of Singing...Number Second.* New Haven: Thomas G. Woodward, [ca. 1820]. Complete with [4], 101-128 pp.; designed to follow *Musical Magazine...Number First.* Index on p. [8] of *Number First* covers both *Number First* and *Number Second.* See ASMI, pp. 407-408, for a description of an earlier printing of this composite, and Crawford, *Andrew Law, American Psalmist*, p. 243, for the dating of these issues of *Supplement to the Musical Primer* and *The Musical Magazine...Number Second.*

inscriptions: inside front cover, "Presented by Mr. Joseph P. Beach. / Historian of Cheshire, Conn." (pencil); preliminary leaf *recto*, "N. H. Allen / June 1900 - "; preliminary leaf *verso*, "To / Jos P Beach / From W^m Law" (pencil)

printed bookplate pasted inside front cover: "No. ["3401" in MS.] Date ["Jan 11, 1918 / from N. H. Allen." in MS.] / LIBRARY OF / Frank J. Metcalf"

no MS. music

DB Ob157 (*Musical Primer*), DB Ob157 b-w (all others); Catalog Record #420390 (*Musical Primer*), #420415 (*Supplement to the Musical Primer*), #420582 (*Harmonic Companion*), #424685 (*Musical Magazine...Number First*), #424687 (*The Musical Magazine...Number Second*)

339. Law, Andrew. *The Rudiments of Music: or A Short and Easy Treatis[e] on the Rules of Psalmody*. [Cheshire, Conn.: William Law], 1783. Complete. MS. music on 14 of 23 unnumbered leaves bound in after printed book.

inscriptions: preliminary leaf *recto*, "Nancy Luther / Hur Book"; additional leaf [17] *recto*, "Nancy Child / Book Warren Feb[.] 15th 1801"; inside back cover, "Nancy Child" written 7 times in a variety of penmanship styles

☛ 38 MS. music entries total; 5 of these are duplications (i. e., different parts for same tune) + 2 are secular, so there are 31 different sacred tunes represented here; of these, 24 are in Crawford's "Core Repertory of Early American Psalmody"

MS. music entries are mostly treble parts, some counter parts:

- a. l. [1] *verso*: AYLESBURY, "Treble," Am, 132|1D#7|U1
- a. l. [1] *verso*: LITTLE MARLBOROUGH, "Treble," Am, 1|35|4-32|1
- a. l. [1] *verso*: MEAR, "Treble," G, 1|33|51|31|D7
- a. l. [1] *verso*: IRISH, "Treble," G, 1|1D7|U1-43|2-1D7|U1
- a. l. [2] *recto*: WELLS [by Holdroyd?], "Treble," G, 3|553|543|2_|2
- a. l. [2] *recto*: BROOKFIELD [by Billings], "Treble," Dm, 5|55|57|5U1|D7
- a. l. [2] *recto*: AMHERST [by Billings], "Treble," G, 153|65|3
- a. l. [2] *recto*: NORWICH [by Hibbard?], "Treble," Am, 1|3-2-1D7|U12|3
- a. l. [3] *verso*: SUFFIELD [by O. King], "Treble," Em, 5|1431|555_|5
- a. l. [3] *verso*: 34TH PSALM TUNE [by Stephenson], "Treble," C, 5|U11D76[*recte* 5]|U1-D7-U1D7|U1
- a. l. [3] *verso*: AFRICA [by Billings], "Treble," Eb, 5|56|76|55|5
- a. l. [3] *verso*: BATH OR BUCKLAND, "Treble," A, 1|D7U1|25|4-32|3
- a. l. [4] *recto*: WORTHINGTON [by Strong], "Treble," Dm, 555|U1D7U3-21|2
- a. l. [4] *recto*: 46TH [by Bull], "Treble," F, 3|365|432|3_|3
- a. l. [4] *recto*: CHESTER [by Billings], "Treble," F, 335|5U1|D6-5-43|2
- a. l. [4] *recto*: PUTNEY [by I. Smith], "Treble," Am, 1|1D#7|U1-2-32-D7|U11|D#7
- a. l. [5] *verso*-a. l. [6] *recto*: 122ND [by Bull], "Treble," A, 3|5-6-54|32|3_|3
- a. l. [5] *verso*: 33RD [by Tuckey?], "Treble," D, 1|D5-43-4|5U1|23-1|D7
- a. l. [5] *verso*: BUNKERHILL, "Treble," Am, 1D7U1|24|3343|2D7, "Brisk" written over start of music, 6 stanzas of text with this unusual meter (11.11.11.5) appear on a. l. [17] *verso*, under title "The Infant Saviour a Sapphic Ode"
- a. l. [6] *recto*: HARTFORD [by Carpenter], "Treble," Dm, 5|5577|U1D7-65

- a. l. [6] *recto*: Sophronia [by A. King], "Treble," Dm, 5|3457|U1D565|5,
[Forbear, my friends, forbear and ask no more], 7 stanzas of
text appear on a. l. [16] *verso*, under title "An Elegy on
Sophronia who died with y^e Small pox 1711," text meter is
10.8.10.8
- a. l. [7] *verso*: WORCESTER [by Wood], "Treble," F, after 6½ mm. rest,
5|65-432|1, How beauteous are their feet [sung while trebles
rest]
- a. l. [7] *verso*: OLD 100, "Treble," A, 1|32|1D7|67|U1
- a. l. [8] *recto*: ROCHESTER [by Holdroyd?], "Treble," A, 332|13|423_|3
- a. l. [8] *recto*: COLCHESTER [by Tans'ur], "Treble," C, 5|U1-2-32|D7-U12|
D55|U1
- a. l. [9] *verso*-a. l. [10] *recto*: ANTHEM FROM LUKE 2ND CHAP[TER] [by
Stephenson], "Treble," G, 1|5-6-5-43|442|31, behold I bring
you Glad tidings
- a. l. [12] *verso*: 33RD [by Tuckey], "Counter," D, 1|31|54|43|5
- a. l. [12] *verso*: HARTFORD [by Carpenter], "Counter," Dm, 1|3355|54-32
- a. l. [13] *verso*: NORWICH [by Hibbard?], "Counter," Am, 5|U1-2-[1 or 2;
recte 1]|D7|65|5
- a. l. [13] *verso*: 34TH [by Stephenson], "Counter," C, 3|5555|5-4-32|3
- a. l. [13] *verso*: 46TH [by Bull], "Counter," F, 1|111|11D6|6
- a. l. [13] *verso*: LENOX [by Edson], "Counter," C, 3|5554|5
- a. l. [14] *recto*: the Wolfe an Ode, melody?, G, 12|3-23-4|51D7|
U1-654|5,4|313|46-54-3|2
- a. l. [14] *recto*: NAPLES [by Read], "Treble," Dm, 5|577|554|5_|5
- a. l. [14] *recto*: JUBILEE [by Brownson], "Treble," A, 332|11D7_|7
- a. l. [14] *verso*: BRIDG[E]WATER [by Edson], "Treble," C,
5U11|D75|U123_|3
- a. l. [15] *recto*: CALVARY [by Read?], "Treble," no music, likely Read's
CALVARY because of the nature of this MS.'s repertory, + text
meter is given here as C. M. (true for Read's tune); treble of
Read's CALVARY, in Am, begins (after 2 mm. rest) 1D75|U5552|
3-2-1
- a. l. [15] *recto*: GREENFIELD [by Edson], "Treble," Am, 1|1122|332

DP B0259; Catalog Record #320612

340. Law, Andrew. *The Rudiments of Music: or A Short and Easy Treatise on the Rules of Psalmody*. 3rd ed. [Cheshire, Conn.: William Law, 1791]. Complete, though lacking covers.

inscriptions: t. p., "James M. Aertsen / December 30th 1817."; p. 50, "[?] ["or"?
"as"?] C M [?]he[n?]ney"

no MS. music

DP B0260; Catalog Record #339388

341. Law, Andrew. *The Rudiments of Music: or A Short and Easy Treatise on the Rules of Psalmody*. 4th ed. Cheshire, Conn.: William Law, 1792. ASMI 356. Lacks 2nd

pp. 1-2 (beginning of rudiments; supplied in photocopy) + pp. 7-10, 23-26 of music.
Pp. 61-68 printed + bound in this order: 61/66, 67/64, 65/62, 63/68. MS. music +
scales on unnumbered additional leaf.

no inscriptions

MS. music entry is bass part:

a. l. [1] *verso*: MARYLAND, C, 1|15|13-4|55|1, "Lively" written over start
of music? (not clearly legible)

DB Ob129; Catalog Record #339389

342. Law, Andrew. *The Rudiments of Music: or A Short and Easy Treatise on the
Rules of Psalmody*. 4th ed. N. p., [1792]. *ASMI* 356A. Lacks pp. 35-36.

inscriptions: inside front cover (partially covered by pasted-on label), "lany /
lban"; t. p., "Dulany"

no MS. music

DB Ob128; Catalog Record #352946

343. Law, Andrew. *The Rudiments of Music: or A Short and Easy Treatise on the
Rules of Psalmody*. 4th ed. Cheshire, Conn.: William Law, 1793. Part of leaf bearing
1st pp. 5-[6] cut away, with loss of text; otherwise complete. *ASMI* 356B.

inscriptions: additional leaf *recto*, "Ammarilla Brown" (4½ times); additional
leaf *verso*, "Brow[n's?] / Book"; inside back cover, "Fanny B"

no MS. music

vocal exercises in MS. inside front cover, using ascending scale "faw sol law
Faw sol law mi Faw"

DB Ob130; Catalog Record #339390

344. [Law, Andrew. *Select Harmony*. Farmington, Conn., 1779]. Lacks 1st unpagged
leaf (w/ t. p.); leaf bearing 2nd pp. 1-2 torn, with loss of text. *ASMI* 358A (why not
358?), Lowens variant E (see *ASMI*, p. 430).

no inscriptions

no MS. music

DB Ob131; Catalog Record #320613

345. [Law, Andrew. *Select Harmony*. Farmington, Conn., 1779]. Lacks 1st unpagged
leaf (w/ t. p.), 2nd pp. 1-6. *ASMI* 358A (why not 358?), Lowens variant E (see *ASMI*, p.
430).

no inscriptions

no MS. music

DB Ob131a; Catalog Record #320613

346. Law, Andrew. *Select Harmony*. N. p., n. d. [Farmington, Conn., 1779].
Complete, though this appears to be the 1st ed. with the 2nd ed.'s t. p. substituted.
ASMI 358A (why not 358?), Lowens variant E (see *ASMI*, p. 430).

inscription: inside front cover, "Furness'-- / 1781."

no MS. music

DB Ob132; Catalog Record #350605

347. [Law, Andrew. *Select Harmony*. N. p., [1781-1782]]. Lacks 1st unpagged leaf (w/ t. p.), pp. 13-20, 99-100. *ASMI* 359, Lowens variant H, or 359A, Lowens variant J (see *ASMI*, pp. 430-431).

inscriptions: p. 41, "Parnes Low Ballon 37" ; inside back cover,

" _____ Book" (owner's name rubbed out)

no MS. music

DB Ob132a; Catalog Record #350605

348. Law, Andrew. *Select Harmony*. [Cheshire, Conn.: William Law, 1782-1787]. Complete. *ASMI* 359A, Lowens variant K. MS. music on *verso* of t. p.

inscription: preliminary leaf [3] *verso*, "Jos^s Martin's / Property"

MS. music entries are all treble parts:

t. p. *verso*: A[Y]LESBURY, "Tribble," Am, 132|1D#7|U1

t. p. *verso*: BROOKFIELD [by Billings], "Tribble," Dm, 5|55|57|5U1|D#7

t. p. *verso*: CHESTER [by Billings], "Tribble," F, 335|5U1|D6-5-43|2

t. p. *verso*: MEER [*recte* MEAR], "Tribble," G, 1|33|51|31|D7

DB Ob133; Catalog Record #320614

349. Law, Andrew. *Select Harmony*. Philadelphia: Robert and William Carr, for the author, [1812]. 64 pp.; complete.

inscription: preliminary leaf *recto*, "Pomfret November 20th ----- 1813 / William Allen^s Singing Book"

no MS. music

DP B5861; Catalog Record #420409

Law, Andrew. *Select Harmony* – SEE

[Bayley, Daniel]. *Select Harmony*

350. Law, Andrew. *A Select Number of Plain Tunes adapted to Congregational Worship* [caption title]. [Cheshire, Conn.: William Law, 1781]. Complete; possibly removed from a book also containing psalm and/or hymn texts. *ASMI* 360; the 2 unnumbered leaves containing Niles's poem "The American Hero" are separate, placed in their own folder.

no inscriptions

no MS. music

DP B5863; Catalog Record #351351

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

Law, Andrew. *Musical Primer*. 3rd ed. (all 3 composite-book entries)

Lee, Thomas, Jr. – SEE

Sacred Harmony

351. Leslie, Benjamin. *The Concert Harmony; or, Youth's Assistant to Sacred Music*. Salem, Mass.: for the author, 1811. xv, [1], 136, [2] pp.; appears complete.

no inscriptions

no MS. music

DB Ob061; Catalog Record #420361

352. Lewis, Freeman. *The Beauties of Harmony*. Pittsburgh: Cramer, Spear, and Eichbaum (printed by Robert Ferguson and Company), 1816. Appears complete with pp. [1]-12, [2] (unpaged engraved leaf), 13-26, [2] (unpaged engraved leaf), 27-200, [1].

inscription: p. l. [1] *recto*, "Elizabeth [T?]appan / Book April [1?]t 181[8?]"

no MS. music

DB Ob025; Catalog Record #420431

353. Lewis, Freeman. *The Beauties of Harmony*. [2nd ed.?]. Pittsburgh: Cramer and Spear, 1818. Pp. [1]-12, [2] (unpaged engraved leaf marked "Plate 1," printed on *recto* side only), 13-26, [music:] pp. 1-16, [2] (unpaged engraved leaf marked "Plate 2," printed on *recto* side only), 27-192. Lacks pp. 17-26 of music (index, pp. [4]-5, only lists music on pp. 27-194), all after 192. Pp. 1-16 of music (not bound in; added from another tunebook? –however, typefaces match the rest of the music pp.) fragile + frayed, with p. nos. barely visible or present: p. 1, JEHOVAH REIGNS; p. 2, WARREN, GRATITUDE; p. 3, OMEGA, AMBOY; p. 4, EMANUEL; p. 5, EXHORTATION; p. 6, FAIRFIELD, LISBON; p. 7, MORTALITY, MENDOM; p. 8, NEW DURHAM, OHIO; pp. 9-11, THE PRODIGAL SON; pp. 11-12, ALPHA; p. 13, VERNON; pp. 13-15, VITAL SPARK; p. 16, MESSIAH, BATH CHAPEL.

no inscriptions

no MS. music

DB Ob278; Catalog Record #420504

354. Lewis, Freeman. *The Beauties of Harmony*. 4th ed. Pittsburgh: Cramer and Spear, 1820. Appears complete with pp. [1]-12, [2] (unpaged engraved leaf), 13-26, [2] (unpaged engraved leaf), 27-200, [1].

inscriptions: p. 5, "[?] Mo[?][y?]" ; a. l. [2] *verso*, "George Walters / his Book
hand And pen / February the 7 182[4?]"

no MS. music

DB Ob026; Catalog Record #423563

355. Little, Henry. *The Wesleyan Harmony, or A Compilation of Choice Tunes for Public Worship*. Hallowell, Maine: E. Goodale, 1820. 125, [9] pp.; complete (though leaf bearing pp. 33-34 is torn, with loss of text).

"Designed for the Methodist Societies, but proper for all Denominations." – t. p.
4-p. list of subscribers at end; most in Maine, but some in other New England
states

inscription: t. p., "Sidney [Roya?]ll"

no MS. music

DB Ob259; Catalog Record #270274

356. Little, William, and William Smith. *The Easy Instructor, or A New Method of Teaching Sacred Harmony*. N. p., [1802]. Lowens edition Ab. Complete, though leaf with pp. [1-2] is missing its top ca. quarter.

inscriptions: preliminary leaf *recto*, "James Patterson's Book / Bought Zanesville Eighteen hund[red] / [1.00?] / February 12th 1831 / great Eclipse" [The annular solar eclipse of Feb. 12, 1831 was visible, full or partial, from over most of the U. S.; see Phillips Library sacred music inventory, Cooper, *The Beauties of Church Music*, [1804], for another reference to this event]; additional leaf [2] *verso*, "James Patterson / Somerset Ohio," "Smiths + Little[']s / Music" (partly rubbed out)

no MS. music

DB Ob071; Catalog Record #420114

357. Little, William, and William Smith. *The Easy Instructor, or, A New Method of Teaching Sacred Harmony*. [3rd ed.]. Albany, N. Y.: Websters and Skinner and Daniel Steele, 1806. Lowens edition C. Complete. MS. music entry on slip pasted to unnumbered additional leaf.

inscriptions: preliminary leaf *verso*, "Margaretta Rogert (afterwards Owen) / This Music Book, into whose hands soever it may fall[,] / I would entreat to preserve for the sake of my love to a / dear departed Sister, who delighted greatly in it in / her younger days, and in old age. She died 24th / of August 1857 aged 80 yrs. Amen James Rogert / Sunday April 18, 1858" (pencil); p. [2], corrections to printed index (CANAAN att. "Edson," LISBON att. "Reed," JORDAN att. "Billings," OLD HUNDRED first att. "Martin Luther," then that attribution is crossed out + "Claude Goudimel" written in)

slip of paper bound between pp. 24 + 25 carries note on tune OLD HUNDRED, its authorship, + Claude Goudimel; ends "July 1st 1843 Christian Intelligencer"

printed poem (cut from newspaper?) titled "ANTHEM, / FOR THE FOURTH OF JULY." pasted to a. l. [1] *recto* below MS. music entry; 2nd stanza is text most often found with Jenks's LIBERTY, whose treble part is the MS. music entry: "No more beneath the oppressive hand..." (1st stanza of poem begins "With songs of honor chanting high")

MS. music entry:

slip pasted to a. l. [1] *recto*: LIBERTY...AN ANTHEM [by Jenks], "[Tre]ble," F# or F, 333|3565|5, 4-shape notation, incomplete: clef, key + time signatures, + 2 notes in fusing section missing

DB Ob074; Catalog Record #420191

358. Little, William, and William Smith. *The Easy Instructor, or, A New Method of Teaching Sacred Harmony*. [4th ed.]. Albany, N. Y.: Websters and Skinner and Daniel Steele, 1807. Lowens edition Db. Complete (no located copy of Lowens editions Da, Db, or E has pp. 9-12). Pp. 101-108 bound in this order: 103-104, 101-102, 107-108, 105-106.

inscriptions: slip of paper pasted inside front cover, "Huntingdon 7 Nov^r. 1 /

Balto. 16 Nov 1808 / Set in to work with / Keller + Albright"; 2nd slip of paper pasted inside front cover, "Henry Miller Jun^r. / Book / Huntingdon Feb 4. 1808"; p. l. [2] *recto* + *verso*, lists of tunes by text meter, then with p. nos.; p. l. [2] *verso*, "7 Nov^r. 180[9 written over 8?]"
no MS. music
texts occasionally written in for textless tunes; see, e. g., pp. 21, 24-25, 30
DB Ob075; Catalog Record #420578

359. Little, William, and William Smith. *The Easy Instructor, or, A New Method of Teaching Sacred Harmony*. [5th ed.]. Albany, N. Y.: Websters and Skinner and Daniel Steele, 1808. Lowens edition E. Complete.
inscriptions: front cover, "T Pattens Book / 18[24?] [Beekman?] [?] [New?] / 1808"; inside front cover, "T Pa[tens?] Book"; t. p., "Eliza Patten New[t?]own [?]" ; inside back cover, "La[th?] New Town [C?] [Island?]," "[Johnson?]," "This Book is mine as you may [?] / the [letters placed?] it with you[r?] [shame?] / [?] first [?]"
no MS. music
DB Ob076; Catalog Record #420268

360. Little, William, and William Smith. *The Easy Instructor; or, A New Method of Teaching Sacred Harmony*. [7th ed.]. Albany, N. Y.: Websters and Skinner and Daniel Steele, [1810]. Lowens edition G. Complete. A clean, tight copy.
inscription: preliminary leaf *recto*, "The Property of John Lewis [V?]ally Falls / May the 13th 1827"
no MS. music
DB Ob077; Catalog Record #420306

361. Little, William, and William Smith. *The Easy Instructor; or, A New Method of Teaching Sacred Harmony*. Albany, N. Y.: Websters and Skinner and Daniel Steele, [1811]. Lowens edition I. Complete.
inscriptions: t. p., "Ann R. Collins"; inside back cover, "A R C[oll?]ins" (pencil), "John A Colli[ns?]"
no MS. music
DB Ob078; Catalog Record #296227

362. Little, William, and William Smith. *The Easy Instructor; or, A New Method of Teaching Sacred Harmony*. Albany, N. Y.: Websters and Skinners and Daniel Steele, [1813]. Lowens edition K. Complete.
inscriptions: preliminary leaf *recto*, "Miss Mary Huls 1821," "Don't steel this / [b?]ook if you [?]," "M^{rs} Shimar," "Morris C Ru[nyan?] / 181 6th St / [Trenton?] / N. J." (pencil), "Presented to Morris [RH?]amilton - 1888" (pencil); preliminary leaf *verso*, "Samuel Forman his Book"; additional leaf *verso*, "Samuel Forman 1816"
no MS. music
DB Ob079; Catalog Record #420366

363. Little, William, and William Smith. *The Easy Instructor; or, A New Method of Teaching Sacred Harmony*. Albany, N. Y.: Websters and Skinners and Daniel Steele, [1813]. Lowens edition K. Complete. MS. music on 3 slips of paper pinned to preliminary leaf.

inscription: preliminary leaf *recto*, "L Bake[r?]"

1st 2 MS. music entries could be written in same hand; 3rd entry is different hand

MS. music entries are treble + counter parts:

1st slip pinned to p. l. [1] *verso*: BRANFORD [by Benham], "Tr[i?]ble," Em, 555|5-6-55|5-6-5-6-7|7|U1

2nd slip pinned to p. l. [1] *verso*: WASHINGTON, "Counter," key signature of 3 flats, alto clef mistakenly used, should be treble clef; if in Cm, 5|55|52|44|3,5|5[-]4[-]35|3[-]D7U2|3[-]4[-]54|5 (slur marks not present, suggested here); if in Eb, 3|33|3D7|U22|1, 3|3[-]2[-]13|1[-]D57|1[-]2[-]32|3

3rd slip pinned to p. l. [1] *verso*: ELYSIUM [by W. Arnold], "Counter," D, 3|35|4-2D7|U1, On the fair heav'nly hills

DB Ob080; Catalog Record #420113

364. Little, William, and William Smith. *The Easy Instructor; or, A New Method of Teaching Sacred Harmony*. Albany, N. Y.: Websters and Skinners and Daniel Steele, [1814]. Lowens edition Ma. Complete.

inscriptions: preliminary leaf *recto*, "David Coley,s Book / B^{ot} N^{ov} 22^{[e?]d} AD 1815 / Price 1,, \$," "[C?][?]tery Book" (partly rubbed out)

no MS. music

DB Ob081; Catalog Record #424190

365. Little, William, and William Smith. *The Easy Instructor; or, A New Method of Teaching Sacred Harmony*. Albany, N. Y.: Websters and Skinners and Daniel Steele, [1815] (not "[after 1817]" as pencilled note on preliminary leaf *verso* claims). Lowens edition Mc. Complete.

no inscriptions

no MS. music

DB Ob082; Catalog Record #296228

366. Little, William, and William Smith. *The Easy Instructor; or, A New Method of Teaching Sacred Harmony*. Albany, N. Y.: Websters and Skinners and Daniel Steele, [1816]. Lowens edition Oa. Complete.

inscription: additional leaf *verso*, "A F Stiles" (pencil)

p. 64: tune title SUNDAY crossed out, "Braintree" written in pencil

no MS. music

DB Ob084; Catalog Record #424186

367. Little, William, and William Smith. *The Easy Instructor; or, A New Method of Teaching Sacred Harmony*. Albany, N. Y.: Websters and Skinners and Daniel Steele, [1816]. Lowens edition Ob. Complete.

inscriptions: preliminary leaf *recto*, "Miss Maria Olden[']s Book / April 16th 1818"; t. p., "Miss Maria P. Olden[']s Book"

inside back cover, pencil diagram of some outdoors space, with legends
"Bred of / The Ba[ker?]y," "Stone Wall," "[Market?] [J?][?][es?],"
"[Wheat Fields?]"

no MS. music

DB Ob083; Catalog Record #420448

368. Little, William, and William Smith. *The Easy Instructor; or, A New Method of Teaching Sacred Harmony*. Albany, N. Y.: Packard and Van Benthuyssen, for Websters and Skinners and Daniel Steele, [1817]. Lowens edition P. Complete.

inscriptions: additional leaf *verso*, "Bliss," "Wetthy and Sarah Book"

no MS. music

DB Ob085; Catalog Record #420517

369. Little, William, and William Smith. *The Easy Instructor; or, A New Method of Teaching Sacred Harmony*. Revised and enlarged ed. Albany, N. Y.: Packard and Van Benthuyssen, for Websters and Skinners and Daniel Steele, [1818]. Lowens edition R. Complete.

inscription: inside front cover: "R [H?]"

no MS. music

DB Ob086; Catalog Record #424045

370. Little, William, and William Smith. *The Easy Instructor; or, A New Method of Teaching Sacred Harmony*. Utica, N. Y.: William Williams, 1818. Lowens edition S (compare with Lowens/Cooke edition *Sa* (DB Ob087, below). Complete.

inscriptions: preliminary leaf *recto*, "E S Elizabeth Scott's Book December"; 2 leaves sewn in between preliminary leaf + t. p., birth dates of 17 Scotts (first 14 in one hand, last 3 in 3 different hands): Henry born 3/27/178[4?], Thomasin born 3/20/178[2?], Benjamin R. born 9/4/1806, John born 3/2[4?]/1808, Elizabeth born 12/25/1810, David S. born 5/25/1813, Juliann [R.?] born 6/6/1815, Achsah [R.?] born 7/27/1817, Henry born 6/30/1819, Thomas S. born 2/12/1822, Harriet C. born 3/2/1824, Sarah born 9/10/1826, George W. F. born 8/6/1828 (this entry inked out, but still clearly legible), Thomasin born 9/6/1830 (different hands now:) Sharlet [*recte* Charlotte?] born 7/19/1833, Jobe Garwood born 12/6/1834, Abram Myert born 10/15/1814 (all ink except Abram Myert, pencil); inside back cover, "Anna C Scott, / April 8, 1894." (pencil)

no MS. music

DB Ob088; Catalog Record #409754

371. Little, William, and William Smith. *The Easy Instructor; or A New Method of Teaching Sacred Harmony*. Utica, N. Y.: William Williams, 1818. Lowens/Cooke edition *Sa*, with numerous variants from edition S (see DB Ob088, above) in typography and punctuation. See, for example, on t. p.: line 2, edition *Sa* has "OR"

whereas edition S has "OR,"; line 6, edition Sa has "plan," whereas edition S has "Plan,"; line 6, edition Sa has "capacity." whereas edition S has "Capacity" (cap, no period); line 9, edition Sa has "use" whereas edition S has "Use"; line 13, edition Sa has "No. 60," whereas edition S has "NO. 60,"; also note that in edition Sa's index there are no commas after the tune titles, whereas edition S has commas after most of the tune titles; there are additional variations. Complete (index p. pasted inside back cover).

☛ inscription: preliminary leaf [2] *verso*, "This is the first Book I ever attempted / to study music in, it was in the year 1821 / whilst an apprentice to Frederick Lester in / Norwich Conn, A short time before his death / he presented it to me as a token of his / friendship + esteem, wishing me to keep it / carefully all the days of my life in / remembrance [*sic*] of him. / [J B?] Coyle"

no MS. music

DB Ob087; Catalog Record #420516

372. Little, William, and William Smith. *The Easy Instructor; or A New Method of Teaching Sacred Harmony*. Utica, N. Y.: William Williams, 1820. Lowens edition W (t. p. identical, except for date, with edition S rather than Sa). Complete.

inscriptions: pp. 22 + 23, "Providence" (pencil); p. 28, "Tom's," "1789," "John R Cr[ate?];" p. 29, "Samuel"; p. 30, "John R Crat[e?]," "Crat[e?] Dav[i?]d"; p. 31, "Davi[d?]"

no MS. music

DB Ob089; Catalog Record #424116

Lock Hospital Collection – SEE

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

373. THE LORD IN ZION. [Boston: Richardson and Lord?], n. d. [1820-1829?]. 8 pp.; complete. Printed caption title on p. [1] reads "THE LORD IN ZION."; MS. annotations on p. [1] read "Original" where composer's name is usually placed, + at bottom of p., "Published by Richardson&Lord --- Boston"; music, pp. [1]-8.

no other inscriptions

no MS. music

DP B0800; Catalog Record #256804

LXXX Psalm and Hymn Tunes – SEE

Boston. Brattle Street Church. *LXXX Psalm and Hymn Tunes*

374. Lyon, James. *Urania, or A Choice Collection of Psalm-Tunes, Anthems, and Hymns*. Philadelphia: Hen. Dawkins, 1761. Lacks all front matter between leaf w/ t. p. + xii pp. of rudiments, so edition + actual date can't be determined.

no inscriptions

no MS. music

printed bookplate pasted inside front cover: "No. ["4501" in MS.] Date

["April. 1934" in MS.] / LIBRARY OF / Frank J. Metcalf"
DB Ob135; Catalog Record #321202

Madan, Martin – SEE

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

375. Major, Agnes. MS. music book. 27 unnumbered leaves; leaf [27] laid inside back cover. Mainly secular (opera excerpts, arias, songs), with one sacred-texted MS. music entry.

inscription: leaf [1] *recto*, "Agnes Major."

sacred MS. music entry:

leaf [21] *verso*-leaf [23] *recto*: untitled piece, 4 voices (from top down: soprano, alto, tenor, + bass clefs) + figured bass, melody in top voice, Bb, 1|1|112|3|5|42|33|3, [B]lessed blessed be thou Lord God of Israel; "Chorus" written below 1st system of music on leaf [21] *verso*

Mss. Oblong Vols. M, vol. 4

376. Mann, Elias. *The Massachusetts Collection of Sacred Harmony*. Boston: Manning and Loring, for the author, 1807. Complete.

☛ inscription: preliminary leaf [2] *recto*, "Respectfully presented Mr O. Holden / by the Compiler."

no MS. music (pp. 196-199 have printed staves, but no music)

DB Ob139; Catalog Record #420220

377. Mann, Elias. *The Northampton Collection of Sacred Harmony*. Northampton, Mass.: Daniel Wright and Company, 1797. Complete. Pp. 137-139 of the printed book have printed staves, with MS. music on them in this copy.

inscriptions: inside front cover, "[L. E. B__?__?]" ; back cover, "Wilbraham B[?] – Boo[k?]"

MS. music entries are three 4-voice tunes with melody in tenor voice, + one fragmentary non-melodic part (likely treble)

MS. music entries:

p. 137: MONMOUTH [by French], 4 voices, Am, 535|4-3-24|3-2-13|2,
Why do we mourn departing friends

p. [138]: DAUPHIN, 4 voices, Am, 1|3343|2, Welcome Sweet day of rest;
p. no. mostly worn away or trimmed off, but this is *verso* of p.
137

p. [138]: AUSTRIA "by Mitchel[l]," 4 voices, G, 1|3235|6, Is this the kind
return; see last note for preceding entry

p. 139: untitled, incomplete vocal part for an anthem, 1st section
(likely 1 p. of music) missing, surviving section is 89 mm.,
C→Cm→C, 1st complete surviving phrase is (in C) 33|321|
21D7|U1D76|77U2|32|32|12-1|D77, And his m[ercif]ul
kindness his merciful kindness is ever ever more towards us,

“P[i]a” (piano) over “And his merciful...,” “Forte” over “ever
ever...,” ends with Doxology, final 8 mm. are (in C) 133|1D7-65|
13[3?]|2222|22|3|23, World without end amen World
[wi]thout end Amen [Amen] [Amen] [Amen]

DB Ob136; Catalog Record #339961

378. Mann, Elias. *The Northampton Collection of Sacred Harmony*. [2nd ed.].

Northampton, Mass.: Andrew Wright, for Daniel Wright, 1802. Complete.

no inscriptions

printed bookplate pasted inside front cover: “Charles T. Wells, / 17 Spring
Street, / Hartford, Conn.”

no MS. music (pp. 130-[1]35 have printed staves, but no music)

DB Ob180; Catalog Record #420142

379. MS. music book (1) with no owner’s name. 3 unnumbered preliminary leaves,
leaves numbered 1-28, 29 unnumbered leaves. Watermark reads “R BARNARD /
1810” (see, e. g., 2nd from last leaf), dating the MS. to 1810 or later.

no inscriptions

index of all musical entries inside front cover

3 unnumbered preliminary leaves contain fragmentary musical rudiments

(at least one leaf is missing at the start) + 1st p. of music

almost all MS. music entries are melody + bass; exceptions noted here

all entries but one (THE ALTAR PIECE) have 3, 4, or 5 underlaid stanzas of text

MS. music entries:

p. l. [3] *verso*-leaf 1 *recto*: SUNDAY EVENING (“Hymn by Mason” [Rev.
W.?—see next entry]) or SUNDAY EVENING HYMN “by Mason”
[Rev. W.?], Bb? (no key signature), 321D6U1|D5U1-323-4|3,
Soon will the ev’ning star with silver ray

leaf 1 *verso*-leaf 2 *recto*: A HYMN BEFORE MORNING SERVICE “By Rev^d.
W. Mason A.M.,” melody only (though staff ruled for bass), Eb,
5|5432|1D7|U12-3-4(4)-3, Again the day returns of holy rest

leaf 2 *verso*-leaf 3 *recto*: EVENING HYMN, A (no key signature),
5|U11|11|22-3-4|3, Glory to the[e] my God this night; followed
by 6 blank pp.

leaf 6 *verso*-leaf 7 *recto*: WALMER PSALM 5TH, G (or, less likely, but
supported by text, Gm) (no key signature), 1|555-32-1|
4[-]21[-]D7|U1, Lord hear the voice of my complaint

leaf 7 *verso*-leaf 8 *recto*: PSALM 8TH N[EW] V[ERSION] [= ST. EDMUND’S,
HANOVER] [by Stephenson], G (no key signature), 1|5#45|331|2,
Oh thou to whom all creatures bow

leaf 8 *verso*-leaf 9 *recto*: THE ALTAR PIECE, D (no key signature; also no
clefs, no time signature), 11[-]23[-]455|65[-]6[-]5[-]43[-]45,
Therefore with angels & A[r?]changers; no bass part for last 10
mm.

leaf 9 *verso*-leaf 10 *recto*: PSALM 13TH N[EW] V[ERSION], Am, 112|34|
3-21-D7|U1, How long wilt thou forget me Lord

- leaf 10 *verso*-leaf 11 *recto*: PSALM 16TH...WESTERN [*sic*] FAVEL [by Knapp], G (no key signature), 1|3-4-32|1-2-13|5-6-54|3-2, I strive each action to approve
- leaf 11 *verso*-leaf 12 *recto*: PSALM 19TH NEW VERSION...BEDFORD [by Wheal], E or Eb (no key signature), 5-4|31|65|43|2, The Heav'ns declare thy glory Lord
- leaf 12 *verso*-leaf 13 *recto*: PSALM 24TH NEW VERSION, G (no key signature), 554|3-2-34|32|1, Lift up your heads eternal gates
- leaf 13 *verso*-leaf 14 *recto*: PSALM 9TH N[EW] V[ERSION]...WAKEFIELD, A, 1|3-2-15|4-32|3-1-4-21-D7|U1, To celebrate thy praise O Lord
- leaf 14 *verso*-leaf 15 *recto*: PSALM 31ST N[EW] V[ERSION], melody only, C, 132|1D7U1,D5|35U12|3, Defend me Lord from shame
- leaf 15 *verso*-leaf 16 *recto*: PSALM 34 N[EW] V[ERSION] [by Stephenson], C, 1|332D7|U1-2-32|1, Thro' all the changing scenes of life
- leaf 16 *verso*-leaf 17 *recto*: PSALM 33RD N[EW] V[ERSION] [= ST. MARTIN'S by Tans'ur], G (no key signature), 1|1-2-1D5|U1-2-33-4|5-4-32-1|2, Let all the Just to God with Joy
- leaf 17 *verso*-leaf 18 *recto*: PSALM 43 N[EW] V[ERSION]...PORTUGAL [by Thorley], G (no key signature), 5|U12|3-13-5|4-32|1, Let me with light and truth be blest
- leaf 18 *verso*-leaf 19 *recto*: PSALM 57TH N[E]W VERSION [= DENSTON, HYMN 17, HYMN 18 by Guest], A (no key signature), 111|22|32|1,2|3234|(5)-54-3|2, O God, my heart is fix'd 'tis bent; "Finis./." at end (bottom right corner of leaf 19 *recto*)
- leaf 19 *verso*-leaf 20 *recto*: PSALM 103 NEW VERSION, C, 1D76|5U1|D6-U21-D7|U1, My soul inspir'd with sacred love
- leaf 20 *verso*-leaf 21 *recto*: PSALM 25TH N[EW] V[ERSION]...BEVERLY [= COLCHESTER NEW by Levett], Bb (no key signature), 3|234#2|3,5|6543|2, Let all my youthful crimes
- leaf 21 *verso*-leaf 22 *recto*: PSALM 135 N[EW] V[ERSION]...SUFFOLK, G, 132|1432|3, O praise the Lord with one consent
- leaf 22 *verso*-leaf 23 *recto*: PSALM 4TH N[EW] V[ERSION]...SANGATE [= SANDGATE by Thomas Clark of Canterbury], Eb (no key signature), 5|U1D563|4-5-6-5-43, O Lord that art my righteous judge; "Finis." at end (bottom right corner of leaf 23 *recto*)
- leaf 23 *verso*-leaf 24 *recto*: PSALM 148 NEW VERSION...ROTHERHITHE [by I. M. P.], D (no key signature), 135|U1-2-1-2-32|1, Ye boundless realms of joy
- leaf 24 *verso*-leaf 25 *recto*: PSALM 98TH NEW VERSION, melody only (though staff ruled for bass), D (no key signature), 1|3-4-53|4-5-65|6-7-U1D7|U1, Sing to the Lord a new made song
- leaf 25 *verso*-leaf 26 *recto*: PSALM 125 NEW VERSION...HAMPSHIRE, A, 132|1[-]2[-]34|5[-]6[-]5[-]43|(3)[-]2, Who place on Sion[']s God their trust
- leaf 26 *verso*-leaf 27 *recto*: PSALM 86 N[EW] V[ERSION]...ROLLINGTON, D, 5(4)[-]32|16|56-7|U1, Teach me thy way O Lord, And I; 4

stanzas of text are labeled 11, 12, 15, and "GP" (Gloria Patri; the Doxology)

leaf 27 *verso*-leaf 28 *recto*: PSALM 139 NEW VERSION...INVITATION, melody only (though staff ruled for bass), D (no key signature), 1D65|U1-2-1D4|32|1+U1, Thou Lord by strictest search hast known

Mss. Boxes L / Octavo vol. 34 (Irving Lowens: Manuscript Music Commonplace Book Collection [manuscript], 1730-1870)

380. MS. music book (2) with no owner's name. Photocopies of 12 unnumbered leaves, representing part* or all of a MS. sold by book dealer William Salloch to someone other than Irving Lowens. (*Note made by Margery Lowens on leaf [1] *recto*: "Pp. sent to IL [her husband, Irving Lowens] but price so high we could not afford the MS.")

no inscriptions (at least, none on these photocopies)

MS. music appears to be all treble parts, some melodic and some not; when a (likely tenor) melodic incipit is known and is different from the part in this MS., that melodic incipit is supplied here

MS. music entries:

leaf [1] *recto*: SPRINGFIELD, Bm, 1|1D7|U1-23-2-1|D7-65|5, Teach me the measure of my days

leaf [1] *recto*: AYLESBURY, Am, 132|1D#7|U1 (tenor melody begins 154321)

leaf [1] *recto*: IMMORTALITY, F, 5|U1D5-432|34-21, I'll praise my maker with my breath

leaf [2] *recto*: LISBON [= ADESTE FIDELES], G, 1D5U1|2D5|U3-23-4|3-2, Hither ye faithfull haste with Songs of Triumph; 3 stanzas of text written under music (not underlaid), plus additional stanza of text beginning My soul thy great Creators [*sic*] praise

leaf [2] *verso*: HABAKKUK [by Madan], C, 1|1113|2-14-32, Away my unbelieving fear

leaf [2] *verso*: CASTLE STREET [by Madan], G, 1|3-4-5U1|D42|1-3-5U1|D6-5, Sweet is the work my God my king

leaf [3] *recto*: RELIANCE, G, 1|3331|555, My Shepherd will sup[p]ly my need

leaf [3] *recto*: EXTOLLATION [by Janes], G, 5|5536|55|3 (tenor melody begins 1|3554|32|1)

leaf [3] *recto*: HOSANNAH, D, 553|65|5, This is the Glorious day

leaf [3] *verso*: CONCORD [by Holden], C, 1|3311|D7 (tenor melody begins 5|U1132-1|2), The hill of Zion yields

leaf [3] *verso*: MORTALITY [by Smith or Weeks], Em, 555|5431|4 (tenor melody begins 515|345U1|D7), Stoop down my thoughts which used to rise

leaf [3] *verso*: ALARM, Am, 1|21|51-2-3|2-1D#7|U1

leaf [3] *verso*: ABERDEEN, Am, 1|13|5-3-2D7|U1, Let Sinners learn to pray

leaf [4] *recto*: MOUNT CALVERY [*sic*; by Jenks], Am, 1D7|U15-4|32|1
 (tenor melody begins 12|33-2|1D#7|U1)
 leaf [4] *recto*: SOUTHWICK, G, 5U1D5-31|2-345, Hail the day that saw
 him [rise]
 leaf [4] *recto*: HEBRON, Dm, 5|57|77|5,5|U1-D7-65|5-6-77|U1
 leaf [4] *recto*: SHERBURN, F, 1|323-45|5,5|5554|5, text meter is
 6.6.8.6.6.8
 leaf [4] *verso*: CAMBRIDGE, C, 1|1D7|U1D7|6U1|D7, Ye that delight to
 s[erve] the Lord
 leaf [4] *verso*: WALTHAM, C, 5|5-U1D7|U1-D7-6U1|D7
 leaf [4] *verso*: WRINTHUM [*recte* WRENTHAM?], F, 567|U1D5|5566|5,
 “50th P. S. [Psalm]” after title, and indeed text meter is
 10.10.10.10.11.11
 leaf [5] *verso*: ANTHEM [1?]6TH PSALM, Gm, [stray C at
 beginning?]1[|]123|23|11D#7|U1,[1+3?]|352|321|D#7; 67
 mm. long
 leaf [6] *recto*: LONDON [by Swan], Bb, 122|3352|5 (tenor melody
 begins 1D77|U1122|3)
 leaf [6] *recto*: DOOMSDAY [by Wood], D, 5|55|65|5 (tenor melody
 begins 5|U11|11-D7|U1)
 leaf [6] *recto*: HUMILI[T]Y, Am, 1|3-21|D#7U5|4-32|1, My Soul lies
 C[l?]eaving to the dust
 leaf [6] *recto*: CHINA [by Swan], D, 5|55|3U1|D5-6U2|D5 (tenor melody
 begins 3|22|11|3-D66|3)
 leaf [6] *verso*: BU[C?]KLAND, Am, 5|U12|3-21|D#7, let Sinners take their
 Cours[e]
 leaf [6] *verso*: BRIDGWATER [*sic*] [by Edson], C, 5U11|D75|U123_|3
 (tenor melody begins 131|22|1D7U1_|1), Thrice happy Man
 who fears the Lord
 leaf [6] *verso*: ELLINGTON [by Wetmore], G, 3|3-#45-6|53|1-2-32-1|1-2
 (tenor melody begins 1|3-21|D5U1|3-4-54-3|3-2), This life[']s
 a dream an empty show
 leaf [7] *recto*: NEW 50TH, “Treble,” G, 1|1[-]2345|6544-3|2
 leaf [7] *recto*: LITTLE MARLBOROUGH [by Williams?], Am, 1|3|5|4-32|1
 (tenor melody begins 5|U13|2-1D#7|U1)
 leaf [7] *recto*: LEBANON [by Billings], Am, 112|32|3-21|2 (tenor melody
 begins 132|1D7|U1-23-4|5)
 leaf [7] *verso*: [M?]i[L?]TON, if in Bm, 5|U11D#7U1|223,1|D74-565|5,
 appears to start in Bm + end in D
 leaf [7] *verso*-leaf [8] *recto*: 148TH, G, 5|54|32|1-D7-U12|D7
 leaf [8] *recto*: HAMILTON [*recte* HAMILTON], “[1[s]t?] Treble,” C,
 5|U11D7U1|D6,5|434-56|5, lively 40-m. piece
 leaf [9] *verso*: LYME, C, 555|U12|1D7|U1
 leaf [9] *verso*: BAR[R?]INGTON, A, 3-456|5-4-35|6-5-4-32|1, Dearest of
 all the name[s?] above; text incipit only here, but 2 full stanzas
 of text appear on leaf [8] *verso*

leaf [10] *recto-verso*: DENMARK [by Madan], D, 1|11|11-2-3|22|2,
Before Jehovah,s awful throne

leaf [10] *verso*: LENOX [by Edson], C, 1|3311|D7 (tenor melody begins
1|11D56|5)

leaf [11] *recto-verso*: AN ANTHEM TAKEN FROM THE 1[22?]ᵀ PSALM, C,
1D7|U12|3[-]2[-]1[-]2[-]3[-]4-|5[-]6[-]5[-]4-3|1-(2-3)2_|2, I
was glad was Glad was glad; entire text underlaid, also written
on bottom of leaf [10] *verso*

leaf [12] *recto*: SHEFFIELD, A, 331|5532|2 (tenor melody begins
113|2234|5), Joy to the world the lord is come

leaf [12] *recto*: EXHORTATION [by Doolittle], Am, 1|5-6-5-43-1|
D7U1-2|32-3|4 (tenor melody begins 1|3-4-3-21|23-4|
5-3-2-1D7|U1, Now in the heat of youthful Blood

leaf [12] *recto*: AMHERST [by Billings], G, 153|65|3 (tenor melody
begins 135|4-32|1)

**Mss. Folio Vols. L / Vol. 15 (Irving Lowens: Manuscript Music
Commonplace Book Collection [manuscript], 1730-1870)**

381. MS. music book (3) with no owner's name. Most pp. numbered by original owner. 1 unnumbered blank leaf; MS. music on pp. 1-2, [3], 4-6, [7], 8-12, [13], 14-16, [17], 18, [19], 20, [20a], 21, [22], 23, [24], 25-27, [28], [28a], 29-99; 1 unnumbered blank p., 6 unnumbered blank leaves.

no inscriptions

all MS. music entries are scored for treble, tenor, + bass, with 1 exception (noted); incipits provided here are middle (tenor) voice, with 1 exception (noted)

MS. music entries:

p. 1: SUTTON [by Goff], F#m, 5|77U1D5-4|316

pp. 2-[3]: OCEAN, F, 5|5-6-5-4[-]35|U111D7-6|5

p. 4: CONCORD [by Holden], C, 5|U1132[-]1|2

p. 5: ACTON, Am, 1|35|5543|2,2|3212|34|5

pp. 6-[7]: TRUMPET [= PORTSMOUTH], Bb, 5|35U1D5|U1-2-1-2-3

p. 8: CAMBRIDGE, Bb, 133|21|43|2

p. 9: DOOMSDAY [by Wood], D, 5|U11|11[-]D7|U1

p. 10: GOSHEN, C, 5|U1112|333,3[-]2|1343|2

p. 11: BETHEL, C, 5U11|D65U12|3,2|134[-]32|1

pp. 12-[13]: COWPER [by Holden], Gm, 1|3355|1D#7U1

p. 14: BUCKINGHAM [by Williams?], Am, 1|5-4-32|34|5-43|2

p. 15: WINDHAM [by Read], Fm, 1|345|532|1

pp. 16-[17]: SABBATH MORN [by Holden?], D, 1|5534|5-43-2|1

pp. 18-[19]: EXTOLLATION [by Janes], G, 1|3554|32|1

pp. 20-[20a], CASTLE STREET [by Madan], G, melody in top voice,
1|3-4-5U1|D42|1-3-5U1|D6-5

pp. 21-[22], ZION, G, 1|35U1D7[-]6|5,4|35#43|2

pp. 23-[24], MILTON, G, 5|5[-]43[-]2|33|4[-]32[-]1|D7

p. 25: ST[.] MARTIN'S [by Tans'ur], A, 1|1-2-1D5|U1-2-33-4|5-4-31|2

p. 26: NORTHFIELD [by Ingalls], treble, tenor, C, 1D54|35U13|2, clef, time signature, + bar lines provided for bass, but no notes

pp. 27-[28a]: DOVER [by Swan], C, starts with bass: 132-1|556-U1D7-6|5, then tenor: 12-32-1|D76-567|U1

p. 29: EVENING SHADE [by Jenks], Em, 1|3-4-55|U1D#7|U1

pp. 30-37: FAREWELL ANTHEM [by French], Am, starts with bass: 1|555|443|5-U12|3-21|D5_|55, overlapped by tenor: 5|U133|223|56|5[-]43|22, [My friends, I am going a long and tedious journey]

pp. 38-39: BROOKFIELD [by Billings], Dm, 5|U13|23-2|1-D#7U1|2

pp. 40-41: TRIUMPH [by Jenks], Gb [!], 1|3331|555|6[-]7|U1

pp. 42-44: HUNTINGTON [by Morgan], A, 5|U1-2-31|55|315

p. 45: WELLS [by Holdroyd?], F, 1|35U1|D7U1D6|5

pp. 46-47: DISSOLUTION, Cm, 5|U1-D7-U1D6[-]5|4-5-43|13[-]4|5

pp. 48-50: PEN[N]SYLVANIA [by Ingalls], Am, 131|2531|D7U12

pp. 51: NORFOLK [by Brownson], Dm, 1|55|U1D7|5

pp. 52-53: NEWBURGH [by Munson], C, 5|35U12|1

pp. 54-55: REFUGE, C, 5|1112[-]3|4

pp. 56-57: NEW DURHAM [by Austin], Am, 1|D557U3|21[-]D7U1

pp. 58-59: GREENFIELD [by Edson], Am 1|3355|7U1D5

pp. 60-61: GREENWICH [by Read], Em, 5|5U1D75|U1D7-U1-2|1

pp. 62-64: MONTAGUE [by Swan], Dm, 5U11|D75U32-1|2

pp. 65-66: THIRTYFOURTH [by Stephenson], C, 1|332D7|U1-2-32|1

p. 67: CONDESCENSION, Em, 5|U1D#7|U11D37|5, "Persia" originally written as title, then erased

pp. 68-69: ALMANZA, C, 111|13|3-21-D7|U1

pp. 70-71: INGRATITUDE, A, 131|21[-]2[-]3[-]4|5

pp. 72-73: PERSIA, C, 555|U12|132

pp. 74-75: VALEDICTION, Em, 1D53[-]2|13[-]457|U1, beginning of melody reminiscent of Coan's tune DELIGHT

pp. 76-81: Ode on Science [by Sumner], G, 1|D5-32-1|26|6[-]56[-]7|U1

pp. 82-83: GREEN'S 148 [by G. Green?], C, 5U1D7|U12|1,|32D7|U1D6|5

pp. 84-85: ENFIELD [by Chandler], E, 1|33|32[-]1|55|5

pp. 86-87: GOLGOTHA [by Billings], Fm, 5_|5U1Dn7|U1|D534|5

pp. 88-96: NO. 12 [= SUPPLICATION] [by Mann], Cm→C, 5|U11|D#7[*recte* n7]U2|33|2

p. 97: CHINA [by Swan], D, 3|22|11|3-D66|3

pp. 98-99: CONTRITION, Em, 55[-]67[-]5|U123[-]21[-]D7|U1

Mss. Octavo Vols. M, vol. 12

382. MS. music book (4) with no owner's name. 1 very fragmentary unpagged leaf; pp. numbered 14-29, 34-53, 56-121, [122,] 123-125, [126], 127, [128], 129, [130], 131-135, [136], 137-145, [1 unnumbered p.], 146, [147], 148-150, [1 unnumbered p.], 155; 1 unpagged leaf. About 2/5 of the leaf carrying p. 80-81 torn off. MS. music entries are exclusively secular though p. 29, and exclusively sacred from p. 34 to the end; only the sacred entries are inventoried here.

inscriptions: inside front cover, "Hez Po" (fragment of personal name?),
 "Instructions for the / Clarionette" (perhaps these instructions
 occupied some of the missing pp. at the start of the MS., and the
 secular tunes were played by a clarinetist)
 partial index of sacred tunes (L.M. + C.M. tunes only, pp. 45-156) on final
 unpagged leaf
 index lists LORRAIN on p. 152, ELSTOW on p. 154, + BANGOR on p. 156; these
 tunes have been provisionally identified, + are listed on those pp., all
 in brackets; on the basis of the missing tunes listed in the index +
 identification of the music on the *recto* side of the leaf of which p. 155
 is the *verso* as the final 2 mm. of Samuel Holyoke's ELSTOW, the
 contents of the book's final 5 leaves—2 of them still extant, 3 not—
 have been hypothesized + are listed here
 accompanying this MS. volume are 2 pp. of typewritten notes (mostly a
 listing of the secular entries)
 this MS. is source no. 27 in Fuld + Davidson's *18th-Century American Secular
 Music Manuscripts: An Inventory* (1980)
 secular entries, in order, are March in the God of Love, Yankey Doodle,
 Washington's March, Marquis of Granby's March, Freemason[']s
 March, Durham March, Prince Eugene's March, Duke of Holstein's
 March, March to Boston, Lesson by Morelli, March in the Battle of
 Prague, Turkish March, Lesson, Lesson, Lesson, Belleisle March,
 Boston March, For there's no luck about the House, Dog & Gun,
 Canada Farewell, The Wood Cutters, Love's March, London March,
 Favorite Air, Air in Rosina, Col. Orne's March, The Pantheon
 near end of MS. are 6 tunes by Walter Janes— SOLEMNITY, DESPAIR, VERNAL
 MORN, BEATITUDE, PRECEPT, CUBA —1st (+, except for DESPAIR,
 exclusively, before 1821) published in Janes's *The Harmonic
 Minstrelsey*, 1807
 sacred MS. music entries are a mix of treble/likely treble parts (when a tenor
 part bearing the melody is known, its incipit is supplied); 4-voice
 settings with the melody in the tenor voice; 3-voice settings with the
 melody either in the top (presumably treble) voice or the middle
 (presumably tenor) voice; + 1 tenor part
 sacred MS. music entries:
 p. 34: SUTTON att. (in pencil; erroneously) "E. Goff," treble, F, 3|13|42|3
 (tenor melody begins 1|53|67|U1), Behold the lofty Sky
 p. 34: ST. THOMAS [by Williams?], treble, A, 1|13-2|1D5-U1|D7 (tenor
 melody begins 5|U1132-1|2), High as the heav'ns are rais'd
 p. 34: WALSALL, treble, Am, 3|32-1|23|2-1D#7|U1 (tenor melody
 begins 1|32-1|D5U5|4-32|1), Lord in the morning [thou shalt
 hear]
 p. 34: LITTLE MARLBOROUGH att. (in pencil) "Williams," treble, Am,
 1|35|4-32|1 (tenor melody begins 5|U13|2-1D#7|U1),
 Welcome sweet day of rest
 p. 35: LUTON [by Burder?], treble, Eb, 3|34|36|54|3 (tenor melody

- begins 5|56|54|32|1), With all my powers of Heart & tongue
- p. 35: MONMOUTH, treble, A, 3|35+1|5+D73+U1|65|5, In robes of Judgment lo he comes
- p. 36: ARUNDALL [probably *recte* ARUNDEL], treble?, C, 5U1D7|U13|2-1-1D7|U1, All glory be to God on high
- p. 36: PETERBOROUGH, treble?, A, 3|5566|55-4|3, Once more my soul the rising day
- p. 36: ROTHWELL, treble?, F, 353|33|4-32|1, Blest be the Father & his love
- p. 37: BRAINTREE, treble?, D, 355|5-4-34|5-3-45|5, While shepherds watch'd their flocks by night
- p. 37: SHOEL, treble, F, 3|5-31-3|35|6-5-4-32|3 (tenor melody begins 1|3-13-5|5U1|D4-5-6-54|3), Now shall the trembling mourner come
- p. 38: LIMEHOUSE, treble?, Em, 5|35|5U1|1-D55|5, In mem'ry of your dying Friend
- pp. 43-44: PILGRIM'S FAREWELL [by Field?], 4 voices, F, 543|U1D65|1232-1|56|5-43-21_|1, [Fare you well [x3] my friends, I must be gone]; includes "I'll march to Canaan's land" section (no text)
- pp. 45-46: PORTUGAL [by Thorley], 3 voices, melody in top voice, G, 5|U12|3-13-5|4-32|1
- pp. 47-48: BUCKINGHAM [by Williams?], 4 voices, Am, 1|5-4-32|34|5-43|2, "1793 Holden" written in pencil above music: refers to Oliver Holden's 1793 tunebook *The Union Harmony*, which includes this tune
- pp. 49-50: LONDON att. "Swan," 4 voices, Bb, 1D77|U1122|3
- pp. 51-52: MAJESTY att. "Billings," 4 voices, F, 5|U1-D7-U1D6|5-31|43-2[*recte* 1]|U1
- p. 53: PORTLAND [by West], 4 voices, F, 133|3155|5, incomplete: breaks off at end of m. 9 with new time signature 3/2, next entry (AMITY) begins immediately after; "NON" written between counter + tenor parts
- p. 53: AMITY [by Read], 4 voices, A, 1|312D7|U1, incomplete: 1st 2 phrases (3 mm. + parts of 2 other mm.) only, leaf with pp. 54-55 is missing
- p. 56: last 27 mm. of an unidentified tune (previous leaf missing), 4 voices, F, last 2 phrases in tenor are 1|55|6[-]7[-]U1D6|54|3,U1|D7-U2-D57|U1D6[-]5[-]4|32|1, 2/4 time, all surviving phrases (almost 6 of them) set 8 syllables of text
- p. 57: FORMATION, 4 voices, Em, 1|55U11|D75U1
- p. 58: FLANDERS [by Babcock], 3 voices, melody in middle voice, Dm, 1[looks like 7]D56|53|44-5-6|5, Since I have plac'd my trust in God
- pp. 59-60: FRIENDSHIP att. (in pencil) "Lea" [by T. Lee?], 4 voices, Dm, 113|557U1|D7

- p. 61: REVIVEING [*sic*] HOPE [by Holden?], 4 voices, C, 5|U1112|321
- p. 62: GILBOA att. "T. Olmstea[d]," 3 voices, "Air" in top voice, Em, 1|3[-]4[-]5654tr[-]3|3, And must this Body die; "Affett[uoso]" over start of music
- pp. 63-64: CELESTIAL [by West], 4 voices, F, 1D53|1322|5
- pp. 65-66: EXTOLLATION [by Janes], 4 voices, G, 1|3554|32|1, "Sym[phony]" over bass, m. 15 (apparently bass is instrumental in mm. 15-18)
- pp. 67-68: LIVERPOOL, 3 voices, melody in middle voice, G, 1|3154|3[-]121, The day glides sweetly o'er their heads
- pp. 69-70: FUNERAL HYMN att. "Holden," 4 voices, Em, 555|U1-D#7-U1D5|3-4-76|5, Why do we mourn [departing friends], "Holden / 1793" written in pencil above music: refers to Oliver Holden's 1793 tunebook *The Union Harmony*, which includes this tune
- p. 71: SUTTON NEW att. (in pencil) "E. Goff," 4 voices, F#m, 5|77U1D5[-]4|316
- p. 72: GERRY [by Stone], 4 voices, F, 1|1-2-13|5-6-535-6-7-U1D6|5
- pp. 73-74: DELIGHT att. (in pencil) "S. Coan," 4 voices, Em, 1D54|3[-]214, No burning heats by day
- p. 75: WOODSTOCK, 4 voices, Am, 1|3543|2,|31[-]23|423_|3, How pleasant 'tis to see; not in *HTI* under title/incipit or incipit
- p. 76: CONCORD att. (in pencil) "O. Holden," 4 voices, C, 5|U1132[-]1|2, The hill of zion yields; "O. Holden / 1793" written in pencil above music: refers to Oliver Holden's 1793 tunebook *The Union Harmony*, which includes this tune
- pp. 77-78: REQUEST [by Parmenter], 4 voices, Em, 1|33[-]45U1|D777_|7, Spare us O Lord aloud we cry; "Complaint" written in pencil next to ink title "Request"; this tune appeared as COMPLAINT in all its many pre-1821 printings except Jacob French's *The Psalmodist's Companion* (1793), where it was titled REQUEST
- pp. 79-[80]: 119 PSALM TUNE, 4 voices, Em, 531|5577|7, My soul lies cleaving to the Dust; counter part lacks last few mm., p. [80] fragmentary, resulting in some loss of text
- pp. [81]-82: [CON]FIDENCE [by Holden], 3 voices, melody in middle voice, G, [313|5432|3], [Now can my soul in God r]ejoice; p. [81] fragmentary, resulting in loss of text
- pp. 83-84: MORTALITY att. (in pencil) "Weeks," 4 voices, Em, 5_|515|345U1|D7, Stoop down my tho'ts that us'd to rise
- pp. 85-86: BRISTOL att. (in pencil) "Swan," 4 voices, F, 1|5-6-53|U1-D5-31|6-5-67|U1, "Swan / 1790" written in pencil above music: probably refers to *The Federal Harmony* (Boston, 6 eds. between 1788 + 1794), which Swan was thought to have compiled but did not compile, and which includes this tune in its 1790 ed.

- p. 87: EXHORTATION att. (in pencil) "Hibbard," 4 voices, F, 1|3-54|53[-]4|5-4-32|1
- p. 88: WILLINGTON [by Fisher?], 4 voices, G, 1|3[-]456[-]54|5, Welcom[e] swe[e]t day of rest
- pp. 89-90: NEWBERG [= NEWBURG, NEWBURGH] att. (in pencil) "A. Munson," 4 voices, C, 5|35U12|1, The hill of Zion yields
- pp. 91-92: OCEAN att. (in pencil) "Smith," 4 voices, F, 5|5-6-5-4-35|U111D7[-]6|5
- pp. 93-94: SHERBURNE att. (in pencil) "D. Read," 4 voices, D, 531|6665|6, "D. Read / 1793" written in pencil above music: SHERBURNE, 1st printed 1785, was not printed by Read in 1793, but did appear in French's *The Psalmodist's Companion* in that year (see note for REQUEST, 9 entries above)
- p. 95: WINTER att. (in pencil) "D. Read," 4 voices, F, 1|5565|U1D5[-]31, His hoary Frost his F[l?]eegy snow; "D. Read / 1793" written in pencil above music: WINTER, 1st printed 1785, was not printed by Read in 1793, but did appear in Holden's *The Union Harmony* (an evident source for this MS.) in that year; it's also in French's 1793 *The Psalmodist's Companion*, titled "Lesson 2"
- p. 96: WINDHAM att. (in pencil) "D. Reed" [sic], 4 voices, Fm, 1|345|532|1, Broad is the road [that leads to death]; "D. Reed / 1793" written in pencil above music: WINDHAM, 1st printed 1785, was not printed by Read in 1793, but did appear in Holden's *The Union Harmony* (an evident source for this MS.) in that year
- pp. 97-98: MONTAGUE att. (in pencil) "Swan," 4 voices, Dm, 5U11|D75U32[-]1|2, Ye sons of Men with joy record; "Swan / 1790" written in pencil above music: probably refers to *The Federal Harmony* (Boston, 6 eds. between 1788 + 1794), which Swan was thought to have compiled but did not compile, and which includes this tune in its 1790 ed.
- pp. 99-100: GREENWICH att. (in pencil) "D. Read," 4 voices, Em, 5|5U1D75|U1D#7-U1-2|1, Lo[r?]d what a th'otless [sic] wretch was I; "D. Read / 1793" written in pencil above music: GREENWICH, 1st printed 1786, was not printed by Read in 1793, but did appear in Holden's *The Union Harmony* and French's *The Psalmodist's Companion* (both evident sources for this MS.) in that year
- p. 101: CHESTER att. (in pencil) "Billings," 4 voices, F, 567|U1D5|6-U1-D76|5, Let the high heav'ns [your songs invite]
- p. 102: PARTICIPATION [= ARLINGTON; by Harrison, adapting Arne], 4 voices, G, 1|3332|111, Jesus with all thy saints above; "Arlington" written in pencil along inner margin of p.; in all its many pre-1821 printings, this tune is titled PARTICIPATION only 5 times, the first 3 of them in tunebooks edited by Oliver Holden

- pp. 103-104: ANHERST [*recte* AMHERST] [by Billings], 4 voices, G, 135|4-32|1, Ye boundless realmes of joy
- pp. 105-106: NEW-JERUSALEM att. (in pencil) "Ingalls," 4 voices, G, 132|1234|5, From the third heav'n where God resides
- pp. 107-108: CALVARY att. (in pencil) "D. Read" (also in pencil: "Swan's Columbian Harmony / 1790," apparently a mix of Read's *The Columbian Harmonist* ([1793]-1795) + *The Federal Harmony* ([1788], 1790, + other eds.), which Swan was thought to have compiled but did not compile), 4 voices, Am, 11D5|U1-2-32|34-3|2, My tho'ts that often mou[n?]t the skies
- pp. 109-110: GREENFIELD att. (in pencil) "Edson / 1793" (GREENFIELD 1st printed in Jocelin + Doolittle's *The Chorister's Companion*, 1782), 4 voices, Am, 1|3355|7U1D5, God is our refuge in distress
- pp. 111-112: CORONATION att. (in pencil) "Holden" + dated (in pencil) 1793 (CORONATION 1st printed in Holden's *The Union Harmony*, 1793), 4 voices, Ab, 5|U1133|212, All hail the pow'r of jesus['] mame [*sic*]
- pp. 113-114: VERGENNES, 3 voices, melody in middle voice, D, 1D54|36-5-4|5, Ye vapours hail and snow
- pp. 115-116: [FULHAM], tenor, G, 331|1-D7U1|21-D7|U1, treble melody begins 13[-]13[-]5|5-43|6-5-43-2tr|1, bar lines drawn for 2 other voices but no notes, incomplete: runs out of room with 3 mm. to go, see following entry
- pp. 117-118: FULHAM, 3 voices, melody in top voice, G, 13[-]13[-]5|5-43|6-5-43-2tr|1, see previous entry
- pp. 119-120: SARDIS, 4 voices, Gm, 555|3234|5
- pp. 121-[122]: MILTON att. "T. Olmsted," 4 voices, "Air" written over start of tenor voice, Bm, 1|3321|D777, With earnest longings of the mind
- pp. 123-124: FARNDON, source given as "Dr. Addington's Coll.," "Air," "Tenor," bass, D, 5|3-5-4-32-1|5U1-D7|6-U1-D7-65-4|3, My Shepherd shall supply my need
- p. 124: MEAR, 4 voices, G, 1|55|33|1-23|2, How sweet and awfull is the place
- pp. 125-[126]: MONTGOMERY att. (in pencil) "Morgan / 1793" (MONTGOMERY 1st printed in Benham's *Federal Harmony*, 1790), 4 voices, C, 1|3331|2[-]1D7[-]65, mm. 3-9 of tenor part erroneously written on counter staff, along with counter part
- pp. 127-[128]: SHELburn [by Reynolds], 4 voices, A, 1|3322|1[-]23[-]45, How did my heart rejoice to he[a?]r
- pp. 129-[130]: FLORIDA [by Wetmore], 4 voices, Dm, 5|31D7U1|5, "America" (title of Wetmore's other highly popular fugal tune) written in pencil above music
- p. 131: DEVOTION att. (in pencil) "D Read / 1810" (DEVOTION 1st printed in Doolittle + Read's *The American Musical Magazine*, vol. I,

- [1786-1787]; also printed in Read's *The Columbian Harmonist*, 4th ed., 1810), 4 voices, C, 5|U112D7|U12|3
- p. 132: CHINA att. "T. Swan," 4 voices, D, 3|22|11|3-D66|3, Why should we mourn departing Friends; "1801" (date of Swan's *New England Harmony*) written in pencil over music
- pp. 133-134: NEW DURHAM att. "Austin," 4 voices, Am, 1|D557U3|21[-]D7U1, How vain are all things here below
- p. 134: OLD HUNDRED att. "M. Luther" [*recte* Bourgeois?], 4 voices, A, 1|1D7|65|U12|3, Be thou O God exalted high
- pp. 135-[136]: SUSPENSION att. "O. Holden," 3 voices, top voice labeled "Air," Dm, 1|5-64|34|5-6-43[-]21, My harp untun[']d & laid aside
- pp. 137-138: RELIGION att. "S. Jenks," 4 voices, Am, 1|54[-]342|3[-]45[-]32, Some wa[lk?] in honour's gaudy show
- p. 139: NORTHFIELD [by Ingalls], 4 voices, C, 1D54|35U13|2, How long dear Saviour O h[ow?] long
- p. 140: MORTALITY att. "Read," 4 voices, Em, 1|5U1D7[-]65[-]4|345_|5, "1810" written in pencil above music; this tune was 1st printed in Read's *The American Singing Book* (1785), but it also appeared in Read's *The Columbian Harmonist*, 4th ed., 1810
- p. 141: SOLEMNITY att. "Janes," 4 voices, Am, 155|1|333|2, Hark from the Tombs [a doleful sound]; "Slow" written at start, as in Janes's own printing (*The Harmonic Minstrelsey*, 1807)
- p. 142: DESPAIR att. "Janes," 4 voices, Em, 1|337_|74|33[-]45_|5, As on some lonely Building[']s Top
- p. 143: LEBANON att. "W. Billings," 4 voices, Am, 132|1D#7|U1-23-4|5, Lord what is Man [poor feeble man]
- p. 144: POLAND att. "T. Swan," 4 voices, C#m, 1|D55|7U3|D7-U1-D75|4, God of my lif[e?] look gently down; "1790" written in pencil above music: probably refers to *The Federal Harmony* (Boston, 6 eds. between 1788 + 1794), which Swan was thought to have compiled but did not compile, and which includes this tune in its 1790 ed.
- pp. 145-[145a]: VERNAL MORN att. "Janes," 3 voices, top voice labeled "Air," G, 5|31[-]353[-]5|6-7-U1D7[-]6(6)-5, When verdure clothes the fertile vale
- pp. 146-[147]: BEATITUDE att. "W. Janes," 3 voices, middle voice labeled "Air," F, 1|1-D7U2-1|3-25-4|3-21-D7|U1
- pp. 148-149: PRECEPT att. "W. Janes," 3 voices, middle voice labeled "Air," Dm, 1|33-(4)|55-(6)|7U2|1, Now in the heat of youthfull Blood
- p. 150: CUBA att. "W. Janes," 4 voices, C, 1|321D7|U1, Shall Wisdom cry alou[d?]
- [missing p. 151: probably a S. M. tune, because there is no p. 151 under the L. M. + C. M. tunes in the MS.'s partial index]
- [missing pp. 152-153: LORRAIN, G, 5|U13-21D5|U35-44-3; evidence

- from the MS.'s index, which lists an L. M. "Lorrain[e?]" on p. 152]
- [missing p. 154]-surviving p. [154a]: [ELSTOW by Holyoke], 3 voices, melody in top voice, F, [53U1|D56|5-43|2]; only last 2 mm. survive, on p. [154a]; the MS.'s index lists an L. M. "Elstow" on p. 154
- p. 155: ST. MARTIN[']S att. (in pencil) "Tans[']ur," 4 voices, A, 1|1-2-1D5|U1-2-33-4|5-4-31|2, Behold the love the gen'rous love
- [missing p. 156: BANGOR by Tans'ur, Dm, 5|32|15|U1D7-6|5]; the MS.'s index lists a C. M. "Bangor" on p. 156; the 1st p. of the index was probably on the *verso* of p. 156]

Mss. Octavo Vols. M, vol. 13

383. MS. music book (5) with no owner's name. 26 unnumbered leaves, with MS. music on leaves [2-12], [25]. This MS. may be English, as all its pieces are anthems + set pieces by English composers (James Kent, John Wall Callcott) or by foreign-born composers active in England (Philip Van Wilder, Georg Frideric Handel). Strongly keyboard-oriented: reduced to 2 or 3 staves, with figured bass + many purely instrumental passages + punctuating instrumental figures; indications of who sings ("1st Voice," "2nd Voice," "Chorus," etc.) above top staff; most often a structure of (treble) melody + (apparently instrumental) bass, with inner vocal parts written in smaller notes. Most pieces likely performed by SATB choir + organ. See no. 384 in this inventory, "MS. music book (6) with no owner's name," for related MS. with overlapping content (5 pieces in common).

no inscriptions

leaf [25] has (copied in reverse orientation + sequence to the sacred choral pieces at the other end of the vol.) scales + fingerings for guitar on its *recto* side and a short piece for flute + guitar, "Lesson 1. / Waltz," on its *verso*

several different hands evident in this MS.

sacred MS. music entries:

- leaf [2] *recto*: NON NOBIS [derived from van Wilder], 3 voices, G, 123|4433|21, [Non nobis, Domine, non nobis], strict canon
- leaf [2] *verso*-leaf [3] *recto*: BLESSED BE THOU att. "Kent," 4 voices?, Bb, 1|1|112|3|5|42|33|3, Blessed [x 2] be Thou Lord God of Israel
- leaf [3] *verso*-leaf [4] *verso* + fold-out leaf: BOTH RICHES AND HONOUR att. "Kent," 4 voices? (starts with "Duett"), Bb, 5|U112|3-45|54|31_|1D7|U1, Both riches and honour come of Thee; last 22 mm. (on leaf [4] *verso*) copied onto fold-out leaf pasted to leaf [4] *recto*, so that entire piece is viewable without having to turn the page
- leaf [5] *recto*-leaf [7] *recto*: O LORD I HAVE HEARD att. "Callcott," 2 voices?, C, 5-4|3|55|5U1|D7U1|D43|3, O Lord I have heard thy speech and was afraid; last 22 mm. of one section on fold-out

- leaf pasted to leaf [6] (music on fold-out leaf follows music on leaf [6] *recto*, precedes music on leaf [6] *verso*), tempo marking "Andagio" at beginning of piece
- leaf [7] *verso*-leaf [9] *verso*: [UNTO THEE O LORD WILL I LIFT UP MY SOUL], 2 voices?, F, 345U1|1-D7U1D3|44[-]5[-]65[-]4|4-3, Unto Thee O Lord will I lift up my soul
- leaf [9] *verso*-leaf [11] *recto*: YE MIDNIGHT SHADES att. "Cal[l]cott," 2 voices?, Cm→Eb, 555|35U12|3, Ye midnight shades o'er nature spread
- leaf [11] *verso*-leaf [12] *recto*: O PRAISE THE LORD att. Handel, 4 voices?, Bb, 1|1D7|U12|34|2, O praise the Lord with one consent

Mss. Oblong Vols. M, vol. 1

384. MS. music book (6) with no owner's name. Preliminary leaf, pp. numbered 1-11, [12-13], 14-15, [16-23], 24-29, [30-48], additional leaf. MS. music on pp. 1-[44]. This MS. may be English, as all its pieces are anthems + set pieces by English composers (Richard Farrant, James Kent, John Wall Callcott) or by Georg Frideric Handel, a foreign-born composer active in England. Figured bass lines throughout; keyboard introductions + interludes also present. See no. 383 in this inventory, "MS. music book (5) with no owner's name," for related MS. with overlapping content (5 pieces in common).

no inscriptions

MS. music entries:

- pp. 1-3: ANTHEM att. "Richard Farrant," 5 voices?, melody is top notes on middle staff, F, 1|12|32|14|2, Lord, for thy tender mercies' sake; no figurations under bass, suggesting intended a cappella performance
- pp. 3-10: HEAR MY PRAYER att. "Kent," 4 voices, melody is top notes in second, + later third, staff from bottom (organ right hand), Em→Am→E, after organ introduction, starts with second treble, 5|5-44-3|3, Hear, hear my pray'r; 7 sections: 1) duet for trebles "1.^{mo}" + "2.^{do}," 2) "Solo" (probably first treble: "Take heed unto me and hear me"), 3) "Recitative" (probably still first treble: "My heart is disquieted within me"), 4) duet (marked "Lively") for trebles "1.^{mo}" + "2.^{do}" ("e Org.") ("Then I said, O, that I had wings like a dove"), 5) "Chorus" (4 voices; "Men" on top 2 staves), 6) duet for treble 1 + "2nd Treble" ("Then would I flee away"), 7) final "Chorus" (4 voices)
- pp. 10-[13]: BLESSED BE THOU att. "Kent," 4 voices (top voice, labeled "Treble," has melody), Bb, 1|1|112|3|5|42|33|3, Blessed [x 2] be Thou Lord God of Israel; bottom staff is figured bass for organist
- pp. 14-[20]: BOTH RICHES AND HONOUR att. "Kent," 4 voices, starts with duet (probably 2 trebles), melody in top voice (probably treble 1), Bb, 5|U112|3-45|54|31_|1D7|U1, Both riches and honour come of Thee come of Thee; bottom staff is figured bass for

- organist
- pp. [20]-28: [WHY DO THE HEATHEN SO FURIOUSLY RAGE TOGETHER], 4 voices, melody in top voice, Em, 333|555|554-3|2, Why do the Heathen so furiously rage; in middle of piece, duet in relative major, probably for 2 trebles; bottom staff is figured bass for organist
- pp. 29-[31]: GRANT, WE BESEECH THEE att. "Cal[l]cott," "1st," "2nd," melody in top voice (likely treble), F, 565|43|U1D76|5, Grant we beseech Thee merciful God; penciled-in notes complete last 10 mm. of 2nd voice, bottom staff is figured bass for organist
- pp. [32-37]: ANTHEM[:] O LORD, I HAVE HEARD att. "Callcott," "2nd Voice," "1st Voice," unison "Chorus" (unless "Chorus" signifies a section of the piece), melody in all of these because they sing alternately, begins with 2nd voice, C, 5-4|3|55|5U1|D7U1|D43|3, O Lord I have heard thy speech and was afraid; bottom staff is figured bass for organist
- pp. [38-41]: [YE MIDNIGHT SHADES by Callcott], "1st Voice," 2nd voice (indicated by 2nd part written in small notes + word "Duetto"), unison "Chorus" (unless "Chorus" signifies a section of the piece), melody in 1st voice + chorus, Cm→Eb, 555|35U12|3, Ye midnight shades o'er nature spread; bottom staff is figured bass for organist
- pp. [41-44]: O PRAISE THE LORD att. "Handel," non-melodic part on 3rd staff down (likely tenor), Bb, 3|32|3D7|U11|D7 (treble melody begins 1|1D7|U12|34|2), staves + bar lines prepared for other voices, but no notes, except 1 m. of bass, where ?tenor rests

Mss. Oblong Vols. M, vol. 5

385. MS. music book (7) with no owner's name. Small sewn booklet of 23 unnumbered leaves: leaves [1-7], [19-23] are blank except for 2 inscriptions; leaves [8-18] contain MS. music.
- inscriptions: leaf [1] *recto*, "Durham"; leaf [2] *recto*, "[V.?] Smith"
- unless otherwise indicated, MS. music entries are for 4 voices with melody in third voice from top, assumed to be tenor; one entry is for 3 voices with melody in middle voice
- 3 MS. music entries are incomplete; about half of entries have no text
- 4 tunes here appear not to have been published before 1821; 2 of these att. (J.) Emerson, whose name hasn't been found in pre-1821 printed tunebooks; was this Emerson's copybook/workbook?
- MS. music entries:
- leaf [8] *verso*-leaf [9] *recto*: NEWFIELD att. "M. Smith" [*recte* HUNTINGTON by Morgan], A, 5|U1231|55|3153 (entire tenor part); only other notes present are in bass: 1|11|55 (beginning), 11 (m. 14, counting 1st m. of silence; dotted line signifying beginning of repeat between these 2 notes), most notes have no stems
- leaf [9] *verso*-leaf [10] *recto*: CONTEMPLATION, F, 5|56U1[-]D76[-]5|3,

- 2|3366|5, When I survey the stars; not in *HTI* under incipit, title→incipit, or text→incipit
- leaf [10] *verso*-leaf [11] *recto*: CONCORD [by Holden], C, 5|U1132[-]1|2, The hill of Zion yields
- leaf [11] *verso*-leaf [12] *recto*: LIVONA, Em, 5|57U12[-]1|D75[-]45
- leaf [12] *verso*-leaf [13] *recto*: RYEGATE [by Holyoke?], Em, 5U1D7|U1D543|2, last 10 mm. of treble + last 13 mm. of counter are blank; no attribution in *HTI*; 1st printed in Holyoke, *Columbian Repository*, [1803], + only one more printing (in 1819) before 1821
- leaf [13] *verso*-leaf [14] *recto*: AMERICA att. "Wetmore," Am, 1|1321|5, Amid surrounding foes
- leaf [13] *verso*-leaf [14] *recto*: BUNKER-HILL [by Ripley?], Am, 321|D7U1|D5U1D7U1|22, Why should vain mortals tremble at the sight of
- leaf [15] *verso*-leaf [16] *recto*: CONSTERNATION, Am, 1|3552|3-D7-U1D7-U1|D7,5|U11D7U1|3[-]1[-]D75|U1, not in *HTI* under incipit or title→incipit
- leaf [16] *verso*-leaf [17] *recto*: RAPTURE att. "J. Emerson," 3 voices, D, 5U11|132[-]1D7[-]6|5,U1|D543[-]45|U1, O could I strike some heavenly strings; not in *HTI* under incipit, title→incipit, or text
- leaf [16] *verso*-leaf [17] *recto*: DISSOLUTION att. "Emerson"; Dm; 1|55|U1D5-4|3-7-5-32|1 (L. M. tune); Death like a overflowing stream; not in *HTI* under incipit, title→incipit, or text→title→incipit; beautiful setting of this text!
- leaf [17] *verso*-leaf [18] *recto*: [PLAINFIELD by Jacob Kimball], G, 1|3123|423, breaks off after 13 mm.

Mss. Octavo Vols. M, vol. 16

386. MS. music book (8) with no owner's name. Small sewn booklet of 12 unnumbered leaves: MS. music on leaves [1] *verso*-[11] *recto*, followed by list of tunes on leaf [12] *verso*.

inscription: leaf [12] *verso*, "For 1815"

list of pieces on leaf [12] *verso* has 4 columns, headed "Long Metre[s?]," "Common," "S. M.," and "P. M."; 4th column subdivided, with additional heading "Set Picies" [*sic*] partway down; total of 44 titles; 15 titles, added in darker ink at bottoms of columns, marked with dots; legend along bottom of p. reads "Tunes In Addition to the Common list Mar[c?r?]ked thus • "

pieces listed on leaf [12] *verso* (• : see above; * : tune actually in the MS.):

113th, 148th, Allsaints, *Barby, •Bath, Blendon, •Brookfield, *Buckingham, Burway, •Castlestreet, •China, Christmas, *Cumberland, Dalston, Denmark, •Doomsday, *Easter, Hotham, Landaff, Little Marlborough, •Mear, •Mortlake, •Newmark, Old Hundred, Orange, Ossett, Peckham, Pelham, Plymouth, Plym[p]ton, *Portugal, •St. Martin[']s, St. Peter[']s, •Stafford, •*Suffolk, •Sunderland, Sutton,

Tamworth, Trinity, Virginia, •Wantage, •Wells, Weymouth, •Windham
 MS. music entries are tenor parts, 3-voice settings (unless otherwise
 indicated, melodic incipits taken from middle voice), + 4-voice
 settings (melodic incipits taken from third voice from top)

4 of 16 MS. music entries have text

MS. music entries:

- leaf [1] *verso*: CUMBERLAND [by, or derived from, Carey], 3 voices, G,
 "Air" (top voice) begins 5|36|1-D7U1|2-3-43|3-2
- leaf [2] *recto*: BUCKINGHAM, 4 voices, Am, 1|5-4-32|34|5-43|2
- leaf [2] *recto*: BARBY [by Tans'ur], treble part only, though staves ruled
 + clefs, key signatures, time signatures, + initial rests provided
 for tenor and bass, A, treble begins 5|55|53|65|5
- leaf [2] *verso*-leaf [4] *recto*: EASTER att. "M. Madon," 3 voices, G,
 5[-]4|32[-]3[-]4|3-21|4-32|1, He dies the friend of sinners dies;
 expressive markings included ("Anda[n]te Affetuoso," "Piano,"
 "Vivace," "repeat Loud," etc.)
- leaf [4] *recto*: PORTUGAL [by Thorley?], 3 voices, melody in top voice, G,
 5|U12|3-13-5|4-32|1
- leaf [4] *verso*: SUFFOLK [by Billings], 4 voices, Gm, 1|5-U1D7-6|5-45|
 1-2-34|5, no text, but "L. M. 32nd Hymn" written after title
- leaf [5] *recto*: Sorrow[']s Tear [by Jenks], 3 voices, Dm, 1|D57-5|
 43-4|5U3-2|1, Sweet spirit if thy Arey [*sic*] sleep; 2 verses of
 text copied below music (not underlaid)
- leaf [5] *verso*-leaf [6] *recto*: IM[M]ORTALITY, 4 voices, D, tenor begins
 5|57|U1D5|65|5,U1|25-3|13|D64|5, treble (equally melodic)
 begins 5|U12|33-1|2D7-5|U1,D5|55-36U1-3|22|2, only last line
 of text copied here ("or Im[m]ortality endure[s]") (so text
 would begin "I'll praise my Maker with my breath" or "...while
 I've breath"), 16 2/3 mm. of counter part are blank, not in *HTI*
 under title → incipit or incipit
- leaf [6] *verso*-leaf [7] *recto*: LITCHFIELD, 4 voices, C, 1|1-23-4|54|
 3-1-2D7|U1
- leaf [7] *verso*: SCITUATE [by Talbot], 4 voices, F, 1|3-4-54|3-65|
 4-3-6-54-3|2
- leaf [8] *recto*-leaf [9] *verso*: GREENWICH, tenor?, (middle staff of 3
 staves, the other 2 staves blank), G, 332|16|543,5|
 5-U1D7|U1D1|1D7|U1, Plung^d in a gulf of dark despair;
 5-stanza set piece with expressive markings including "Lively,"
 "Slow&soft," etc., text underlaid throughout
- leaf [10] *recto*: IRELAND, "Tenor" (non-melodic), G, 3|35|56|65|5,5|
 U1-D7-63|65|5
- leaf [10] *recto*: DARTMOUTH [= DUNSTABLE by Billings], "Tenor," Fm,
 1|5-4-3-45|7-6-54|3-4-57-5|U1-D7
- leaf [10] *recto*: CARLISLE, "Tenor," D, 1|1113[-]#4|555[preceding 5
 notes also written in lower octave],D7|U1D55[-]43[-]2|3
- leaf [10] *recto*: HYMN SECOND, "Tenor" (non-melodic), Eb, 3|33|31|

22|(1)-D7, 7|57|1[-]D5U3[-]1|D7
leaf [11] *recto*: SECILIAN MARRINERS HYMN [*sic*], 3 voices, melody in top
voice, G, 57[*sic*; should be 6]|5-43-4|56|5-43-4

Mss. Octavo Vols. M, vol. 17

387. MS. music book (9) with no owner's name. MS. part-book for 2nd cornet in Bb, with 7 leaves bearing sacred MS. music laid inside back cover (also 1 MS. leaf with an untitled, untexted secular piece for melody + bass). "MUSIC BOOK." printed on front cover, with "Secondo" written at top of front cover; hence the designation "Music book: Secondo" in *AVMM*. "Cornet secondo B^b" written at top of the book's 1st p. of music.

no inscriptions

despite some differences, the 3 sacred-texted pieces could have been written
by the same hand at different times

for the 2 four-voice sacred-texted pieces, melodic incipits are taken from the
third voice from the top

sacred MS. music entries:



leaf [1] *recto*: WATERFORD "by E. Hudson," bass, D, 1|1D5|U1-23|
4-5D5|U1, no text, but "psalm 16" written after title and
attribution, no tune of this title connected with a composer
with the last name "Hudson" in *HTI*

leaf [2] *recto-verso*: MOUNTEGUE [*recte* MONTAGUE] "by Swan," 4 voices,
Dm, 5U11|D75U32-1|2, Ye Sons of Men with joy record

leaves [3-7]: A FAREWELL ANTHEM "by French," 4 voices, Gm, starts with
bass: 1|5, then tenor: 5|133|223|56|5-43|22, My friends I am
going a long & tedious Journey; this piece's 5 leaves sewn
together

Mss. Octavo Vols. M, vol. 20

388. MS. music book (10) with no owner's name. Secular MS. with one sacred entry.
25 unnumbered leaves; leaves [17-24] copied in reverse direction + orientation
from the rest of the book, i. e., from the "back" and "upside down."

no inscriptions

41 secular entries (instrumental melodies + harmonizing parts; named
instruments are "Clar[inet] 1mo," "Fagotto," "Bassoon," "Secondo"
[clarinet 2?]); also fingered scales, fingering chart

sacred MS. music entry:

leaf [20] *verso*-leaf [23] *verso* (but starting on leaf [23] + ending on
leaf [20]): untitled piece, melody (treble or tenor?) + bass, D,
1|54[-]3|32[-]1|1, O Lord thou art my God; at various points, 2
different key signatures + 6 different time signatures

**Mss. Boxes L / Octavo vol. 17 (Irving Lowens: Manuscript Music
Commonplace Book Collection [manuscript], 1730-1870)**

389. MS. music book (11) with no owner's name. Small sewn booklet of 20 unnumbered leaves: MS. music on leaf [3] *verso*-leaf [9] *recto* + leaf [11] *recto*-leaf [13] *recto*, with MS. musical rudiments on leaf [2] *verso*.

inscription: leaf [20] *verso*, fragment of poem (part of leaf missing); end of 3rd

line is "[f]lame of sacred love," end of 4th line is "Cold hearts of ours"

bass parts, tenor melody + bass, 3-voice settings with melody in tenor

MS. music entries:

leaf [3] *verso*-leaf [4] *recto*: NEWDURHAM [by Austin], bass, Am,

1|D7534|554, How Vain are all things here below; staves + bar lines for 2 upper voices

leaf [4] *verso*-leaf [5] *recto*: LENNOX [by Edson], bass, C, 1|1134|5, ye

tribes of Adam join; staves + bar lines for 2 upper voices

leaf [5] *verso*-leaf [6] *recto*: RUSSIA [by Read], tenor, bass, Am,

132|1D#7U13|2, False are the men of high Degree

leaf [6] *verso*-leaf [7] *recto*: HARTFORD, 3 voices, Dm, 5|U1122|32-12,

Lord Waht [sic] A thoughtless wretch was I; "No [2?]" written above music

leaf [8] *recto*: GRAFTON, 3 voices, Dm, 1|D555|577|7, My flesh shall

slumber in the Ground; "No 7" written above music

leaf [9] *recto*: WELLS, 3 voices, F, 1|35U1|D7U1D6|5, When israel freed

from pharaoh's hand; "No 3[9?]" written above music

leaf [11] *recto*: MEAR, 3 voices, G, 1|55|33|1-23|2, many corrections to

top (treble) voice after 1st 3 mm., no text, but "Hymn 195 Dwight's Colle[cti?]on" written above music

leaf [12] *recto*: PLYMOUTH, 3 voices, Am, 1|34|54|31|2, Lord thou wilt

hear me when I pray; "No 19" written above music

leaf [13] *recto*: LITTLE MARLBOROUGH, 3 voices, Am, 5|U13|2-1D#7|U1,

Jasus [sic] invit[e]s his saints; "No. 70." written above music

Mss. Octavo Vols. M 22; Catalog Record #271877

390. MS. music leaves inscribed "John G. Copes," "M[rs?] Munship." 22 leaves tied with string (the first leaves in the folder where they reside), numbered pp. 129-132, [4 unnumbered pp.], 129-135, [1], 129-132, [4], 129-132, 129-132, [12];

renumbered pp. 1-44 in pencil + square brackets; latter numbering used here.

These MS. leaves could date post-1820.

inscriptions: p. [19], "M[rs?] Munship" (pencil); pp. [22], [23], "John G. Copes" (appears to be an ink stamp)

multiple re-copyings of vocal parts ("Air" x 3, "Tenor" x 2) for the same 5/6 pieces; sometimes a repeated part is written in a new hand, sometimes in the same hand as previously; no attempt made here to identify the various hands, or posit a stratagem behind their deployment in the MS.

indications of tempo + articulation include "Tempo—/Maestoso," "Tutti Staccato," "Andante Maestoso," "Andante Moderato"; plenty of dynamics indications as well

MS. music entries:

- p. [1]: SHEFFIELD att. "G Breillat," "Air," G, 122|355-44-3|3-2, Sinner,
O! why so thot'less grown
- p. [2]: DENBIGH att. "Dr. Madan" [Martin Madan], "Air," F, 1|12-3-4|
4-35|6-4-32|1, From all that dwell below the skies
- p. [3]: "LIFT UP YOUR STATELY HEADS, YE DOORS.," "Air," A, 131|54|32-1|2,
Lift up your stately heads ye doors
- p. [4]: GRANBY, "Air," G, 32|14|3-21-D7|U1, Lord we come before thee
now
- p. [4]: SHERWOOD, "Air," C, 1132|211, Meet & right it is to sing
- pp. [6-7]: THE GLORY HYMN, 4 voices, melody in 3rd voice down, A,
5|U1133|4321|31D67|U1-(2)1, I'm glad I ever saw the day sing
Glory, Glory, Glory; 4 stanzas of text written out in full, one
stanza below each vocal part; blue ink; this tune is a variant of
Ingalls's THE YOUNG CONVERT, with "Glory, Glory, Glory" the
refrain instead of "wonder, wonder, wonder"; 3 times in each
stanza (ends of phrases 1, 2, + 4), all 4 voices bop up + down on
last of 3 "Glory"s, thanks to upper-neighbor-tone grace notes in
every voice (notation of singing practice?)
- p. [9]: SHEFFIELD att. "G Breillat," "Air," G, 122|355[-]44[-]3|3-2, Sinner,
O! why so thoughtless grown
- p. [10]: DENBIGH att. "Dr Madan," "Air," F, 1|12[-]3[-]4|4-35|6-4-32|1,
From all that dwell below the skies
- p. [11]: LIFT UP YOUR &C, "Air," A, 131|54|32-1|2, Lift up your stately
heads, ye doors
- p. [12]: GRANBY, "Air," G, 32|14|3-21-D7|U1, Lord we come before thee
now
- p. [12]: SHERWOOD, "Air," C, 1132|211, Meet and right it is to sing
- p. [13]: [PSALM 100 OLD], melody, A (though only one sharp, strangely
placed, in key signature), 1|1D7|65|U12|3, inaccurate +
incomplete, 2 staves below this have clefs (treble, [backwards]
bass) + fragmentary/inaccurate key signatures, but no notes,
pencil
- pp. [14-15]: THE GLORY HYMN, 4 voices, melody in 3rd voice down, A,
5|U1133|4321|31D67|U1-(2)1, I'm glad I ever saw the day,
sing glory glory glory; 4 stanzas of text written out in full, one
stanza below each vocal part; black ink (compare with 7
entries above, in blue ink)
- p. [17]: SHEFFIELD att. "G Breillat," "Air," G, 122|355[-]44[-]3|3-2,
Sinner O! why so thoughtless grown
- p. [18]: DENBIGH att. "Dr Madan," "Air," F, 1|12[-]3[-]4|4-35|6-4-32|1,
From all that dwell below the skies
- p. [19]: LIFT UP YOUR STATELY HEADS YE DOORS, "Air," A, 131|54|32-1|2,
Lift up your Stately heads ye doors
- p. [20]: GRANBY, "Air," G, 32|14|3-21-D7|U1, Lord we come before thee
now
- p. [20]: SHERWOOD, melody, C, 1132|211, Meet + right it is to Sing

- pp. [22-23]: THE GLORY HYMN, 4 voices, melody in 3rd voice down, A, 5|U1133|4321|31D67|U1-(2)1, I'm glad I ever Saw the day, Sing Glory Glory Glory; 4 stanzas of text written out in full, one stanza below each vocal part, black ink (compare with 13 entries above, in blue ink)
- p. [25]: SHEFFIELD att. "G. Breillat," "Tenor," G, 355|533-22-1|5 (melody begins 122|355[-]44[-]3|3-2), Sinner, O! why so thoughtless grown
- p. [26]: DENBIGH att. "Dr Madan," "Tenor," F, 3|35|5U1|1-D6-54|3 (melody begins 1|12[-]3[-]4|4-35|6-4-32|1), From all that dwell below the skies
- p. [27]: "LIFT UP YOUR STATELY HEADS, YE DOORS," "Tenor," A, (after 11 mm. rest, at "Tutti"): 5|55|5555|51|2 (melody begins 131|54|32-1|2), For see, For see the king of Glory comes
- p. [28]: GRANBY, "Tenor," G, 54|36|5-43-2|3 (melody begins 32|14|3-21-D7|U1), Lord we come before thee now
- p. [28]: SHERWOOD, "Tenor," C, 5555|555 (melody begins 1132|211), Meet and right it is to sing
- p. [29]: SHEFFIELD att. "G. Breillat," "Tenor," G, 355|533-22-1|5 (melody begins 122|355[-]44[-]3|3-2), Sinner, O! why so thoughtless grown
- p. [30]: DENBIGH att. "Dr Madan," "Tenor," F, 3|35|5U1|1-D6-54|3 (melody begins 1|12[-]3[-]4|4-35|6-4-32|1), From all that dwell below the skies
- p. [31]: "LIFT UP YOUR STATELY HEADS, YE DOORS," "Tenor," A, (after 11 mm. rest, at "Tutti"): 5|55|5555|51|2 (melody begins 131|54|32-1|2), For see, For see the king of Glory comes
- p. [32]: GRANBY, "Tenor," G, 54|36|5-43-2|3 (melody begins 32|14|3-21-D7|U1), Lord we come before thee now
- p. [32]: SHERWOOD, "Tenor," C, 5555|555 (melody begins 1132|211), Meet & right it is to sing
- p. [33]: FRAMINGHAM, 4 voices on 2 staves, melody in top voice, Eb, 554|3[-]56|54|4[-]3, pencil, changes + erasures suggest that this is a composer's draft
- p. [35]: OTTO ["H.B.O." after title + meter indication ("8s & 7s. Double"); attribution?], 4 voices on 4 staves, melody in 3rd voice from top, F, 1122|3322|3543|221 (this phrase is the "A" in an AABA structure), pencil
- pp. [38-39]: untitled piece, 4 voices on 4 staves, melody in 3rd voice from top, C, 5|U1D5U32|1,D5|U2D5U43|2, We give immortal praise; pencil
- p. [40]: 2 untitled melodic fragments of what appears to be the same piece, melody (written on middle staff of 3 staves, first [starting] in 3/8, then in 6/8), Am, 5|U11|32|1D6|6 (3/8 incipit; followed by 23 more notes), 5|U1132|1D66 (6/8 incipit, followed by 1 additional note), pencil

- p. [41]: SENTENCE, 4 voices on 4 staves, melody appears to be in 3rd voice from top, C, 1D75|U111|31, Glory to God in the highest; pencil
- p. [42]: untitled fragment, single voice (melody?), C, bar lines drawn but notes seem to have little relation to them, entire fragment is [5?]U11123312354[-?]32, pencil
- p. [43]: untitled fragment, single voice, if in C, 555|U1, pencil
- p. [43]: untitled fragment, single voice (melody?), G, 1|1-4[3?—ambiguous, could be 2, but “B” written above the note suggests it’s 3]|1-32|1-21|D6, Jesus my all to heaven is gone; pencil
- p. [43]: untitled fragment, apparently 2 voices (with top voice dividing into 2), if in C, top voice is 1|3+D5[-?]2+D6D4 (all “D” notes in same octave), bottom voice is 5|U11, pencil

Mss. Boxes M, Box 1, Folder 2

391. MS. music leaves, 1 of which is inscribed “From the Mss of the Jenks Family of Boston Mass.” 4 unnumbered leaves, clearly coming from 3 different sources.

inscription: leaf [4] *recto*, “See Colonial Days / water mark in paper. / From the Mss of / the Jenks Family of Boston, / Mass.” (pencil; likely a late 20th-c. addition)

MS. music entries:

- leaf [1] *recto*: last 2 mm. of an untitled, likely instrumental part, G, ...5432|1111
- leaf [1] *recto*: Here[']s a health to all good Lasses, likely an instrumental part, A, after 4 beats’ rest, 12|3143|(3)2133|3343|3222|23432|2133|4432|333|4432|1
- leaf [1] *verso*: A HYMN I[N?] [? –part of leaf missing] ZARO,” melody, D, 1113[-?]5|54[-?]21[-?]D7,|U13[-?]1D62|1D7U1
- leaf [1] *verso*: untitled vocal or instrumental part, C, 112|345[,?]|123|234[,?]|56[-?]54[-?]3|2
- leaf [2] *recto*: LIVONA, “Tennor,” Em, 5|57U12[-]1|D75[-]45, I[']ll praise [←backwards “s”] my maKer [sic] with my Breath, 4-shape notation, “Flat [key] on E” written to right of title, ornamental dots between each pair of words in text
- leaf [3] *recto*: ANTHEM, “Treble,” Bb, 1 m. rest, 3 (i. e., whole note on D), 9 mm. rest, 35-3|1-D6U4-2|D7-5, Hail glorious hour hail happy day / When christ the heavenly dove / Descends with his celestial ray / In harmonizing love
- leaf [4] *recto*: ANTHEM, “Counter,” Bb, 1 m. rest, 5 (i. e., whole note on F), 5 mm. rest, 55-U1-D7-|65|65|5, Hail glorious hour hail happy day / When christ the heavenly dove / Des[c]ends with his Celestial ray / In harmonizing love

Lowens Backlog, Folder 3 [←change when call no./catalog record no. are assigned]

392. MS. music leaves inscribed "James O'Neill." 2 unnumbered folio leaves with printed staves on both sides of both leaves, + MS. music written in blue ink on all 4 pp.

inscription: leaf [1] *recto*, "James, O'Neill, / Bridesburg"

only 1 of 3 MS. music entries inventoried here, because the piece, if not this copy of it, dates pre-1821

printed borders, blue ink, + the 2 other tunes on these leaves (Request, Weep Not for Me) strongly suggest post-1820 copying date

MS. music entry:

leaf [1] *recto*: BRIDESBURG [= SCHENECTADY by Nehemiah Shumway, 1st pr. 1805], 3 voices, from top down "Altos," "Sopranos," "Basses," melody in soprano, Eb, 535|113[-]45|5

Mss. Boxes M, Box 1, Folder 2

393. MS. music leaf inscribed "M^{rs}[.] Priscilla Vining." Single unnumbered, undated leaf.

inscriptions: leaf [1] *recto*, "J. H. Hickok" (composer and/or copyist of tune?);
leaf [1] *verso*, "M^{rs}[.] Priscilla Vining / Greenfield" (recipient of this leaf in the mail?)

MS. music entry:

leaf [1] *recto*: ELEGY ON THE DEATH OF MISS B. BURTON, GREENFIELD [by J. H. Hickok, the name written at end of music?], apparently melody, Em, 5[-]4|3[-]5555[-]U1|D7[-]55[-]U11,2|34-(3)21|
D7[-]55[-]U1|1, "Affectuosso" written over start of music

Mss. Boxes M, Box 2, Folder 6

394. MS. music leaves (1) with no inscription. 3 unnumbered leaves clipped together (the first leaves in the folder where they reside). Only 2 of these (and only the *recto* of the 2nd leaf) have been filmed.

no inscriptions

MS. music entries:

leaf [1] *recto*: AMERICAN, 3 voices, melody in middle voice, F, 5|56|55|55|U1, Be thou O god exalted high; written on printed staves

leaf [2] *recto*: BEGIN[N]ING, 3 voices, melody in middle voice, G, 134|56|5-43-2|1, This spacious earth is all the Lord[']s; written on printed staves

leaf [2] *verso*: THE BRIGHT GOD OF DAY att. "[S?] T" (attribution?), "Bass," "Tenor" (copied separately), Am, tenor incipit 7U132D7557U11D7U123D77..., no text, half notes with single flags used instead of quarter notes, no bar lines, pencil (though "[S?] T" is in ink); Rufus Frost's BRIGHT GOD OF DAY (*HTI* 10943), printed before 1821 only in 1805, is in Am + begins 132-1D57U1-21-D7U1,232345

leaf [3] *recto*: NEWBURGH [by Munson], 3 voices, middle voice labeled "Air," C, 5|35U12|1, let ev[']ry creature join; little attempt to

line voices up vertically in 2nd half

Mss. Boxes M, Box 1, Folder 7

395. MS. music leaves (2) with no inscription. 2 unnumbered leaves removed from AAS source no. 22, a copy of Thomas H. Atwill, *The New York & Vermont Collection of Sacred Harmony*, 2nd ed. (Albany: Backus and Whiting, [1806?]; ASMI 29B).

Photocopy of the book's t. p. accompanies the leaves.

inscription: on photocopy of printed t. p., "R. L Lamb"

all MS. music entries are 4-voice settings, with melody in 3rd voice from top:

leaf [1] *recto*: NEW DURHAM [by Austin], Bm, 1|D57U13|21-D7U1, Hark from the tombs a doleful Sound; title written in pencil, rest of entry in ink

leaf [2] *recto*: AMERICA [by Wetmore], Am, 1|1321|5, My soul repeat his praise

leaf [2] *recto*: FLORIDA [by Wetmore], Dm, 5|31[D7?]U1|5, Let Sinners take their course

Mss. Boxes M, Box 1, Folder 2

[It is recommended that these leaves be returned to the Atwill tunebook.]

396. Marshall, John? MS. music book. 161 leaves; leaves [3] *recto*-[16] *recto* numbered pp. 1-27 by original owner; preceding leaves numbered here preliminary leaf [1] + preliminary leaf [2]; succeeding leaves numbered here pp. [28-318] (with MS. music entries through p. [269]); not factored in p. count: at least 19 missing leaves (stubs only); factored in p. count: numerous pp. which are blank or contain ruled staff lines but no music (**note**: p. nos. for the listing of the MS.'s contents in "American Vernacular Music Manuscripts, ca. 1730-1910" online don't take into account blank pp. or pp. with ruled staff lines but no music, and they apparently start with the inside front cover as p. [1], so they vary from the p. nos. given here).

English MS.?

inscription? attribution?: p. [227], "John Marshall"

preliminary leaf [1] *recto* + *verso* blank; preliminary leaf [2] *recto*, start of a sequential list of text incipits with psalm nos. + p. nos. in the MS. (text incipits for MS. entries through p. [31] taken from this); preliminary leaf [2] *verso* blank

pp. 1-5: rudiments

all MS. entries for 4 voices with melody in tenor, unless indicated:

pp. 6-7: P[SAL]M YE 1ST [= BROMSGROVE, CROWLE], Am, 1|5-43|23|2-1D#7|U1, The Man is blest that hath not lent

pp. 8-11: P[SAL]M YE 8TH [= BIRMINGHAM] [by Thomas? Greateorex], Bb, begins with bass, incipit 1-2-3-45U1|D7-65|3-4-5-431|55|1, tenor incipit 5-6-7-U125|3-2-1, O God our Lord how wonderful

pp. 12-13: P[SAL]M YE 9TH, Eb, 5U11|D765|55_|5, With Heart & Mouth to thee O Lord; tenor clef one staff-line too low

pp. 14-15: P[SAL]M THE 13TH [= OXFORD, WROTHAM, etc.], Am, 11D7|U1234-3|2, How long wilt thou forget me Lord

pp. 16-17: P[SAL]M YE 17TH, Am, 1|34|53|43|2

- pp. 18-19: P[SAL]M YE 19 [= St. James', Canterbury], C,
1|1-D5U1|2-34|32|1, How perfect is the Law of God
- pp. 20-25: P[SAL]M [THE?] 19, C, begins with bass, incipit
5-6-5-433|114|51|1, tenor incipit 1-2-1-D766|55U1|3[2?]|D5,
The Heavens & Firmament on high; this tune apparently not in
Temperley + Manns, *Fuging Tunes in the Eighteenth Century*
- pp. 26-27: P[SAL]M YE 21ST [= SANDWICH NEW, SUTTON] [by William
Knapp], G, 133|35|5#45, O Lord how Joyfull is the King
- pp. [28-31]: P[SAL]M THE 24TH, D, 1|345-6-5-4-|3234|5, Yea [sic] Gates
& everlasting Doors; great variety of textures: solos, duets, 4-
part sections
- pp. [32-33]: P[SAL]M THE 34TH [by Joseph Stephenson], C,
1|332D7|U1-2-32|1
- pp. [34-35]: P[SAL]M YE 39TH [= ST. ANNE'S] [by William Croft], C,
5|36|5U1|1D7|U1
- pp. [36-37]: P[SAL]M YE 40TH, Am, 1|31|2D#7|U1D5-#7|U1
- pp. [38-39]: P[SAL]M YE 42ND [= BIRCHINGTON, WENDOVER] [by William
Tans'ur?], Am, tenor incipit 12D7|U3D7|U3-21-D7|U1, treble
incipit 1D75|U12|5-43-2|1
- pp. [40-41]: P[SAL]M YE 46TH, Am, 1|554|534-3|2
- pp. [42-43]: P[SAL]M YE 74TH [= Windsor] [by Christopher Tye], Am,
1|12|32|11|D#7
- pp. [44-45]: P[SAL]M YE 77 [= NEWBURY, STROUD, PSALM 5, etc.] by "Dav^d.
Lord" [attribution? –this tune frequently attributed to
"Williams" in American sources], Am, 152|3-2-1D7|U12|3
- pp. [46-47]: P[SAL]M YE 92ND by "W. H.," C, 1D54|35|67|U1, this tune
apparently not in Temperley + Manns, *Fuging Tunes in the
Eighteenth Century*
- pp. [48-49]: P[SAL]M YE 96TH, C, 5|U1-2-1D5U1|3-122-3-43 ("Tenor
Solo"; followed by "Bass Solo," "Contra Solo," + "Treble Solo,"
then "Chorus" on next p.)
- pp. [50-51]: P[SAL]M YE 100TH, G, 1|1D7|65|U12|3
- pp. [52-53]: P[SAL]M YE 104TH [= PSALM 149, HANOVER] [by William
Croft], melody in treble, C, 1|112|32|12D7|U1 (variant of the
more familiar version starting 5|U112|35|12D7|U1)
- pp. [54-55]: P[SAL]M YE 108TH OR 128TH, G, begins with bass, incipit
1[-?]2[-?]1|D765_|5U1D65|U1, tenor incipit
5-6-5|43-455|3-2-1-2-34|5, this tune apparently not in
Temperley + Manns, *Fuging Tunes in the Eighteenth Century*
- pp. [56-57]: P[SAL]M YE 116TH, Am, 1|32|13|43|2
- pp. [58-59]: P[SAL]M YE 119TH, Am, 123|23|21|2,|234|34|5, this tune
apparently not in Temperley + Manns, *Fuging Tunes in the
Eighteenth Century*
- pp. [60-61]: P[SAL]M YE 125TH [by Joseph Stephenson], G, begins with
bass, incipit 1|D5533|1-2-34|5, tenor incipit
5|3311|D7-U1-2-335

- pp. [62-63]: P[SAL]M YE 133^D, G, begins with bass, incipit
 1|D765-|5-U1-D5-|U11|2-1-D76|5, tenor incipit
 5|5-6-5-4-32|13|4-3-21|2, two leaves removed between p. [62]
 + p. [63], but apparently before this entry was copied onto
 these pp., as it seems to be a complete single tune; this tune
 apparently not in Temperley + Manns, *Fuging Tunes in the
 Eighteenth Century*
- pp. [64-67]: P[SAL]M YE 144TH [= GIRTON], C, begins with treble, incipit
 1-D7-654|3-4-5-45-6|555, tenor incipit
 2-1-D765[-?]4|3-4-5-6-7-|U1D5U2D5|U3
- pp. [68-69]: P[SAL]M YE 149TH, G, melody starts in treble, incipit
 155-4|3-4-55|4-32|1, 6 phrases: tr + b, te + b, all 4 voices, c + b,
 all 4, all 4
- pp. [70-71]: P[SAL]M YE 150TH, C, 1|D7654|6-U2D7|U1, 6 phrases: tr +
 te, c + b, tr + te, c + b, all 4 voices, all 4
- pp. [72-73]: P[SAL]M YE 16TH N[EW] V[ERSION] [= WESTON FAVEL] [by
 William Knapp], G, 1|3-4-32|1-2-13-4|5-6-54|3, 1st 4 phrases
 are solos (te, tr, b, c)
- pp. [74-75]: P[SAL]M YE 97TH N[EW] V[ERSION] [= CHESTER, GRATITUDE] [by
 Joseph Stephenson], G, 1|345_|53|4-32|1
- pp. [76-79]: P[SAL]M YE 33 N[EW] V[ERSION] [= BARROW UPON SOARE], C,
 555|U12-3|43|2
- pp. [80-83]: P[SAL]M YE 148TH NEW VER[SIO]N [=PORTSMOUTH], A,
 5|35U1D5|U1-2-1-23, bass's 1st entry delayed by 2 beats,
 causing momentary text overlap
- pp. [84-85]: PSALM 47TH. NEW VERSION, F, 5|U1D7|65|5-43-2|1+5, this
 tune apparently not in Temperley + Manns, *Fuging Tunes in the
 Eighteenth Century*
- pp. [88-89]: [PSALM 108], melody + bass on 2 staves with treble + bass
 clefs, appears to be either a compositional sketch or an attempt
 to remember a melody + bass line, note heads present but no
 stems, no indications of different rhythmic values, no bar lines;
 this entry + that 2 entries below begin similarly + diverge after
 m. 4, G, 1[[]]3[5?]44[[]]31[[]]2
- pp. [88-89]: 32 Ps[A]LM, melody + 1st phrase of bass on single staff, Am,
 1|543|12D7|U1
- pp. [88-89]: 108 Ps[A]LM, melody + beginning notes of 2 harmonic
 parts on single staff, G, 1|3544|31|2, see entry 2 entries above
- p. [95]: [The Rose of Allandale? —title suggested by text], secular solo
 melody, Bb, 1-2|321D7|U4-32-1D5 [*recte* 1-2|321D7|
 U2-1D7-65? which is how the phrase goes when it's
 immediately repeated], The morn was fair the Skies were clear
- pp. [148-157]: [ANTHEM: PSALM 100? —title suggested by text], G, lacks
 beginning; starts with counter 5[-]6[-]56[-]7[-]67[-]6[-]5U1,
 Be ye sure that, followed by treble, 1|2-1-D7-6[-]567|
 U1-D7-U1-2-3-4-3-2-1-|D7-U1-2-3-2-12D7|U1, the L^d. that ye.

- Lord he is God; both parts accompanied by bass; text incipit for the entire piece is probably Make a joyful noise unto the Lord
- p. [160]: 13 mm. of a melody or harmonic part over 2 mm. of another (or more of the same part?), all in $\frac{3}{4}$ time, no clef, if treble clef + key of D, top line begins 5|5U1D6_|66|765_|5
- pp. [161-173]: [HALLELUJAH, from Handel's *Messiah*], no title, clefs, key signatures, or time signatures; appears to be complete, D, treble incipit is 1D565,|U1D565, Hallelujah; "These three Bars by mistake are a Note too Low" beneath counter on p. [161]
- pp. [174-181]: TE DEUM LAUDAMUS, Am, 55|43|2|3333|21|D7#7|U1, We praise the[e]
- pp. [182-188]: NUNC DIMITTIS, Am, 123154|3|45-6-54-5-43-4-3|2, Lord now lettest thou thy Servant depart in peace
- pp. [189-203]: AN ANTHEM TAKEN FROM YE 3 & 5 CHA[PTE]R OF YE WISDOM OF SOLOMON, Am, 1-2|321|222|3234|5, The Souls of ye righteous [*sic*] are in the Hands of God
- pp. [204-215]: AN ANTHEM FROM YE 147 PSALM, C, starts with duet for "Contra & Bass," counter incipit is 1-2|3-4-3-21|5_|5,| 2-3-2-343, O praise ye [= the] Lord, praise y^[e?] Lord
- pp. [216-227]: AN ANTHEM TAKEN FROM YE 26 PS[AL]M by "John Marshall" (attribution and/or owner's inscription? —written at end of anthem), Am, begins with bass, incipit 1|D1232-1|5_|5, tenor incipit 5|1232-1|5, Be thou my Judge O Lord
- pp. [228-233]: AN ANTHEM FROM YE 126 PSALM, G, begins with "Treble Solo," incipit 12|3|5-6-54|323|4321|D75, When ye Lord turn'd again ye Captivity of Sion; incomplete: breaks off after 3-m. melisma in all parts
- pp. [235-253]: A CHORUS FROM MR. HANDEL[']S ORATORIO OF MESSIAH, F, melody in treble, incipit 1D765|56-7-U1D7, Lift up your Heads O ye Gates
- pp. [254-267]: AN ANTHEM TAKEN F[RO]M 29 PS[A]LM, C, begins with "Tenor or Treble Solo," 1D5|U12|3|43-2|33|1D5|U1, Bring unto the Lord O ye mighty bring young Rams; at end, this inscription: "Allelujah Amen the same as 147 Anthem" (see pp. [213-215] for this music)
- pp. [268-269]: EVENING HYMN, melody (treble? tenor?), G, 5|U11|11|22-3-4|3, Glory to thee my God this Night
- pp. [268-269]: MORNING HYMN, melody (treble? tenor?), F, 13-4|56-7|U1D7-6|5, Awake my Soul and with the [Sun?]

**Mss. Boxes L / Octavo vol. 24 (Irving Lowens: Manuscript Music
Commonplace Book Collection [manuscript], 1730-1870)**

397. *The Massachusetts Harmony*. [2nd ed.]. Boston: printed for and sold by John Norman, [1785] (AAS cataloging says [1784], but see *ASMI* no. 377, p. 454). Complete. MS. music on unnumbered additional leaves bound in after printed book.

no inscriptions

The Federal Harmony, [1788] ed., sold + engraved by John Norman, contains last 4 MS. music entries here, with MONTAGUE also misspelled MOUNTAGUE; see *ASMI*, pp. 267 + (on Norman) 477-480

MS. music entries are mix of bass parts + tenor/bass pairs:

- a. l. [1] *verso*: [SOL?]LETUDE, "Bass," Am, 1|D543_|34|3-45-67_|7
- a. l. [1] *verso*: CHARLESTOWN, "Bass," Am, 1|1|132|1D55_|5
- a. l. [1] *verso*: CANAAN, "Bass," A, 1|1155|332
- a. l. [2] *verso*: LENOX [by Edson], "Tenner," "Bass," not in score, C, 1|11D56|5
- a. l. [2] *verso*: RAINBOW [by Swan], "Tenner," "Bass," not in score, C, 5U11|11[*recte* 2]|312_|2
- a. l. [3] *recto*: BRIDGEWATER [by Edson], tenor, "Bass," loosely in score, C, 131|22|1D7U1_|1
- a. l. [3] *recto-verso*: WALPOLE [by Wood], "Tener," "Ba[s?]s," loosely in score, Bm, 1_|132|3-4-5[or 6? *recte* 5]4|32|1, oh if my soul was form[']d for wo[e]; draft of tenor's 2nd half on a. l. [3] *verso*, scratched out
- a. l. [4] *recto*: MOUNTAGUE [= MONTAGUE by Swan], "Tener," "Base," loosely in score, Dm, 5U11|D75U32-1|2, ye sons of men with Joy record

DB Ob140; Catalog Record #340485

398. "Matthias" [last name not legible]. MS. music book, dated 1819. 3 unnumbered pp.; pp. numbered 2-3, 5-75, 94-110; 75 unnumbered pp. MS. music on 3rd unnumbered p. at the start, then on pp. 2-3, 5-72. Repertory is a mix of 61 entries for voice + figured bass with incipits of sacred texts as their titles, inventoried here, and piano music (minuets + trios, sonatinas, march, rondo), not inventoried.

inscriptions: front cover, "Matthias [?]be[?]ists / 1819."; 1st unnumbered p., "Matthias [?]b[?]ist / Hazleton" (pencil), "[M? NC?] [?]Eulen[?]d"

last 11 unnumbered pp. are index of sacred text incipits; ca. 20 leaves have been cut out just before this index

titles (text incipits) of sacred-texted entries are given in standard form, due to this reader's difficulties with deciphering German script; some titles may not exactly represent what's written in the MS.

sacred-texted entries mostly have lines between phrases but no bar lines:

- p. 2: Gott ist mein Lied, C, 567U1,1D7U121D7-65
- p. 2: Wer nur den lieben Gott lässt walten, C, 5U1D5665431
- p. 5: Liebster Jesu wir find hier, G, 3125312,11112321
- p. 7: Nun freut euch lieben Christen gemein, G, 11321223
- p. 9: Freu dich sehr, o meine Seele, G, 12321D765
- p. 11: Nun lasst uns, C, 11D76U121,112D75U1D7
- p. 12: Gott des Himmels und der Erden, A, 12351D765,67U12321
- p. 14: Wir glauben all an einen Gott, F, 33543221,2343221
- p. 14: Es ist das Heil uns kommen her, F, 5555b7654

- p. 15: O Gott du frommer Gott, F, 55U1D765
- p. 16: Nun danket alle Gott, F, 555665,3432321
- p. 16: Herr Jesu Christ dich zu uns wend, G, 135323#45
- p. 21: Was Gott thut das ist wohl gethan, G, 5U1236543
- p. 31: Wenn wir in höchsten Nöthen, G, 11232421
- p. 32: Allein Gott in der Höh, G, 1|34|54|32|3, annotation above music
(largely indecipherable to this reader) includes the nos. 348,
309, + 4[99?]
- p. 33: [unidentifiable], F, 1345565,53n4545
- p. 34: Nun komm der Heiden Heiland, Am, 11D67U32[-]121
- p. 34: Vom Himmel hoch, D, 1D767567U1
- p. 35: Machs mit mir Gott nach deiner, D, 13455432
- pp. 35-36: Alle Menschen müssen sterben, G, 11D7567U11,
3344332
- p. 36: Nin will ich [?] zu [?], G, 51D7U123432,2355#45
- p. 37: Vater unser im Himmelreich, Dm, 55345321
- p. 37: Ach Gott und Herr, C, 1D765,567U1
- p. 38: Werde munter mein Gemüte, G, 34554322
- p. 39: Herzliebster Jesu!, Gm, 112D75U12334-32
- p. 39: [unidentifiable], D, 13435U1D7U1,122D6[-?]7U1D765#45
- p. 40: O Ursprung des Lebens, D, 154321567U1D7
- p. 41: Aus tiefer Noth schrei ich zu dir, G, 1D7U1221213,
4321D67U121
- p. 42: [unidentifiable], Eb, 6U1D6543,3214332
- p. 43: So gehst du nun mein Jesu hin, Em, 55544332,2345643
- p. 43: Meinen Jesum lass ich nicht, A, 11D7U1D67U1,33254321
- p. 44: Gottes Sohn ist kommen, G, 1134565,67U1D53#45
- p. 44: Christe du Lamm Gottes, G, 123343,3234543
- p. 45 : [unidentifiable], G, 1234323,565432
- p. 45 : [unidentifiable], Gm, 555665432,44565443
- p. 46 : Wer bin ich von Natur, Eb, 55565-43,32345-432
- p. 47: O Ursprung des Lebens, D, 154321567U1D7
- p. 48: [Fanzt?], ihr Erlösten dem Herrn, C, 1D7U1D65[-?]43,67U121D7
- p. 49: Was sorgst du ängstlich für dein Leben, Em, 55[-?]43221
2[-?]1D#7U2,232155#455
- p. 50: Wer Gottes Wege geht, Eb, 5U1D6543,3214332
- p. 51: Hier ist mein Herz, C, 1D765,654321
- p. 52: Wenn wir Vollführung deiner [?], A, 5[-]432112-343,
23#451D7U1-D765
- p. 53: [Ja?] ich will mich fest entschlies[s]en, Am, 1D5U12322D5,
U1D76547[-?]65
- p. 54: Herr lehre mich wenn ich der Tugend, G, 5321254321211D7
- p. 55: [Nin will ich dem zu...?], Em?, 75[corrected from 3]4[corrected
from 2]321,2334454, incomplete; "falsch übersehen"
(wrong/missed) written between staves
- p. 55: [Nin will ich dem zu...?], G, 51D7U123432,2355#45

- p. 56: [unidentifiable], Em, 1D54321,2334454
 p. 57: [unidentifiable], D, 1356567U1,2D76565432
 p. 58: [Jesus? ist mein Stand, mein ?], Bb, 1D5U1D7U1D5U1234332
 p. 59: Dir dank ich [?] für mein leben, Em, 123435U11D#7#65
 p. 60: [unidentifiable], Am, 5U1D#7U123212D#75, line of text written
 below music appears to include the words "Melodien
 gesungen"; worth deciphering
 p. 61: O Herr mein Gott durch, Em, 5132,234543-21
 p. 62: [unidentifiable], C, 567U1,321D67U1,D565443
 pp. 63-64: [unidentifiable], F, 135654532,56567U11D7
 p. 65: [unidentifiable], F, 555|424|313|21,23n456765
 p. 66: Gott ist mein Lied, C, 567U1,1D7U121D7-65
 p. 67: [unidentifiable], D, 1D5U1|(1)D7U1|D654|3[-]21
 p. 68: [unidentifiable], D, 13435U1D7U1,122D6[-]7U1765#45
 p. 69: [Mein Jesu? ?], G, 1|3[-]2153|4321,|343|21D7U1|2
 p. 70: An dir allein, an dir hab ich, Dm, 554|3,5|5434|32
 p. 71: Dir, dir [Jehovah?] will ich singen, G, 51[-]23|2[-]3435|
 4[-]3[-]2[-]1|D7

Mss. Octavo Vols. G; Catalog Record #505836

399. Maxim, Abraham. *The Northern Harmony*. 2nd ed. Exeter, N. H.: Norris and Sawyer, 1808. Complete.

no inscriptions
 no MS. music

DB Ob181; Catalog Record #281638

400. Mennonite Church. *Die kleine geistliche Harfe der Kinder Zions, oder auserlesene geistreiche Gesänge*. Germantown, Pa.: Michael Billmeyer, 1803. Complete. [2nd t. p.:] *Sammlung alter und neuer geistreichen Gesänge*. Germantown: Michael Billmeyer, 1803. Complete. No music.

inscriptions: preliminary leaf [1] *recto*, inscription in German largely indecipherable to this reader, "Irvin P. Knipe / Aug. 29, 1925 / Billmeyer imprint"
 no MS. music

Dated Books; Catalog Record #280306

401. Mennonite Church. *Die kleine geistliche Harfe der Kinder Zions, oder auserlesene geistreiche Gesänge*. [2nd ed.]. Germantown, Pa.: Michael Billmeyer, 1811. Complete. [2nd t. p.:] *Sammlung alter und neuer geistreichen Gesänge*. 2nd ed. Germantown: Michael Billmeyer, 1811. Complete. No music. [3rd t. p.:] *Zugabe einiger auserlesenen Lieder*. N. p., n. d. Complete. No music.

inscription: *recto* of leaf with frontispiece on its *verso*, "Sophia D[e?]rstein / [N?]an Fossen" (pencil)
 no MS. music

Dated Books; Catalog Record #300301

402. Mennonite Church. *Die kleine geistliche Harfe der Kinder Zions, oder auserlesene geistreiche Gesänge*. 3rd ed. Germantown, Pa.: Michael Billmeyer, 1820. Complete. [2nd t. p.:] *Sammlung alter und neuer geistreichen Gesänge*. 3rd ed. Germantown: Michael Billmeyer, 1820. Complete. No music. [3rd t. p.:] *Zugabe einiger auserlesenen Lieder*. N. p., n. d. Complete. No music.

inscriptions: inside front cover, "1823 / Deth on June 12nd / eage [sic] 19 years 4 m 1 day"; preliminary leaf *recto*, "Isabella Lowry" (twice); additional leaf *verso*, "Issabela Lowry's / Book / Died June the 12th 1823 / Aged 19 years 4 m. 1 day"

no MS. music

Dated Books; Catalog Record #421103

403. Mennonite Church. *Ein unpartheyisches Gesang-Buch enthaltend geistreiche Lieder und Psalmen*. 1st ed. Lancaster, Pa.: Johann Albrecht, 1804. Complete. [2nd t. p.:] *Ein neues, unpartheyisches Gesangbuch zum allgemeinen Gebrauch des wahren Gottesdienstes*. 1st ed. Lancaster: Johann Albrecht, 1804. Complete.

no inscriptions

no MS. music

Dated Books; Catalog Record #289155

404. Mennonite Church. *Ein unpartheyisches Gesang-Buch enthaltend geistreiche Lieder und Psalmen*. 2nd ed. Lancaster, Pa.: Georg and Peter Albrecht, 1808. Complete. [2nd t. p.:] *Ein neues, unpartheyisches Gesangbuch zum allgemeinen Gebrauch des wahren Gottesdienstes*. 2nd ed. Lancaster: Georg and Peter Albrecht, 1808. Complete; p. no. 86 misnumbered 68.

inscription: preliminary leaf [1] *recto*, "Benjamin Hershey / Book"

no MS. music

Dated Books; Catalog Record #282597

405. Mennonite Church. *Unpartheyisches Gesang-Buch, enthaltend geistreiche Lieder und Psalmen*. 3rd improved ed. Lancaster, Pa.: Johann Bär, 1820. Complete. [2nd t. p.:] *Unpartheyisches Gesang-Buch, zum allgemeinen Gebrauch des wahren Gottesdienstes*. 3rd improved ed. Lancaster: Johann Bär, 1820. Complete.

☛ inscriptions: inside front cover, "[J ?]. M. Wi[l ?]mer" (pencil); preliminary leaf [1] *verso*, "Samuel / Wilmers / Gesang / Buch / 1823" with letters beautifully decorated + with exquisite flower-in-vase illustrations in red, yellow, brown, blue, + green; preliminary leaf [2] *recto*, inscription (surrounded by colored plant designs) in German script indecipherable to this reader but including "Octob[er ?]" + "1821"

[photo]

no MS. music

Dated Books; Catalog Record #356159

406. Metcalf, Samuel L. *The Kentucky Harmonist*. 2nd ed. Cincinnati: Morgan, Lodge and Company, for the author, 1820. Lacks pp. 9-10, any after 130.

inscriptions: inside front cover, "James L. [G ?]illespie / Louisa / Decr. [28 ?]
1833"; t. p., "James L Gillespie / W^m A [Gillespie?]" ; p. 130, "E D G."
no MS. music

DB Ob122; Catalog Record #356216

407. *The Middlesex Collection of Church Music: or, Ancient Psalmody Revived.* Boston: Manning and Loring, 1807. Lacks pp. [v]-vi.

no inscriptions

no MS. music

Dated Books F; Catalog Record #420223

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

inscription: slip of paper pasted to preliminary leaf *verso*, "Elnathan Sawtell's Book. Feb. 28, AD. 1811."

no MS. music

Dated Books F; Catalog Record #420274

409. *The Middlesex Collection of Church Music: or, Ancient Psalmody Revived.* 3rd ed. Boston: Manning and Loring, 1811. Complete.

mimeographed label pasted inside front cover: "No. ["5849" in MS.] Date [stamped: "JUL 22 1935"] / LIBRARY OF / Frank J. Metcalf"; printed label pasted inside front cover reads "FRANK J. METCALF BEQUEST / TO AMERICAN ANTIQUARIAN SOCIETY / JUNE 1945"

no inscriptions

no MS. music

Dated Books F; Catalog Record #420383

The Monitor, or Celestial Melody – SEE

[Graupner, Johann Christian Gottlieb]. *The Monitor, or Celestial Melody*

410. Moors, Hezekiah. *The Province Harmony.* Boston: J. T. Buckingham, for the author, 1809. Complete.

inscription: front cover, "[S?] Fowle"

no MS. music

DB Ob147; Catalog Record #282202

Morgan, Justin. JUDGMENT ANTHEM – SEE

[Belknap, Daniel, publisher]. JUDGMENT ANTHEM

Munship, M[rs?]. MS. music – SEE

MS. music leaves inscribed "John G. Copes," "M[rs?] Munship"

Music book: Secondo [AVMM designation] – SEE

MS. music book (9) with no owner's name

Musica Sacra – SEE

Hastings, Thomas, and Solomon Warriner. *Musica Sacra: or Springfield and Utica Collections United*
Oneida Musical Society. *Musica Sacra*

Neu-vermehrt- und vollständiges Kirchen-Gesang-Buch – SEE

Reformed Church in the U. S. *Neu-vermehrt- und vollständiges Kirchen-Gesang-Buch*

Neu-vermehrtes und vollständiges Evangelisch-Reformirtes Gesang-Buch – SEE

Reformed Church in the U. S. *Neu-vermehrt- und vollständiges Kirchen-Gesang-Buch*

Das neue und verbesserte Gesangbuch – SEE

Reformed Church in the U. S. *Das neue und verbesserte Gesangbuch*

411. Nevius, John W., Cornelius Van Deventer, and John Frazee. *The New-Brunswick Collection of Sacred Music*. New Brunswick, N. J.: W. Myer, for J. W. Nevius and W. Myer, 1817. 72 pp.; complete.

inscription: inside front cover, “F[r?]a[r?]y S[v?]an”

no MS. music

DB Ob164; Catalog Record #420542

412. Nevius, John W., Cornelius Van Deventer, and John Frazee. *The New-Brunswick Collection of Sacred Music*. 2nd ed. New Brunswick, N. J.: W. Myer, for William Myer in New Brunswick and D. and E. Fenton in Trenton, N. J., 1818. 72 pp.; complete.

inscription: preliminary leaf *verso*, “Martin Mull’s / Penns[y]lvania”

no MS. music

DB Ob165; Catalog Record #420543

413.01. *A New Collection of Psalm Tunes adapted to Congregational Worship*. N. p., [ca. 1784]. Complete. 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: for Nicholas Bowes, 1774. Includes (sequential pagination; t. p. is p. [315]) *Appendix, containing a number of Hymns, taken chiefly from Dr. Watts’s Scripture Collection*, n. p., n. d. Not examined for completeness; appears complete, with 416 pp.

no inscriptions

no MS. music

Bindings Coll. Copy 1; Catalog Record #314677

413.02. *A New Collection of Psalm Tunes adapted to Congregational Worship*. N. p., [ca. 1784]. Complete. BOUND WITH Watts, Isaac. *The Psalms of David, imitated in the language of the New Testament and applied to the Christian State and Worship*. 45th ed. Boston: Norman and Bowen, 1785. Lacks pp. 217-220. Followed by Watts, I[saac]. *Hymns and Spiritual Songs* (caption title, no separate publication

information), with its own pagination, but apparently intended to accompany the *Psalms*. Lacks pp. 71-78.

inscriptions: inside front cover, "tente Con Bourwill," "E W," "E Sweet," "W M"; preliminary leaf *recto*, "Lydia Wilb[ers?] / Somerset," "Lydia Wilber / Book," "Content," "Little Lydia Wilbour / her Boock"; preliminary leaf *verso*, "Somerset," "Content"; t. p. leaf *verso*, "Price: 2^s/6^d if you ple[ase?];" *The Psalms of David*, p. 201, "Elisha Wilbour's Hand 1797"; *A New Collection*, p. 15, "Lydia Tillinghast"; additional leaf [1] *recto*, "Elisha / Sweet," "Somerset / Wilbour," "Elisha Wilbour J^{nr} / Hand 1797 / April the 19 Day / A Cold Storm / this Day of / Snow and Rain"; additional leaf [1] *verso*, many of the same names + "James / Wilbour," "Thorndick"; fragmentary additional leaf [2] *recto*, "ha Wilbour / Richmond / Compliments / and should / ppy to wait / ou [Tues?]day / oon"; additional leaf [2] *verso*, "Isaac / freetown"; inside back cover, "thy affliction is great / But not so great / As jobs was," various familiar names + "Sarah"

no MS. music

Dated Books Copy 2; Catalog Record #333198

414. *The New-England Harmony*. Boston: John Fleeming, 1771. Title leaf shelved separately from remaining leaves, because they were found separately, and their connection was not at first clear. However, Richard Crawford (*ASMI*, p. 470) makes a convincing case that they belong to the same publication, so they are described in tandem here. Composite pagination of AAS copy is leaf [1] (**DP B2521**), leaves [2-4], 5-16 (**Dated Books**; both have **Catalog Record #324154**). AAS copy lacks outer section of leaf [4] that contained printed music (see flagged note just below), leaves 17-22; a copy at Yale, while also incomplete, includes those leaves (*ASMI*). MS. music and/or staves without music originally on leaves [3] *recto*, [4] *recto*, 6 *recto*, [7] *recto*, 10 *recto* + *verso*, 11 *recto* + *verso*, 13 *recto*, 14 *recto*, 15 *recto*, 16 *recto*; on all except part of leaf 10 *recto* + leaf 11 *recto*, MS. music has been rubbed out, so only the legible MS. entries on leaves 10 *recto* + 11 *recto* are inventoried here.

leaves [2-4], 5-16 are at end of a vol. which also includes Nicholas Brady + Nahum Tate, *A New Version of the Psalms of David, fitted to the Tunes used in Churches* (Boston: for A. Ellison, 1773), 276 pp., + *Appendix, containing a number of Hymns, taken chiefly from Dr. Watts's Scriptural Collection* (Boston: Mills and Hicks, 1773), 84 pp.; music printed on outer halves of double-size leaves, folded into the vol. (inner halves blank); these leaves can be folded out so tunes + texts are viewable side by side in various pairings [\[photo\]](#)

no inscriptions

probably at least 24 tunes in MS. have been rubbed out

titles of rubbed-out tunes in MS. that are legible with aid of ultraviolet light:

QUERCY + [C Ps?]ALM NEW (leaf 6 *recto*), E[VENING?] [HYM?]N (leaf [7] *recto*), [WELLS?] (leaf 10 *recto*), BARBY TUNE (leaf 11 *verso*), S[? HA?]M, WICKHAM, + N[EW?] HINGHAM (leaf 13 *recto*), C[HES?]TER + [EU?]ROP[E?] (leaf 14 *recto*), [AM?]H[E?]RST, [?][TOW?]N, SU[FF?]O[LK?], + PEM[BROOK?]

(leaf 15 *recto*), CA[MB?]RID[G?]E, DORCHESTER TUNE, + [ST. GEOR?]GE[']S
(leaf 16 *recto*)

MS. music entries are all treble parts:

leaf 10 *recto*: WORKSOP, "Treble," Am, 1|12|32|12-1|D#7, copied directly next to printed tune, which has parts for medius, tenor, + bass; 1st note of phrase 2 in tenor (or stem of note) supplied in MS.

leaf [10] *recto*: WELLS [by Holdroyd?], "Treble," G, 112|333|22, copied directly next to printed tune, which has parts for medius, tenor, + bass

leaf [11] *recto*: BARBY, "Treble," A, 1|11|D7U1|4-32|3, copied next to printed tune (in G!), which has parts for medius, tenor, + bass

DP B2521, Dated Books; Catalog Record #324154

415. *The New Haven Collection of Sacred Music*. "By an Association of Gentlemen for the promotion of Classical Sacred Music in the United Society in New Haven."

Dedham, Mass.: Daniel Mann, 1818. 143, [1] pp.; complete. Printed errata list pasted inside back cover.

inscription: t. p., "Lydia Bolles Newcomb. 1895 New Haven. Conn."
no MS. music

DB Ob168; Catalog Record #420540

A New Version of the Psalms of David – SEE

Brady, N[icholas], and N[ahum] Tate. *A New Version. Of the Psalms of David*

416. New York. Reformed Protestant Dutch Church. *The Heidelbergh Catechism, or Method of Instruction, in the Christian Religion*. 2nd ed. New York: John Holt, 1767.

40 pp., with 15 unpagged leaves bound in at various points; complete. No music.

BOUND WITH *A Compendium of the Christian Religion, for those who intend to approach the Holy Supper of the Lord*. New York: John Holt, 1767. [2], 14 pp.

Complete. 2 printed tunes on pp. [12], 14. Fragment of MS. music on unnumbered additional leaf.

inscription: *verso* of leaf inserted after p. 36 of *Heidelbergh Catechism*, "Grace Miller[']][s?] / Book" (pencil)

MS. music entry:

a. l. [1] *recto*: untitled group of 3 notes written in pencil, no clef or key signature, if treble clef + C, 5U11, diamond-shaped whole note followed by 2 pseudo-triangular half notes

Dated Books; Catalog Record #319665

417. New York. Reformed Protestant Dutch Church. *The Psalms of David, with the Ten Commandments, Creed, Lord's Prayer, &c. in metre. Also, the Catechism, Confession of Faith, Liturgy, &c. ... For the use of the Reformed Protestant Dutch Church of the city of New-York*. New York: James Parker, 1767. Complete. Executed by Francis Hopkinson; see ASMI, p. 475. BOUND WITH New York. Reformed Protestant Dutch Church. *The Heidelbergh Catechism, or Method of Instruction, in the*

Christian Religion. N. p., n. d. 143, [1] pp.; complete. *Heidelbergh Catechism*: no music.

inscriptions: slip pasted inside front cover, "[?] [C?]. Condit / Clinton Ave -- / Brooklyn - "; preliminary leaf *recto*, "Price^{8s} / New york / Jacobus Anderson's Book / bought of ["Robert Hodge" crossed out] Evert Byvank / February 4. 1786"; 1st p. 100, "Jacobus Anderson"; *Heidelbergh Catechism*, p. [3], "Jacobus Anderson"

no MS. music

Bindings Coll. Copy 1; Catalog Record #316056

418. New York. Reformed Protestant Dutch Church. *The Psalms of David, with the Ten Commandments, Creed, Lord's Prayer, &c. in metre*. New York: James Parker, 1767. Complete. BOUND WITH New York. Reformed Protestant Dutch Church. *The Heidelbergh Catechism, or Method of Instruction, in the Christian Religion*. N. p., n. d. 143, [1] pp.; complete. *Heidelbergh Catechism*: no music.

no inscriptions

no MS. music

Bindings Coll. Copy 2; Catalog Record #316056

419. Newberry, George. MS. music book. 22 unnumbered leaves: leaf [1] *recto* contains scales + patterns of intervals, leaves [1] *verso*-[22] *recto* contain musical compositions.

inscription: leaf [22] *verso*, "George / Newber[-] / Book [-ry]"

MS. music entries are mostly tenor + bass parts, with some counter parts,

tenor parts, + a miscellany of other combinations; when tenor +

another part are present, the incipit given is the tenor part

in some entries, bar lines are not used; only single or double lines to signify ends of phrases

assume round note-heads if there's no indication of notation here

MS. music entries:

leaf [1] *verso*: KINGSB[RI[D]G[E]? URY?], "Counter," Am, 5|5-4-3657565

leaf [1] *verso*: WARWICK, "Counter," if in G minor,

5577[5?]5777U1D7[5?], if in Bb, 3355[3?]355565[3?]

leaf [2] *recto*: CANTERBURY, "Tenor," "Bass," F, 13231234, diamond notation

leaf [2] *recto*: WINDSOR [by Tye], "Tenor," "Bass," Gm (though only one flat in key signature), 1123211D#7, diamond notation

leaf [3] *recto*: THE 100,^D PSALM, "Tenor," "Bass," F, 11D765U123, diamond notation

leaf [3] *recto*: BRUNSWICK, "Tenor," "Bass," Am, 11234-3251, diamond notation

leaf [4] *recto*: THE ISLE OF WIGHT, "Tenor," "Bass," Gm (though only one flat in key signature), 15-43-45[n]6545, diamond notation

leaf [4] *recto*: STANDISH, "Tenor," "Bass," Gm, 13215432, diamond notation

leaf [5] *recto*: MEER [*sic*; MEAR], "Treble," "Bass," F, 155331-232,

diamond notation

leaf [5] *recto*: THE 100,^D PSALM NEW, "Tenor," "Bass," Am, 11D7U354-321, diamond notation

leaf [6] *recto*: THE 108TH PSALM, "Tenor," "Bass," G, 124254-3-212, diamond notation

leaf [6] *recto*: PORTSMOUTH, "Tenor," "Bass," F, 11231345,3655n45, diamond notation

leaf [7] *recto*: PLYMOUTH TUNE, "Tenor," "Bass," Am, 13454312, diamond notation

leaf [7] *recto*: LITCHFIELD, "Tenor," "Bass," Gm, 13452342, diamond notation

leaf [8] *recto*: WARWICK, "Tenor," "Bass," Am, 11315421, diamond notation

leaf [8] *recto*: QUERCY, "Tenor," "Bass," G, 133232D7U1, diamond notation

leaf [9] *recto*: BANGOR [by Tans'ur], "Tenor," "Bass," Dm, 53215U1D7-65, diamond notation

leaf [9] *recto*: THE 24TH PSALM, "Tenor," "Bass," F, 15U1D565, diamond notation

leaf [10] *recto*: THE 136 PSALM, "Tenor," "The Bass," each 2 lines + not copied in score, G (though no key signature), 1D65U321, diamond notation

leaf [11] *recto*: AN EVENING HYMN, "Tenor," "Bass," Am, 11-D76|5U2|3-21|D#7

leaf [11] *recto*: A MORNING HYMN, "Tenor," "Bass," Bb, 1|34|2D7|U12|D7

leaf [11] *verso*: MANSFIELD, "Tenor," G, 1134323,3565#45, diamond notation

leaf [12] *recto*: The Chimes, "Tenor," "Bass," Am, 2|3323|2-345, title suggests secular text

leaf [12] *recto*: AN HYMN ON YE VANITY OF YE WORLD, "Tenor," "Bass," Am, 13|2D5|64|5

leaf [12] *verso*: ST[.] HELLEN[']S, "Counter," "Tenor," each 2 lines + not copied in score, C, 5|35|U1D5|6U2|D7

leaf [13] *recto*: AYL[E]SBURY [by Chetham], "Trnnor" [*sic*], "Bass," Am, 154321, diamond notation

leaf [13] *recto*: A FUNERAL THOUGHT HYMN, "Tennor," "Bass," Am, 5432321D#7

leaf [13] *verso*: ST[.] MARTIN[']S [by Tans'ur], "Tenor," A, 1|1-2-1D5|U1-2-33-4|5-4-31|2, "Counter" written after title, but the part is not present

leaf [13] *verso*: LITTLE MARLBOROUGH [*sic*] [by Williams?], "Tenor," Am, 5|U13|2-1D#7|U1

leaf [14] *recto*: ORANGE, "Tenor," "Bass," Am, 134321,545345, diamond notation

leaf [14] *recto*: SOUTHWELL, "Tenor," "Bass," Gm (though only one flat in key signature), 131221, diamond notation, almost identical to

SOUTHWELL on leaf [17] *recto*

leaf [14] *verso*: WANTAGE, "Tenor," Dm, 1|D77-6|55|67|U1

leaf [14] *verso*: ALL SAINTS, "Tennor," C, 1|1-D76|5U1|2-1D7|U1

leaf [15] *recto*: RICHMAND [*sic*], "Tenor," "Bass," each 2 lines + not copied in score, G, 1123534-32, diamond notation

leaf [15] *verso*: untitled treble or counter part, if in Am, 5|5[3?]|65|5,5|57|75|5, if in C, 3|3[1?]|43|3,3|35|53|3

leaf [16] *recto*: UTOXETER, "Tenor," "Bass," Gm, 1D#7U1321, diamond notation

leaf [16] *recto*: WEELLS [*sic*; WELLS] [by Holdroyd?], "Tenor," "Bass," G, 135U1D7U1D65, rhythm of each phrase is half quarter quarter half quarter quarter half whole, different from any other copy I've seen

leaf [17] *recto*: ABINGTON, "Tenor," "Bass," G, 11325432, diamond notation

leaf [17] *recto*: SOUTHWELL, "Tennor," "Bass," Gm (though only one flat in key signature), 131221, diamond notation, almost identical to SOUTHWELL on leaf [14] *recto*

leaf [17] *verso*: untitled vocal part (likely not melody), C, 1133433-2[?]1-D7-U1-23-1D7U1, appears to continue on staff below following entry, is every other phrase a "Hallelujah"?

leaf [17] *verso*: EAGLE STREET, treble or counter, G, 5|5-[4?]-36|55|5, bar lines used only occasionally [\[photo\]](#)

leaf [18] *recto*: THE DIVINE USE OF MUSIK [*sic*], "Tennor," "Bass," G, 1135321D7, diamond notation

leaf [18] *recto*: The Gliding [*sic*] Streams, "Tennor," "Bass," G, 5343|221|4325|#445, secular?

leaf [18] *verso*: BUCKLAND, "Counter," G, 55555655 [melodic incipit 1|23|21|1D7|U1], diamond notation, note close similarity of this counter incipit + following counter incipit

leaf [18] *verso*: QUERCY, "Counter," G, 55553655 [melodic incipit 1|33|23|2D7|U1], diamond notation, note close similarity of this counter incipit + previous counter incipit

leaf [18] *verso*: NEW YORK, "Counter," G, 35325555,553123, diamond notation

leaf [19] *recto*: THE 56TH PSALM, "Tennor," "Bass," F, 1-23-2-134-3-256-5-432, diamond notation

leaf [19] *recto*: BUCKLAND, "Tennor," "Bass," G, 123211D7U1, diamond notation

leaf [20] *recto*: last 2 phrases of an untitled non-melodic vocal part; if treble clef + key of G, 7U11D76-4545,556U12D555

leaf [20] *verso*-leaf [21] *recto*: AN ANTHEM TAKEN OUT OF YE 39TH PSALM, "Tennor," bass, Gm (though only one flat in key signature), 12|312|1[?]|23|423|2, note long melismas in tenor part

leaf [21] *verso*: GUILFORD, "Tenor," "Counter," Am, 1|54|32|1

leaf [21] *verso*: BURNHAM, "Tenor," "Counter," Am, 1|5-4-32|34|5-43|2

leaf [22] *recto*: Chorus [to GUILFORD?], "Tenor," "Counter," Am,
543|21|23-452_|221D#7

leaf [22] *recto*: Chorus [to BURNHAM?], tenor?, counter?, Am,
1-D#7-U123|1,3-2-|3455

**Mss. Boxes L / Octavo vol. 25 (Irving Lowens: Manuscript Music
Commonplace Book Collection [manuscript], 1730-1870)**

420. Newhall, James. *The Vocal Harmony*. Northampton, Mass.: Andrew Wright, for the author, 1803. Complete, though lacking covers.

no inscriptions

no MS. music

DP B2812; Catalog Record #420167

Non nobis [AVMM designation] – SEE

MS. music book (5) with no owner's name

421. Northampton, Mass. *Patriotic Gazette*. Sacred-texted tunes in 9 issues; always on 4th p., under heading *REPOSITORY of the MUSES*:

Vol. I, No. 4 (3 May 1799): STOKES NEWINGTON, G, middle voice of 3: 1|3-21-5|
4-32|3, How pleas'd and blest was I

Vol. I, No. 18 (9 August 1799): BACKSLIDER, Dm, middle voice of 3: 5|3234-2|
3234, Ah! where am I now? When was it or how?

Vol. I, No. 34 (29 November 1799): BERMUNDSEY "by Milgrove," D, middle
voice of 3: 135|U121, Glory to God on high

Vol. I, No. 48 (10 March 1800): LIVONA, Em, 2nd voice up of 4: 5|57U12-1|
D75-45, I'll praise my Maker with my breath

Vol. II, No. 53 (14 April 1800): No. 22 att. "E. Mann," C, 2nd voice up of 4:
5|U13-5|D76|U42-D7|5, Once more my soul, the rising day

Vol. II, No. 57 (12 May 1800): THE CAPTIVE "by B. Harwood," Bm, 2nd voice up
of 4: 1|3542|3-451-D7U1-2|3, Along the banks where Babel's current
flows

Vol. II, No. 58 (19 May 1800): CLAREMONT, Cm, 2nd voice up of 4: 5|U12|31|
1-2343|2, The rich have statutes [*sic*] well adorn'd with gold

Vol. II, No. 59 (26 May 1800): AUSTRIA "by B. Harwood," D, 2nd voice up of 4:
135|656_|6,U1-D65-33-1|5-6-5-4-34|5, Oh let thy God and King, Thy
sweetest thoughts employ; lively futing tune

Vol. II, No. 60 (2 June 1800): THE TRUMPET, C, 2nd voice up of 4 (with 4-part
"BASS for INSTRUMENTS," only Cs + Gs, below vocal bass): 1|331D5|
U1-2-35|5, Sweet is the day of sacred rest; "for the Patriotic Gazette"

no inscriptions

no MS. music

NewsD MA Nort Patr; Catalog Record #884

422. *Old Colony Collection of Anthems* ("[No. 1." at head of title [single bracket *sic*]).
"Selected and published under the particular patronage and direction of the Old
Colony Musical Society." Boston: Manning and Loring, 1814. Pp. [2] (= front cover,

printed on *recto*, with part of newspaper from 1813 pasted to *verso*), [1]-24. Back cover has newspaper pasted to *recto* side, but is not printed on *verso*. This is likely the first number of the first volume of this collection; see note in inventory entry 423, immediately below, for more on numbering.

no inscriptions

this copy formerly in the collection of The Worcester Society of Antiquity; 2 of their printed labels pasted onto front and back covers

no MS. music

Dated Books F Copy 2; Catalog Record #420545

423. *Old Colony Collection of Anthems* ("Nos. 4, and 5, of Vol. II.] ... [Nos. 12, 13." at head of title [brackets *sic*]). "Selected and published under the particular patronage and direction of the Handel and Haydn Society in Boston." Boston: James Loring, [1819?]. Pp. [2] (= front cover, printed on *recto* + *verso*), [71]-120. 2 systems of numbering on front cover t. p. suggest that the music of this collection was available for purchase either as one integrated set, with musical numbers in Vols. I + II numbered sequentially, or by individual volume, with separate numbering for each volume; and that Vol. I, when complete, contained 8 numbers, so that nos. 4 + 5 of vol. II would be nos. 12 + 13 in one sequential numbering. The Handel and Haydn Society of Boston was founded on 24 March 1815.

inscription: front cover *recto*, "E. Pearson"

no MS. music

Dated Books F Copy 2; Catalog Record #420545

424. *Old Colony Collection of Anthems...Vol. I.* "Selected and published under the particular patronage and direction of the Old Colony Musical Society in Plymouth County, and the Handel and Haydn Society in Boston." Boston: James Loring, [1817?]. [2] pp., pp. numbered [1]-148, 145-160 [*recte* 149-164], "[161]"/165 (2 nos. on one p., 161 in square brackets)-196; appears to be complete.

inscription: preliminary leaf [1] *recto*, "W^m Muenscher"

no MS. music

Dated Books F Copy 1; Catalog Record #420545

425. *Old Colony Collection of Anthems...Vol. II.* "Selected and published under the particular patronage and direction of The Handel and Haydn Society in Boston." Boston: James Loring, [1819?]. Pp. [2], 194; complete. P. 176 misnumbered 174.

inscription: p. [1], "Samuel Harris / Book Decr 22^d 1819" (pencil)

no MS. music

Dated Books F Copy 1; Catalog Record #420545

Old Colony Musical Society. *Old Colony Collection of Anthems* – SEE
Old Colony Collection of Anthems

426. Olmsted, T. [Olmsted, Timothy]. *The Musical Olio*. Northampton, Mass.: Andrew Wright, 1805. Complete. Copyright notice pasted inside front cover. A beautiful, pristine copy, lacking only the back flyleaf.

inscription: preliminary leaf *verso*, "March"
no MS. music

DB Ob153; Catalog Record #420228

427. Olmsted, T. [Olmsted, Timothy]. *The Musical Olio*. 2nd ed. Hartford: Peter B. Gleason and company (printed New London, Conn.: Samuel Green), 1811. Lacks pp. 115-118, 121-122, all after 126; leaf bearing pp. 125-126 torn, with loss of text.

inscriptions: front cover, "Stephen Ches[ter's?]" ; inside front cover, "S. M. Chester"; unpaginated 1st title leaf before p. [1], *recto*, "Stephen Chesters," "L E Hunt" (pencil); p. 42, over tune INVIRARY, "Good" (pencil; also, middle voice identified as "Air")

p. nos. all written out in ink, even though clearly printed as part of the book
no MS. music

DB Ob154; Catalog Record #425364

428. Oneida Musical Society. *Musica Sacra: A Collection of Psalm Tunes, Hymns, and Set Pieces*. Utica, N. Y.: Seward and Williams, 1815. 176, 16, [1] pp.; apparently complete. Index on final unnumbered page titled "Index to Nos. I. and II."; doesn't include pieces in preceding 16 pp. of "Select Chants, and Psalm Tunes, for the Episcopal Church" (caption title, 2nd p. [1]).

no inscriptions

no MS. music

Dated Books; Catalog Record #420470

429. Oneida Musical Society. *Musica Sacra: A Collection of Psalm Tunes, Hymns and Set Pieces*. 2nd ed. Utica, N. Y.: Seward and Williams, 1816. 184, 16, 20, [1] pp.; apparently complete. Index on final unnumbered page doesn't include pieces in 16 pp. of "Select Chants, and Psalm Tunes, for the Episcopal Church" (caption title, 2nd p. [1]) that follow the 184 pp. of the book's main section, nor does it include the pieces in the final 20-p. section.

inscription: p. [ii] (*verso* of t. p.), "[M?], B, Holmead"

no MS. music

Dated Books; Catalog Record #420471

Oneida Musical Society. *Musica Sacra* – SEE FURTHER

Hastings, Thomas, and Solomon Warriner. *Musica Sacra: or Springfield and Utica Collections United*

O'Neill, James. MS. music – SEE

MS. music leaves inscribed "James O'Neill"

430. Osborn, Catherine, and Thomas Osborn. MS. music book, dated 1798-1807. 5 unnumbered leaves containing rudiments + index; pp. 1-60 containing music; 1 unnumbered leaf (headed "Book; the, Second; Index") containing index; pp. 1-5, [2], 6-17, [18-24] containing music; 11 unnumbered leaves, the first 9 blank, the last 2 containing inscriptions.

inscriptions: inside front cover, "Kt osborn"; final group of leaves, leaf [10] *recto*, "Thomas Osborn / His Book / Septemberth25."; leaf [11] *recto*, "September July the 2 . 1807 / Thomas Osborn," "Thomas Osborn his Book Dated April / 29th 1805"; leaf [11] *verso*, "David"; inside back cover, "Catherine Osborn / Her Singing Book. / June 24th 1798.," "Thomas Osborn / His Book"

unless otherwise indicated (in 5 cases), MS. entries are 4-voice settings with melody in tenor voice; all in round notation; in many entries, no attempt is made to align the vocal parts vertically

- ☛ 23 tunes in this MS. are also in Asahel Benham's *Federal Harmony*, 2nd-6th eds. (1792-[1796]), including 10 in a row on pp. 15-[20] (2nd numbering) of the MS.; 2 of these 10, Morgan's SOUNDING-JOY and the tune JOYFUL SOUND, are on the same p. in Benham and also on the same p. in this MS.

MS. music entries:

- p. 1: [PSALM] HUNDRED NEW, Am, 11|D7U3|54-3|21, barring in all voices is off by one half-note throughout
- p. 1: A[Y]LESBURY [by Chetham], Am, 154|32|1
- p. 2: MEAR, G, 1|55|33|1-23|2
- p. 2: ANGELS HYMN [by Gibbons], G, 1|31|23|42|1
- p. 3: PORTSMOUTH, G, 1|12|31|3#4|5
- p. 3: DUBLIN, Am, 1|1D7|U3D7|U11|D5
- p. 4: PLYMO[U]TH, Am, 1|34|54|31|2
- p. 4: BEDFORD, F, 5|31|65|43|2
- p. 5: LENOX [by Edson], C, 1|11D56|5
- p. 5: WILLIAMS TOWN, Gm, 1|1D7U12|345[_]|5
- p. 6: SUFFIELD [by O. King], Em, 1|3235|3-21-D7U1_|1
- p. 6: NORWICH [by Hibbard?], Am, 1|1[-]2[-]32|1D7|U1
- p. 7: WORTHINGTON [by Strong], Dm, 5U12|1D5-434-6|5
- p. 8: GREENFIELD [by Edson], Am, 1|3355|7U1D5, god is our refuge in distress
- p. 9: RAINBOW [by Swan], C, 5U11|12|312_|2
- p. 10: WELLS [by Holdroyd?], F, 1|35U1|D7U1D6|5, the heavens declare thy glory lord
- p. 10: BRIDGE WATER [by Edson], C, 131|22|1D7U1_|1, great god Attend while Sion sings
- p. 11: MENDOM [by Billings], Am, 66|7[*recte* 11|D7]5U1D#7|U1, my redeemer Lit [*sic*] me be
- p. 12: [PSALM] 34 [by Stephenson], C, 1|332D7|U1-2-32|1
- p. 13: BOSTON [by Billings], Bb, 1|D5555|U1-D765
- p. 14: [PSALM] 136 [by Deaolph], C, 1|3-2-1D5|U1D7|U1
- p. 15: [PSALM] 122 [by Bull], A, 1|3[-]4[-]32|1D7|U1
- pp. 16-17: WORCESTER [by Wood], F, starts with bass solo, 132-1|D56-7U1, tenor incipit 56U1|D765
- p. 17: [PSALM] 25TH [by Gillet], Am, 5U11|D#7U1-2-3|2
- p. 18: MILFORD [by Stephenson], A, tenor starts solo,

- 533|1-2-1-23-4|5D5|U1
- p. 19: VIRGINIA [by Brownson], Em, 1|55U1D7|6-4-76|5
- p. 19: BANGOR [by Tans'ur], Dm, 5|32|15-6-7|U1D7-6|5
- p. 20: TRUMBULL [by Benham], Am, 132-1|D7-5U3-1|D7-U1-D7-5-
|7U12_|2
- p. 20: KINGSBRIDGE [by Williams?], Am,
5|U1-2-32-1|2[-]|5D5|U1-2-32-1|D#7-#6-5
- p. 21: ST. MARTINS [by Tans'ur], A, 1|1-2-1D5|U1-2-33-4|5-4-31|2
- p. 21: BROOKFIELD [by Billings], Dm, 5|U13|23-2|1-D7U1|2
- p. 22: STRATFORD [by Read], starts with treble solo, Am, 155|53|222,
tenor incipit 1|555|3-2-1[slur sic]D7|U1
- p. 23: SAL[i]SBURY [by Brownson], Am, 15|4233|2
- p. 24: [PSALM] 3 [by Stephenson], Am, 5U12|32|1-2-34|5
- p. 25: POOL, Gm, 5|55[-]|4|32|1-32-1|D#7
- p. 26: WINDSOR [by Tye], Am, 1|12|32|11|D#7
- p. 26: WARREN [by Billings], G, 1212|345
- p. 27: ST. MICHAELS [by Croft], C, 5|U112|35|12D7|U1
- p. 27: ISLE OF WITE [sic], Am, 1|5-43-4|57[-]|6|54|5
- p. 28: LITTLE MARLBURGH [sic] [by Williams?], Am, 5|U13|2-1D[?]|7|U1
- p. 28: ROYAL, G, 134|55|3,|364|5#4|5
- p. 29: CALVARY [by Read], Am, 11D5|U1-2-32|3-43|2
- p. 30: SPRINGFIELD, Bm, 12|3-21-2-3|2-1D7|U1, meter of text seems to
be 7.6.7.6.7.7.8.6
- p. 31: BALDOCK, Dm, 5|43245-6-|7-5[-?]|U1D#7|U1, rhythmic notation
+ slurring inaccurate + inconsistent from part to part
- p. 31: LOW DUCTCH [sic; = CANTERBURY], G, 1|32|31|23|4
- p. 32: HARTFORD [by Carpenter], Dm, 5|U1122|32-12
- p. 33: SINAI, Am, 1|31-3|25|3[-]|1[-]|43|2
- p. 34: WICKHAM, G, 1|345-6-|5-4-32|123
- p. 34: FUNERAL THOUGHT, Am, 5|4323|21D#7
- p. 35: BRAY, G, 1|5554-3|6-54-32
- p. 35: WANTAGE, Dm, 1|D77-6|55|67|U1
- p. 36: CHRISTIANA, Dm, 5U12|321|2
- p. 36: HEBRON, Dm, 5|U1-D#7-U12|3-2-32|1
- p. 37: [PSALM] 33 [by Tuckey], D, 5|U1-23-2|1-D76-5|6[-]|7U1|2
- p. 38: JUBILEE [by Brownson], A, 112|342_|2
- p. 38: WEATHERSFIELD [by B. West], Dm, 5|31U1|D76-54-33-|2,
3|4-567-U1D7|U1,3|21D76-5|6-543,|57-67-5|U1D#7|U1,
barring doesn't reflect "actual" meter, which is quite complex
- p. 39: LITTLETON, A, 13|54-3|2-34|3-21
- p. 40: WASHINGTON [by Billings], E, 555|U1D7U12|3, note titles of this +
following 3 entries
- p. 41: AMERICA [by Billings], D, 5|54|3-U1D7|U1-D7-[slur sic]6|5
- p. 42: COLUMBIA [by Billings], E, 531|67|U1
- p. 42: UNION [by Gillet], C, 5|66|55-6|U1D6|U2
- p. 43: OCEAN, F, 5|5-6-5-4-36|U111D7-6|5

- p. 44: AMANDA [by Morgan], Am, 1|54|3-4-53-2-1|
D7-U1-[D5?D6?]7|U1, death like an over flo[w]ing stream
- p. 44: PARIS [by Billings], A, 112|3-4-35|4-32|1
- p. 45: FRANKLIN [by A. Cook], Am, 1|55-4|32[-]3|1
- p. 45: ALL SAINTS, C, 1|1-D76|5U1|2-1D7|U1
- p. 46: INVITATION, Eb, 555|U1112|3, text identified as "Hymn 7 D[r.]
watts"
- p. 46: [PSALM] THIRTY SECOND, Am, 1|543|12D#7|U1
- p. 47: AURORA [by Billings], C, 5|U13-5|4-32|1
- p. 48: BETHLEHAM [*sic*] [by Billings], E, 5|U1D7|U1-D7-65-4|3-4-32-1|5
- p. 49: QUEENBOROUGH, Am, 1|53|45|34-3|2
- p. 49: OLD HUNDRED [by Bourgeois?], A, 1|1D7|65|U12|3
- p. 50: MARYLAND [by Billings], Am, 1|3543|2
- p. 50: [PSALM] 9TH, C, starts with treble-bass duet, treble incipit
1|1D7U12|32-12
- p. 51: [PSALM] [8?]9, Am, 1|31|55|43|2
- p. 52: CHILD[']S REQUEST, Bm, 1|3122|3-4-5-4-|3 [*slur sic*; should
probably only connect last 3 notes of this incipit]
- p. 52: NEWBER[R]Y, Gm, 552|3[-]2[-]1D7|U123
- p. 53: DAVID[']S LAMENTATION AN ANTHEM SAMUEL 18TH CHAPT[ER] 2D
VERSE [by Billings], Am, 112|32|323|4-2D7, David the King was
greeved [*sic*] and moved
- p. 54: PENBURY, G, 1|3-4-3-21|5_|53|D75|U13-2-3-4-3-4-54-3|2
- p. 55: [PSALM] 150, C, 1|2-1-D7U2|3-2-15|4-5-4-3-4-3-2|D7U1_|1
- p. 55: SOUTHTON, Am, 534|5-4-32|34|5
- p. 56: TRUMPET, G, 1|1232|345
- p. 57: FRE[E]DOM [by Gillet], A, 133|25|4321|5, "slow" + "Liv[e]ly" over
music at two points
- p. 58: MIDDLETON [by Bull], A, 12-3-4|53|1-2-34-3|2
- p. 59: PROVIDENCE [by the American Benjamin West], G, 5|U1321|3[-]5
- p. 60: Bunkerhill, Am, 321|D7U1|D5U1D7U1|22
- p. 60: Musical Society, melody, bass, C, 5656|5U111, [Well met, my
loving friends of art? --see Cowling MS. at AAS, 2nd numbering,
p. [30]], tortuous attempt here to straight-jacket 6/8 melody
into 2/2 meter
- [2nd index at this point, then 2nd numbering of music pp. begins]
- pp. 1-2: HOPEWELL [by Stone], G, 132|1355-6|5, printed in Stone +
Wood [1793] as Pomfret, in A
- p. 2: AMBOY, C, 55|U1D7U12|3
- p. 3: MONTGOMERY [by Morgan], C, 1|3331|2-1D7-65, Early my god
with out delay
- p. 4: MORTALITY [by McKyes], Am, 1D77|U3-4-3-4-54|5
- p. 4: BETHEL [by Hibbard?], C, 5U11|D65U12|3
- p. 5: NEWARK, C, 11|2D5|U12|3,|34|54|32|1
- p. 5: RUSSIA [by Read], Am, 132|1D7U13|2
- unnumbered pp. [1-2]: OCEAN, treble complete, counter to start of

fuging section, F, treble incipit is 3|3-4-53|5565[U1-D7?],
 6-7|U121-D76|5, both parts strongly variant from version in
 (e. g.) Benham 1792
 unnumbered p. [2]: Sophronia An Eligy [*sic*] [by King], Dm,
 1|3254|6543|2
 pp. 6-7: ALLSAINTS [by Hall], Cm, 3|55-67U3|D7-U1-D7-65-3|4
 p. 7: SUTTON [by Goff], F#m, 5|77U1D5[-]4|316
 p. 8: Sophronia an Eligy [*sic*] [by King], Dm, 1|3254|6543|2, Forbear
 my friends forbear and ask no more
 p. 9: SHERBURN[E] [by Read], D, 531|6665|6
 p. 10: OCEAN, F, 5|5-6-5-4[-]36|U111D7-6|5, treble + counter parts
 same as in entry on unnumbered pp. [1-2] above
 p. 11: FRIEN[D]SHIP, Dm, 113|557U1|D7
 p. 12: TRUMPET [by Brownson], F, 1|55|54-3|425_|5
 p. 12: VICTORY [by Brownson], F, 5|U1D5-3|4-5-6-54|321
 p. 13: CORRONATION [*sic*] [by Holden], Ab, 5|U1133|212, Holden's
 dynamics indications ("soft," "Loud," "soft," "Loud") are here
 p. 13: DAUPHIN, Am, 1|3343|2
 p. 14: FORMATION, Em, 1|55U11|D75U1
 p. 14: STAFFORD [by Read], A, 5|U1-2-32[-]1|4[-]32|1
 p. 15: ATTENTION, Am, 5|553_|34|1-D76|5
 p. 15: SYMPATHY, Em, 13|4-5-65|U1-D54-3|21_|1
 p. 16: ALBANY [by Edson], C, 133|1D7|U1
 p. 16: LAINSBOROUGH [by Edson] Em, 575|U1D7|U1
 p. 17: FAIRFIELD, C, 1|2[-]3[-]2[-]1[-]D75|U32[-]1D6U1|2
 p. 17: STANDISH, Am, 1|32|15|43|2
 p. [18]: SOUNDING-JOY [by Morgan], E, 5U11|D7-5-66|5
 p. [18]: JOYFUL SOUND, C, 11D5|U12|3-5-42|1
 p. [19]: HUNTINGTON [by Morgan], A, 5|U1-2-31|55|315
 p. [20]: WEATHERSFIELD [by Morgan], F, 5|U1-2-1[D7-6? D6-5?]|
 5-6-53|1
 p. [20]: WATERTOWN, A, 112|1D5|U123#4|55
 p. [21]: MOURNERS, F, 134|5U1-D7|6-54-3|2
 p. [22]: NEWBURGH [by Munson], treble, tenor, bass, C, 5|35U12|1
 p. [23]: AMERICA [by Wetmore], tenor, bass, Am, 1|1321|5
 p. [24]: Columbia, "Tenor," "Bass," D, 1|111[-]2|34[-]32[-]1|555[-]6|5,
 columbia [, Columbia] to glory arise

**Mss. Boxes L / Octavo vol. 26 (Irving Lowens: Manuscript Music
 Commonplace Book Collection [manuscript], 1730-1870)**

Paradisches Wunder-Spiel – SEE

Ephrata, Pa. Ephrata Cloister. *Paradisches Wunder-Spiel*

Parran, Abigail. MS. music supplement – SEE

Kimball, Jacob, Jr. *The Essex Harmony*

Patriotic Gazette – SEE

Northampton, Mass. *Patriotic Gazette*

431. [Patterson, Robert]. *Patterson's Church Music, containing the Plain Tunes used in Divine Worship, by the Churches of the Western Country*. Cincinnati: Browne and Looker, for R. and J. Patterson, Pittsburg [sic], [1813]. 53, [3] pp.; complete.

inscriptions: preliminary leaf [1] *recto*, "William Moore his Musick ["k" mostly erased] Book / Bought Febuary 1st 1815 / Price 75 Cents," "Nancy mc[n[e? a?]y"; preliminary leaf [2] *verso*, Moore's ownership inscription again, but in letter-number code; date may include Feb. 10th, + possibly 1814 along with two 1815s

no MS. music

Dated Books; Catalog Record #470883

432. [Patterson, Robert]. *Patterson's Church Music, containing the Plain Tunes used in Divine Worship, by the Churches of the Western Country*. 2nd ed. Cincinnati: Looker and Wallace, for Robert Patterson in Pittsburgh, 1815. 50, [1] pp.; complete.

Single MS. music entry on slip of paper pinned to *verso* of 1st additional leaf.

inscriptions: inside front cover, "Jonathan," "Silver"; p. [2] (*verso* of t. p.), "Eliza Munger's property. Feb. 28th 1823"; bottom of slip containing MS. music, "for Miss Eliza Munger."; additional leaf [2] *verso*, "Eliza Silver," "Desember 25th AD 1817 / John L Silver / Poley and Eliz[a?] Mungers Book" / ... / David Silver ... / ... Eliza Silver / William [Silver?]; inside back cover, "Clearcreek / [?] Cham"

MS. music entry:

slip pinned to additional leaf [1] *verso*: NEW-JERUSALEM, treble, Am, 1555|3212,|2321|D567U1 (could be melody, as could tenor: incipit 11D5U1|3455,|5343|21D7U1), My gracious redeemer I love; written in 4-shape notation, "for Miss Eliza Munger" written at bottom of slip

DB Ob182; Catalog Record #358666

433. Peck, Daniel L. *The Musical Medley*. Dedham, Mass.: H. Mann, for the author, 1808. Complete.

inscriptions (appear to be in same hand): preliminary leaf *recto*, "Mary J. Woodhou[s?]e" (pencil); t. p., "Nathaniel G. Valentine" (pencil)

no MS. music

DB Ob152; Catalog Record #420276

434. Peck, Daniel L. *A Valuable Selection of Sacred Music*. Philadelphia: W. M'Culloch, for the compiler, 1810. Complete.

inscriptions: inside front cover, "Sarah – E – Gustine"; t. p., "Miss Sarah & Rebecca Gustine's Book 1722"

4 blank leaves bound in after printed book, but no MS. music

DB Ob232; Catalog Record #420339

435. Peirce, Enoch. MS. music book. 119 pp. numbered 1, 1-21, 24-27, 30-83, 86-89, 92-108, 110, 119; 1 unnumbered p.; 24 unnumbered additional leaves. All pp. + a. l. [1-14], [16-20] carry MS. music; a. l. [15] blank except for staff lines; a. l. [21-24] carry poem, indices, inscriptions.

inscriptions: p. 8, "William Swasey. March."; a. l. [23] *verso*, "Enoch Peirce's Book. / Newbury Port"; a. l. [24] *verso*, "The Property of Enoch Peirce"
ca. 176 secular music MS. entries; only the sacred-texted MS. music entries are inventoried here

31 sacred-texted entries are mix of 3-voice tunes with melody in top voice (11), melodies without harmonizing parts (11), 4-voice tunes with melody in tenor voice (6), 2-voice tunes (2: 1 melody + bass, 1 melody + non-melodic part, not bass), + 3-voice tune with melody in middle voice (1); not always clear whether melodic part is treble or tenor

sacred-texted MS. music entries:

pp. 39-40: ZURA, 4 voices, G, 1|5434|32|1, Salvation, let the glorious sound

pp. 41-42: HARTLEY, "[Tr]eble," "[Cou]nter," "[A]ir," bass, Am, 1|32|34|54-3|2, That awful day will surely come

pp. 43-45: SUFFIELD, "[T]reble," "[Co]unter," "[A]ir," bass, F, 1|3566|5n4|5, We bring our mortal pow'rs to thee

p. 46: BRENTON, 3 voices, melody in top voice, Bm, 113|23|2,|345|65|4, Have mercy Lord on me

pp. 47-48: WENDELL, 4 voices, A, 1|3#4|53|43|2, Awake, awake, my soul to praise

pp. 49-50: FENWICK, 4 voices ("Air" 3rd voice from top), Am, 332|3-4-56|5-4-32|1, On Cherubs' wings Jehovah comes

pp. 51-52: TEMPLE, "[A]ir," "2d," bass, F, 554|32|3,|665|43|4, Lord of the worlds above

pp. 53-54: URWICK, 3 voices, melody in top voice, D, 1|32|15|43|2, Thy favors Lord, surprise our souls; middle voice is also strongly melodic; note melody's splendidly inevitable rise to high F# 4 mm. before end

pp. 55-56: SWANSTON, "[A]ir," "[2]d," bass, Em, 111|D77|7-6565|4, The Lord, the Sov'reign, sends his summons forth

p. 57: SILVER STREET att. [I?] Smith, non-melodic part (treble clef), melody, C, 1D55|35-(U1)|1

pp. 59-60: ALBURG, "[Tr]eble," "[Co]unter," "Air," "Bass," begins with treble solo, C, 5|U111D7|U1, How pleas'd & bless'd was I

pp. 61-65: THE DAY OF REST, "Air," "[2]d," "Bass," C, 5U13|2435|5, This is the day, when Christ arose; 4 stanzas of text set to music

pp. 65-66: EASTERN, "[A]ir," "[2]d," "[B]ass," F, 5U1D7-6|5432|1, Lord, in the morning thou shalt hear; note chromatic middle voice at m. 13

pp. 67-68: TEMPLETON, "[A]ir," "[2]d," bass, Eb, 555|U1D3|4-32|1, When the great Builder arch'd the skies

p. 69: WANDSWORTH, "[A]ir," "[2]d," "[B]ass," D, 1|D7U1|D54|3#4|5, To

- thee, before the dawning light
- p. 70: BLENDON, 3 voices, melody in middle voice, D, 1D34|55|
U1-D76|5, Lord when thou Didst ascend on high
- pp. 71-72: HANCOCK [adapted from Handel], "[A]ir," "[2d]," bass, E,
5|U1D3-2|16|4-34|3, How sweet and awful is the place; based
on the aria "I know that my Redeemer liveth" from *Messiah*
- p. 72: EVENING HYMN, melody, bass, A, 5|U1111|22-3-44-3, My God
permit me not to be
- pp. 73-74: BALDWIN, "[A]ir," "[2]d," "[B]ass," D, 1|35|U11|D76|5, Now
to thy heav'nly Father's praise
- p. 75: ASHHOLM, 3 voices, melody in top voice, G, 555|66|54|3|
653|43|2
- a. l. [16] *recto*: 136TH PSALM TUNE [by Deaolph], tenor melody, C,
1|3-2-1D5|U1D7|U1
- a. l. [16] *recto*: SHERBURNE [by Read], tenor melody, D, 531|6665|6
- a. l. [16] *recto*: MARYLAND [by Billings], tenor melody, Am, 1|3543|2
- a. l. [17] *recto*: LISBON [by Read], tenor melody, Bb, 1|D65U12|3
- a. l. [17] *recto*: OLD HUNDRED [by Bourgeois?], tenor melody, A,
1|1D7|65|U12|3
- a. l. [17] *recto*: DALSTON, tenor melody, G, 5|U112D7|U1
- a. l. [17] *recto*: HOLLIS [by Holden], tenor melody, Dm, 5|U11|D7534|5
- a. l. [17] *verso*: LENOX [by Edson], tenor melody, C, 1|11D56|5,
complete melody in C + most of melody written a third lower
- a. l. [18] *recto*: LENOX [by Edson], tenor melody, C, 1|11D56|5
- a. l. [18] *recto*: RUSSIA [by Read], tenor melody, Am, 132|1D#7U13|2
- a. l. [18] *recto*: THIRTY-FOURTH PSALM TUNE [by Stephenson], tenor
melody, C, 1|332D7|U1-2-32|1

**Mss. Boxes L / Octavo vol. 27 (Irving Lowens: Manuscript Music
Commonplace Book Collection [manuscript], 1730-1870)**

436. Perkins, Susanna. MS. music book, dated 1786-1804. 26 unnumbered leaves,
with 1 additional unnumbered leaf (folded) laid inside back cover.

inscriptions: front cover, "Susanna Perkins / June 20th 1786"; leaf [1] *recto*,
"Susanna Perkins / Bridgewater / 1804" (hand-printed), "Susanna
Howard" (handwritten)

note in AAS cataloguing record: "Susanna Perkins (1757-), of Bridgewater,
Mass., may have been the daughter of Jonathan Perkins (1728-1802)
and the wife of Robert Howard (1760-1846)"

MS. music entries appear to be all treble parts:

- leaf [2] *recto-verso*: ANTHEM TO FUNERAL THOUGHT, Dm,
5|34|5|5|5#4|55|U1-D77|U1, Hark from the Tombs [x 2] a
Dolefull Sound
- leaf [2] *verso*: JORDAN [by Billings], A, (after 4½ mm. rest)
1|14-3|2-43-2|3 (tenor melody begins 5|U11|32-1|2-32-3|4),
There is a land of pure delight
- leaf [3] *recto*: CHRISTMAS HYMN, C, (after 2½ mm. rest)

- 3|1233-2|11|D7, Hark Hark what news the Angels bring; has
Susanna drawn (at the top of the page) the rough beams of the
manger, above the Christ Child's head?
- leaf [3] *verso*: EAGLE STREET, G, 1|11|3-4-3-2-12|3, Join all y^e Glorious
Names
- leaf [3] *verso*: PENBURY, G, 1|3-4-3-21|2|35-4-3-2-|1-2-21-D7|7,
Salvation Oh the Joyfull Sound
- leaf [4] *recto*: THE 15TH PSALM, G, 3|2233|42|1
- leaf [4] *recto*: ANDOVER [by Wood], Cm, 1|3232|12|3 (tenor melody
begins 5|U1Dn7U12|3-1Dn7|U1), My passions fly to seek their
king
- leaf [4] *verso*: INVITATION [by Kimball], D, 556-7|U1D5|555 (tenor
melody begins 5U1D5|65|67U1), Come my beloved haste
away; this treble is as in the tune's first printing, in Daniel
Bayley's *Select Harmony* (1784)—not as in Kimball's *Rural
Harmony*, 1793
- leaf [4] *verso*: NORWICH [by Hibbard?], Am, 1|3-2-1D7|U12|3 (tenor
melody begins 1|1-2-32|1D#7|U1)
- leaf [5] *recto*: PSALM 34 [by Stephenson], C, 5|U11D76[sic]|
U1-D7-U1D7|U1 (tenor melody begins 1|332D7|U1-2-32|1)
- leaf [5] *recto*: BRIDG[E]WATER [by Edson], C, 5U11|D75U12|3 (tenor
melody begins 131|221D7|U1; this copy in 3/2 time, compare
with 10th entry below
- leaf [5] *recto*: VIRGINIA [by Brownson], Em, 5|3355|6-7-5U1|D7 (tenor
melody begins 1|55U1D7|6-4-76|5), "words at Option" written
below music (no text for the tune itself)
- leaf [5] *verso*: LENOX [by Edson], C, 1|3311|D7 (tenor melody begins
1|11D56|5)
- leaf [5] *verso*: COMPLAINT [by Read], Em, 1|5-6-54|55|54|3 (tenor
melody begins 5|3-4-32|15|5-U1-D76|5), [']Twas in the Vale
where Osiers grow; note that this is the first of 6 sequential
pieces by Daniel Read
- leaf [6] *recto*: STRATFORD [by Read], Am, 155|53|222 (after 1½ mm.
rest, tenor melody begins 1|555|3-21D#7|U1), Mo[u]rn
mo[u]rn ye Saints who once Did Se[e]
- leaf [6] *recto*: CALVARY [by Read], Am, 3 mm. rest then 1D75|U5552|
3-2-1 (tenor melody begins 11D5|U1-2-32|34-3|2), My tho[']ts
that often mount the Skies
- leaf [6] *verso*: ANNAPOLIS [by Read], C, 1|32|31|1-D77|U1 (tenor
melody begins 5|U1D7|U1-D76|5-4-34|5), Awake ye Saints to
Praise your King
- leaf [6] *verso*: NEWPORT [by Read], Bm, 131|221D7|U1 (tenor melody
begins 5U13|2-1D7U12|3), I Send the Joys of Earth away
- leaf [7] *recto*: NAPLES [by Read], Dm, 5|577|554|5_|5 (tenor melody
begins 1|D755|757|U1_|1), Shall the vile race of flesh and
blood

- leaf [7] *recto*: WILLIAMSBURGH, D, 5|33U1D5|65|5_|5, Ye holy souls in
God rejoice
- leaf [7] *recto*: BRIDG[E]WATER [by Edson], 5U11|D75|U123_|3 (tenor
melody begins 131|22|1D7U1_|1), no text, but this note:
"Taken out of / ~~Taking~~ the [mostly erased: "Laus Deo"] the
Worcester Collection," in 2/2 time, compare with 10th entry
above
- leaf [7] *verso*: FORTY SIX PSALM "By Chandler," D, 1D55|U1D765|5
(tenor melody begins 5U1D7|6567|U1), The Lord hath Eyes to
give the Blind
- leaf [7] *verso*: SHERBURN[E] [by Read], D, 553|4-56-7U11|1 (tenor
melody begins 531|6665|6), While Shepherd[s] watch their
flocks by night
- leaf [8] *recto-verso*: ANTHEM, C, 135|U1|3-3-4-3-4-|54-3|3-21|1-D7,
Lift up your Heads O ye Gates ye Gates
- leaf [9] *recto*: PARIA, E, 3|5U1D65|5,5|56-U1D52|2
- leaf [9] *recto*: PARIS [by Billings], A, 135|5-4-33|2-15|3 (tenor melody
begins 112|3-4-35|4-32|1)
- leaf [9] *recto*: PITTSFIELD, Em, 553|65|U1D7-6|5, My soul lies humble in
the dust
- leaf [9] *verso*: NINETIETH PSALM, Em, 5|5556|5,5|3-45|
7-U1-D7-6-5-|445, Lord what a feeble piece
- leaf [9] *verso-leaf* [10] *recto*: ROYALSTON, D, 5|55|6-7-U13|2, The Lord
Jehovah reigns
- leaf [10] *recto*: CHARLESTOWN, D, 5|55|5-43|65|5, When God reveal[']d
his gracious name
- leaf [10] *verso*: WALPOLE [by Wood], Bm, 1_|11D7|U32|1D#7|U1 (tenor
melody begins 1_|132|3-4-54|32|1, Oh if my soul was form'd
for woe; added treble line on "'Twas for my sins my dearest
Lord" clearly copied in later, without text
- leaf [10] *verso-leaf* [11] *recto*: PEPPERRELL, Em, 5|57|U1D7-6|55|
5-6-5-4-3-2-|3-2-1, As pants the hart for Cooling Streams
- leaf [11] *recto*: GREENFIELD [by Edson], Am, 1|1122|332 (tenor melody
begins 1|3355|7U1D5), God is our refuge in distress
- leaf [11] *verso*: GEORGIA [by Thomas Lee], G, 3|3331|555 (tenor
melody begins 1|3334|222-3), Come let us join our cheerful
Songs
- leaf [11] *verso-leaf* [12] *recto*: LITCHFIELD [by Brownson], Am, 1|13|
5-6-5-43|21|5+D5 (tenor melody begins 1|55|3-1-35|43|2),
[']Twas from thy hand my God I came
- leaf [12] *recto*: HADLEY, Gm, 1|3-2-14|5235|5, That awful day will
surely come
- leaf [12] *verso*: SOLITUDE, Am, 11D#7|U14-3|21|D7, Oft have I sat in
secret sighns [*sic*; *recte* sighs]
- leaf [12] *verso-leaf* [13] *recto*: LANCASTER, D, 5U1D7|65|
5-6-7-U1D7-U1|2-1-D7, Majestick God our muse inspire

- leaf [13] *recto*: STAFFORD [by Read], A, 1|5-4-34-3|2-1D7|U1 (tenor melody begins 5|U1-2-32-1|4-32|1), See what a living Stone
- leaf [13] *verso*: BERLIN [by Billings], Em, 3|3|5|5|5|54|3-4-55|5 (tenor melody begins 5|5|U1|D7|5|34|5-4-32|1), He dies! He dies! the heav[']nly Lover dies!
- leaf [14] *recto*: FRAMINGHAM [by Billings], Am, 1|3-4-32|1-2-12|3 (tenor melody begins 5|U1-2-12|3-4-34|5), Shall Wisdom cry aloud
- leaf [14] *verso*: DEATH[']S ALARM [by Benham], F→F#m, 1|3-5|51-23-4|555_|5 (tenor melody begins 1|5-U1|D565|U1D7U1_|1, Ho[,] ho[,] prepare to go with me
- leaf [15] *recto*-leaf [16] *recto*: Friendship [by Lyon?], G→Gm→G, 135|6-42-3-432|1, Friendship thou Charmer of the Mind; entire text written out after the music (i. e., not underlaid)
- leaf [16] *verso*: MECHIAS [by Lyon], C, 2|3-4[-]54|3-2-1D7|U1-D6-5 (tenor melody begins 5|U1-2-32|1-4-32|1), When overwhelm'd with grief
- leaf [17] *recto*: BRISTOL [by Swan], F, 5|55|53|4-5-65|5 (tenor melody begins 1|5-6-53|U1-D5-31|6-5-67|U1), wide as the world is thy Command
- leaf [17] *recto*: MENDON, Am, 112|3211|D7, no text, but "C. M[.] 34 Hymn 2^d Book" written after title, so text is "Come, Holy Spirit, heav'nly Dove" (Watts)
- leaf [17] *verso*: BERWICK, F#m, 1-2-3|3-4-55-67|U1D7-U1D75|5, Speak Speak O ye judges of the Earth; initial time signature written as 3/8 (*recte* 3/2), "Bridgwater" written below this tune, but no music
- leaf [18] *recto*: TEWKSBURY, A, 1|33|31|D77|7, I,m [*sic*] tir'd with Visits Modes and Forms
- leaf [18] *recto*: POLAND [by Swan], C#m, 1|13|2-1-D77|7-5-3-4-5U3|2-1-D7 (tenor melody begins 1|D55|7U3|D7-U1-D7-5|4), God of my life look gently down
- leaf [18] *verso*: STRATFIELD, F#m, 3|5577|5-4-34|5, Thro['] ev[']ry age eternal God
- leaf [19] *recto*-leaf [20] *recto*: Ode on Musick, D, 5|35|5|U11-|D76|5, Descend ye Nine descend and sing
- leaf [20] *verso*: SOUTHWELL, Eb, 1|D55|3|44|5-U1|D53|3|55|6655|6, [']Tis finish'd [x 4] the Redeemer said
- leaf [21] *recto*: GREENWICH [by Read], Em, 1|3555|65|5 (tenor melody begins 5|5U1D75|U1D7-U1-2|1), Lord what a tho[']tless wretch was I
- leaf [21] *recto*: WINDHAM [by Read], Fm, 5|543|355|5_|5 (tenor melody begins 1|345|532|1_|1), Broad is the Road that leads to Death
- leaf [21] *verso*: DEVOTION [by Read], C, 1|3322|1D7|U1 (tenor melody begins 5|U112D7|U12|3), Sweet is the day of sacred rest

- leaf [21] *verso*: HOPEWELL, Em, 5|56|54|5U1|D7_|7, Come lead me to
some lofty shade
- leaf [22] *recto*: RUSSIA [by Read], Am, 112|3211|D7 (tenor melody
begins 132|1D#7U13|2), False are ye men of high degree
- leaf [22] *recto*: DANBURY, Am, 1|13|2D7U33|5, Our life is ever on the
wing
- leaf [22] *verso*-leaf [23] *recto*: ASCENSION, D, 55|U11|32|1, jesus our
triumphant head; 6 stanzas of text set
- leaf [23] *verso*-leaf [24] *recto*: THE HEAVENLY VISION AN ANTHEM [by
French], G, after 1 m. rest, 3322|34|555|56|555|55 (tenor
melody begins 1234|5_|54|322|24|322|11), I beheld and lo a
great multitude[e] which no man could number
- leaf [24] *verso*-leaf [25] *recto*: ANTHEM, G, 1111111|3345-4-3-
|222|233|11, then the whole multitude began to rejoice and
praise God with loud voices; is this a 40-m. extension of
French's HEAVENLY VISION (see entry immediately above)? –
same key, text begins "then" (even with lower-case "t"),
includes the word "multitude" (see textual incipit of French's
anthem), would provide an "upbeat" end
- leaf [25] *recto*: MORTALITY [by Read], Fm, 5|555-67-6|543_|3 (tenor
melody begins 1|5U1|D7-65-4|345_|5), Death like an
overflowing stream
- leaf [25] *verso*: APPEARANCE, C, 1|D56|7U1|2-1-D7-6-55|5, The Voice of
my Beloved Sounds; "Allegro time" over beginning of entry
- leaf [26] *recto*: BALLOON [by Swan], Em, 5|57|77|57|7 (tenor melody
begins 5|U1-2-3D7-5|45|3-2-14-3-4|5), Behold I fall before thy
face
- leaf [26] *verso*: ALL SAINTS [by Hall], Cm, 1|D77U33|D5-6-7U1|D7
(tenor melody begins 3|55-67U3|D7-U1-D7-65-3|4, Oh! if my
Lord would come and meet
- a. l. [1] *recto*: KINGSBRIDGE, Am, 1|3-4-51|D7U2|3-4-54-3|2-1-D7,
W[ou]ld you behold the works of God; hole in paper obliterates
part of first word of text
- a. l. [1] *recto*: WINTER [by Read], F, 1|35U1D5|3-655 (tenor melody
begins 1|5565|U1D5-31), His hoary Frost his fleecy Snow
- a. l. [1] *recto-verso*: untitled piece, G, 5|3311|112,|345|6544|3,3|
554-32|2, O Shepherds now your fears resign; 3 stanzas of
8.8.6.8.8.6 text set; no setting of this text listed in *HTI*
- a. l. [1] *verso*: untitled piece, G, 3|21|41|D77|12|3_|3, Glory to God in
strains till now unknown; continuation of the previous entry? –
same key, text could easily follow previous entry's text

Mss. Octavo Vols. P; Catalog Record #271968

437. Philadelphia. St. Michael's and Zion Church. *Choral-Buch für die Erbauliche Lieder-Sammlung der Deutschen Evangelisch-Lutherischen Gemeinen in Nord-Amerika. Auf Ansuchen des Deutschen Evangelisch-Lutherischen Ministeriums,*

herausgegeben von der Corporation der St. Michaelis- und Zions-Gemeine, in Philadelphia. Philadelphia: Conrad Zentler and Georg Blake, 1813. xiv, [2], 160, [19] pp. Complete.

note at bottom of p. 160: "Engraved by G. E. Blake Philadelphia."

no inscriptions

no MS. music

DB Ob046; Catalog Record #420353

438. Pilsbury, Amos. *The United States' Sacred Harmony.* Boston: Isaiah Thomas and Ebenezer T. Andrews, 1799. Complete. A beautiful copy (as if printed yesterday!), though lacking original covers + flyleaves.

no inscriptions

no MS. music

DB Ob183; Catalog Record #343238

439. Pool, David, and Josiah Holbrook. *The American and European Harmony, or Abington Collection of Sacred Musick.* Providence: H. Mann and Company, 1813. 206, [2] pp. Complete; a clean, tight copy.

inscription: back cover, "American / Harm[ony]"

no MS. music

DB Ob008; Catalog Record #420346

440. Pfoor, John. *A Collection of Psalms and Hymns, with tunes affixed; for the use of the Young Ladies' Academy of Philadelphia.* Philadelphia: John M'Culloch, 1794. Complete. P. 82 unnumbered.

inscription: p. [3], "Elizabeth Shepp[u?]rd" (pencil); p. 5, largely illegible inscription that may include the name Jacob + "Bass 1"; inside back cover, "Elizabeth Townsend Singing Book May the 3 1796"; at least 12 additional instances of Elizabeth Townsend's name

no MS. music

Dated Books; Catalog Record #343375

441. Portsmouth, N. H. South Parish. *A Collection of Sacred Musick, for the use of the South Parish in Portsmouth.* Exeter, N. H.: C. Norris and Company, 1814. 134, [1] pp. Complete.

inscription: preliminary leaf *recto*, "Cha^s. Coffin's."

no MS. music

DB Ob055; Catalog Record #305249

442. THE PORTUGUESE HYMN ON THE NATIVITY ("Adeste fideles...") [followed by] THE SICILIAN HYMN. [Philadelphia: G. E. Blake, [1810-1814?]. See *ASMI*, p. 659, 4th item. Complete (2 unnumbered leaves, printed on *verso* of leaf [1] + *recto* of leaf [2]). Last item in a volume containing ca. 44 piece of sheet music.

no inscriptions (on these 2 leaves)

no MS. music (on these 2 leaves)

Reserve 1819 01 F; Catalog Record #355309

443. Protestant Episcopal Church. *Tunes, suited to the Psalms and Hymns of the Book of Common Prayer*. N. p., [1786]. ASMI 409. Complete. BOUND WITH Protestant Episcopal Church. *The Book of Common Prayer, and administration of the Sacraments, and other rites and ceremonies, as revised and proposed to the use of the Protestant Episcopal Church*. Philadelphia: Hall and Sellers, 1786. Not examined for completeness; no music.

no inscriptions

printed bookplate of D. F. Appleton + printed book label of Beverly Chew

pasted inside front cover

no MS. music

Bindings Coll.; Catalog Record #336341

444. Protestant Episcopal Church. *Tunes, suited to the Psalms and Hymns of the Book of Common Prayer*. N. p., [1786]. ASMI 409. Complete. BOUND WITH Protestant Episcopal Church. *The Book of Common Prayer, and administration of the Sacraments, and other rites and ceremonies, as revised and proposed to the use of the Protestant Episcopal Church*. Philadelphia: Hall and Sellers, 1786. Not examined for completeness; no music.

no ownership inscriptions; but 38 pp. (unpaged) of hymn texts at end of *Book of Common Prayer* (right before printed *Tunes*) have pencil

☛ annotations as to authors or sources, + 3 leaves on either side of *Tunes* have birth, marriage, + death records dated 1786-1788 + 1807-1814, including these notes: "October 22^d 1807 Betty / Negro woman, who is / to be free had a boy / Child Called Daniel / Father Jacob Sanders / December 24.^[h?] 1809 / Betty had a boy / Child Called Jacob," "Sampson Negro son of / Rose (formerly of the Patt[erson?]) / and Moses his father was / born the 12 of October 1806," "Maria Daughter of the / above who I sold to [J?]n.^o / Raymond was born in / April 1810," "Rose & Maria sold to / John Raymond [Roce?] for / seven years & Maria / until 8 [sic] 21 years of age / 7 March 1811 --- [EC?]"

no MS. music

Dated Books; Catalog Record #336341

Psalm and Hymn Tunes, selected for the use of the Hollis-Street Society – SEE Boston. Hollis Street Society. *Psalm and Hymn Tunes*

445. *The Psalm-Singer's Amusement*. N. p., [1804-1810]. Probably compiled by Solomon Howe and published by John Howe. [4], 8 "Additional," 8 pp. (paged 1-5, 7, 6, 8), [2] leaves, pp. 3-103, [1]; apparently complete. Typeset: t. p. + index (1 unnumbered p.), rudiments + 1 tune (3 unnumbered pp.), music (8 "Additional" pp., 8 pp.). Engraved: Billings, THE BIRD + THE LARK, originally printed 1790 (2 unnumbered leaves), music (pp. 3-103) + index (1 unnumbered p.) from Billings, *The Psalm-Singer's Amusement*, originally printed 1781. ASMI 410A, the second known issue of this curious hybrid.

☛ inscription: p. l. [2] verso, "Purchase D. W. Howe, Sept. 30, 1940 / This

volume was apparently issued in the present form[.] / At least a dozen copies were found, identical with this, in / the papers of the Howe family, descended from John Howe / printer Greenwich Mass 1790-1826, who published many / musical books. Howe probably bought the plates [in?] the / remainders from Billings, & issued this publication / in this form / CSB [Clarence S. Brigham]" (pencil)

no MS. music

DB Ob038; Catalog Record #421956

446. *The Psalm-Singer's Amusement*. N. p., [1804-1810]. Probably compiled by Solomon Howe and published by John Howe. [4], 8 "Additional," 8 pp. (paged 1-5, 7, 6, 8), pp. 3-103, [1]; apparently complete, though lacking THE BIRD + THE LARK. *ASMI* 410B.

typeset: t. p. + index (1 unnumbered p.), rudiments + 1 tune (3 unnumbered pp.), music (pp. 8 "Additional," 8); engraved: music (pp. 3-103) + index (1 unnumbered p.) from Billings, *The Psalm-Singer's Amusement*, originally printed 1781

no inscriptions

no MS. music

DB Ob039; Catalog Record #421959

447. *The Psalms[,] Hymns, and Spiritual Songs, of the Old and New-Testament: faithfully translated into English Meeter. For the Use, Edification and Comfort of the Saints in Publick and Private, especially in New-England*. 14th ed. Boston: John Allen, for Eleazer Phillips, 1709. Not examined for completeness, although musical portion at end (pp. 343-344, [7] pp.) is complete. This issue not in *ASMI*; appropriate designation would be *ASMI* 40A.

inscriptions: *verso* of final p. of printed music, "David M'Nutt...Mary M'Nutt..." (genealogical info., hard to decipher; probably duplicates that on p. [3] of a small 8-p. booklet kept with this vol., recording genealogical info. about various M'Nutts/McNutts; p. [3] reads "David M'Nutt the / Son of William & / Olive M'Nutt was Born / July 22 Day 1793 / Mary M'Nutt the / Daughter of William / & Olive M'Nutt was / Born April [th?] 3 1796")

no MS. music

Backlog Acq-Cons 202; Catalog Record #314622

448. *The Psalms[,] Hymns, and Spiritual Songs, of the Old and New-Testament: [or ;?] faithfully translated into English Meeter. For the Use, Edification and Comfort of the Saints in Publick and Private, especially in New-England*. 15th ed. Boston: B. Green, for Samuel Phillips, 1711. Not examined for completeness; lacks final leaf of music (pp. [383-384]. *ASMI* 41.

inscriptions: inside front cover, "John Grene," "[J?]ean Greenlea[f?]" ; inside back cover, "Joseph," "El[i?]sab," "Jean / Greenleaf"

no MS. music

Bindings Coll.B; Catalog Record #314623

449. *The Psalms[,] Hymns, and Spiritual Songs, of the Old and New-Testament: faithfully translated into English Meeter. For the Use, Edification and Comfort of the Saints in Publick and Private, especially in New-England.* 16th ed. Boston: John Allen, f[or] Eleazer Phillips, 1713. Not examined for completeness; lacks final leaf of music (pp. [383-384]; final surviving leaf of music (pp. [381-382]) torn, with loss of text. ASMI 42.

inscriptions: p. [382], "Edward Dow," "[Sam^l?] Dow"

printed bookplate of Isaiah Thomas pasted inside front cover

no MS. music

Bindings Coll.B; Catalog Record #314624

450. *The Psalms[,] Hymns, and Spiritual Songs, of the Old and New-Testament: faithfully translated into English Meeter. For the Use, Edification and Comfort of the Saints in Publick and Private, especially in New-England.* 19th ed. Boston: T. Crump, for Benjamin Gray, 1718. Lacks many pp., including music.

inscription: inside back cover, "Mary Dix of / Reading 1745 / Book her / 17[backwards 3]5 of"

no MS. music

Dated Books; Catalog Record #314626

451. *The Psalms[,] Hymns, and Spiritual Songs, of the Old and New-Testament: faithfully translated into English Meeter. For the Use, Edification and Comfort of the Saints in Publick and Private, especially in New-England.* 20th ed. Boston: T. Fleet, for D. Henchman, 1720. Not examined for completeness, although musical portion at end (pp. 377-378, [6] pp.) is complete. ASMI 46.

inscriptions: preliminary leaf *recto*, "Henrymoor / his [2 letters crossed out]

psalm / book," "Henry Moore / his Book"; preliminary leaf *verso*,

"Nathaniel Moore / his psalm [B?]ook"; inside back cover, "s²:6^d Cost,"

"Hanry Moore"

no MS. music

Bindings Coll.B; Catalog Record #314627

452. [*The Psalms, Hymns, and Spiritual Songs, of the Old and New-Testament: faithfully translated into English Meeter. For the Use, Edification and Comfort of the Saints in Publick and Private, especially in New-England.* 20th ed. Boston: J. Franklin, for D. Henchman, 1722]. Lacks (at least) all before p. 7, all after p. 287 (including music); some or all missing pp. supplied in photocopy. ASMI 47.

inscriptions: inside front cover, "Psalm Book / AD 1640"; preliminary leaf

verso, "Daniel Roberts / was myGrandfather / Julius D Roberts [now

pencil:] / was / Harry Roberts' / father"; p. 7, "My Grandfather Clark's

Psalm Book which [he?] / used to sing from in public Worship--- / To

be preserved as a Relic of Ancient Times / Daniel Roberts"

no MS. music

Dated Books; Catalog Record #314628

453. *The Psalms, Hymns, and Spiritual Songs, of the Old and New-Testament: faithfully translated into English Meeter: for the Use, Edification and Comfort of the Saints in Publick and Private, especially in New-England.* 21st ed. Boston: S. Kneeland and T. Green, for D. Henchman, 1726. Musical portion, pp. 301-309, complete; remainder of this title not examined for completeness. ASMI 48. BOUND WITH Tufts, [John]. *An Introduction to the Singing of Psalm-Tunes, in a plain & easy method. With a collection of Tunes in three parts.* 5th ed. Boston: for Samuel Gerrish, 1726. Lacks leaves 10-12 of music.

no inscriptions

no MS. music

Dated Books (both titles); Catalog Record #314629 (*Psalms, Hymns, and Spiritual Songs*), #329620 (Tufts *Introduction*)

454. *The Psalms, Hymns, and Spiritual Songs, of the Old and New-Testament: faithfully translated into English Meeter: for the Use, Edification and Comfort of the Saints in Publick and Private, especially in New-England.* [21st ed. Boston: S. Kneeland and T. Green, for D. Henchman, 1726]. T. p. torn, with loss of text (bottom third of p.); imprint info. from AAS cataloging. Musical portion, pp. 301-309, complete; remainder of this title not examined for completeness. ASMI 48. BOUND WITH Tufts, [John]. *An Introduction to the Singing of Psalm-Tunes, in a plain & easy method. With a collection of Tunes in three parts.* 7th ed. Boston: for Samuel Gerrish, 1728. Complete. ASMI 495.

inscriptions: inside front cover, "Bathe on my fair ye[t?] / anbeheld"; original preliminary leaf *recto*, "Robert Cross [and were?] / [possidof?] anno Dom: 1729 / [Empty Bostoniæ?] p[?]ti[?] 3^s—6^d"

no MS. music

Bindings Coll. (both titles); Catalog Record #314629 (*Psalms, Hymns, and Spiritual Songs*), #329615 (Tufts *Introduction*)

455. *The Psalms, Hymns, and Spiritual Songs, of the Old and New-Testament: faithfully translated into English Meeter: for the Use, Edification and Comfort of the Saints in Publick and Private, especially in New-England.* AAS cataloging states 22nd ed., Boston: for J. Phillips, 1729 (ASMI 49), but with this note: "American Antiquarian Society copy title page mutilated with loss of edition statement and imprint; this may be any of the several issues printed for Boston booksellers." Could it also possibly be a copy of the 21st edition of 1726 (ASMI 48), which has the same pagination—or does content distinguish the two editions? BOUND WITH [? no t. p.] tune pamphlet with engraved music on pp. numbered 2-12: 34 tunes, ♣ diamond-shaped note-heads, pairs of leaves glued together to bypass alternate blank-paged openings. Not examined for completeness, although musical portion at end of *Psalms, Hymns, and Spiritual Songs* is complete; leaves bearing t. p., pp. [1]-2, 3-4, 99-100, 303-304 (music), 305-306 (music), + possibly others fragmentary, with loss of text. MS. music on 2nd + 3rd of 3 unnumbered leaves bound between printed texts/tunes + additional (engraved) music.

inscriptions: slip pasted inside front cover, "This little Volumne / is one of the Earliest of / 26 or more Editions / of this work. It is from / the library

of the late / Rev. He[nr?]y Cummings [Henry Cummings, 1739-1823] / who settled in Billerica / Mass. 1761 as the Succes- / -sor of Rev. John Chandler / in whose use it was. / Forwarded to the care / of [G.?] C. by Mrs. M. S. Faulkner / of Billerica"; *verso* of penultimate leaf (3 leaves after leaf 12 of engraved music), "Nov^r. [5?]. [directly below this:] 1750 [continuing from month + day:] Thanksgiving day [directly below this:] Sang Ps. 122. 1. 2. 3. 4. [vv., i. e., verses?] Ps. 77. / 9-----15. Ps. 106. 1-----6. ---" / "W^m L[y?]on[?]"

all MS. music entries use diamond-shaped note heads + have double lines at ends of phrases rather than bar lines

MS. music entries:

leaf [2] *verso*: QUERCY, "Altus," G, 55553655, surely this is *HTI* no. 1434

leaf [3] *recto*: ST. HUMPHREY'S TUNE, "Tenor," "Bassus" (staff provided for "Medius," but no notes), G (no key signatures), tenor begins 123254-3-212

leaf [3] *recto*: PORTSMOUTH TUNE, "Cantus," "Medius," "Bassus," G, cantus begins 112313#45

leaf [3] *recto*: MEAR TUNE, "Cantus," "Bassus" (staff provided for "Medius," but no notes), A, cantus begins 155331-232, bassus has sharps on F line + G space, but is written as if in F major

Dated Books; Catalog Record #314630

456. *The Psalms Hymns and Spiritual Songs, of the Old and New-Testament: faithfully translated into English Meeter. For the Use, Edification and Comfort of the Saints in Publick and Private, especially in New-England.* 23rd ed. Boston: for T. Hancock, 1730. Musical portion, pp. 338-346, complete; remainder of volume not examined for completeness. *ASMI* 50 comes closest, but records an item printed for D. Henchman.

inscriptions: inside front cover, "Thomas Grant / His / psalm Book / bought of J[osiah?] / Rockwill 1738," [pencil inscription largely obscured by pasted-down label—"Windsor" appears to be part of this]; additional leaf *recto*, "Jos[i?]ah Rockwe[ll?];" additional leaf *verso*, "Josiah Rockwell / His Psalm Book / 1737 / price—0—40 / Josiah Rockwell," "[Isaac?] Grants psalm / Book Giuein Him / by his Father In / the year 1753 / January · the 10."

no MS. music

Dated Books; Catalog Record #314631

457. *The Psalms, Hymns, and Spiritual Songs of the Old and New-Testament: faithfully translated into English Meeter: for the Use, Edification, and Comfort of the Saints in Publick and Private, especially in New-England.* 24th ed. Boston: S. Kneeland and T. Green, 1737. Not examined for completeness; several leaves are torn, with loss of text. 12 leaves engraved music at end, printed on alternate facing *versos* + *rectos*. *ASMI* 51.

inscriptions: preliminary leaf *recto*, "Israel Balch / his Book god give / him grace theirin / to Look / ... / Israel Balch 1771..."; leaf 12 of music

verso, "Israel Balch his / Book the Lord Give / him grace there in /
unto and when the Bell / Doth for tool the Lord / nave marcy upon /
her Sole"

no MS. music

Dated Books; Catalog Record #314632

458. *The Psalms, Hymns, and Spiritual Songs of the Old and New-Testament: faithfully translated into English Meeter: for the Use, Edification, and Comfort of the Saints in Publick and Private, especially in New-England.* 24th ed. Boston: S. Kneeland and T. Green, 1737. Not examined for completeness. Leaves 5-12 of engraved music bound in at beginning; these are printed on alternate facing *versos* + *rectos* + use solmization-syllable abbreviations F, S, L, + M instead of notes.

inscriptions: inside front cover, "Francis Gardner / L[eo?]minster"; verso of t. p., "Esther"

no MS. music

Bindings Coll.; Catalog Record #314632

459. *The Psalms, Hymns, and Spiritual Songs of the Old and New-Testament: faithfully translated into English Metre: for the Use, Edification, and Comfort of the Saints in Publick and Private, especially in New-England.* 25th ed. Boston: for Daniel Henchman and Thomas Hancock, 1742. Complete. ASMI 52. 12 numbered leaves of music at end, printed on alternate facing *versos* + *rectos*; MS. music on 5 of the 12 blank sides.

inscriptions: leaf 4 verso, "Daniel Vaughan / His Psalm Book"; leaf 5 recto, "Psalm Book 1755"; leaf 9 recto, "D[a?] Psal / L[u?]cy"; leaf 10 verso, "Darlin[g?]; several other instances of "Daniel Vaughan"

diamond-shaped note heads used for all MS. music entries; bar lines sometimes applied erratically or omitted

MS. music entries are tenor melodies + bass parts:

leaf 1 recto: QUE[R?]CY TUNE, tenor, G, 1|33|23|2D7|U1, time signature is "3," no bar lines for last phrase

leaf 2 verso: QUE[R?]CY, "Bassus," G, 1|11|D5U1|D4[4 or 5]|1, time signature is "3"

leaf 4 verso: EVENING HYMN, "Ten^{or}," Am, 11-D76|5U23-21|D#7, time signature is "3," but mm. contain 3, 5½, 2, 3, 6, 2, 3, 4, 4, 2, 2, 3, + 5 half-note beats

leaf 5 recto: EVENING HYMN, "Bass," Am, 1|12|35|U1-D76|5, time signature is ¾, but half note is clearly the beat, + mm. contain 1 (upbeat), 2, 3, 2, 2, 3, 6, 2 (etc.) beats

leaf 6 verso: WARWICK, "Tennor," Am, 1|13|15|42|1, time signature is (correctly) 3/2, + all mm. have requisite nos. of beats

Dated Books; Catalog Record #314633

460. *The Psalms, Hymns, and Spiritual Songs of the Old and New-Testament: faithfully translated into English Metre: for the Use, Edification, and Comfort of the Saints in Publick and Private, especially in New-England.* 26th ed. Boston: J. Draper, for C.

Harrison, 1744. No music; this title not examined for completeness. BOUND WITH Tufts, [John]. *An Introduction to the Singing of Psalm-Tunes, in a plain & easy method. With a collection of Tunes in three parts.* 11th ed. Boston: for Samuel Gerrish, 1744. Complete.

inscription: verso of Tufts t. p., "Moses Williams / His Book / y.^e 2^[?]^d D. of the 10 ber. / 1747"

no MS. music

Dated Books (both titles); Catalog Record #314635 (*Psalms, Hymns, and Spiritual Songs*), #329619 (Tufts *Introduction*)

461. Pucitta, [Vincenzo]. STRIKE THE CYMBAL ("Song of Rejoicing / *For the Conquest of Goliath by David*"). Baltimore: for J. Carr, [1815]. "N^o 23 of Carr[']s Musical Miscellany in occasional numbers." Complete.

no inscriptions

no MS. music

"One of the most admired pieces performed at the Oratorio given in the Church of St. Augustine on the 13th of April 1814 for the Orphan Asylum of Philadelphia."

SM Pucitta 1815 01; Catalog Record #420494

Quito [AVMM designation] – SEE
Churchel, A. MS. music book

462. Rausch, Fr[ederick]. COME HOLY GHOST / A HYMN FOR WHIT SUNDAY. New York: G. Gilfert and Company, [1795]. Complete: 1 side of 1 folded, unnumbered leaf (halves of leaf numbered 220/221, 222/223 in MS.).

no inscriptions

no MS. music

SM RauschF 1795 01; Catalog Record #501487

Read, Daniel. *The American Musical Magazine* – SEE
[Doolittle, Amos, and Daniel Read]. *The American Musical Magazine*

463. Read, Daniel. *The American Singing Book; or A New and Easy Guide to the Art of Psalmody.* New Haven, Conn.: for the author, 1785. Complete.

☛ printed bookplate pasted inside front cover reads "This BOOK belongs to / DANIEL READ / of / NEW-HAVEN. / [pointing hand] *Loan, Nine pence per week*"; "Ashford" written in after "of," "NEW-HAVEN." + "*Loan, Nine pence per week*" crossed out, "1846" written in

no other inscriptions

no MS. music

DB Ob187; Catalog Record #343811

464. Read, Daniel. *The American Singing Book; or A New and Easy Guide to the Art of Psalmody.* 2nd ed. New Haven, Conn.: for the author, 1786. Complete.

inscription: preliminary leaf *recto*, "William Caldwell Book / Bought Desmber

13th – 1792 / Prise Fore Shilens – 4”
no MS. music
DB Ob188; Catalog Record #343812

465. Read, Daniel. *The Columbian Harmonist, No. 1*. New Haven, Conn.: for the editor, [1793]. Complete. ASMI 417.
no inscriptions
no MS. music
DP B4886; Catalog Record #343815

466. Read, Daniel. *The Columbian Harmonist, No. 1*. New Haven, Conn.: for the editor, [1793-1795]. BOUND WITH Read, Daniel. *The Columbian Harmonist, No. 2*. New Haven: for the editor, [1794-1795]. BOUND WITH [Read, Daniel]. *The Columbian Harmonist No. III*. New Haven: D. Read, [1795]. ASMI 422. Complete; pp. 7-8 of No. 1 precede pp. 3-6 in this copy. 8 unnumbered leaves with printed staves bound in at end of volume; MS. music on 1st 6 of these.

inscriptions: preliminary leaf *recto*, “Roger Bingham’s / Book”; leaf [6] *recto*, “The above [untitled instrumental melody] is taken from a loose sheet belonging to Henry Tracy”

MS. music entries are (in this order:) two 4-voice tunes (one sacred, one essentially secular; melody in tenor), one 3-voice secular song with text about singing school (melody in middle voice), four 2-voice instrumental pieces (melody + harmony part), + nine instrumental melodies; only 1st 3 entries are included here

secular instrumental pieces are “My Love is but a Lassie yet,” “Forest of Bondi,” “Flora’s Birthday,” “Waltz No. 4,” “Wh[a?][’]ll be King,” “The Garland of Love,” “Fisher’s Hornpipe” [in F], “Money Musk,” “Fisher[’]s Hornpipe” [in D], Bonnie Annie,” “Lass O Fisher O,” “Sweet Ellen,” + [untitled]

vocal MS. music entries:

leaf [1] *recto*: AMANDA “by Morgan,” 4 voices, Am, 1|54|3-4-53-2-1|D7-U1-D57|U1

leaf [1] *recto*: Friendship, 4 voices, Cm, 5|U11-232-1|D77-U1D5, 5-4|3423|1-D7U1-23, “Twas in a vale where osiers grow; after title + text meter, “Lyric Poems Book 2.nd Complaint.”; text in Watts’s *Horæ Lyricæ*, titled “To Mr. Nicholas Clark. / The Complaint,” is largely about youthful dissatisfaction/despair

leaf [1] *verso*-leaf [2] *recto*: Musical Concert, 3 voices, G, melody in middle voice, 5|66[sic]65|U111,3|2D567|U1, Well met my loving friends of art; this tune (*HTI* no. 10272) printed only twice before 1821, under title Musical Society + in A; 1st pr. in *A Collection of Sacred Vocal Music* (Northampton, Mass., 1804)

DB Ob189 (No. 1), DB Ob189 b-w (No. 2, No. III); Catalog Record #343815 (No. 1), #343817 (No. 2), #343818 (No. III)

467. Read, Daniel. *The Columbian Harmonist, No. 1*. New Haven, Conn.: for the editor, [1797]. With caption titles: p. 41, *The Columbian Harmonist, No. 2*; p. 73, *The Columbian Harmonist No. III*. ASMI 422A. Complete. 3 unnumbered leaves with printed staves bound in at end of volume, but they carry no MS. music.

no inscriptions

printed bookplate pasted inside front cover: "No. ["4885" in MS.] Date
["May 19. 1928" in MS.] / LIBRARY OF / Frank J. Metcalf"

no MS. music

DB Ob190; Catalog Record #343816

468. Read, Daniel. *The Columbian Harmonist, No. 2*. New Haven, Conn.: for the editor, [1798]. With 4 unnumbered leaves of "Additional Music" (caption title) at end, + 4 unnumbered leaves of printed staves, mostly without MS. music. Complete. ASMI 419.

inscription: t. p., "1895 - Lydia B. Newcomb. / New Haven - Conn - "
MS. music entry:

leaf [8] verso: CHESTER, att. "Billings. 1770.," 4 voices on 2 staves, F,
567|U1D5|6-U1-D76|5, written with pencil

DB Ob191; Catalog Record #343817

469. Read, Daniel. *The Columbian Harmonist, No. 2*. New Haven, Conn.: for the editor, [1801]. With 16 pp. of "Additional Music" (caption title) at end; this copy lacks pp. 3-6 of the additional music. ASMI 420.

inscriptions: inside front cover, "Miss Jane [CDHart ?]"; p. [2], "John C D
Huaert"; inside back cover, "William C De Harts Book / January 8 1817
New york"

no MS. music

DB Ob192; Catalog Record #343817

Read, Daniel. *The Columbian Harmonist*. 3rd ed., 1806 – SEE
[Read, Joel?]. *The Columbian Harmonist*

470. Read, Daniel. *The Columbian Harmonist*. 3rd ed. Boston: Manning and Loring, 1807. Complete.

inscription: preliminary leaf *recto*, "Geor[?] [S?]teuart ... / George Tower [? –
intentionally wobbly penmanship]"

no MS. music

DB Ob057; Catalog Record #420183

471. Read, Daniel. *The Columbian Harmonist*. 4th ed. Boston: Manning and Loring, 1810. Complete.

inscriptions: preliminary leaf *recto*, "Churchill / Hartford" (pencil); t. p.,
"Charlie Churchill" (pencil); additional leaf *verso*, "Charles B. Churchill
[Esqr?] / Middletown / Conn" (pencil)

no MS. music

DB Ob058; Catalog Record #420299

472. Read, D[aniel]. *An Introduction to Psalmody; or, The Child's Instructor in Vocal Music*. New Haven, Conn.: T. and S. Green, for the author, [1790]. Apparently complete; lacks front cover.

no inscriptions

no MS. music

DP B4887; Catalog Record #343819

473. [Read, Joel?]. *The Columbian Harmonist*. 3rd ed. "By Daniel Read." Dedham, Mass.: H. Mann, 1806. Only ca. ¼ of leaf w/ pp. 79-80 is present; otherwise complete. BOUND WITH *Supplement to the Columbian Harmonist*. [Dedham, Mass.: H. Mann, 1806]. 31, [1] pp. Complete. These two items were clearly designed to accompany each other, as the index on the final p. of the *Supplement* covers the tunes in both items (listed separately). Abner Ellis may have compiled the *Supplement*; he signed what appears to be an advertisement for it (see *ASML*, p. 510), and he has the largest number of tunes (5) in its pages.

no inscriptions

no MS. music

DB Ob056; Catalog Record #420184

474. Read, Joel. *The New-England Selection; or, Plain Psalmist*. 2nd ed. Boston: Manning and Loring, for the author, 1812. 127, [1] pp. (p. 46 misnumbered 45). Complete.

inscription: front cover, "Church Musical Society / N^o 4"

no MS. music

DB Ob167; Catalog Record #420397

475. Redfield, Levi. *A Gamut: or, Brief Introduction to the Grounds of Music*. N. p., n. d. Complete. 5 unnumbered additional leaves with hand-drawn staves follow printed pamphlet; MS. music on last 2 leaves.

inscription: inside front cover, "[Adolphus?] Hale"

some musical characters named but not shown in printed pamphlet; these symbols supplied in MS.

MS. music entries are counter parts + one bass-part/tenor-melody mix:

a. l. [4] *recto*: [GREENWICH by Read], mm. 18-22 of bass followed by mm. 22-28 of tenor; crossed out, Em, [tenor: 5|5U1D75|U1D7-U1-2|1]

a. l. [4] *recto*: LENOX [by Edson], counter, C, 3|1155|5,5|3565|5, Ye tribes of adam [join]

a. l. [4] *recto*: NAPLES [by Read], counter, Dm, 1|532|212|3_|3, Shall the vile race [of flesh and blood]

a. l. [4] *verso*: WARNING VOICE [by Ellis], counter, Dm, 111|31|2-3-43|2

a. l. [4] *verso*: GREENWI[C]H [by Read], counter, Em, 1|11[-]235|42|3, Lord what a though[t]less wret[c]h [was I]

a. l. [4] *verso*-a. l. [5] *recto*: FLORIDA [by Wetmore], counter, Dm, 1|3345[-]3|2, Our moments fly apace

- a. l. [5] *recto*: AMANDA [by Morgan], counter, Am, 5|57|5-U1D7-5|3-4-55|5, Death like an over[flowing stream]
- a. l. [5] *recto*: WELLS, counter, F, 5|555|5U11|D7
- a. l. [5] *recto*: LITTLE MARLEBOROUGH, counter, Am, 5|55|65|5, Welcome sweet day of rest
- a. l. [5] *verso*: RO[N]DA [by Swan], counter, Em, 1|113|533|4, Broad is the road [that leads to death] (an L. M. text that would not fit this C. M. tune)
- a. l. [5] *verso*: CHINA [by Swan], counter, D, 3|5[or 6? *recte* 5]2|31|3-42|3 (entry breaks off after 1st 5 notes), Why do we mourn [departing friends]
- a. l. [5] *verso*: LEBANON, title, text meter ("C. M."), + text incipit (Lord, what is man[, poor feeble man]) only; likely Billings's LEBANON, a C. M. tune most often paired with this text

DP B4897; Catalog Record #353529

476. Reed, Ephraim. *Musical Monitor; or New-York Collection of Devotional Church Music*. Utica, N. Y.: William Williams, 1817. 119, [1] pp.; complete. 2 unnumbered leaves with staff lines bound inside back cover, but no MS. music.

inscriptions: preliminary leaf *recto*, "John Johnsons / property" (pencil); additional leaf [2] *recto*, "Mr Slater Merchant / Mr Winter Taylor / Mr Breire Stone [? -doesn't look much like "Mason"] / Mr Ha[r?]dy / Mrs Hardy / Susan Hardy / Mr Miller D[o?]cter" (pencil); additional leaf [2] *verso*, "Mrs C Johnson / Miss Dal[?]g / [C?] John[son?] / [Mr Johnson?] / [?] John[son?] (pencil)"

no MS. music

Dated Books; Catalog Record #420536

477. Reed, Ephraim. *Musical Monitor, or New-York Collection of Devotional Church Music*. Rev. ed. Ithaca, N. Y.: Mack and Searing, 1820. 199, [1] pp.; complete.

inscriptions: inside front cover, "C. Brown. / 7 -"; preliminary leaf [1] *recto*, C. Bro[wn?] / August 1820"; t. p., "Cla[rk?] Brown"

no MS. music

Dated Books; Catalog Record #494023

478. Reformed Church in the U. S. *Kern alter und neuer, in 700. bestehender, geistreicher Lieder*. Germantown, Pa.: Christoph Saur, 1752. Lacks all after 2nd p. 30.

inscription: t. p., "Jos Welchans"

folded leaf with MS. text entries dated 1744-1765 inserted inside back cover

no MS. music

Dated Books; Catalog Record #320480

479. Reformed Church in the U. S. *Neu-vermehrt- und vollständiges Gesang-Buch*. 2nd ed. Germantown, Pa.: Christoph Saur, 1763. [2nd t. p.:] Reformed Church in the U. S. *Kern alter und neuer, in 700. bestehender, geistreicher Lieder*. 2nd ed. Germantown, Pa.: Christoph Saur, 1763. ASMI 433. Not examined for completeness.

inscription: preliminary leaf [1] *recto*, "Jacob ging[?]ic[?] / Ano 1·7·7·1 / d[e?]n 27 [januar?]"

no MS. music

Dated Books; Catalog Record #324086

480. Reformed Church in the U. S. *Neu-vermehrt- und vollständiges Gesang-Buch*. 3rd ed. Germantown, Pa.: Christoph Saur, 1772. [2nd t. p.:] Reformed Church in the U. S. *Kern alter und neuer, in 730. bestehender, geistreicher Lieder*. 3rd ed. Germantown, Pa.: Christoph Saur, 1772. *ASMI* 434. Not examined for completeness.

inscriptions: preliminary leaf *recto*, "Jacob Greenwatt / wald," "Leonard Greenwa / Greenawatt his Book / Bought the 6th Day / of January in the 1790," "Jacob Greenewatt[s?] Book / Bought In the year 178["6" blotted out, written in in pencil] / the Sixth Day of January"; preliminary leaf *verso*, "Leonard Greena[w?] / ald / his Book"; *recto* of leaf that has frontispiece on its *verso*, "Maria B Greenawalt / Lebanon / Feby. 5.th 1855 / Pa" (pencil)

no MS. music

Dated Books; Catalog Record #324087

481. Reformed Church in the U. S. *Neu-vermehrt- und vollständiges Gesang-Buch*. 4th ed. Philadelphia: Ernst Ludwig Baisch, 1774. [2nd t. p.:] Reformed Church in the U. S. *Kern alter und neuer, in 750. bestehender, geistreicher Lieder*. 4th ed. Philadelphia: Ernst Ludwig Baisch, 1774. *ASMI* 435. Not examined for completeness.

no inscriptions

no MS. music

Dated Books; Catalog Record #324088

482. Reformed Church in the U. S. *Neu-vermehrt- und vollständiges Kirchen-Gesang-Buch*. Philadelphia, n. d. (possibly after 1820). [2nd t. p.:] *Neu-vermehrtes und vollständiges Evangelisch-Reformirtes Gesang-Buch*. Philadelphia, n. d. (possibly after 1820). *ASMI* 436. Not examined for completeness.

inscription: preliminary leaf *recto*, "Mary [Lang?][?]" (partly rubbed out)
printed notice pasted inside front cover: "Zu haben bey / Jacob D. Dietrich, / an seinem / Eisen- Farb- und Bücher-Stohr, / In Hägerstaun, nahe bey dem Courthaus; / allwo beständig ein Allgemein Assorte- / ment von obigen Artikeln gehalten wird, wel- / che bey dem Grossen und Kleinen nach den Phi- / adelphischen Preissen verkauft werden."

no MS. music

Dated Books Copy 1; Catalog Record #440777

483. Reformed Church in the U. S. *Neu-vermehrt- und vollständiges Kirchen-Gesang-Buch*. Philadelphia, n. d. (possibly after 1820). [2nd t. p.:] *Neu-vermehrtes und vollständiges Evangelisch-Reformirtes Gesang-Buch*. Philadelphia, n. d. (possibly after 1820). *ASMI* 436. Not examined for completeness; several leaves at the end are torn, with loss of text.

inscription: preliminary leaf *verso*, "Moses Binder 1835"

no MS. music

Dated Books Copy 2; Catalog Record #440777

484. Reformed Church in the U. S. *Das neue und verbesserte Gesang-Buch, worinnen die Psalmen Davids samt einer Sammlung alter und neuer Geistreicher Lieder.*

Philadelphia: Steiner and Kämmerer, and H. Kämmerer, Jr., 1797. [2nd t. p.:]

Sammlung alter und neuer Geistreicher Lieder. Philadelphia: Steiner and Kämmerer, and H. Kämmerer, Jr., 1797. Not examined for completeness.

inscription: preliminary leaf [2] *recto*, "Marea Eleiabeth S[huttze?] /

November^{the} 23. / 1801. / Tulpenhochon [Tulpehocken] Township /

Barks [Berks] / County"

no MS. music

Dated Books; Catalog Record #341224

485. Reformed Church in the U. S. *Das neue und verbesserte Gesangbuch, worinnen die Psalmen Davids samt einer Sammlung alter und neuer Geistreicher Lieder.* 2nd ed.

Germantown, Pa.: Michael Billmeyer, 1799. [2nd t. p.:] *Sammlung alter und neuer*

Geistreicher Lieder. 2nd ed. Germantown, Pa.: Michael Billmeyer, 1799. Not examined for completeness.

no inscriptions

no MS. music

Dated Books; Catalog Record #341225

486. Reformed Church in the U. S. *Das neue und verbesserte Gesangbuch, worinnen die Psalmen Davids samt einer Sammlung alter und neuer Geistreicher Lieder.* 3rd ed.

Germantown, Pa.: Michael Billmeyer, 1807. [2nd t. p.:] *Sammlung alter und neuer*

Geistreicher Lieder. 3rd ed. Germantown, Pa.: Michael Billmeyer, 1806. Not examined for completeness.

inscription: preliminary leaf *recto*, German script (largely illegible to this reader), ending with date 1812

no MS. music

Dated Books; Catalog Record #284964

487. Reformed Church in the U. S. *Das neue und verbesserte Gesangbuch, worinnen die Psalmen Davids samt einer Sammlung alter und neuer Geistreicher Lieder.* 5th ed.

Philadelphia: G. and D. Billmeyer, 1814. [2nd t. p.:] *Sammlung alter und neuer*

Geistreicher Lieder. 4th ed. Philadelphia: G. and D. Billmeyer, 1814. Not examined for completeness. At end, "Catechismus oder Kurzer Unterricht Christlicher Lehr" (caption title), 26 pp., complete.

no inscriptions

no MS. music

Dated Books; Catalog Record #305631

488. ["Robert"?; last name not legible]. MS. music book. 40 unnumbered leaves, all with MS. music: secular songs + duet with keyboard accompaniment, keyboard pieces, sacred-texted pieces.

inscription: front cover, "Prop[er]ty of / [Robert?] [illegible last name] / [Pro][vid?]ence / R Island"

sacred music is mostly 1 or 2 voices over instrumental bass, with instrumental introductions or interludes

MS. music entries:

- leaf [3] *recto*-leaf [5] *recto*: THE DYING CHRISTIAN TO HIS SOUL [by Edward Harwood], 3 staves: "2nd" above top staff, melody + harmony part on middle staff, bass on bottom staff, Fm, 11D5[or 6]5-4|321, Vital Spark of heav'nly flame
- leaf [22] *verso*- leaf [24] *recto*: HYMN OF PRAISE, 2 staves: 2 vocal parts (melody + harmony part, the latter identified as "2^d." on leaf [24] *recto*) on upper staff, instrumental bass on lower staff, A, 1|3325|4[-]32[-]12, The spacious firmament on high; keyboard interludes + conclusion, using both staves; middle third of piece (starting at top of leaf [23] *recto*) scored for "Solo" voice (top staff) + instrumental bass (bottom staff)
- leaf [34] *recto*-leaf [35] *recto*: TRUST IN THE LORD &C[.], 2 staves: 2 vocal parts (melody + harmony part) on upper staff, instrumental bass on lower staff, Eb, 1|1-35|5-U1D5|6[-]U1[-]D7[-]U2[-]1D7[-]6|65, Trust in the Lord & his salvation; keyboard introduction + interlude, using both staves
- leaf [35] *recto*-leaf [36] *recto*: DUETTO by "Nauman," 2 staves: vocal melody on upper staff, keyboard accompaniment on both staves, G, 34|6-54-33-25-4|43, Happy flock of Christ thy Saviour; keyboard introduction, interludes, + conclusion, using both staves
- leaf [37] *verso*: ARIETTA, 2 staves: 2 vocal parts (melody + harmony part) on upper staff, instrumental bass on lower staff, G, 54|3-21|65|5-43, On my heart thy wounds forever; keyboard introduction, interludes, + conclusion, using both staves
- leaf [38] *recto-verso*: untitled piece, 2 staves: melody on upper staff, apparently vocal bass on lower staff, D, 1|55|6567|U1, Sing, sing sweet songs of praises sing

**Mss. Folio Vols. L / Vol. 14 (Irving Lowens: Manuscript Music
Commonplace Book Collection [manuscript], 1730-1870)**

489. Roberts, Eli. *The Hartford Collection, of Classical Church Music*. New London, Conn.: Samuel Green, for the compiler, 1812. 187, [5] pp. (including 4-p. subscribers list at end); appears to be complete. Slip with printed "ERRATA" pasted to additional leaf *recto*.

inscriptions: preliminary leaf [1] *recto*, "S. Chester's - / September 24th / 1812," "LEHunt" (pencil)

MS. addition made to printed errata slip

no MS. music

DB Ob113; Catalog Record #420376

490. Robertson, Henrietta. MS. music book. Pp. numbered (in pencil) 5-185, [2 unnumbered pp.], 186-190. All pp. bear MS. music: 63 secular entries (keyboard pieces for 2 + 4 hands, songs with keyboard accompaniment, violin parts, music for pianoforte + harp), 2 sacred-texted entries.

- ☛ inscriptions: leaf pasted to front cover, "Let no one destroy this music book – / it was given me by dear M^{rs} Prince! -- / my m[ore?] than Sister, before she marr[ie?]d as Henrietta Rob[ertson?] / and most of this Manuscript Music, is / from her own [word crossed out] hand – which is Very dear to me -- / it Contains Many of my old songs and pieces. – / I am Sorry to say, I found it in the wash / [room?], with other Valuable Music and periodicals / [several words crossed out] when we were moving. -- / [Victor?] at least will preserve Manuscript music / [Iso?] value – because of those / who wrote a[s?] also the / reminiscence of the great benefit & pleasure it [line drawn up to "music" 2 lines above] afforded me / when I was interested and happy in the musical / world R. G. Gelston / Gelston Heights ____ Sept. 10th. 1872" [all spacing, capitalizing, underlining, etc. *sic*]; inside front cover, "presented [to?] / [M^r.?] Gelston ____ by / Henri[et?]ta Robertson / now H[enrie?]tt[a?] P[rince?]" ; inside back cover, "Miss Sara R Muslin" (pencil)

sacred MS. music entries:

- p. 99: GERMAN HYMN [by Pleyel], melody, keyboard accompaniment (sharing 2 staves), G, 35|23|42|3, Children, of the heav'nly King; 2 additional stanzas of text written below music
- p. 116: PLEYEL'S, GERMAN HYMN, melody, keyboard accompaniment (sharing 2 staves), G, 35|23|42[-]3|3, Children of the heav'nly king; melody more decorated than in other copy in this MS., basses essentially the same; this entry preceded by 4-p. set of keyboard variations on Pleyel's melody

**Mss. Folio Vols. L / Vol. 8 (Irving Lowens: Manuscript Music
Commonplace Book Collection [manuscript], 1730-1870)**

491. *Sacred Harmony*. N. p.: Thomas Lee, Jr., [ca. 1790-96]. Lacks all after 1st 4 leaves. MS. music on unpagged additional leaves bound in after printed leaves.

inscription: front cover, "Gay"

Lee, Jr. almost certainly the printed tunebook's compiler as well as its publisher

6 of 33 MS. entries 1st printed in Lee's *Sacred Harmony*; at least 10 entries printed in Griswold + Skinner's *Connecticut Harmony*, [2nd ed., ca. 1798]

many MS. music entries employ printed book's device of substituting a mark on the "mi" space or line for a key signature (in *Sacred Harmony*, all parts including bass are written as if in treble clef, but these MS. bass parts are written as if in bass clef)

MS. music entries are all bass parts:

- a. l. [1] *recto*: ABERDEEN [by T. Lee?], Bm, 1|5U1|D55|1,1|35|43-1|5, *HTI* no. 5932 (all printings in Am), this tune also printed in both eds. of Lee / Lee + Willard's *Sacred Harmony*, no clef or key signature here
- a. l. [1] *recto*: BRANDFORD [by Benham], Em, 111|3-51|3-2-1-5D5|U1, *HTI* no. 4391 (all printings in Em), no clef or key signature, though bass clef was originally written, then rubbed out
- a. l. [1] *recto*: WORCESTER [by Billings], Gm, 1|1D5U11|D#7U1D5, *HTI* no. 4032 (all printings in Gm), no clef or key signature
- a. l. [1] *verso*-a. l. [2] *recto*: MONMOUTH, F#m, 111|D5U3|12-D7|U1, *HTI* no. 5948, this tune also printed in both eds. of *Sacred Harmony* (only pre-1821 printings; both in Em), no clef or key signature
- a. l. [1] *verso*-a. l. [2] *recto*: OCEAN, G, 1|1D7|U11D65|U1, *HTI* no. 5013 (all printings in F), no clef or key signature
- a. l. [1] *verso*-a. l. [2] *recto*: GREENWICH [by Read], Em, 1|1153|45|1, *HTI* no. 4741 (all printings in Em), no clef or key signature
- a. l. [1] *verso*-a. l. [2] *recto*: MONTGOMERY [by Morgan], C, 1|111D6|533, *HTI* no. 5375 (all printings except 1 in C), no clef or key signature
- a. l. [2] *verso*-a. l. [3] *recto*: PLYMOUTH [by Kilbourn], E, 1|11D66-7|U12-34-32-D7|U1_|1, *HTI* no. 7230 (most printings in E), no clef or key signature
- a. l. [2] *verso*-a. l. [3] *recto*: WORCESTER [by Billings], Gm, 1|1D5U11|D#7U1D5, *HTI* no. 4032 (all printings in Gm), no clef or key signature
- a. l. [4] *verso*-a. l. [5] *recto*: CONNECTICUT [probably by Ives], D, 1|1113|D6-U1,3|4321|1-D5, probably *HTI* no. 5921 (all printings in D), no clef or key signature
- a. l. [4] *verso*-a. l. [5] *recto*: SOMERSET A HYMN [by Madan], E, 14|11|D4-56-7|U1, *HTI* no. 3289 (all printings in E), bass clef + key signature as well as "mi" indicator
- a. l. [4] *verso*-a. l. [5] *recto*: SAINTS REPOSE [by Hall], E, 11D7|65|U113_|3, *HTI* no. 5379 (half of printings in E, half in Eb), bass clef + key signature as well as "mi" indicator
- a. l. [4] *verso*-a. l. [5] *recto*: THE NINETEENTH PSALM TUNE [by Lyon?], C, 1|3-2-1D7|U1-2-3-45|1-5-3, Behold the morning [sun], *HTI* no. 3680 (all printings in C), bass clef + "mi" indicator
- a. l. [5] *verso*-a. l. [6] *recto*: EDINBURGH [by Holyoke], G, 5|U1D657|U1D65, *HTI* no. 5776 (all printings in G), bass clef + key signature as well as "mi" indicator
- a. l. [5] *verso*: SALISBURY [by Holyoke], F, 1|1D4|55|U1, *HTI* no. 5806 (printed before 1821 only in Holyoke's *Harmonia Americana*, 1791; there in F), bass clef + key signature as well as "mi" indicator

- a. l. [5] *verso*: ELSTOW [by Holyoke], F, 111|14|3-21|D5, *HTI* 5778 (all printings in F), bass clef + key signature as well as “mi” indicator
- a. l. [6] *recto*: AMANDA [by Morgan], Am, 1|1D#7|U1D1|35|1, *HTI* no. 5362 (all printings in Am), bass clef + “mi” indicator
- a. l. [6] *recto*: THE GRAVE, Cm, 1|35|D7U3|D67|U3, *HTI* no. 5371 (all printings in Cm), bass clef + key signature as well as “mi” indicator
- a. l. [6] *verso*-a. l. [7] *recto*: DENMARK [by Madan], D, 1|13|1D6|4#4|5, Before Jehovah’s awful throne, *HTI* no. 3257 (only 2 of many printings not in D), no clef or key signature
- a. l. [7] *verso*-a. l. [8] *recto*: CANTON [by Swan], C, 112|3145|1, *HTI* no. 5364 (all printings in C), bass clef + “mi” indicator
- a. l. [7] *verso*-a. l. [8] *recto*: ORION A HYMN [probably the ORION by T. Lee], E, 1111|315,3|43-1D76|5, probably *HTI* no. 10665 (both printings in D), bass clef + key signature as well as “mi” indicator
- a. l. [7] *verso*-a. l. [8] *recto*: TEMPLE A HYMN, A, 11D64|551,|355U1|2-1D7-65, *HTI* no. 5962 (1st printing, in Lee’s *Sacred Harmony*, in G, no attribution; 2 other pre-1821 printings, both in Griswold + Skinner’s *Connecticut Harmony*, in A, att. “Lee”), no clef or key signature
- a. l. [7] *verso*-a. l. [8] *recto*: THE 137TH, Gm, 1|111D5|U3-21-D7U1D7-6|5, *HTI* no. 5955 (5 printings before 1821; 1st 2, in Lee + Willard’s *Sacred Harmony*, in Fm, no attribution; next 2, in Griswold + Skinner’s *Connecticut Harmony*, in F#m, att. “Lee”; 5th, in Hill’s *Vermont Harmony*, in F#m, att. “Lee”), no clef or key signature
- a. l. [8] *verso*-a. l. [9] *recto*: FRIENDSHIP, F#m, 111|D555U3|D7, *HTI* no. 5941 (21 pre-1821 printings in Dm, 13 in Em; none in F#m), no clef or key signature
- a. l. [8] *verso*-a. l. [9] *recto*: GILEAD, G, 1|D6455|1+U1_|1+U1, *HTI* no. 5942 (all printings in F), no clef or key signature
- a. l. [8] *verso*: PEMBROKE, Bm, 1|D5345|1,1|5373|5, no match found in *HTI*, no clef or key signature
- a. l. [8] *verso*-a. l. [9] *recto*: MAJESTY [by Swan], C, 111|2325|1, *HTI* no. 4531 (all printings in C), bass clef + “mi” indicator
- a. l. [9] *verso*-a. l. [11] *recto*: ANTHEM PSALM 39TH [by W. Knapp], Am, 1|U1D#7|U1D4|55U1|D#7 [tenor melody begins 1|34|5-4-32-1|D#77U1|D5], I said I will take heed to my ways; bass clef, “mi” indicator written in correct place, then scratched out, incomplete (part of a. l. [11] missing)
- a. l. [11] *verso*-a. l. [13] *recto*: ANTHEM JOB 7TH C[H]APTER [by A. Adams?], Gm, [1D5|U112|]321D7|U11D1|5] (part of a. l. [11] missing, including start of anthem) [tenor melody begins 12|334|5432|

- 321|D#7], [Is there not an appo]inted time], (1st?) printed in Abraham Adams's *The Psalmist's New Companion*, 6th ed. (London, ca. 1760), then in Lyon's *Urania* (Philadelphia, 1761)
- a. l. [13] *verso*-a. l. [14] *recto*: CHATHAM, F#m, 1|1D5|U11-2|32|1, 1|D7U3|1D7|U12|3, source of text given as "Psalm 1st L.M[.] or 41st do.," unlocated in *HTI*, no clef or key signature
- a. l. [13] *verso*-a. l. [14] *recto*: ENFIELD [by Chandler], E, 1|11D66|555, Before the rosy dawn of day, *HTI* no. 4527 (all printings in E), bass clef + key signature as well as "mi" indicator
- a. l. [14] *verso*-a. l. [15] *recto*: EASTER A HYMN, G, 3|64|U1D1|55|U1, He dies the friend of sinners dies, unlocated in *HTI*, bass clef + key signature as well as "mi" indicator
- a. l. [16] *verso*-a. l. [17] *recto*: ANTHEM PSALM 137TH [by Ashworth], Em, 1D5|U11D5|U1232|3-211|D5, By the rivers of Babylon we sat down and wept; lacks final double bar, but complete; bass clef + key signature, no "mi" indicator

DP B5582; Catalog Record #344476

492. *Sacred Harmony*. Boston: James Loring, 1819. 7, [1], [112] pp.; complete.
no inscriptions
printed bookplate pasted inside front cover: "No. ["6005" in MS.] Date [stamped: "JUN 13 1936"] / LIBRARY OF / Frank J. Metcalf"
no MS. music

Dated Books; Catalog Record #373719

493. *Sacred Harmony*. Boston: James Loring, 1819. 7, [1], [112] pp.; complete.
BOUND WITH Winchell, James M. *An Arrangement of the Psalms, Hymns, and Spiritual Songs of the Rev. Isaac Watts, D. D.* 2nd ed. Boston: Lincoln and Edmands, and James Loring, 1820. Not checked for completeness.
no inscriptions
no MS. music

Dated Books Copy 2; Catalog Record #373719

494. *Sacred Harmony or A Collection of Psalm Tunes, Ancient and Modern*. Boston: C. Cambridge, [1786-1788]. Apparently complete.
inscriptions: preliminary leaf *recto*, "John Withers[poon][?] Bou[g]ht in B[osto?]n [?] Febr[y?] the / fourth 1789," "R[?] [?]a[gg?]ard"; *recto* of leaf after 1st p. 12, "John Witherspoon his Rook" [*sic*]; *verso* of same leaf, "John Witherspoon his Book [?] 1789"; additional leaf *verso*, "Life is a Dream and all things shew it wonse I thought it But now I know it," "David John," "Lucy Bak[?]"
- ☛ many changes made to printed music: notes changed + added (e. g., PSALM 34, p. 6; Norwich, p. 53; changes usually flagged with X or #), double bars at ends of phrases erased (e. g., in FUNERAL THOUGHT, p. 11), notes to "Add the words" written above textless tunes (e. g., LITTLE MARLBOROUGH, p. 11), texts added (e. g., to AMHERST, p. 12), text meters

added (e. g., "P. M." to RICHMOND, p. 12), sometimes several instructions given for a single tune (e. g., for SUTTON on p. 50: "S. M. [added text meter] erase double bars + insert words--" with text incipit ["Behold the lofty Sky"] written in; for WASHINGTON NEW on pp. 79-80, title changed to "Benington," incipit of one text line extended ["Where" extended with "Sun &c"], notes changed), "not plain enough" written under incompletely impressed bass part of AYLESBURY, p. 19

- ☛ 28 tune titles in index are crossed out and/or have x's written next to them, suggesting that they would be omitted in a further edition (or in the owner's ideal version)

no MS. music

DB Ob197; Catalog Record #344477

495. *Sacred Harmony or A Collection of Psalm Tunes, Ancient and Modern*. Boston: C. Cambridge, [1786-1788]. Lacks pp. 9-14 of introductory material, pp. 8-9, 12-13, 30-31, 34-35, 96-99 of music; unpagged, engraved leaf of rudiments + lessons added before p. 6 (i. e., start) of music (this leaf, printed from smaller plates than those used for the book's music, is not recorded in *ASMI*). MS. melody or vocal part on front cover.

no inscriptions

MS. music entry:

front cover: melodic line which appears to be in 3/2 time + perhaps D major; diamond-shaped note-heads; not legible enough for full transcription; 2 excerpts, if in D major + treble clef, are
1|D57|U1-D55|U1[-?]|2[-?]|34|3[-?]|21 +
11|1-45|1-2[-?]|34|3-21|D5U1|321

Dated Books F; Catalog Record #344477

496. [*Sacred Harmony or A Collection of Psalm Tunes, Ancient and Modern*. Boston: C. Cambridge, [1786-1788]]. Lacks 1st leaf, with t. p.; leaf with index fragmentary, moved to end of book, + completed in MS.; leaf bearing pp. 98-99 torn or worn, with loss of text. Leaf bearing pp. 8-9: p. 8 misnumbered 9, with no. at top left, not top right (other AAS copy has p. no. 8 on correct p. + in correct location); p. 9 has no 9 at top left (unlike other AAS copy), but only an inverted 9 at bottom left (other AAS copy has this inverted 9 in this position, as well as p. no. 9 in correct position). Leaf bearing pp. 10-11 bound in after p. 99, "backwards" (i. e., p. 11 before p. 10), except p. with SUFFIELD + ST. ANN[']S is numbered 11, not 10 (p. with FUNERAL THOUGHT + LITTLE MARLBOROUGH is frayed; no p. no. visible). Index has been re-set; note, in other AAS copy, large "A" at start of 1st tune title "Amherst."

inscriptions: front cover, "The N. E. Psalm Singer Engraved by P. Revere?" (pencil), "[?anfor?]th, M.D. W[m?] Sever, d. 1815" (pencil); inside front cover, "Harry Danforth – [Oct.?] [1?] st 1873 / a present from his cousin [E O.?] Sever / as an heir [loom?] from his ancestor / Major Sever" (pencil), "W Sever"; p. [1]: "Mr William Seaver / Singing Book"

no MS. music

DB Ob281; Catalog Record #507413

Sacred Musick – SEE

Boston. First Church. *Sacred Musick*

Sacred Musick – SEE

Sweeny, George C., and William Cooper. *Sacred Musick*

497. *Sacred Psalmody, selected for the Church in Federal-Street* (caption title).

[Boston, ca. 1810]. ASMI 449. Complete.

no inscriptions

no MS. music

DP B5584; Catalog Record #353590

St. Martins [AVMM designation] – SEE

[Stebe, E.?]. MS. music book

498. *The Salem Collection of Classical Sacred Musick*. Salem, Mass.: Joshua Cushing, 1805. Lacks pp. ix-xii, 9-10, 15-16, 119-122; leaf bearing pp. 43-44 + final leaf bearing indexes are incomplete.

inscription: inside front cover, "Albert Thorndike[']s Singing Book"

no MS. music

DB Pb201; Catalog Record #420240

499. *The Salem Collection of Classical Sacred Musick*. 2nd ed. Boston: Manning and Loring, for Cushing and Appleton, 1806. Complete. 6 unnumbered leaves with inked staff lines bound in after printed book; leaves [1-2] contain secular MS. music.

no inscriptions

printed bookplate pasted inside front cover: "No. ["4523" in MS.] Date

[stamped: "NOV 14 1925"] / LIBRARY OF / Frank J. Metcalf."

MS. music is 2 arrangements of "Auld Lang Syne" for voice + piano

DB Ob202; Catalog Record #420241

Salloch Ms. – SEE

MS. music book (2) with no owner's name

Sammlung geistlicher Lieder nebst Melodien – SEE

[Doll, Conrad]. *Sammlung geistlicher Lieder nebst Melodien*

Sandey, John. MS. music book – SEE

Sawdey, John. MS. music book

500. Sanger, Zedekiah, and others. *The Meridian Harmony*. Dedham, Mass.: H. Mann, for the author, 1808. Complete.

no inscriptions

no MS. music

Pp. 82-86 (AMESBURY, att. Dr. Arnold), 90 (GRAVESEND, att. T. Williams' Col.)

have many pencil markings—mostly vocal part names (tenor, treble, alto) + “men” + “chior” (choir?) + 1 4 3 2 X; also, for GRAVESEND, 1st line of text

DB Ob143; Catalog Record #420273

501. Sawdey [AAS says Sandey], John. MS. music book, dated 1741-1782. 116 pp. Original numbering of leaves/pages is highly idiosyncratic; all pp. have been renumbered here, with parenthetical references to the original numbering provided in the inventory of MS. music entries (e. g., p. [3] (“2”)). 66 MS. music entries, 55 of them apparently sacred. This MS. could be English.

inscriptions: inside front cover, “John Sawdey / His Book / 1756 / April 14 Day,” “Sisell”; p. [4], “Sarah,” “David Williams,” “Mr[s?] / Tilly”; p. [14], “Sawdey John / Sawdey Mary / Sawdey Benjamin / orchard John / W[e?]st gate Mary ...”; p. [22], “Je[t?]hro Briggs his Book / 1782”; p. [30], “Command you may your mind from play” [7 times]; p. [56], “N^ovembr ye [?] ^{d?} – 1741 ----- / [?] 1756 Neagro”; p. [101], “work m[o?]re and play Less and that [fit in above:] will be [illegible]”; p. [105], “Fortunnates / 1756”; inside back cover, “John Sawdey ? His Book 1756 / April y^e 14 Day / 1756”

musical rudiments, pp. [1-2]

music written in diamond notation + without bar lines (only lines marking ends of phrases) through p. [39]; from p. [40] on, in round notation + with bar lines

some pp. contain only texts for certain musical compositions; these texts + their locations noted under the relevant musical composition

all MS. music entries are for “Tenor” + “Bass” or “Tenor” + “Bassus,” unless otherwise specified; tenor part has the melody; tenor + bass written in score for most part (exceptions noted)

MS. music entries:

p. [3] (“2”): THE 100 PSALM, F, 11D765U123

p. [3] (“2”): BRUNSWICK, Am, 11234-3251

p. [5] (“3”): THE ISLE OF WIGHT, Gm (but with one flat in key signature, so G Dorian), 15-43-456545

p. [5] (“3”): STANDISH, Gm, 13215432

p. [7] (“4”): CAMBRIDGE, Gm (G Dorian), 13121D6#7U1

p. [7] (“4”): SOUTHWELL, Gm (G Dorian), 131221

p. [9] (“5”): OLD LITCHFIELD, Gm, 13452342

p. [9] (“5”): THE STREAMS OF BABYLON, Gm, 13455432

p. [10]: CANTERBURY, “Tenor,” F, 13231234, incomplete, followed by scales + patterns of thirds, ascending + descending

p. [11] (“6”): GLOUCESTER, F, 15321456

p. [11] (“6”): WINCHESTER, F, 13321443

p. [13] (“7”): PORTSMOUTH, F, 11231345,3655#45, time signature “31” (= in 3)

p. [13] (“7”): WARWICK, Am, 11315421, time signature “31”

p. [15] (“8” written over “9”): NEW SARUM, Dm, 1D#7567-65, time

- signature "31"
- p. [15] ("8" written over "9"): THE 108TH PSALM, G (lacking key signature), 124254-3-212
- p. [17] ("9" written over "10"): YORK, F, 13546352
- p. [17] ("9" written over "10"): COMMANDMENT, A, 11235432
- p. [19] ("10" written over "11"): WESTMINSTER, F, 11123425
- p. [19] ("10" written over "11"): NORTHAMPTON, F, 135-4-3-21432
- p. [21] ("11" written over "12"): LONDON, G minor (G Dorian), 25231464
- p. [21] ("11" written over "12"): OXFORD, G minor, #777U11242
- p. [23] ("12" written over "13"): MARTYRS, F#m, 13153215
- p. [23] ("12" written over "13"): MANCHESTER, Gm, 13453465
- p. [25] ("13" written over "14"): PORTSMOUTH NEW, Am, 1125-4-321
- p. [25] ("13" written over "14"): 100 NEW PSALM, Am, 11D7U354-321
- p. [27] ("14" written over "15"): THE 50TH PSALM, Gm (G Dorian), 5432454321, parts not written in score, 3rd phrase to be sung twice (indicated with repeat marks)
- p. [29] ("15" written over "16"): THE 148TH PSALM, C, 15U11D7U1, Ye Boundless Re[a]lms of joy; 2 stanzas of H. M. text written on p. [28]
- p. [29] ("15" written over "16"): THE 149TH PSALM [by Croft], Bb, 5U1123513[*recte* 2]D7U1, O praise ye the Lord; 2 stanzas of text written on p. [24] (stanza 1 lacks line 4)
- p. [31] ("16" written over "17"): THE 81ST PSALM, F, 13455665
- p. [33] ("17" written over "18"): THE 136TH PSALM, G (lacking key signature), 1D65U321, To god ye mighty Lord
- p. [35] ("18" written over "19"): THE 136TH PSALM, "Tenor," G (lacking key signature), 123221,153421[*recte* 3], HTI (no. 743) locates this melody, titled PSALM 136 and in the same key as in this MS., in only one source: *A Collection of Psalm Tunes in Four Parts* (London, 1711)
- p. [35] ("18" written over "19"): ANGELS SONG [by Gibbons], F, 11123425
- p. [37] ("19" written over "20"): S^T JAMES's [by Courteville], D, 5U1231243
- p. [37] ("19" written over "20"): S^T DAVID[']s, G, 15U1D35432
- pp. [40-43] ("21," "20" written over "21," "23," "22"): AN ANTHEM TAKEN OUT OF YE 5TH CHAP^{TR} OF SOLOMON[']S SONG, F, 1333|54366|56-3|433, I Charge You I Charge You O Daughters of Jerusalem; bass silent for at least mm. 1-10, round notation + bar lines begin here in the MS., section beginning at text "My Beloved is white & Ruddy" headed "The Answer" [*sic*], section beginning at text "Yea he is Altogether lovely" headed "Chorus"
- pp. [44-45], [47] ("25," "24," "26"): KING GEORGE'S ANTHEM, G (lacking key signature), 12|3|3344|5, O dear Lord; make thy servant George; incomplete (leaf or leaves missing in middle)

- pp. [48-49] ("28," "27"): AN HYMN ON A QUIETT CONSCIENCE, D,
1122|32-11, Close thine Eyes and Sleep Secure
- pp. [50-51] ("30," "29"): AN ANTHEM TAKEN OUT OF YE 150TH PSALM, G,
55|566|555, O Praise God in his holiness
- p. [52] ("31"): AN ANTHEM TAKEN[...], G (lacking key signature),
1|D676|U1D67|U12|1, O Pray for ye Peace of Jerusalem;
incomplete (leaf or leaves missing at end)
- pp. [54-55] ("33," "32"): AN ANTHEM ON KING SOLOMON, G or Gm
(lacking key signature), 1D#7|U7U1|34|33|2|1, Zadock ye
Priest; & Nathan ye Prophet
- pp. [58-59] ("35," "34"): AN ANTHEM TAKEN OUT OF YE 13TH PSALM, Gm
(but only 1 flat in tenor's key signature, + none in bass's; tenor
part has no Es, however, so the piece is possibly not G Dorian),
12|34-|2-35|443|2, O how Glorious art thou o God
- pp. [60-61] ("37," "36"): AN ANTHEM FOR EASTER DAY, G (lacking key
signature), 1|23|43|21|1, Christ being raised from ye dead
- pp. [62-63] ("39," "38"): A Song Made on ye Musick Festival, Am,
112|D#7U1231D#7|U1, How well do this Harmoni's Meeting
Prove; bass enters at "Chorus" (Come then let us Joyfully
Chearfully Sing), 1st 4 mm. of tenor solo have 8, 10, 7, + 8 8th
notes' worth of music respectively, then the piece settles into a
regular $\frac{3}{4}$
- pp. [64-65] ("42," "41"): A Love Song, Am (bass's final cadence is
solidly on C, while tenor melody ends equally solidly on A),
12D#76-5|U523, You I love my dear I do; many dissonances
between the 2 parts
- pp. [64-65] ("42," "41"): The Tipling Philosiphers [*sic*], "Tenor," Dm,
5|U111|D777|3, Diogines Surly & Proud
- pp. [66-67] ("44," "43"): The Duke of Marlborough's taking of A Town
in Flanders, G (lacking key signature), 121D5|U3-2-3431,
Sound the Trumpett Sound the Trumpett
- pp. [70-71] ("46," "45"): An Evening Hymn, Am, 11-D76|5U2|
3-21|D#7, Sleep downey Sleep come Close mine Eyes
- pp. [70-71] ("46," "45"): A Morning Hymn, Bb, 1|34|2D7|U12|D7,
Awake my Soul awake Mine Eyes
- pp. [74-75] ("49," "47"): THE GLIDEING [*sic*] STREAMS, G or Gm (lacks key
signature; text suggests Gm as key), 5343|221, Sitting by ye
Streams yt Glide; 2 additional stanzas of text on pp. [68-69],
again on p. [73]
- pp. [74-75] ("49," "47"): THE CHIMES, Am, 2|3323|2-345, Hark hark
how Swift ye Moments fly; 3 additional stanzas of text on p.
[72]
- pp. [76-77] ("51," "50"): AN HYMN ON YE DIVINE USE OF MUSICK, Gm
(only 1 flat in key signature, but 3 of the 2 vocal parts' 4 Es are
flatted locally, so this is more Gm than G Dorian),
134|565|4321|1, We Sing to him whose Wisdom form'd ye Ear

- pp. [80-81] ("53," "52"): An Anthem on King David, A (though only F + C are sharped in key signature), 1245421, Let Ambition fire thy Mind; despite "Anthem" in title, this is secular text; additional stanza on p. [82]; instead of bar lines, lines marking ends of phrases; at two points, solo bass sings first three syllables of upcoming text line, which is then sung in full by both voices
- pp. [80-81] ("53," "52"): AN HYMN FOR CHRISTMAS DAY, Bb, 5|U12|D75|U12|3, What words what voices can we bring; 7 additional stanzas of text on p. [78]
- pp. [84-85] ("55," "54"): A FUNERAL HYMN, Gm, 1|1-23|21|D#71|D#7, Since our good friend's prepar'd to rest; 2 additional stanzas of text (8.6.8.6.8.6.8.6.; under title "A Funeral Anthem") on p. [82]
- pp. [86-87] ("57," "56" written over "55"): AN HYMN TO Y^E HOLY GHOST, Gm, 512|315U1|D#7, Come holy Spirit come & Breath[e]; 5 additional stanzas of text on p. [88]
- pp. [86-87] ("57," "56" written over "55"): Gather Your Rose-Buds, G (lacking key signature; 2 of bass's 3 Fs sharped locally, tenor has no Fs), 555|54|32|1, gather your Rose Buds whilst [sic] you may; 3 stanzas of text in Latin + 3 stanzas in English on p. [89]; after 1st phrase, text is displaced by half a measure, resulting in awkwardness of accent
- pp. [90-91] ("58," "59"): AN ANTHEM TAKEN OUT OF Y^E LAMENTATIONS, "Tenor," Gm (G Dorian), 1-2-3-4-5-|4-3-4-3-2|321|D7U12|32|D7|U1, Oh! how does y^e City weep y^e City weep
- pp. [92-93] ("60," "61"): A SPIRITUAL SONG, G (lacking key signature), 5552|4234|2155|3 (is this the tune's melody?), Never weathr'd Beaten Sail more willing bent to Shore
- pp. [96-97] ("63," "62"): Pompey's Ghost, Em, 134|5645|3, From lasting and unclouded day; 5 additional stanzas of text on pp. [94-95]
- pp. [99], [102-103]: ...BIRTH OF CHRIST (incomplete; leaf or leaves missing at beginning), tenor, bass, A, 1st surviving notes are ...3-2-1-D7-|666|2-1-D7-6-5-7|543, ...Seated all Seated on y^e Ground; less ambiguous is the end of the piece: 5|U112|3-212|3-2-1-2-3-4|55|3-2-1-2-3-1|24|2-1-D7-U12-D7|U12|35|5-4-3-23-1|4|3|2|15|32-1|1, Glad tideings [sic] Glad tidings of Great Joy of Great Joy of Great Joy I bring to you And All all all all and all Mankind
- pp. [102-103]: AN HYMN ON Y^E VANITY OF Y^E WORLD, Am, 13|2D5|64|5, How uneasy Are We here
- pp. [106-107], [112-113]: AN ANTHEM TAKEN OUT OF Y^E 1ST CHAP^{TR} OF Y^E REVELATIONS, starts with tenor only, C, 5|U123|11D76|2-3-2-1-D7-6-|7-U1-D7-6-5-#4-|55, I heard A great voice as of A Trumpett; bass joins tenor on p. [112], headed "The Chorus," now in Am, 555|55#4|5, I am the first and the last; time signature at start is "31" (= $\frac{3}{4}$)

- pp. [110-111]: An Italian Song, Gm, 5|6644|553|3433|33 (is this the tune's melody?), O Dulcis me a Clora, o Clora me a Bella
- pp. [114-115]: Made on y^e Death of Queen Mary, C, 32-13-4-5D6|U1D7-67-U12, on a Bank beneath A willow
- pp. [114-115]: AN HYMN ON Y^E BIRTH OF CHRIST, A, 51355312, Sheperds rejoice lift up your Eyes; instead of bar lines there are lines marking ends of phrases
- p. [116]: AN ANTHEM TAKEN... (incomplete; leaf or leaves missing at end), Gm (only 1 flat in key signature, but 3 of 4 Es are flatted, so the feeling is more minor than Dorian), 12|312|1,|23|423|2, Hear my Prayer o Lord [ditto sign]

Mss. Octavo Vols. M, vol. 2

502. Schaffer, Francis C. *Hymns, suitable for the Devotion of Families and Churches: selected from Various Authors*. Boston: J. T. Buckingham, 1811. [4], 68 pp.; complete. Paper covers printed on *recto* (front cover) + *verso* (back cover).

no inscriptions

no MS. music

DP F0490 F; Catalog Record #420377

Select Harmony – SEE

[Bayley, Daniel]. *Select Harmony*

Select Harmony: The Fourth Part of Christian Psalmody – SEE

[Worcester, Samuel]. *Select Harmony: The Fourth Part of Christian Psalmody*

Select Pieces of Music – SEE

[Handel, Georg Frideric]. *Select Pieces of Music*

A Selection of Chants, adapted to the Morning and Evening Service, of the Protestant Episcopal Church – SEE

Cole, John. *The Beauties of Psalmody*. 3rd ed.

503. *A Selection of Sacred Harmony*. Philadelphia: W. Young [and John M'Culloch; see colophon, p. 84], 1788. With "Uranian Instructions": Philadelphia: Young and M'Culloch, 1787. [16], 84, [2] pp.; complete. ASMI 456. 6 unnumbered leaves with printed staff lines bound between p. 84 + index on final 2 pp.; several of these leaves contain MS. music.

inscriptions: preliminary leaf *recto*, "Susanna Scotts / Musick-Book April 10th 1788"; additional leaf [1] *verso*, "Susanna Sc ott her^e Music Book this 27th Day of / November in the year of our Lord 1[80?]9 [?]"

MS. music entries all appear to be treble parts, with one 3-voice setting:

leaf [1] *recto*: Bunkerhill. or American Hero, "Treble," Am,
1D7U1|24|3343|2D7

leaf [1] *recto*: WILLIAMSTOWN, Gm, 1|5432|32-12_|2, Shew pittty Lord o
Lord forgive

leaf [1] *verso*-leaf [2] *recto*: OCEAN, F, 3|34|5565-4|3, With Songs and honours Sounding loud; bar lines ruled for three other vocal parts, but no notes

leaf [2] *verso*: DANBURY, treble, tenor melody, bass, Am, 1|55|4233|2, Our life is Ever on the wing; bar lines ruled for counter part, but no notes

leaf [5] *verso*-leaf [6] *recto*: SHERBURN [by Read], "Treble," D, 553|4-56-7U11|1, Songs of immortal praise belong; after 1st 5 notes, switches from ink to pencil

DB Ob280; Catalog Record #344662

504. *A Selection of Sacred Harmony*. 3rd ed. Philadelphia: John M'Culloch, for William Young, 1790. Complete (pp. 21-23 misnumbered 22, 23, 21; p. 64 misnumbered 60; p. 95 misnumbered 59). Single unnumbered additional leaf bound in after printed book; MS. music on both sides.

no inscriptions

vocal scales (with solmization-syllable abbreviations: M, F, S, L) in 3 keys on stub of preliminary leaf (only ¼ of leaf remains)

MS. music entries are tenor melodies + 1 treble part:

a. l. [1] *recto*: COOLSPRING, "Tennor," F, 1|1213|55|U1,D7|U1D65U1|D32|1, Rejoice ye shining worlds on high; not in *HTI* under incipit or title

a. l. [1] *recto*: PORTUGAL [by Thorley?], "Tenor," A, 5|U12|3-13-5|4-32|1, erroneous copy of 1st 6 mm. crossed out

a. l. [1] *verso*: MONTGOMERY [by Morgan], "Tennor," C, 1|3331|2-1D7-65, Early [my God, without delay]

a. l. [1] *verso*: [MONTGOMERY by Morgan], "Treble," C, 5|U1113|22-1D7, Early [my God, without delay]

DB Ob205; Catalog Record #344663

505. *A Selection of Sacred Harmony*. 4th ed. Philadelphia: John M'Culloch, for William Young, 1794. Complete.

no inscriptions

no MS. music

DB Ob206; Catalog Record #344664

506. *A Set of Chants adapted to the Hymns in the Morning and Evening Prayer, and to the Communion Service, of the Protestant Episcopal Church in the United States of America*. Boston: Thomas Badger, Jr., 1819. Lacks pp. 11-14; leaf with pp. 15-16 torn + lacks corner.

compiled by Jonathan Wainwright? --see Metcalf, *American Writers and Compilers of Sacred Music*, p. 219

inscription: t. p., "St James Church / Batavia aug 1[6?] / 1827---" (similar inscription on front cover)

printed bookplate pasted inside front cover: "No. ["3348" in MS.] Date [stamped: "SEP 26 1917"] / LIBRARY OF / Frank J. Metcalf"

no MS. music

Dated Books; Catalog Record #420599

507. Seymour, Lewis and Thaddeus. *The New-York Selection of Sacred Music*. New York: the compilers, 1809. *ASMI* 465B, with 6 unnumbered leaves of music at end. Complete.

inscription: preliminary leaf *recto*, "Miss Lucy Anthony's Music Book / New York October, 21st / 1811"

no MS. music

DP B2773; Catalog Record #420279

508. Seymour, Lewis and Thaddeus. *The New-York Selection of Sacred Music*. 2nd ed. New York: the compilers, 1816. [2], 104 pp. Complete.

inscription: preliminary leaf [*recto*], "Chas: E. Cornell's."

no MS. music

DB Ob176; Catalog Record #420479

509. Shaw, Oliver. *Melodia Sacra: or Providence Selection of Sacred Musick*. Providence: Miller and Hutchens, 1819. 151, [1] pp.; complete, but without Appendix (pp. [153]-167, [1]).

inscriptions: preliminary leaf *recto*, "E. [H.?] Williams / Providence / June 1825," "Abby C. Williams"; preliminary leaf *verso*, "Emely Williams"; additional leaf *verso*, "Abby C. Williams / Providence / 1826 / September"

additional leaf *verso* has faint stamp: "L.H.W."

no MS. music

DB Ob142; Catalog Record #420588

510. Shaw, Oliver. *The Providence Selection of Psalm and Hymn Tunes*. Dedham, Mass.: H. Mann and Company, for the author, 1815. Complete.

inscription: inside front cover, "Sally [Hathaway?]" (pencil)

no MS. music

Dated Books; 420484

511. Shaw, Oliver. *Sacred Melodies, selected from Handel, Haydn, Mozart, Beethoven, and others, with several Original Compositions*. Providence: Miller and Hutchens, 1818. Complete; last 2 leaves in poor shape, with some loss of text.

inscription: t. p., "M [T ?]. Chapin."

no MS. music

Dated Books F; Catalog Record #420549

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

no inscriptions

2-p. handwritten list of "Music by Oliver Shaw in Providence / Public

Library" laid inside front cover; penciled note at top of list reads
"copied by J. F. Driscoll / Sept. 1928"; 46 pieces or collections,
including songs, marches, collections of sacred pieces, etc.

no MS. music

DB Ob059; Catalog Record #420263

513. Shaw, O[liver], and H[erman] Mann [Shaw, Oliver]. *A Favourite Selection of Music; adapted to the Piano forte*. Dedham, Mass.: H. Mann, 1806. Complete; includes vocal/keyboard arrangements of Swan's LONDON + Shaw's HYMN. MS. music on 10 unnumbered additional leaves bound in after printed book; mostly secular, with 2 exceptions (see below).

inscriptions: inside front cover, "Caroline B: White / Danbury. Connecticut. / 1809."; t. p., "Miss Caroline B: White. Danbury.," 4 columns, 8 lines each, of what looks like neatly-written code, "Chelsea W[?] Road / Norwich in Connecticut / October 1809."

additional verses of text for songs in MS. on 2 leaves at end of book (original endpapers)

sacred MS. music entries:

a. l. [4] *recto* (p. numbered "39" in upper right corner): untitled piece (crossed out: "A Tune commonly used by our friends in [London?]", 3 voices, melody in top voice, Am, 1|32-1|D#7[D5 elsewhere]U5|4-32tr|1, This is the day the first ripe sheaf

a. l. [6] *recto*: THE CHEERING ROSARY, voice + piano on 2 staves, C, 5|U332-12-3|11D5, Tho' oft we meet severe distress; 2 additional verses of text on 1st endpaper *recto*

Dated Books F; Catalog Record #420198

514. Shumway, Nehemiah. *The American Harmony*. Philadelphia: John M'Culloch, 1793. Lacks pp. 177-180.

inscriptions: inside front cover, "Herkemer County / Town of Fairfield / direct Letters to the post Office / L[i?]ttle Falls"; p. l. *recto*, "Rules [smaller, fainter ink: "R."] Schenck," "I take to our land. / C and throw," "nor / Be not y y nice"; p. l. *verso*, "Read C That me If U No 2 / Down Shall I Love U Love knife In / And U Love U Love I Can Love / Up and U If me As Cutt our"; p. [2], "[?] Johnston"

no MS. music

DB Ob010; Catalog Record #332236

515. Shumway, Nehemiah. *The American Harmony*. 2nd ed. Philadelphia: John M'Culloch, 1801. Complete; pp. 113-114 follow pp. 115-116, and p. no. 184 is printed as 481.

no inscriptions

no MS. music

DB Ob 011; Catalog Record 286027

THE SICILIAN HYMN – SEE

THE PORTUGUESE HYMN ON THE NATIVITY ("Adeste fideles...")

516. *The Singer[']s Pocket Companion[,]* being an abridgment from Arnold[,]
containing concisely, the Rules of Psalmody: to which are added a number of pages
with blank lines[,] that music may be written by any who wish to select from the
various collections now published. Southwick, Mass.: J[ob] Langton, 1795. Not in ASMI. Printed pp. [1]-8 (t. p., "Preface," "Directions for Learners," rudiments, "Index"); 21 leaves with printed staves + MS. music; 1 leaf with hand-drawn staves + MS. music. Leaves with MS. music numbered pp. 9-28 by original owner, then pp. [29-52] here. At least one leaf missing between pp. [34] + [35].

inscription: preliminary leaf *recto*, "Moses Andrews Singing Book January 19th AD 1795"

printed text of Preface (p. 2): "The design of this publication is to furnish Schools with a concise system of RULES for SINGING with Blank lines for the purpose of inserting TUNES at every ones pleasure. The advantage of this will appear in saving a great expence to Learners; and in giving Masters opportunity to introduce in their schools tunes of their own choice."

Index (p. 8) has 22 tune titles written in by hand; though the owner has made columns for "Tune's Name" and "Author's name" as well as "P[age]," the only composer listed is "Stanly," for "Palistine"

all but a handful of MS. music entries are tenor or bass parts (tenor parts in first half, bass parts in second half); when tenor is present along with other part/s, its incipit is given here

MS. music entries:

p. 9: DEVOTION [by T. Lee?], "Tenor," Am, 1|13|54|35-3-21_|1, But man weak man is born to die

p. 9: AMANDA [by Morgan], tenor, Am, 1|54|3-4-53-2-1|D7-U1-D57|U1, Death like an overflowing stream

p. 9: UNITY [by Wood], tenor, G, 1|3321|5; How pleas^d & blest was i

p. 9: WEYMOUTH [by (T.?) Lee?], tenor, E (though key signature is one sharp, written on 4th line up), 1|33-5|5U1|1-D5-35|6, no text, but "P[salm] 139 L M" written above music

p. 10: SUTTON [by Goff?], tenor, F#m, 5|77U1D5-4|316, Save me o god y^e swelling floods

p. 10: 119 [by Smith], tenor, Em, 531|5577|7, Thy word, y^e Rag[ing winds control]

p. 10: RIPLEY, tenor, A, 112|1D5U12|3, no att. in *HTI*

p. 10: ERLINGTON, tenor, G, 1|2431|54-32_|2, Great God y^e heav[']n[s] well Ord[ere]d frame; not in *HTI* under title, incipit, or text→title, lively melody!

p. 11: SYMPHONY [by Morgan], "Tenor," Eb, 135|U1D5|4321|5, the Lord the Sov[']riegn [*sic*] Sends his Summons for[th]

p. 11: YE 8,TH PS[ALM] TUNE, "Tenor," Dm, 5|57|3-4-57|U1,D5|3-2-15|7-6-5-45|5, not in *HTI* under title ("Ps. 8")→incipit or incipit

p. 11: CONCORD [by Holden], "Bass," C, 1|11U1D6|5 (tenor melody

begins 5|U1132-1|2)

- p. 12: WILTON [by Wood], tenor, bass, Gm, 1|3545|432, Lord in ye morning thou shalt hear; clefs, key signatures, one time signature, + first notes for treble + counter, but nothing more; tenor + bass start out in vertical alignment but promptly get 1 measure out of sync in fugal section
- p. 13: untitled tune, tenor? (copied on second staff up of 4 staves, with "gs" clef; remaining 3 staves blank except for bar lines; no clefs), G, 113|55|36-5|U1,D5|U1D4|55|6-55|5 (1st 2 phrases, if a L. M. tune), incipit not in *HTI*
- pp. 14-17: ODE ON FRIENDSHIP [by T. Lee], 4 voices, but most mm. in treble + counter are blank (of 78 mm., treble has music in 20, + counter has music in 5), G, 1|1115|3-2-1D7|1,3|55|3-4-32|1, Low what an entertaining Sight
- pp. 18-19: JOYFUL, CHRISTIAN [punctuation *sic*], complete tenor, partial bass (no music past m. 16), C, 1|1321|D76-75, Sweet is [the day of sacred rest?]; not in *HTI* under title or incipit
- p. 20: BERKLY, tenor, bass, G, 113|55|36-5|U1, "Cheerful Air" written above music, not in *HTI* under title (Berkly, Berkley, or Berkeley)→incipit or incipit
- p. 21: MONMOUTH, tenor, Em, 135|5U1|D57-6|5, no text, but "17th Psalm V[erse] 6" written after title, no att. in *HTI*
- p. 22: KENSINGTON, tenor, bass, G, 1|1-2-32|53|4-32|1, In God[s?] own hour pronounce his prais[e]; not in *HTI* under title→incipit or incipit
- p. 23: Y^E 46 "by Chaun^dler" [Solomon Chandler], "Tenor," D, 5U1D7|6567|U1; I['ll] prais[e] my maker with my breath
- p. 23: LISBON [by Swan], tenor, C, 1|31D65|6, My Sav[i]our & my King; never printed with this text through 1820 (*HTI*)
- p. 23: EX[H]ORTATION [by Hibbard], "Tenor," F, 1|3-54|53-4|5-4-32|1
- p. 23: HINSDALE [by Holyoke], "Tenor," G, 1|5564|32|3
- pp. 24-25: CANTON [by Swan], "Tenor," C, 1D54|35U1D7|U1, no text, but "103^d. P^m L M" written after title
- pp. 24-25: OHIO [by Holyoke], "Tenor," A, 5|3312|34|(3)2, I'll Praise [my maker with my breath]
- pp. 24-25: PALLISTINE, tenor?, D, 5|U1-D65U1-32|1,1|3-1D655|6, Upward I lift mine eyes; not in *HTI* under title (Pallistine, Palistine, Palestine)→incipit, incipit, or text→title
- pp. 24-25: PSALM 45TH [by Lyon], tenor, C, 5|1-2-32|1-4-32|1, My Sav[i]our & my King; never printed under this title through 1820 (*HTI*)
- pp. 26-27: CAROLINA, tenor?, G, 1|53U1-D5-|432|1-D7-6 (slurring *sic*, but would produce a 7-syllable line; more likely 1|5-3U1-5|4-32|1-D7-6), no text, but "Psalm 148th S.M." written after title, not in *HTI* under title→incipit or incipit

- pp. 26-27: MONTGOMERY [by Morgan], "Tenor," C, 1|3331|2-1D7-65,
Early my God with out delay
- pp. 26-27: HUNTINGTON [by Morgan], "Tenor," A (though key signature
here is one sharp), 5|U1-2-31|55|315, Rejoice ye Shin⁸ Worlds
on High
- pp. 26-27: PLYMOUTH [by Kilbourn], "Tenor," D, 1|3565-4|
356-56-7|U1, no text, but "50th P the Old proper Tune"
written after title, lacks final 2 notes
- pp. 28-[29]: PHOEBUS [by Billings], "Tenor," F#m, 1|55-434|55-67,
Lord in the morning thou shalt hear
- pp. 28-[29]: SCOTLAND [by Griswold], "Tenor," C, 5|U12|31-2-3|2, Ye
tribes of Adam Join; 1st printed 1796
- pp. 28-[29]: CHATHAM [by Benham], "Tenor," E, 553|6-U1-D77|U1
- pp. 28-[29]: WESTFORD [by Read], "Tenor," Bb, after 4 mm. rest,
5U11|12-34-32-1|2 [begins with bass solo, not written here:
11D6|5-6-54|321], Great God, whose universal Sway [1st line of
text, sung by bass], never printed with this text through 1820
(HTI)
- pp. [30-31]: DORCHESTER [by Stone], bass, Bm, 1|1115|55|1, Lord iam
[capitalization, spacing *sic*] vile [conceived in sin]; printed
before 1821 only in Stone + Wood 1793 (HTI)
- pp. [30-31]: HANCOCK [by Belknap], bass, G, 5U1D7|U1D5U11|1, Hark
from the Skie[s?] [a dreadful sound], 1st printed 1797
- pp. [30-31]: SPRING [by Belknap], bass, 1|12|3453|1, He Sends his
word and [melts the snow]
- pp. [30-31]: SOLITUDE, bass, Am, 11D5|6455|3
- p. [31]: untitled tune, bass, Am, 1|11|D45|1_|1,1|5U1|1D73_|3
- p. [32]: JERUSALEM [by Ingalls], bass, G, 11D7|65U12|3,2|1D766|5 [*sic*;
same variant of bass as that on p. [51] of this MS.]
- p. [32]: PORTLAND [by West], bass, F→F#m→F, 111|1D655|5
- p. [33]: DOOMS DAY [by Wood], bass, D, 1|11|4+D45+D5|1
- p. [33]: LIBERTY [by Coan], bass, C, 1|1111|D456, printed before 1821
only in Benham 1798/[1801 or later] (HTI)
- p. [33]: GRATITUDE, "Bas[s]," C, 1|D6545|1,|565-4|351_|1, not in HTI
under title→major mode→text meter or title→text meter, text
meter appears to be 6.6.8.6.6.8.
- p. [34]: AMANDA [by Morgan], "Bass," Am, 1|1D#7|U1D1|35|1, Death
like an over flowing stream
- p. [34]: MONTGUMERY [*sic*] [by Morgan], bass, C, 1|111D6|533, Early my
god with out delay; incomplete (next leaf is missing)
- p. [34]: HUNTINGTON [by Morgan], "Bass," A, 1|11|55|665, no text, but
"the 24 Psalm L.M." written after title (5th verse of Watts's L. M.
Psalm 24 versification is Rejoice, you shining worlds on high—
the text provided for the tune's tenor part on p. 26 of this MS.),
incomplete (next leaf is missing)
- p. [34]: 46 [by Bull], "Bass," F, 1|1D4U1|D6U12|D6, I'll praise my

- [maker] with my bre[a]th; "Psalm 146" written after title, incomplete (next leaf is missing)
- p. [35]: MEAR, bass, G, 1|1D5|U1D6|63[or 4]|5, Sing to the Lord ye distant [lands]
- p. [35]: end of bass part starting on a leaf that was opposite this + is now missing], probably A, ...1D5|34|U1D7|U1D5|13|55|U1111|66|55|U111D3|45|1, ...Yes with a chearful zeal we hast[e] to zions hill And their [sic] our vows and honours Pay
- p. [35]: end of bass part starting on a leaf that was opposite this + is now missing, F or Fm or F#m, ...32|D5U1|11|11|11|11| [2 mm. crossed out] 1D7-U1|D55|U11|11|11|11|11| [2 mm. crossed out] 1D3-4|55|U1, lower-octave 1 (F or F#) also present in all mm. given here that have 1 in them
- p. [35]: end of bass part starting on a leaf that was opposite this + is now missing, probably F, ...|1_|11|31|53|1111|D6U1|D55|U1-D7-65|U11|3+D6D3|5[or 4]5|U1-D4-55|U1+1
- pp. [36-37]: DOVER [by Swan], "Bass," C, 132-1|556-U1D7-6|5
- pp. [36-37]: WALPOLE [by Wood], bass, Bm, 1_|1U1D5|3-2-12|3-45|1, O if my soul was formed for woe
- pp. [36-37]: WORCESTER [by Wood], bass, F, 132-1|D56-7U1
- pp. [36-37]: MIDDLETOWN [by Bull], bass, A, 1D5-6|7U1|D4-32-1|5
- pp. [38-39]: DELIGHT [by Coan], bass, Em, 112|354, no text, but "P.M. 121 P.M." written after title
- pp. [38-39]: REPENTANCE [capitalization sic] [by Rollo], bass, F#m, 1|113-21-D7|5-7U1|D5
- pp. [38-39]: ADMONITION [by Read], bass, Am, 1D55|U1D7|6544|5, The god of glory sends [his summons forth]
- pp. [38-39]: EDOM [by West], bass, F, 1|12|1D656-7|U1, no text, but "th147 C.M." written after title
- pp. [40-41]: UNION [probably the UNION 1st printed in *The Federal Harmony*, [1788] ed.; title, key, + text meter all fit], bass, Eb, 1|11|1D5|55|U1
- pp. [40-41]: DENMARK [by Madan], bass, D, 1|13|1D6|44|5, no text, but "PS 100 Second Meter " written after title, performance directions copied here ("Chearful & Soft," "Lively & loud," "Soft," "loud," "loud," "Soft," "loud," "Chearful")
- pp. [40-41]: OHIO [by Holyoke], bass, A, 1|1D665|U1D4|5
- pp. [42-43]: A FUNERAL ANTHEM REV[S?] CHAPTER 14TH [by Billings], bass, Fm, 1|111|D54|U132|1+D12|D5, I heard a great voice from heaven saying unto me
- pp. [42-43]: CANTON [by Swan], bass, C, 112|3145|1
- pp. [42-43]: A DIRGE, bass, Dm, 11|1D7U1|D55|U1, *HTI* tune no. 7387, 1st printed 1797
- p. [42]: AUSTR[I]A [by Mitchell], bass, G, 1|1D765|4
- pp. [44-45]: ANTHEM FOR THE EASTERDAY [by Billings], "Bass," A, 1|D5-6-75|U1-D7-U12|3-2-1; The lord is Come indeed [!]

- pp. [44-45]: PALESTINE, bass, D, 1|3-132-35|1, Up word I lift my eyse;
not in *HTI* under title or text → title; appears to be missing 15
mm. in middle (cf. "Pallistine" on pp. 24-25 of this MS., the
tenor part of the same tune)
- pp. [46-49]: FAREWELL ANTHEM [by French], counter, tenor, bass (staff,
clef, time signature, + bar lines provided for treble, but no
notes except for single m. of 2/4 at about the midpoint of the
piece), Am, bass starts with 1|5, then tenor enters: 5|U133|
223|56|5-43|22; my friends I am going a long & tedious
Journey
- p. [50]: FAIRFIELD, "[Bass?]," Am, 1|12|2D7|55|U1
- p. [50]: LISBON [by Swan], bass, C, 1|114-23|2
- p. [50]: SCOTLAND [by Griswold?], bass, C, 1|15|1-32-3-4|5, no text, but
"PS 148 P M" written after title
- p. [50]: 112 [or 119?], bass, Em, 111|1377|U3, no text, but "P.S. 89
C.M." written after title
- p. [51]: MORTALITY [by Smith or Weeks], bass, Em, 111|1D7U35[or
4]|D7,7|U13D7U1|D5
- p. [51]: SYMPHONY [by Morgan], bass, Eb, 111|11|21D76|5
- p. [51]: NEW JERUSALEM [by Ingalls], bass, G, 11D7|65U12|3,2|1D766|5
[sic; same variant of bass as that on p. [32] of this MS.]
- p. [51]: WOBURN [by Kimball], bass, Am, 11D5|34|55|U1
- p. [52]: untitled tune, "Treble," "Tenor," "Bass," [staff ruled for
"Counter," but there is no clef or time signature, and 6 mm. of a
different melody in ¾ time; see next entry], Am; 7554|7U12,|
3112|3112,|D7552|7U12,|312D7|U11 (phrase lengths guessed
at)
- p. [52]: [ST. HELLENS, probably by Jennings], tenor?, C, 5[|]35|U1D5|
6U2|D7,U1|32|1D7| (entire entry), no clef or time signature,
written on staff drawn for "Counter" for preceding entry

DB Ob285; Catalog Record #442718

517. Smith, William, & Co. *The Easy Instructor or A New Method of Teaching Sacred Harmony Part II*. N. p., [1803 or later]. Not ASMI 471, because of added pp. of music (pp. 65-72); not ASMI 471A or 472, because of content sequence: unnumbered leaf [1] *recto*, engraved t. p.; *verso* blank; leaf [2] *recto*, typeset "Index"; *verso*, typeset "Advertisement" dated "Hopewell, near Trenton, 1803" + without note "Copy Right Secured" (see ASMI 472); (all engraved from this point on:) leaf [3] *recto*, copyright notice for shape notation, signed "John Connelly" and attested by "N. Jones"; *verso*, "LESSONS in the EIGHT NOTES."; pp. 1-3, rudiments; pp. 4-72, music. Apparently complete.

inscription: inside front cover, "Hannah Hulsart" (variations of this name, in ink + pencil, elsewhere in the book)

no MS. music

DB Ob072; Catalog Record #407610

518. Smith, William. *The Easy Instructor or A New Method of Teaching Sacred Harmony Part II*. N. p., [1806]. ASMI 472, which characterizes this volume as a “2d ed.” (but is it?). Complete. A very clean copy.

no inscriptions

no MS. music

DB Ob073; Catalog Record #420193

519. Southgate, Charles. *Harmonia Sacra. A Collection of original and choice Psalms and Hymn Tunes, Odes, Anthems, Gloria Patris, and a Te Deum*. New York: Edward Riley, for the widow, [1820?]. Lacks pp. 27-28; otherwise, appears to be complete with [2], 71, [1] pp. Southgate described on t. p. as “the Late Cha^s. Southgate, of Richmond, Virg.^a.”

inscriptions: front cover, “SCRAP BOOK.”; inside front cover, “[L?]loyd [B?]ates / Scrap Book”; p. 64, “L[l?]oyd Bates,” “William M. Sawyer.”

no MS. music

Dated Books F; Catalog Record #307281

520. [Stebe, E.?). MS. music book. 26 unnumbered leaves, the first 10 ruled with musical staves; MS. music on leaves [1-7].

inscription: inside back cover, [Stebe E ?]

leaf [11] *verso* has title STRATFIELD + almost 3 lines of text, beginning

“Through ev’ry age, eternal God”; Ezra Goff’s STRATFIELD was most often printed with that text

titles of tunes + anthem copied verbatim

MS. music entries are likely all treble parts, whether melody or not; tenor melody incipits provided when known

MS. music entries:

leaf [1] *recto*: SA[IN]^T MARTIN,s [by Tans’ur], A, 3|4[-]32|31[-]2|3-2-13|2 (tenor melody begins 1|1-2-1D5|U1-2-33-4|5-431|2), key signature has sharps on D, A, + G!

leaf [1] *recto*: STROUD, Am, 1|5-4-32|3-2-1D7|U1-2-32|1 (tenor melody 1|1-2-34|5-4-32|3-2-1D7|U1)

leaf [1] *recto*: LITTLE MARLB[o]ROUGH [by Williams?], Am, 1|35|4-32|1 (tenor melody begins 5|U13|2-1D#7|U1)

leaf [1] *verso*-leaf [2] *recto*: TH3 PSALM, Am, after 3 mm. rest: 512|32|3-2-33-4|5

leaf [1] *verso*-leaf [2] *recto*: CONTE[M]PLATION, Fm, 5533-455|5

leaf [1] *verso*: VIRGINIA [by Brownson], Em, 5|3355|6-7-5U1|D7 (tenor melody begins 1|55U1D7|6-4-76|5)

leaf [2] *verso*-leaf [3] *recto*: ALL SAINT,s [by Hall], Cm, 1|D7755|5-6-7U1|D7 (tenor melody begins 3|55-67U3|D7-U1-D7-65-3|4), key signature has flats on D, B, + G

leaf [2] *verso*-leaf [3] *recto*: Bunker-hill, Am, 1D7U1|24|3343|2D7 (tenor melody begins 321|D7U1|D5U1D7U1|22)

leaf [2] *verso*: WILLIAMS-TOWN [by Edson], Gm, 1|5432|32-12_|2 (tenor melody begins 1|1D7U12|345_|5)

leaf [3] *recto*: WINDHAM [by Read], Fm, 5|543|345|5_|5 (tenor melody begins 1|345|532|1_|1)
 leaf [4] *verso*-leaf [5] *recto*: ANTHEM LUKE 2 CHAP[T?] [by Stephenson], G, 1|5-6-5-43|442|31, [Behold I bring you glad tidings]
 leaf [5] *verso*-leaf [6] *recto*: [FRAMINGHAM by Billings], Am, 1|3[-]4[-]32|1-2-12|3 (tenor melody begins 5|U1-2-12|3-4-34|5)
 leaf [6] *verso*-leaf [7] *recto*: [DENMARK by Madan], D, 1|11|11-2-3|22|2, [Before Jehovah's awful throne], all but last 7 notes

Mss. Octavo Vols. M, vol. 11

521. Stickney, John. *The Gentleman and Lady's Musical Companion*. Newburyport, Mass.: Daniel Bayley, 1774. Complete.

- ☛ inscription: preliminary leaf *recto*, "Dwight Foster's Book. / Bought of Mr. Stickney (y^e Author) AD. 1776"
 laid inside front cover: typed letter from Frank J. Metcalf to Clarence Brigham, dated 25 January 1930, concerning Library of Congress copy of this ed. of Stickney's book; after printed portion "there were pages of blank music paper, now filled with manuscript music, to page 262, an unnumbered page of index (probably to the manuscript music) and a final blank page"

no MS. music in this copy

DB Ob101; Catalog Record #318619

522. Stickney, John. *The Gentleman and Lady's Musical Companion*. Newburyport, Mass.: Daniel Bayley, [1780?]. Complete.

- inscriptions: slip of paper pasted to preliminary leaf, "Daniel Child his Book / AD 1780," [different hand:] "1780...1881 I.C."
 no MS. music

DB Ob102; Catalog Record #318618

523. Stone, Joseph, and Abraham Wood. *The Columbian Harmony*. N. p., [1793]. Complete.

- inscription: preliminary leaf *recto*, "Orel Cook Jr. / May 29. 1887."
 no MS. music

DB Ob209; Catalog Record #345335

524. Strong, Cyprian. MS. copybook containing written passages + music. Strong's title: "Some Particular Passages – / Taken out of – D. Doddridge's – / Family Expositor – April y.^e 6. 1764 – " (p. l. [1] *recto*). 14 leaves: 12 complete, 2 partial (also stubs of ca. 8 additional leaves). 1st leaf referred to here as preliminary leaf [1]; 2nd-7th leaves numbered by Strong pp. 1-11; remaining leaves numbered here pp. [12-26]. MS. music on pp. [15-16], [18], [20].

- ☛ inscriptions: front cover, "ANNO DOMINI M.DCCLXIV," "May y.^e 9.th 1764...1755 1756 1759"; p. l. [1] *recto*, "In the hand writing of Rev. Cyprian / Strong D.D. of Chatham Conn." (pencil); back cover, "Cyprian

[probably "Strong," rubbed out] Ej[us?] Liber A.D. 1764"

MS. music entries are sketches + drafts for 3 untitled pieces, all likely by Strong; referred to here as tune A, tune B, + tune C; in their fullest forms, tunes A + C are 3-voice (from top down, treble?, tenor? melody, bass) + tune B is 2-voice (tenor? melody, bass); no texts

MS. music entries:

- p. [15]: untitled sketch, no clef; sharp on bottom space; D?; if treble clef, 123|432, can't be confidently assigned to tune A, B, or C
- p. [16]: untitled sketch, tune A, tenor?, phrases 5-6, G, 1|432|74[originally 43, partly rubbed out?]2-1|2,| 1D7-67-U1|2|432|1
- p. [16]: untitled sketch, to right of previous entry on same staff, tune A, treble?, variant of phrase 5, G, 3|21[or 32]D7|134|5
- p. [16]: untitled sketch, 2nd staff down, tune A, treble?, variant of phrases 1-2, G, 1|D7U3|2D7|U1,1|D74+2|21|D7
- p. [16]: untitled sketch, to right of previous entry on same staff, tune A, tenor, variant of phrases 5-6?, G, 1|321|12,|432|1|432|1
- p. [16]: untitled sketch, 3rd staff down, tune A, bass, variant of phrases 5-6, G, 1U1D7|U1D7|65-4|5
- p. [16]: untitled sketch, to right of previous entry on same staff, tune A, bass, phrase 5, G, 1U1D7|U11|D765
- p. [16]: untitled draft, bottom 3 staves, tune A, from top down, treble?, tenor? (melody), bass, G, 1|53|11|2,2|53|34|5, many erasures, crossings-out, substitutions, particularly in last 2 phrases (3/4 section, with quarter + eighth notes), text meter is probably 6.6.6.6.8.8.
- p. [18] (partial leaf): untitled draft, tune B, tenor?, bass, Am, 154|3-212-3|45,|32-1-D#7|U1-2-34|52
- p. [20]: untitled sketch, tune B, either variant of tenor phrase, or phrase from a treble part, Em, 552|234-5|75,5
- p. [20]: untitled sketch, directly to right of previous entry on same staff, tune C, entire ?treble part, G, 3|32|1D7|U1,5|55| 3-2-1D7|U1
- p. [20]: untitled sketch, 2nd staff down, tune B, either variant of tenor melody, or treble part (with same 1st phrase as tenor), Am, 154|3-212-3|45,|54-3-2|21|1-23
- p. [20]: untitled draft, 3rd + 4th staves from top of page, tune C, melody (probably tenor), bass, G, 1|D67|U12|3,3|3D7|U12|3
- p. [20]: untitled draft, bottom 3 staves, tune C, treble?, tenor? (melody), bass, F, 1|D67|U12|3,3|3D7|U12|3

Mss. Octavo Vols. S; Catalog Record #394518

525. *The Suffolk Selection of Church Musick*. Boston: J. T. Buckingham, for Thomas and Andrews, 1807. Complete; p. 68 misnumbered 66, p. no. 91 printed upside down.

☛ inscription: preliminary leaf *recto*, "Presented to Dr Vark / with the respects

of the / Compilers”
no MS. music

DB Ob210; Catalog Record #420247

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

- ☛ inscriptions: front cover, “From the Author”; slip of paper pasted inside front cover [\[photo\]](#), “Aa’ records agree / That july twanty three / Was my birth day a long time ago / An I wull engage / Ye’ll ken my auld age / Gif ye’ll read the four lines just below. / [different hand:] Twice twanty yars an’ haf a skore / An’ ye maun ad jist ten yars more / Noo join oight yars twa times, an’ then / Cast a’ the gither my age ye’ll ken. / [different hand:] Northfield july 23.^d 1834 / Timothy Swan”; p. 31, next to tune title QUINCY, “Composed between 90 + 1800”; p. 33, next to title CHINA, “composed in 90, first sung in public in 94”; p. 54, next to title MONTAGUE, “oldest tune, 1777”; p. 57, next to title POLAND, “Composed after China”

p. 23: CANAAN, 12 bars before end, bass, D added below F# on “will”
no MS. music

DB Ob211; Catalog Record #397078

527. Swan, Timothy. *New England Harmony*. Northampton, Mass.: Andrew Wright, 1801. Complete. BOUND WITH (before Swan tunebook) “Friendship Ode,” 5, [3] pp., + (after Swan tunebook) stub of the final leaf of a printing of Jacob French’s FAREWELL ANTHEM. MS. music on additional leaf inside back cover.

inscription: inside front cover, “Betsey Brown / Friendship Ode / Petersham November 1[3?]th / Betsey Brown”

- ☛ printed “Friendship Ode”:
 - secular piece, identified in Sonneck + Upton’s *A Bibliography of Secular Music in America* as by James Lyon
 - printed on pp. [1]-5; pp. [6-8] blank
 - 4 voices, assumed to be (from top down) treble, counter, tenor, bass
 - looks like an Andrew Wright imprint
 - melody in treble; begins 135|6-42-3-432|1
 - several errors, including: 1) counter has bass clef (with correct treble clef added in MS. in the margin); 2) text begins “Friendship, thou charmer of the mind”; 3) in the 1st system, treble + counter parts are not aligned vertically with tenor + bass parts

MS. music entries:

- a. l. [1] *recto*: DELIGHT [by Coan], “Treble,” Em, 534|55U1, No burning [heats by day]
- a. l. [1] *recto*: CORONATION [by Holden], treble, A, 1|3355|555, All Hail [the pow’r of Jesus’ name], Holden’s 4 dynamic markings (here written as “Soft.” “Loud.” “Soft.” “Loud.”) are included

DB Ob212; Catalog Record #397078

528. Swan, Timothy. Papers. Sketches, drafts, + final MSS. of Swan's sacred + secular music (only sacred pieces inventoried here). These materials are in Folders 2 and 3 of the Swan Papers, and all unbound leaves have been numbered in pencil by me; these assigned leaf numbers are used here. Inscriptions will be noted in descriptions of individual MS. music entries. For transcriptions of and further details about these MSS., see pp. 267-294 (especially pp. 270-271), 325-357, + 2-223 *passim* of Nym Cooke, *Timothy Swan: Psalmody and Secular Songs* (1997).

all music inventoried here is known or assumed to be by Swan

"Set" written over a piece means that this MS. was used by the typesetter for Swan's tunebook *New England Harmony* (1801); vertical lines (not noted here) are drawn through systems of "Set" pieces, indicating beginnings of new systems in the printed tunebook

many pieces have no clefs or key signatures; key established by the positioning on the "mi" (leading-tone) line or space of the letters (T, C, MA, B) identifying the vocal parts (see note under MOREEN, Folder 3, leaf 16)

unless otherwise indicated, in 4-voice settings melodic incipits are taken from tenor part (3rd voice from top); in 3-voice settings melodic incipits are taken from treble part (top voice)

MS. music entries, Folder 2:

leaf 0 *verso*: [COLUM[BINE?]?], single voice, fragment, if in G + treble clef, 1|1-33-6|51|1[-?]32[-?]3|4, "Colum[bine?]" written between this + next entry on the page, but may not be title

leaf 0 *verso*: [COLUM[BINE?]?], single voice, fragment, if in G + treble clef, 5U44|3D6|U22D7|5, "Colum[bine?]" written between this + previous entry on the page, but may not be title

leaf 0 *verso*: [untitled], single voice, fragment, G?, 666|66|555, Hail

leaf 0 *verso*: [untitled], single voice, fragment, if in D + treble clef, 5|U1-2-3D5|6-7-U1D3|456-[U2?]+7|U1, with joy

leaf 0 *verso*: [untitled], single voice, fragment, if in G, 1|31[-?]3|5

MS. music entries, Folder 3, unbound leaves:

leaf 1 *recto*: [PATMOS], 4 voices, m. 16 to end, Am, [155|35|14|2], [Think, mighty God, on feeble man]

leaf 1 *recto-verso*: CANTON, 4 voices, C, 1D54|35U1D7|U1, When marching to thy blest abode; "Set" written above start of music

leaf 1 *verso*: PORTLAND, 4 voices, Bb, 1|1-D7U1|1-D7U1|1-43|2, Sweet is the work my god my king; "Set" written above start of music

leaf 2 *recto*: ROSS, 4 voices, Em, 555|56-54-32-3|4, As pants the Hart for cooling Streams, "Set" written above start of music

leaf 2 *verso*: [EGYPT], 4 voices, m. 10 to end, Em, [5|75|3-13|3-1D7|7], [He called for darkness; darkness came], remainder of this MS. is at Kent Memorial Library, Suffield, Conn.

leaf 3 *recto*: SCOTLAND, 4 voices, Dm→F, 5|U123D3|4, The Lord my shepherd is; "Set" written above start of music

leaf 3 *recto-verso*: GRANBY, 3 voices, D, 5|U13-2|1-D65-3|2, Awake our drowsy souls; "Set" written above start of music

- leaf 3 *verso*: BONDAGE, 4 voices, Am, 5|54-3|27|7543|4_|4, Along the banks where bables current flows; "Set" written above start of music
- leaf 4 *recto*-leaf 7 *recto*: ANTHEM – FROM PSALM 150TH, 4 voices, C, 13-4|5_|5|5533|5-31|2D5U2D5|U11|2|1-D7|65_|5, Let the shrill[] trumpet [x 5] warlike voice[,] warlike Voice; "N11" at bottom of leaf 4 *recto*
- leaf 8 *recto*-leaf 11 *verso*: JUDGMENT, 4 voices, C, 3|32|1-25|1134-3|2, The god of glory sends his summons forth; "Set" written above start of music
- leaf 12 *recto*: LISBON, 4 voices, C, 1|31D65|6, O let thy god and king; "Set" written above start of music
- leaf 12 *recto*-leaf 13 *recto*: CANAAN, 4 voices, D, 5|5-U11-3|32-1|D6-U1D6-U1|2, How sweet the voice how sweet the hand; "Set" written above start of music
- leaf 13 *recto-verso*: LYME, 4 voices, F, 1|3153|U1, Ye tribes of Adam join; "Set" written above start of music
- leaf 14 *recto*: DUBLIN, 4 voices, F, 135|5-43|67|U1, All ye bright armies of the Skies; "Set" written above start of music
- leaf 14 *verso*: DIGBY, 4 voices, Em→G, 1|55|47|5U3-2|1, God counts the sorrows of his Saint[s]; "Set" written above start of music
- leaf 15 *recto*: FLANDERS, 4 voices, E, 5|5-U1D7-U2|D5-4-36|57|U1, The saints shall flourish in his days; "Set" written above start of music
- leaf 15 *verso*: QUINCY, 4 voices, G, 1|1-2-35|53|3-4-55|6, Awake my Soul to sound his praise; "Set" written above start of music
- leaf 16 *recto-verso*: MOREEN, 4 voices, E (no clefs or key signatures; voice-part letters [T = treble, C = counter, MA = tenor ("main" part; air), B = bass] positioned on D as this piece's "mi" or leading tone), 1D5-43-2|1-66|6-54-3|2, Oft I am told the Muse will prove; "Set" written above start of music, "Nº1" also above start of music
- leaf 17 *recto*: HOLLAND, 4 voices, Em (no clefs or key signatures; see note under Moreen), 1|555-|447U1|D5, Uncertain life how soon it flies; "Set" written above start of music
- leaf 17 *verso*: LUTESTRING, 4 voices, G (no clefs or key signatures; see note under Moreen), 1|33|33|1-23|6-5, O God my heart is fully bent; "Set" written above start of music
- leaf 18 *recto*: ENERGY, 4 voices, Bb (no clefs or key signatures; see note under Moreen), 5|U11-3|33|22|3, Attend our armies to the fight; "Set" written above start of music
- leaf 18 *verso*: TRINITY, 3 voices, C (no clefs or key signatures; see note under Moreen), 5|55|56-7|U1, Come thou almighty King; 4 additional verses of text written below music, "Set" written above start of music
- leaf 19 *recto*: CHINA, 4 voices, D (no clefs or key signatures; see note

under Moreen), 3|22|11|3-D66|3, Why should we mourn departing friends; “Set” written above start of music, “59” also above start of music, treble had 6-5|6-U1 (all quarter notes) for “de-part-[ing]”; scratched out, + U1|D5 (both half notes) substituted

leaf 19 *verso*: RUSSELL, 4 voices, Em→D (no clefs or key signatures; see note under Moreen), 5|54-345|7, Our days are as the grass; “Set” written above start of music

leaf 20 *recto*: PITSTOWN, 4 voices, C, 5|U1-32|5-43-2|1-D76-5|U1, The lord my pasture shall prepare; “Set” written above start of music

leaf 20 *verso*: COLUMBIA, 4 voices, G, 1|3335|5U1|D7-U1D5|6, Columbia trust the Lord thy foes in Vain; “Set” written above start of music

leaf 21 *recto-verso*: BRISTOL, 4 voices, F, 1|5-6-53|U1-D5-31|6-5-67|U1, Rejoice ye shining worlds on high; “Set” written above start of music

leaf 21 *verso*-leaf 23 *verso*: THE SEASONS, 4 voices, F, 1|13-5|5-43-2-3|6-54|3, Eternal source of ev’ry joy; “Set” written above start of music

leaf 24 *recto*-leaf 26 *recto*: CALVARY, 4 voices, Dm→Am, 57U1|2-32-1|D7-55-4|4, Infinite grief amazing woe; “Set” written above start of music

leaf 26 *recto*-leaf 27 *verso*: THANKSGIVING, 4 voices, F, 1-2-12|33|5-6-5U1|D7tr, Meet and right it is to Sing; “Set” written above start of music, “Begin here” written over m. 42 (“Praises here to thee we give”), “wrong” written under 2 slurred eighth notes that should be sixteenth notes (m. 44, tenor); are these typesetter’s notes to himself?

leaf 28 *recto*-leaf 34 *verso*: DEDICATION ANTHEM, 4 voices, E, 1D5|U3|3, The Lord reigneth; “Isles” written above “nations” in m. 9, “end” written in bass staff at m. 35 (end of a system in the printed tunebook, also end of opening section in E major), key changes at mm. 36 + 170 indicated only by repositioning of voice-part abbreviations, “the [carat beneath “the”] left out in the copy” written over mm. 129-132 (“into [the] congregation of the Lord”), leaf 33 *verso* + leaf 34 *recto* not filmed by AAS

leaf 35 *recto*: FLORENCE, 4 voices, C, 1|D555U1|3-4-5, Rejoice y^[e?] L..^d [Lord] is K.g. [King], “Florence PM / Printed” on *verso* of leaf

leaf 36 *recto*: KING [= LONDON], composing draft, 4 voices, Bb (key indicated only by “MA” on A space at start of tenor part + “B” on A line at start of bass part; no clefs or key signatures), 1D77|U1122|3, Methinks I hear y^[e?] heavens resound

[following 9 sketches may all be for KING / LONDON; there are 2 columns of sketches on both *recto* + *verso* sides of leaf 36, inventoried here top to bottom, left column then right column; each sketch on a single staff unless

otherwise indicated]

leaf 36 *recto*: KING [= LONDON]?, sketch, bass at mm. 11-13 of this version of the tune?, no clef or key signature, if in Bb + bass clef, 3|4-56-7U1-|D7U1[-?]D762|5 with alternate or additional notes below some of these

leaf 36 *recto*: KING [= LONDON]?, sketch, treble at mm. 18-21 of this version of the tune?, no clef or key signature, if in Bb + treble clef, 31|31|22|3 (triple bar, indicating end of tune)

leaf 36 *recto*: KING [= LONDON]?, sketch, tenor at m. 19 of this version of the tune?, no clef or key signature, if in Bb + treble clef, 1|3-5-31

leaf 36 *recto*: KING [= LONDON], sketch, bass at mm. 11-13 of this version of the tune, no clef or key signature, if in Bb + bass clef, 5+3|5+3U1D5U1+3|3535|111U1

leaf 36 *verso*: KING [= LONDON]?, sketch, counter at mm. 8-10 of this version of the tune?, no clef or key signature, if in Bb + treble clef (notes written an octave above where they are sounded), 3|6+33|5-65[-?]43[-?]4|5

leaf 36 *verso*: KING [= LONDON], sketch, 2 staves, tenor, bass at mm. 14-17 of this version of the tune, no clefs or key signatures, if in Bb + treble clef for tenor (notes written an octave above where they are sounded), tenor is 3|345_|52-3|46+446|2

leaf 36 *verso*: KING [= LONDON]?, sketch, tenor at mm. 18-21 of this version of the tune?, no clef or key signature, if in Bb + treble clef (notes written an octave above where they are sounded), 3|6-5-43|5-62|32|1

leaf 36 *verso*: KING [= LONDON], sketch, 2 staves, tenor, bass at mm. 14-17 of this version of the tune, no clefs or key signatures, if in Bb + treble clef for tenor (notes written an octave above where they are sounded), tenor is 3|5-4-3-4-|52[-]3|4446|2

leaf 36 *verso*: KING [= LONDON], sketch, 2 staves, tenor, bass at mm. 18-20 of this version of the tune, no clefs or key signatures, if in Bb + treble clef for tenor (notes written an octave above where they are sounded), tenor is 1|5+35|5[-]6+5+3-5+45+4|3-52

[leaf 37: secular piece, Independence]

[leaf 38: sketches for + text of secular piece, The Bucket, + possibly a sketch for a related instrumental melody: interlude between refrain + next verse?]

leaf 39 *recto*: [UPTON], 4 voices, Dm, 11D5U1|D5,5|4345, [']Tis finish'd [']tis done the spirit is fled; "Slow" written above start of music (this direction doesn't appear in *New England Harmony*), "Printed" written above music (+ "3 tunes / Prick'd" on *verso* of leaf)

leaf 39 *recto*: [CLARADON], 4 voices, Gm, 1|543|43-4|543|4, O come let us Join together Combine; "Printed" written above music (+ "3 tunes / Prick'd" on *verso* of leaf)

- leaf 39 *recto*: FRANKLIN, 4 voices, C→G, 1|11-32-1|D6U22|3, Hosanna to Jesus on high; final phrase varies significantly from that in *New England Harmony*, ending here on (key of) G rather than in the starting key of C, there are other differences throughout, “Slow” written above start of music (this direction doesn’t appear in *New England Harmony*), “Printed” written above music (+ “3 tunes / Prick’d” on *verso* of leaf), “32” at bottom right of leaf
- leaf 40 *recto*: untitled piece, 3 voices, C, 1|1-D54-3|4-56-7|U11|(1)-3, The Lord appe[a]rs my help[e?][r] n[o?]w; last 4½ mm. of tenor part lacking, leaf 50 contains sketches for this piece
- leaf 41 *recto*: CANAAN, 4 voices, D, 5|5-U11-3|32-1|D6-U1D6-U1|2, How sweet the voice how sweet the hand
- leaf 41 *recto*: CANAAN, “Counter,” D, 3|3-13-5|55|13|5, How sweet the Voice how sweet the hand; at bottom of page, “A Bird in the [drawing of a hand] is worth three in the [drawing of a bush],” also “wind NW. PM,” on *verso* of leaf, “Canaan CM----- / Printed,” also promissory note dated Boston, 24 May 1793; CANAAN 1st printed 1797, then by Swan in 1801
- leaf 42 *recto*: COLUMBIA AS Y^[E?] NEW 50TH, 4 voices, no clefs or key signatures (just voice-part abbreviations for tenor + bass, placed on “mi” space + line), G, 1|3333|32-1|55|6, Columbia trust the Lord thy foes in Vain; clearly a compositional draft, significantly different from COLUMBIA in *New England Harmony*
- leaf 42 *recto*: [COLUMBIA], sketch, immediately below preceding entry; tenor, bass at mm. 16-17?, no clefs or key signatures, G, tenor is 35-332-1|3 with alternate or additional notes below these
- leaf 42 *recto*: [BRISTOL], sketch, treble, counter at mm. 10-13, time signature + key indication with voice-part abbreviations (T, C) apply to MS. music entry 4 below this (setting of “I’ll lift my hands”), F, treble is 1|534-5-6-4-|24|3-4-5-3-13|55
- leaf 42 *recto*: [BRISTOL], sketch, follows immediately after preceding sketch on same 2 staves; tenor, bass at mm. 26-30, time signature + key indication with voice-part abbreviations (T, C) apply to MS. music entry 3 below this (setting of “I’ll lift my hands”), F, tenor is 6-4-6-5-21|2-35|U1+6+5-6-U11|D565-43-2|1
- leaf 42 *recto*: [BRISTOL], sketch, follows immediately after preceding sketch on same 2 staves; tenor, bass at mm. 28-30, time signature + key indication with voice-part abbreviations (T, C) apply to MS. music entry 2 below this (setting of “I’ll lift my hands”), F, tenor is 5|U2+7+5-67-U1+6|565-43-2|1
- leaf 42 *recto*: [BRISTOL], sketch, immediately to right of preceding sketch but on separately drawn staves; tenor, bass at mm. 28-30, no clefs or key signatures, F, tenor is 5|5-3-6U1|D5-65-43-2|1

- leaf 42 *recto*: untitled piece, tenor, bass, Bb, tenor begins
 1|1-D5U3|22|D7-U12|3, I'll lift my hands I[']ll raise my voice
 (likely text; written above the 4 staves on which this +1st 3
 sketches for BRISTOL appear)
- leaf 42 *recto*: [COLUMBIA], sketch, last (lowest-down) entry on this p.;
 tenor, bass at mm. 16-17, no clefs or key signatures, G, tenor
 is 32-13-21[-]2|3 with alternate or additional notes below
 these
- leaf 42 *verso*: PITSTOWN, 4 voices, no clefs or key signatures, C,
 5|U1-32|5-4[+3?]3-2|1-D76-5|U1, The lord my pasture shall
 prepare
- leaf 43 *recto*: untitled piece, sketch, 1 staff, tenor, F, 666|U1D55|5U1|
 D666|U1D6+53|1
- leaf 43 *recto*: [PITSTOWN], sketch, 2 staves, immediately to right of
 preceding sketch; tenor, bass at mm. 22-25, no clefs or key
 signatures, C, tenor is 2|2-33|3[-]21|D6+5-5+6U1+7-D7+U2|1
- leaf 43 *recto*: [PITSTOWN], sketch, top staff of 3, immediately to right of
 preceding sketch; tenor at mm. 22-24?, no clef or key
 signature, C, 3|3-6?-53|33?|D6U21D7 with alternate or
 additional notes below some of these
- leaf 43 *recto*: [PITSTOWN], sketch, middle staff of 3, immediately below
 preceding sketch, upbeat + 2 mm. only (the 2nd m. crossed out);
 tenor at mm. 22-23?, no clef or key signature, C, 3|3215|32
- leaf 43 *recto*: [PITSTOWN], sketch, middle staff + bottom staff of 3,
 music on middle staff follows directly after music of preceding
 sketch; tenor, bass at mm. 22-25, no clef or key signature, C,
 tenor is 2|2-33|5-43[-]1|D6-U21-D7|U1 with alternate or
 additional notes below some of these
- leaf 43 *recto*: [PITSTOWN], sketch, the 2 staves below those of preceding
 sketch; tenor, bass, tenor complete, bass lacks only last 4 mm.
 + upbeat (i. e., final phrase), no clefs or key signatures, C, tenor
 begins 5|U1-32|5-43-2|1-D76-5|U1 with alternate or
 additional notes below some of these, The lord my pasture
 Shall prepare
- leaf 43 *recto*: [PITSTOWN], 4 voices, no clefs or key signatures, C,
 5|U1-32|5-43-2|1-D76-5|U1, The lord my pasture Shall
 prepare; 2nd-4th phrases numbered 2, 3, 4 at their beginnings
- leaf 44 *recto*: CANTON, 4 voices, C, 1D54|35U1D7|U1, When marching
 to thy blest abode; "Canton LM / Pricked" on *verso* of leaf
- leaf 45 *recto*: [THANKSGIVING], 4 voices, F, 11|33|56-U1|D5, Meet and
 right it is to sing; significantly different from THANKSGIVING in
New England Harmony; "Thanksgiving / Printed" on *verso* of
 leaf, also "Benjⁿ Hasting [Jr?]" ; see Connecticut Historical
 Society sacred music inventory, source no. 48, MS. music book
 of Benjamin Hastings of Suffield, Conn.
- leaf 46 *recto* + *verso*: [JUDGMENT], up to 4 voices, mostly 3 voices, last

section tenor only, C, 5|5U1D6|5U1D7|6U43_|3, [The God of glory sends his summons forth] (←tenor at top of left half of leaf, *verso*), leaf folded in half; *verso* of left half + *recto* of right half, when unfolded, are a double spread (numbered 1 in upper left corner, 2 in upper right corner) that contains beginning of piece through “Seal[']d by th[']eternal Sacrifice in Blood”; *verso* of right half contains continuation of piece through “and [near?] me se[a?]t my favorit[es?] & my Sons,” also contains (top staff; 5th staff down, for 7 mm.; 6th staff down, mm. 8-14; 10th staff down) an alternate version of tenor part from “and Sign[']d with all th[eir?] [names]” through “ye ang[els?] spread you[r] thr[ones?]”; *recto* of left half contains alternate version of tenor melody for “and near me Seat [my fav’rites and my sons]” (5 mm.), crossed out, then tenor from “Come my rede[e?]m’d” to end

- leaf 47 *recto*-leaf 48 *verso*: [DEDICATION ANTHEM], draft, 4 voices, E→Em/G→E, 53-5|U1D5|35U1D7|U1 superimposed over earlier version of tenor incipit: 53-5|U1D5|6-7-U11|1-2-1-23|D6-5, The Lord reigneth let the Earth rejoice; significantly different from version printed in *New England Harmony*, “Booth[']s hat to [be] made” written between systems 2 + 3 on leaf 48 *recto*
- leaf 47 *verso*: [DEDICATION ANTHEM], sketch, written on counter + tenor staves at beginning of 2nd system; ?tenor, bass at mm. 74 ff. of this or printed version, G, ?tenor is 555|3-166|6-42D5|U1D7|U1
- leaf 47 *verso*: [DEDICATION ANTHEM], sketch, follows directly on same 2 staves as previous entry; ?tenor, bass at mm. 74 ff. of this or printed version, G, ?tenor is 555|311|1-7[-?]65|535U1|D6
- leaf 47 *verso*: [SOLOMON’S SONG], sketch, written on tenor staff at beginning of 3rd system (2nd p. of DEDICATION ANTHEM draft); tenor at mm. 22-26, sharp on G line, but appears to be in C (printed SOLOMON’S SONG is in D), 5|U12112122|32333D[6 or 5]|7+65667677|U1D7U112, he flys
- leaf 47 *verso*: [DEDICATION ANTHEM?], sketch, first thing written on treble staff, 3rd system; bass?, location in piece uncertain, G, 77|1-321|2D55|7U1|11+D4
- leaf 48 *recto*: [DEDICATION ANTHEM], sketch, written on tenor staff, 1st system, immediately after three 6/8 mm.; tenor at mm. 148-150 of this version, G, 3-214-21+D7|7-65U5-64|4+3-3
- leaf 48 *recto*: [DEDICATION ANTHEM], sketch, written on tenor staff, end of 2nd system continuing on 3rd system; tenor? at mm. 183-185, Eb (key signature written in), 1D53|[2?]2|35, Who is this king of glory
- leaf 48 *recto*: [DEDICATION ANTHEM], sketch, written on tenor staff, start of 3rd system; tenor at mm. 184-185?, Eb? (if key signature

- written near end of 2nd system still applies), 5+3U11|31, [this king of glory?]
- leaf 48 *verso*: [THE SEASONS?], sketch, written on treble staff, top system, after 6 mm. of DEDICATION ANTHEM; tenor?, location in piece uncertain (assigned to this piece because it directly precedes a sketch for THE SEASONS + because it's likely in F, THE SEASONS' key), if in F, 1|3-4-32-1|3, time signature of 2/4 but the one complete m. is $\frac{3}{4}$
- leaf 48 *verso*: [THE SEASONS], sketch, written immediately after preceding entry on same staff; tenor at mm. 25-28, F, 112|1D1|25|3-2, thy hand support[s]
- leaf 48 *verso*: [THE SEASONS], sketch, written at end of tenor staff, top system; bass at mm. 22-24?, if in F + bass clef, 1|1-D11|2-3-4-|5
- leaf 48 *verso*: [THE SEASONS], sketch, written on treble staff, middle system, after end of DEDICATION ANTHEM draft; tenor?, location in THE SEASONS uncertain (assigned to this piece because of its meter + key, also its nearness to other SEASONS sketches), F, 3423|1D7U1
- leaf 48 *verso*: [THE SEASONS], sketch, written on counter staff, middle system, immediately after end of DEDICATION ANTHEM draft; tenor at start of piece, F, 1|13[-]5|5-4
- leaf 48 *verso*: [DEDICATION ANTHEM], sketch, written immediately after preceding entry on same staff; tenor at mm. 190-193, Em, 121|2|331|D6U1, mighty [in battle?]
- leaf 48 *verso*: [DEDICATION ANTHEM], sketch, written immediately after preceding entry on same staff and on staff above; tenor, bass at start of piece, E, tenor begins 1D5|U3|3, "Rejoice Rejoice" written under last mm. of the sketch
- leaf 48 *verso*: [THE SEASONS], sketch, written on tenor + bass staves, middle system immediately after end of Dedication Anthem, + on tenor + bass staves, bottom system; tenor, bass, about 1st half of the piece, F, 1|13-5|5-43-2-3|6+4-5+36-7-U1+4|D7+3, "The [f?]low[ery?] Spring" at change to 6/8, "the bla[z?]ing bea[ms?]" a few mm. later
- leaf 49 *recto*: untitled piece, sketch, treble, F or Dm, if F, 6|5-43-222|[4?]7|7[-?]65[-?]433|3
- leaf 49 *recto*: untitled piece setting text "Lo, he cometh...", sketch, written to right of preceding entry but on its own staff; treble possibly at mm. 24-27, D, 1-D76-5|4-32-1|5+47|U1
- leaf 49 *recto*: untitled piece setting text "Lo, he cometh...", sketch, written on 2nd staff from top of page; treble, mm. 1-13, D, 1235|U111D5|3456+5|U3[-]2+71+62
- leaf 49 *recto*: untitled piece, melody, written on 3rd staff from top of page; probably treble or tenor, Am, 5|U12[-?]1|D7U1[-?]2|3[?]54[-?]3|2, 18 mm. total with repeat sign at end of 1st 9 mm.

- leaf 49 *recto*: untitled piece, 2 phrases of a melody, written on 4th staff from top of page; treble, C, [5—note without stem, possibly an error]3[-?]4|555[-?]3|U1D33[-?]4|555[-?]3|6
- leaf 49 *recto*: untitled piece setting text “Lo, he cometh...,” sketch, written on 4th staff from top of page immediately after preceding entry; probably treble at mm. 18-23, D, 12|1-23-1|1D6|6-5[5?]+3
- leaf 49 *recto*: untitled piece setting text “Lo, he cometh...,” draft, written on 5th-8th staves from top of page (staff 6 is only 4 mm., clarifying same material on staff 5 immediately above; staff 7 is 9 mm. with no musical notation); treble, bass, D, treble begins 12|35|U11|1D5, Lo he [cometh...]
- leaf 49 *recto*: untitled piece setting text “Lo, he cometh...,” draft, written on bottom 3 staves of page; treble, tenor, bass, D, treble begins 54|35|U11|1D5, Lo he [come]th Countless Trumpets
- leaf 50 *recto-verso*: untitled piece, 3 voices, C, 1|1[-]D54[-]3|4[-]56[-]7|U11|(1)-3, The lord [appears my helper now]; leaf 40 contains an almost complete draft of this piece
- leaf 50 *recto*: untitled piece setting text “The Lord appears my helper now,” sketch, bottom of p. on left; treble at mm. 42-44, C, 5|4[-]32[-]1|1[-]D76[-]7|U1, below this, staff with bar lines but no notes
- leaf 50 *recto*: untitled piece setting text “The Lord appears my helper now,” sketch, bottom of p. on right; probably treble at mm. 72 ff., C, 4|3[-]23[-]5|D57|U11, below this, staff with bar lines but no notes
- leaf 50 *verso*: untitled piece setting text “The Lord appears my helper now,” sketch, bottom of p.; treble at mm. 68-71, C, 5|66|77|U1[-]31[-]3|D6, let Isreal [*sic*] tune
- leaf 51 *recto*: [BURWICK], treble melody, C, 1|1-2-32-1|52|2-3-43-2|3, variant from *New England Harmony*
- leaf 51 *recto*: [BURWICK], 2 basses, mm. 1-5, C, upper bass is 1|55|5U1+6|56-7|U1, both basses variant from *New England Harmony*
- leaf 51 *recto*: untitled piece, sketch, fragmentary (beginning trimmed off with edge of p.), if treble clef + C, 13-2-31|5+4-52-23, Deny
- MS. music entries, Folder 3, MS. music book:
- leaf [31] *recto*-leaf [33] *recto*: CANTON, 4 voices, C, 1D54|35U1D7|U1, When marching to thy blest abode; last 14 mm. on slip of paper pasted to leaf 33 *recto*
- leaf [36] *recto*-leaf [38] *recto*: EGYPT, 4 voices, Em→Am, 5|75|43|1D7|7, He call'd for Darkness darkness Came; leaf [38] *recto* not filmed by AAS

Mss. Boxes S; Catalog Record #394970

529. [Sweeny, George C., and William Cooper. *Sacred Musick: consisting of anthems for particular occasions, and psalm and hymn tunes*. Boston: J. T. Buckingham, 1810]. Lacks pp. [1]-4, front cover.

See ASMI, p. 240, for Crawford's rationale for listing this work under William Cooper's name.

no inscriptions

no MS. music

DP F0489 F; Catalog Record #420329

Tans'ur, William. *The American Harmony: or, Royal Melody Complete*. 5th ed. – SEE [Bayley, Daniel]. *The American Harmony: or, Royal Melody Complete...by William Tans'ur*


Tans'ur, William. *The American Harmony, or, Royal Melody Complete*. 8th ed. – SEE [Bayley, Daniel]. *The American Harmony, or, Royal Melody Complete...by William Tans'ur*

Tans'ur, William. *The Royal Melody Complete: or The New Harmony of Zion*. 3rd ed. – SEE

[Bayley, Daniel]. *The Royal Melody Complete: or The New Harmony of Zion...by William Tans'ur* (2 copies)

Tans'ur, William. *The Royal Melody Compleat: or The New Harmony of Sion*. 4th ed. – SEE

[Bayley, Daniel]. *The Royal Melody Compleat: or The New Harmony of Sion...by William Tans'ur* (2 copies)

530. Taylor, S[amuel] P[riestley]. *A Collection of Pieces of Sacred Music, selected from various esteemed authors*. New York: J. Hewitt's Musical Repository, 1810. [4], 96 pp.; lacks pp. 19-20. Not in ASMI. 

no inscriptions

no MS. music

Taylor identified on t. p. as organist at Christ Church, New York

"List of Subscribers' Names," 1st p. [3], includes "Mr. T. Brown, *Organist of St. Paul's Church, New-York*," "Mr. P. Erben, *Organist of St. George's Chapel*," "Mr. E. Riley, 3 copies," "Mr. J. Hewitt, 3 copies," + "Mr. Andrew Law"; also "Miss Bab" + "Mr. Pye"

Backlog 19CPF 0031 PF; Catalog Record #601703

"To learn to sing..." – SEE

[Johnston, Thomas]. "To learn to sing..."

[Turner, James A.]. "To learn to sing..."

531. Trissler, Emanuel. MS. music book. 83 unnumbered leaves: leaves [2-43] have MS. music, remaining leaves blank.

inscription: leaf [1] *recto* + leaf [2] *recto*, "Eman[ue]l Trissler / Lancaster"

33 entries total: 28 secular songs (German or English texts), 3 German-texted sacred songs, 1 instrumental piece, + 1 Anglo-American sacred song, inventoried here

sacred English-texted MS. entry:

leaf [24] *verso*-leaf [25] *recto*: FADING STILL FADING, Eb, verse is melody only (vocal part unspecified), "Chorus" is for 4 voices ("Primo," "Secondo," "Tenor," "Bass") with melody in "Primo" part, verse melody incipit 333|353|4-342|43, Fading still fading the last beam is shining, refrain melody incipit 1D55|53|U2D74|43, Ave Maria, Ave Maria, additional verse of text written below Chorus

**Mss. Boxes L / Octavo vol. 32 (Irving Lowens: Manuscript Music
Commonplace Book Collection [manuscript], 1730-1870)**

532. Tucke, John, Jr. Account book with entries dated 1755-1757 + 1795-1830. 22 unnumbered leaves, with MS. music at the end.

inscriptions: front cover, "John Tucke Jun.," "[G?]i[b?]bens Mace"; leaf [7] *verso*, "Gibns Mace Jun"

Tucke was evidently a peddler active in Berkshire County, Mass.; stops at or stays in 14 different houses are recorded on leaf [21] *recto*

MS. music entries:

leaf [22] *verso*: BROOKFIELD [by Billings], bass, Dm, 1|11|55|1-D5U1|5

leaf [22] *verso*: WELLS [by Holdroyd?], bass, F, 1|1D7U1|312|D5_|5

leaf [22] *verso*: SHEARBEARN [= SHERBURNE, by Read], bass, D,
111|4441|D6

Mss. Octavo Vols. T; Catalog Record #272185

533. Tudor, Samuel. MS. music book. 27 unnumbered leaves, all but the first with MS. music.

inscriptions: inside front cover, "Samuel T / East Windsor / [draft of original poetry?]; leaf [1] *recto*, "Samuel Tudor... / Oliver Tud[o?]r," poetry; leaf [26] *verso*, "Windsor / Oliver Tudor"; leaf [27] *recto*, "Tudor Hun[t?]ing[t?]on / [different hand:] East W[indsor?]; inside back cover, "Samuel / Tudor / Oliver / Tudor November / 27th... / I promise to pay / Oliver Tudor... / The first day of j[u?]ne"

leaf [26] *verso* contains the beginning of an index for the MS., including three titles (Anthem from Luke, Bethesda, Edingburgh [*sic*] not in the MS. + one variant title (Huntington) for a piece in the MS. (Harmony)

at least six leaves missing from the MS., including at least one (between leaves [19] + [20] that evidently contained MS. music

☛ likely printed sources for this MS. have been identified: mostly Connecticut tunebooks (compiled by Griswold + Skinner, Benham, T. Lee, and Law) published in the 1790s, but also Jonathan Huntington's *The Albany Collection*, 1800

MS. music is mix of 4- and 3-part settings, pairs of voices, + single voice parts; melody in tenor voice unless otherwise specified

MS. music entries:

- leaf [2] *recto*: [PSALM] 119TH [by Smith?], 4 voices, melody in tenor, Em, 531|5577|7
- leaf [2] *recto*: GRANBY [by Griswold], 4 voices, melody in tenor, Am, 5|U13-2-1|54-3-D7|U1-2-31-D7|U1
- leaf [2] *verso*: EX[H]ORTATION [by Hibbard], 4 voices, melody in tenor, F, 1|3-54|53-4|5-4-32|1
- leaf [2] *verso*: AMITY [by Read], 4 voices, melody in tenor, A, 1|312D7|U1
- leaf [3] *recto*: SYMPHONY [by Morgan], 4 voices, melody in tenor, Eb, 135|U1D5|4321|5
- leaf [3] *verso*: PLEASANT VALLEY [by Morgan], 4 voices, melody in tenor, C, 1|D5U1|3-5-43-2-1|D6-U2-1D7-6|5
- leaf [3] *verso*: NORFOLK [by Brownson], tenor, bass (staves, bar lines, clefs, key + time signatures for treble + counter, but no notes), Dm, 1|55|U1D7|5
- leaf [4] *recto*: HARMONY [= HUNTINGTON] [by Morgan], 4 voices, melody in tenor, A, 5|U1-2-31|55|315
- leaf [4] *verso*-leaf [5] *recto*: ALL SAINTS [NEW] [by Hall], 4 voices, melody in tenor, Cm, 5|55-67U3|D7-U1-D7-65-3|4
- leaf [5] *recto*: LISBON [by Read], 4 voices, melody in tenor, Bb, 1|D65U12|3
- leaf [5] *verso*: FRIENDSHIP [by T. Lee], 4 voices, melody in tenor, Dm, 113|557U1|D7, voices numbered 1, 2, 3, + 4 from bottom up, with “gs” G clefs in upper 3 voice parts, and G clef assumed for bottom voice; key indicated in all 4 parts by * in top space, indicating that E is “mi” (in this solmization system [fa sol la fa sol la mi fa, going up the major scale], mi is the leading tone, equivalent to “ti” or “si”), and that the key is therefore F or Dm; this system of indicating keys used only in Thomas Lee, Jr.’s *Sacred Harmony*, [ca. 1790-96], with a variant system used in Swan’s *New England Harmony*, 1801 [\[photo\]](#)
- leaf [6] *recto*: VENUS att. “Griswold,” counter, tenor, bass (staff, bar lines, clef, key + time signatures, + 1st note for treble), A, 1|1354-3|2,1|3532|1
- leaf [6] *verso*: HOPEWELL, 4 voices, melody in tenor, Em, 5|5-7U3-1|D76|5-U1D7-6|5
- leaf [7] *recto*: UNITY, treble, tenor (staves, bar lines, clefs, key + time signatures for counter + bass, but no notes), Dm, 1|135U1|D5,5|U3-2-1-D7-U1D5-4|34|5
- leaf [7] *verso*: LITCHFIELD [by Brownson], bass (staves, bar lines, clefs, time signatures, + 1st notes for treble, counter, + tenor), Am, bass incipit 1|1D1|5-4-55-6|7U1|D5, [tenor incipit 1|55|3-1-35|43|2]
- leaf [8] *recto*: RAIN BOW [by Swan], counter + bass (staves, bar lines, clefs, time signatures for treble + tenor, but no notes), C,

- counter incipit 133|35|555_|5, [tenor incipit 5U11|12|312_|2],
[']Tis by thy Strength [the mountains stand], "my God I came"
written + partially erased after "'Tis by thy Strength"
- leaf [8] *verso*-leaf [9] *recto*: CHESHIRE [= CHARLEY], 4 voices, melody in
tenor, Am, 122|31|44|2, Whe[n] we our weary'd limds [*sic*] to
rest
- leaf [9] *verso*: GREENWICH [by Read], tenor, bass (staves, bar lines,
clefs, key + time signatures for treble + counter, but no notes),
Em, 5|5U1D75|U1D7-U1-2|1
- leaf [10] *recto-verso*: TEMPLE [by T. Lee], 4 voices, melody in tenor?, A,
11|14|3-21-D7|U1, Jesus lover of my soul
- leaf [10] *verso*: untitled vocal part (treble? gs clef, top staff of 4) for
S.M. tune, C, 5|U12|3-5-43|2, also, 1st 2 notes of ?tenor part (no
clef, but written 2 staves below ?treble part)
- leaf [11] *recto*: ENFIELD [by Chandler], 4 voices, melody in tenor, E,
1|3332-1|555
- leaf [12] *recto*-leaf [13] *verso*: THE HEAVENLY VISION [by French], 4
voices, melody in tenor, G, 1234|5_|54|322|24|322|11, [I
beheld, and lo! a great multitude which no man could number]
- leaf [14] *recto*: [EDINBURGH], 4 voices, melody in tenor, G, 5|U135D5|
U135, incomplete: 1st 8 mm. only
- leaf [14] *verso*: [PSALM] 19TH [by Lyon], 4 voices, melody in tenor, C,
5|U1-2-32|1-4-32|1
- leaf [15] *verso*-leaf [19] *recto*: JUDGMENT ANTHEM [by Morgan], 4 voices,
melody in tenor, Em→Eb→Em (etc.), starts with melody in
tenor: 5|U1, Hark hark, then treble: 1D5|315U1|D77, Hark you
mortals hear y^e trumpet; all key changes present, as are
(apparently) all dynamics + tempo indications
- leaf [20] *verso*: THE PILGRIM'S SONG, 4 voices, melody in treble, D,
1D5U3[-]21|D7-65-43-2, Rise my soul & stretch they wing[s?]
- leaf [21] *recto*-leaf [22] *recto*: SALVATION, 4 voices, A, melody either in
treble, 5-U3|3[-]2[-]1[-]21356-5|4-3-[slur *sic*]3-4-3-2, or tenor,
5|U1-2-3-43312|2-3-45, Salvation O the Joyful sound
- leaf [22] *verso*: PALMIS, tenor (staves, bar lines, clefs, key + time
signatures for 1st treble, 2nd treble, + bass, but no notes), G,
5|5-43|3-21|D7U2|1, [melody in 1st treble?: 5|U1-23|22|54|
3-2-1], Lord I will bless the[e] all my days
- leaf [23] *recto*: 98. PSALM. 98TH [by J. Benjamin], tenor (staves, bar lines,
clefs, key + time signatures, and 1st notes for treble, counter, +
bass, + last note of bass), G, 1|33|32-1|44|4
- leaf [23] *verso*-leaf [24] *recto*: untitled tune, treble (melody), ?tenor
(staff, bar lines, clef, key + time signatures for bass, but no
notes), D, treble incipit 1|3-4-55-6|5U1-2|1-2-32|1, Let there
be light th'almighty spoke
- leaf [25] *verso*: WETHERSFIELD [by Olmsted], "Tennor," G,
3|35|U11-2|3-42|1, [melody in treble, 5-6-7|U1D5|56-7|

U1-2D7|U1], Give to our God immor[t]al praise
leaf [26] *recto-verso*: GOD OVER ALL, tenor?, D, 112|3142|3,553-4|
557-65-#4|5, Our Lord is risen from the dead; long piece (76
mm.)
leaf [27] *recto*: untitled tune, bass, G, 134|53|67U1D1|5
leaf [27] *verso*: [Friendship by Lyon], treble, G, 112-3|44-5-61D7|U1,
Friendship thou charmer of the mind

**Mss. Boxes L / Octavo vol. 33 (Irving Lowens: Manuscript Music
Commonplace Book Collection [manuscript], 1730-1870)**

Tufts, John. *An Introduction to the Singing of Psalm-Tunes* – SEE
The Psalms, Hymns, and Spiritual Songs, of the Old and New-Testament, 21st
ed. (2 copies), 26th ed.

Tunebook, commonplace book, 60 pp. – SEE
MS. music book (1) with no owner's name.

Tunes, suited to the Psalms and Hymns of the Book of Common Prayer – SEE
Protestant Episcopal Church. *Tunes...*

534. [Turner, James A.]. "To learn to sing..." Boston: James A. Turner, 1752. Lacks
back paper cover; otherwise complete. MS. melody on leaf 1 *recto*.

inscriptions: front cover, "August y^e 28th 1760 / John Tully Jun"; leaf 1 *recto*,
"(Boston, 1752> [←*sic*] / unrecorded by / Evans or Bristol / Sonneck-
Upton / etc. / Turner engraved / Lewis Evan's [*sic*] map / of Colonies
/ These psalms and / hymns are what / are usually found / at end of
Book / of Com[m]on Prayer" (pencil)

MS. music entry:

leaf 1 *recto*::BUCKINGHAM,,melody (probably tenor),,Am,,1|5-4-32|
34|5-43[|]2

DP B7580; Catalog Record #351524

535. [Turner, James A.]. "To learn to sing..." Boston: James A. Turner, 1752.
Complete. BOUND WITH Barnard, John. *A New Version of the Psalms of David; fitted
to the Tunes used in the Churches: with several Hymns, out of the Old, and New,
Testament*. Boston: J. Draper, for T. Leverett, 1752. Lacks pp. 13-14.

inscription: inside back cover: "Anna May"

no MS. music

**Dated Books; Catalog Number #351524 ("To learn to sing..."), #314612
(A New Version)**

536. *A Valuable Collection of Sacred Musick, adapted to the various metres in Watts*.
Exeter, N. H.: J. J. Williams, 1818. BOUND (Dutch-door style) WITH Watts, Isaac. *The
Psalms of David, imitated in the language of the New-Testament*. Exeter, N. H.: J. J.
Williams, 1818 (1st t. p.) + Watts, Isaac. *Hymns and Spiritual Songs*. Exeter, N. H.,

1818 (2nd t. p., p. [133]). *A Valuable Collection* is complete, with [2], 251, [3] pp.; Watts *Psalms + Hymns* not checked for completeness.

inscription: preliminary leaf *recto*, "P. Clark / Francestown / N. H. / 1828"

no MS. music

Dated Books; Catalog Record #372616

537. *The Village Harmony: or, Youth's Assistant to Sacred Musick*. 4th ed. Exeter, N. H.: Henry Ranlet, 1798. Complete. MS. music on folded, unnumbered leaf laid inside back cover.

inscription: inside front cover, "Peter Dow of Newtown / in the State of Newhampshire / and County of Rockingham / Amen June 16 1803"

MS. music entries:

a. l. [1] *recto*: RESOLUTION, bass, Gm, 1|1132|11D5,5|6477|U3, *HTI* no. 9465, staff ruled for additional voice, but no notes

a. l. [1] *verso*: NEWDARHAM [NEW DURHAM by Austin], tenor melody, bass, Bm, 1|D57U13|21[-]D7U1, staves ruled for 2 additional voices, but no notes

DB Ob235; Catalog Record #348264

538. *The Village Harmony: or, Youth's Assistant to Sacred Musick*. 5th ed. Exeter, N. H.: Henry Ranlet, 1800. Complete, but several leaves are torn, with loss of text.

no inscriptions

pasted inside front cover, a printed label reading "E. BROWN"; ornamental letters on orange background

no MS. music

DB Ob236; Catalog Record #348262

539. *The Village Harmony: or, Youth's Assistant to Sacred Music*. 6th ed. Exeter, N. H.: Henry Ranlet, 1803. Pp. v-vi supplied in photocopy; otherwise complete.

inscription: original preliminary leaf [1] *recto*, "[J C T?] Wheel[ers?] / [B?]ook" (pencil)

no MS. music

DB Ob237; Catalog Record #420164

540. *The Village Harmony: or, Youth's Assistant to Sacred Music*. 7th ed. Exeter, N. H.: Ranlet and Norris, 1806. Lacks pp. [3]-6, 27-30, 35-38, 43-46, 51-54, 83-86, 89-96, 99-102, 113-120, 123-126, 131-134. P. 148 misnumbered 248.

no inscriptions

no MS. music

DB Ob238; Catalog Record #420255

541. *The Village Harmony: or, Youth's Assistant to Sacred Musick*. 8th ed. Exeter, N. H.: Norris and Sawyer, 1807. Final leaf (with indexes) fragmentary; photocopies of 2 almost complete pp. laid in. Otherwise, this copy is complete.

no inscriptions, other than "my hand" inside front cover

no MS. music

DB Ob239; Catalog Record #420254

542. *The Village Harmony: or, Youth's Assistant to Sacred Musick*. 9th ed. Exeter, N. H.: Norris and Sawyer, 1808. Complete.

no inscriptions

no MS. music

DB Ob240; Catalog Record #420287

543. *The Village Harmony: or, Youth's Assistant to Sacred Musick*. 10th ed. Exeter, N. H.: C. Norris and Company, [1810]. Lacks pp. 133-134, 215-216, 257-260.

inscriptions: inside front cover, "J. Fa[rr ?]'s – March 22.^d 1817.," "This Book is the [pro]perty of the first / Parish in Lynn – for the use of the / Musical Society of Said Parish ----- / N^o 12," [inscription upside-down along bottom of inside front cover is illegible to me]

no MS. music

DB Ob241; Catalog Record #420340

544. *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), [1812]. [2], 315, [3] pp.; complete.

inscriptions: t. p., before printed "NEWBURYPORT," "Stephen Salisbury of"; p. [1], "Stephen Salisbury Jun^r 1813—"

no MS. music

DB Ob242; Catalog Record #420419

545. *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], 323, [3] pp.; complete.

inscription: inside back cover, "Hannah Dunton, s / of Boylston Hir Book January 15th 1815"

no MS. music

DB Ob243; Catalog Record #428489

546. *The Village Harmony: or, Youth's Assistant to Sacred Musick*. 12th ed. Newburyport, Mass.: E. Little and Company (printed, Exeter, N. H.: C. Norris and Company), [1815]. [2], 323, [3] pp.; complete.

inscription: inside front cover, "A. G. Gleason / 1873"

short description of Bellows Falls village inside back cover (pencil; mentions "besides a number of small establishments, a tinnerns shop paper factory wheat mill and a mill for sawing freestone"; also, "there is no want for water")

otherwise, no inscriptions

no MS. music

DB Ob244; Catalog Record #420498

547. *The Village Harmony: or, Youth's Assistant to Sacred Musick*. 12th ed.
Newburyport, Mass.: E. Little and Company (printed, Exeter, N. H.: C. Norris and
Company), [1815 or 1816]. [2], 331, [3] pp.; complete. P. 36 misnumbered 56.

inscriptions: inside front cover, "Otis Nixon"; preliminary leaf *recto*,
"Wa[rre?]n Nixon's / Property. / [probably a date, which could be
1816; ink has eaten through the paper]"

no MS. music

DB Ob245; Catalog Record #428528

548. *The Village Harmony: or, Youth's Assistant to Sacred Musick*. 13th ed.
Newburyport, Mass.: E. Little and Company (printed, Exeter, N. H.: C. Norris and
Company), [1816]. [2], 331, [3] pp.; complete. P. 318 misnumbered 218.

inscription: preliminary leaf *recto*, "John W. Harris' / Book / Grafton Jan .
15th. 1817."

no MS. music

DB Ob246; Catalog Record #420499

549. *The Village Harmony: or, New-England Repository of Sacred Musick*. 14th ed.
Boston: West and Richardson (printed, Exeter, N. H.: C. Norris), [1817]. [2], 347, [3]
pp.; this copy lacks pp. 97-100, 177-180.

inscription: inside front cover, "Catharine Harris / Dec. 1817"

no MS. music

DB Ob247; Catalog Record #420570

550. *The Village Harmony: or, New-England Repository of Sacred Musick*. 15th ed.
Exeter, N. H.: J. J. Williams, 1818. Lacks all after p. 344; probable pagination s [2],
347, [3] pp. (see editions on either side of this).

no inscriptions

no MS. music

DB Ob248; Catalog Record #420569

551. *The Village Harmony: or, New-England Repository of Sacred Musick*. 16th ed.
Exeter, N. H.: J. J. Williams, for the proprietor, 1818. [2], 347, [3] pp.; this copy has
only fragments of pp. [13]-14 + 325-326, + most but not all of final leaf.

inscriptions: front cover, "Portland Library / N^o 11[0?]3 / H"; t. p., [Geo.?
Lamson" (pencil), "Miss Ro[ba?]ut[?][...] M[iss?] [?] D[?]"

☛ pencil drawing of flying, trumpet-blowing, banner-holding angel on
preliminary leaf [1] *recto*

no MS. music

DB Ob249; Catalog Record #420604

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

inscription: preliminary leaf *recto*, "George Trowbridge's / Book / 1822"

no MS. music

DB Ob250; Catalog Record #429493

Vining, Priscilla. MS. music – SEE
MS. music leaf inscribed “M^{rs}[.] Priscilla Vining”

Von Hagen, P[eter] A. FUNERAL DIRGE – SEE
Hagen, P[eter] A., von. FUNERAL DIRGE

553. [Wade, John Francis]. THE PORTUGUESE HYMN ON THE NATIVITY. *with* THE SICILIAN HYMN. [Philadelphia: G. E. Blake, between 1810 and 1814?]. *Verso* and *recto* sides of 2 unpaginated leaves; complete. Last item in a volume containing 41 pieces of sheet music, compiled by Eleanor Colhoun.

no inscriptions (on these leaves)

no MS. music (on these leaves)

incipit of printed text, THE PORTUGUESE HYMN: Adeste fideles / Hither ye faithful

incipit of printed text, THE SICILIAN HYMN: O Sanctissima

Reserve 1819 01 F; Catalog Record #355309

Wainwright, Jonathan M. *A Set of Chants adapted to the Hymns in the Morning and Evening Prayer, and to the Communion Service, of the Protestant Episcopal Church in the United States of America* – SEE

A Set of Chants adapted to the Hymns in the Morning and Evening Prayer, and to the Communion Service, of the Protestant Episcopal Church in the United States of America

554. 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. Complete, though leaf bearing pp. 3-4 (Instructions) is torn at corner, with loss of some text. 26 blank unnumbered leaves bound in after printed portion; MS. music in ink on leaves [1-12], + some MS. music in pencil (likely much later in date) on leaves [17-19]. Because the later MS. music appears to be a random succession of pitches with (not always accurate) pitch letter names written in below, it will not be inventoried here; only the tunes on leaves [1-12] will be inventoried.

inscriptions: inside front cover, “o that I was but an [?]” (crossed out); inside back cover, “Joseph goldthwait 1723”

MS. music is all 2- and 3-voice tunes, with melody in top voice (bottom voice is always bass); diamond-shaped note-heads used throughout, + double bars to indicate ends of phrases rather than bar lines; no texts

MS. music entries appear in (approximate) alphabetical order by tune title, then in numerical order by psalm no., with VENI CREATOR + TE DEUM at end

MS. music entries:

a. l. [1] *recto*: ANTHEM TO Y:^E 100 PSALM, 2 voices, Am, 11D7U354-321

a. l. [1] *recto*: S^T. ANN’S, 2 voices, F, 11233421

a. l. [1] *verso*: BRISTOLL TUNE, 3 voices, Gm, 15432321

a. l. [1] *verso*: CAMBRIDGE, 3 voices, Am, 13121D#6#7U1

- a. l. [2] *recto*: CONSECRATION HYMN, 3 voices, Am, 12D#7U321D#7U1
- a. l. [2] *recto*: DUNHEAD, 2 voices, Gm, 1[1]234-3251 (ink smudge obscures 1 note)
- a. l. [2] *verso*: DEERFIELD TUNE, 3 voices, Am, 1113211D5
- a. l. [2] *verso*: EXETER, 3 voices, F, 15345665
- a. l. [3] *recto*: HEREFORD TUNE, 3 voices, G, 13453443
- a. l. [3] *recto*: HARTFORDSHIRE, 2 voices, G, 123211D7U1
- a. l. [3] *verso*: ISLE OF WHITE, 2 voices, Dm, 15-43-4575#45
- a. l. [3] *verso*: LITCHFIELD, 3 voices, Am, 11232345
- a. l. [4] *recto*: MANCHESTER TUNE, 3 voices, Gm, 13453465
- a. l. [4] *recto*: MEAR TUNE, 2 voices, F, 155331-232
- a. l. [4] *verso*: NORWICH TUNE, 3 voices, F, 13451234
- a. l. [4] *verso*: NORTHAMPTON, 2 voices, G, 125-43-21432
- a. l. [5] *recto*: ST. PETER[']S TUNE, 3 voices, G, 134533
- a. l. [5] *recto*: PORTSMOUTH, 2 voices, F, 11231345
- a. l. [5] *verso*: SABBATH HYMN, 3 voices, G, 13455443
- a. l. [5] *verso*: STANDISH, 3 voices, Gm, 13215432
- a. l. [6] *recto*: SONG OF Y:^E 3 CHILDREN, 3 voices, G, 15345654,35#45, 567U1D343321, unusual text meter!
- a. l. [6] *recto*: [SONG OF Y:^E 3 CHILDREN], 2 voices, G, 15312D75U1[,]2315, 5334456211, "title" is "Ditto, a New Tune"
- a. l. [6] *verso*: WORCESTER TUNE, 3 voices, Em, 1232144#3
- a. l. [6] *verso*: WINCHESTER, 3 voices, G, 13321443
- a. l. [7] *recto*: 3^D. PSALM TUNE, 3 voices (not written in score: 2 lines of top voice, then 2 lines of middle voice, then 2 lines of bass), G, 11D765U123,143221
- a. l. [7] *verso*: 18TH PSALM TUNE, 3 voices (not written in score), Am, 11D#7U1322D5
- a. l. [8] *recto*: 21ST. PSALM TUNE, 3 voices (not written in score), Dm, 555U1D7U123
- a. l. [8] *verso*: 51ST PSALM TUNE, 3 voices (not written in score), Em, 555U1D7665
- a. l. [9] *recto*: 68TH PSALM TUNE, 3 voices (not written in score), G, 11D765U123,321432
- a. l. [9] *verso*: 86TH PSALM TUNE, 3 voices (not written in score), A, 11D#7U12332
- a. l. [10] *recto*: 108TH PSALM TUNE, 2 voices (not written in score), F, 13254321
- a. l. [10] *verso*: 126TH PSALM TUNE, 3 voices (not written in score), Em, 55U1D7577#655#45
- a. l. [11] *recto*: 137TH PSALM TUNE, 3 voices (not written in score), A, 1D765U1321
- a. l. [11] *verso*: 149TH PSALM TUNE, 3 voices (not written in score), Bb, 5U1123512D7U1
- a. l. [12] *recto*: VENI-CREATOR, 3 voices (not written in score), Dm, 11D#7U12312

a. l. [12] *verso*: TEE-DEUM, 3 voices (not written in score), Em,
13215345

Reserve 1721 F; Catalog Record #330754

555. Walter, Thomas. *The Grounds and Rules of Musick Explained: or, An Introduction to the Art of Singing by Note*. [4th ed.]. Boston: for Samuel Gerrish, 1746. Complete. 46 leaves bound in after printed music, with MS. music on hand-numbered pp. 17-108 (numbering following from leaf 16 of printed music).

- ☛ inscriptions: preliminary leaf *verso*, "1675 [J?]. [*recte* Samuel] Andrew [?] Camb[ridge] ord[ained] [at?] Milford C[onnecticut] / 18 N[ovember] 1685 d[ied] 24 Jan[uary] 1738. [at?] 82." [Samuel Andrew (1656-1738), Harvard College class of '75], "Edward Lang^[s?] Property"; p. 1, "Edw[ard] Lang Jan.^y 10th 1785"; p. [26], "An alphabeticall [*sic*] List of the foll:g Tunes" [both printed + in MS.; list goes only to the H's]; leaf 2 *verso*, "N[athaniel] Hunting. / ord[ained] Sept[.] 13. 1699 at E[ast] Hampton L[ong] I[sland]" [Nathaniel Hunting (1675-1753), Harvard College class of '93]; leaf 3 *recto*, "Joseph Belcher gr[aduated from Harvard College] 1690 / ord[ained] at Dedham 9 [*recte* 29? –see *Sibley's Harvard Graduates*] Nov. 1693 / died Ap[ril] 27. 1723. [at?] 53." [Joseph Belcher (1669-1723), Harvard College class of '90], "N[athaniel] Williams ord[ained] [by?] Dr[.] [Cotton] Mather [P?] in H[arvard] C[ollege] Chapel / 16 Aug[ust] 1698. for Barbadoes. / School Master in Boston / died Jan[uary] 10. 1738. [at?] 63." [Nathaniel Williams (1675-1738, Harvard College class of '93]
- ☛ MS. music has mix of diamond-shaped + round note heads: pp. 17-73 alternate strictly between pairs of facing pp. in diamond-shape notation + in round notation—or likely would, if every p. had music (e. g., p. 17 diamond, pp. 18-19 round, pp. 20-21 diamond, pp. 22-23 round, pp. 24-25 diamond); pp. 74-107 use diamond-shaped note heads; both round + diamond-shaped note heads on p. 108; this suggests that for pp. 17-73, one notational style was used first on alternate facing *versos* + *rectos*, then (perhaps some years later) the other style was used on the inbetween *verso-recto* pairs (but see commentary for BUCKLAND TUNE, p. 31); note also correlation of use of part-names altus, medius, tenor, + bass with use of round note heads, + use of part-names treble, counter, tenor, + bassus with use of diamond-shaped note heads
- ☛ some MS. music entries show little concern with vertical alignment of vocal parts; many have double lines between phrases, but no bar lines; some have "pitching numerals" (showing interval above bass) over 1st + sometimes last notes of upper parts
- ca. 5 entries in 1st third of MS. include drawings of fanciful faces (doodles)
- 10 "entries," on pp. 27, 46, 50, 51, 54, 63, 66, 67, 70, + 71, have titles + often part names, but no music (titles + part names recorded below)
- 53 MS. music entries are 4-voice settings with melody in tenor, 11 entries are tenor melody + bass, 8 entries are 3-voice settings (7 with melody in

middle voice [most of these melodic parts specified as tenor] + 1 with melody either in top or middle voice), 3 entries are individual voice parts

MS. music entries:

- p. 17: ABINGTON TUNE, "Altus," "medius," "[Tn^r?]," "Bass," G, 11325432
- p. 18: AMBITION, "Tenor," "Bass" (staff, clef, + key signature for 3rd part, but no notes), G, 1235421, Let Ambit[i]on Fire thy mind; tenor complete, bass incomplete; "Rest" written between phrases of melody in tenor part, while bass has 3-note phrases (introducing next phrase, as in lining out?)
- p. 19: ANGELS SONG [by Gibbons], "Altus," "Med[i]us," "Ten^r," "Bass," G, 11123425, "Sound" written over altus part at 2 points, key signatures omitted, drawing of face
- p. 20: S.^T MARTIN[']S TUNE [by Tans'ur], "Treble," "Counter," "Tennor," "Bassus," A, 11-2-1D5U1-2-33-45-4-312, pitching numeral over 1st note of treble
- p. 21: A MORNING HYMN, "Treble," "Counter," "Tennor," "Bassus," D, 135|U1D5|6-54|3, pitching numerals
- p. 22: A 3 VOIC,^D ANTIPHON att. "Mr. J[ohn] Playford," "Med^s," "Ten^r," "Bass," C, melody in medius (111D7U1D67#5) or tenor (3332312D7)?, Thus angels sing & thus sing we; time signature "32" (3/2)
- p. 23: AN HYMN: FOR WHITSONDAY [*sic*], "Ten^r," "Bass," Am, 154-32534-32, time signature "3" (3/2)
- p. 23: S.^T ANN'S TUNE [by Croft], "Ten^r," "Bass," D, 5365U11D7U1
- pp. 24-25: LITTLETON TUNE, 3 voices, melody in middle voice, A, 1354-3|2-343tr-21, clefs + key signatures written again before final 5 mm.
- p. 26: AN HYMN FOR CHRISTMAS DAY, "Ten^r," "Bass," G, 11325432, also staves labeled "Altus" + "Med.^s," but no notes, drawing of face, followed (p. 27) by blank staves for "Altus," "Med.^s," "Ten^r," + "Bass" under title A FUNERAL HYMN
- pp. 28-29: WESTON FLAVEL [*recte* WESTON FAVEL] [by Knapp], 4 voices, G, 1|3-4-32|1-2-13|5-6-54|3-4-2
- p. 30: BARNET TUNE, "Altus," "Med.^s," "Ten^r," "Bass," G, 11235-4321, drawings of faces **[photo]**
- p. 31: BUCKLAND TUNE, "Altus," "Med.^s," "Ten^r," "Bass," G, 1|2|3|2|1|1|D7|U1 ("bar lines" *sic*; altus + bass have no bar lines, medius has bar lines correctly applied), altus, tenor, bass, + 1st 3 notes of medius have round note heads, remainder of medius erased, "corrected" with diamond-shaped note heads but many wrong pitches, all parts have double lines at ends of phrases, only medius has key signature, time signature "3," vertical alignment of parts falls apart by end **[photo]**
- pp. 32-33: AMSTERDAM TUNE, 4 voices, G, 1D5|U1-2-32|32|3-4, time signature "2"

- p. 34: BABILON STREAMS TUNE, "Altus," "Med.^s," "Ten.^r," "Bass," Gm, 13455432, last note of bass missing, same melody as BABYLON TUNE (p. 64), but while tenors + basses of the 2 entries are very close, top 2 parts are significantly different
- p. 35: BOSTON TUNE, "Ten.^r," "Bass," Gm, 13235421, possible drawings of faces
- p. 35: BRUNSWICK TUNE, "Ten.^r," "Bass," Am, 11234-3251
- pp. 36-37: BETHESDA TUNE, 4 voices, G, 1|3234-2|1, Lord of y.^e worlds above, "Slow" over start of tune
- p. 38: BANBURY TUNE, "Med.^s," "Ten.^r," "Bass," melody in tenor, Am, 11D#7U15432, staff set up for "A[l]tus," but no notes
- p. 39: BURLINGTON TUNE, "Med.^s," "Ten.^r," "Bass," melody in tenor, Gm, 15321D#7, staff set up for "A[l]tus," but no notes, possible drawing of face
- p. 40: WELLS TUNE [by Holdroyd?], 4 voices, G, 1|35U1|D7U1D6|5
- p. 41: FUNERAL THOUGHT, 4 voices, Am, 5|4323|21D#7, Hark from y.^e tombs a Dolef,¹ sound; written in pencil at bottom of p. is "2/[Give us?] this [Day &c?] 3 [Great?] God &c 4 "[Grant us the &c?]"
- p. 42: BRISTOL TUNE, "Med:^s," "Ten:^r," "Bass," melody in tenor, Gm, 15432421, another title ([BLACK?] [?]) crossed out at top of p.
- p. 43: CAMBRIDGE TUNE, "Altus," "Med.^s," "Ten.^r," "Bass," Gm, 13121D67U1, time signature "3," both bs + #s used as accidentals
- p. 44: NEW EAGLE STREET, 4 voices, G, 5|U1-2-32|3-4-5-43tr|2
- p. 45: LEEDS TUNE, 4 voices, F, 1|35|U1D5|6, followed (p. 46) by title CANTERBURY TUNE, but no music
- p. 46: CLIFT TUNE, "Ten.^r," "Bass," G, 13214352, staff set up for "Med.^s," but no notes, in last phrase of bass, Fb used for F natural
- p. 47: COLCHESTER TUNE, "Altus," "Med.^s," "Ten.^r," "Bass," F, 13214532
- p. 48: TROY, 3 voices, melody in middle voice, G, 1|54-323-#4|5, 1st 8 mm. only, crossed out, see complete tune 2 entries below this
- p. 49: EVENING HYMN, "Tennor," "Bassus," Am, 1|1-D76|5U2|3-21|D#7, basically same tune as 6th entry below, with slight differences in melody + major differences in bass, followed (pp. 50, 51) by blank staves for "Med.^s," "Ten.^r," + "Bass" under titles Charming Month of May (surely secular) + DIVINE USE OF MUSICK
- pp. 52-53: TROY TUNE, 3 voices, melody in middle voice, G, 1|54-323-#4|5, incomplete copy of this tune 2 entries above, followed (p. 54) by blank staves for "Ten.^r" + "Bass" under title DUNHEAD OR BRUNSWICK
- p. 54: DUTCH HYMN, "Ten.^r," "Bass," F, most of tenor melody probably written 1 step too high: tenor looks as if it's in Gm, while bass is solidly in F; moving tenor down a step produces 11123421 as incipit, time signature "3"
- p. 55: ST. EDMUND'S TUNE, "Altus," "Med.^s," "Ten.^r," "Bass," Gm,

- 1D5U523142, different tune from ST. EDMOND'S on p. 88
- p. 56: BANGOR TUNE [by Tans'ur], "Treble," "Counter," "Tennor," "Bassus," Dm, 5|32|15-6-7|U1D7-6|5, pitching numerals at Beginning + end, "#3" over bass on chord where no one sings a #3
- p. 57: ALL SAINTS TUNE, "Treble," "Counter," "Tennor," "Bassus," C, 11-D765U12-1D7U1, pitching numerals
- p. 58: EVENING HYMN, "Ten.^r," "Bass," Am, 1D765U23-21D#7, basically same tune as 6th entry previous, with slight differences in melody + major differences in bass, time signature "3," 2nd note of tenor written as 2 tied quarter notes
- p. 59: ELY TUNE, "Altus," "Med.^s," "Ten.^r," "Bass," F, 11235342
- p. 60: 130 PSALM TUNE, "Treble," "Counter," "Tennor," "Bassus," G, 1534-321
- p. 61: DUNCHURCH TUNE, "Treble," "Counter," "Tennor," "Bassus," G, 1D65U132-1D7U1, pitching numerals at beginning + end
- p. 62: FAREHAM TUNE, "Altus," "Med.^s," "Ten.^r," "Bass," Gm, 5U1321D#7U12, followed (p. 63) by blank staves for "Ten.^r" + "Bass" under title FINIST DIVERSION [*sic*]
- p. 64: BABYLON TUNE, "Treble," "Counter," "Tennor," "Bassus," Gm, 13455432, same melody as BABILON STREAMS TUNE (p. 34), but while tenors + basses of the 2 entries are very close, top 2 parts are significantly different
- p. 65: MARLBOROUGH TUNE, "Treble," "Counter," "Tennor," "Bassus," G, 134556-5-432, pitching numerals at beginning + end, followed (pp. 66, 67) by titles GLOCESTER TUNE (with staves for "Altus," "Med.^s," "Ten.^r," + "Bass") + GRANTHAM TUNE, but no music
- p. 68: BLENHEIM TUNE, "Treble," "Counter," "Tennor," "Bassus," G, 15655-4321, pitching numerals, "#3" over bass on chord where no one sings a #3
- p. 69: FALMOUTH TUNE, "Treble," "Counter," "Tennor," "Bassus," G, 311-233-45-4-312, pitching numeral at counter's entrance, followed (pp. 70, 71) by titles GLASTENBURY TUNE + HUMP[H]ERY[']S TUNE, but no music
- p. 72: COLCHESTER NEW [by Tans'ur], "Treble," "Counter," "Tennor," "Bassus," C, 1|1-D76|54|3-21|5
- p. 73: 95 PSALM TUNE, "Treble," C, 1|1-D7U1|D7U2|3
- pp. 74-75: EXETER TUNE, "Treble," "Counter," "Tennor," "Bassus," G, begins with bass solo, 1|3-2-1D5|U12-1|D7-65|1+U1, ye people all w,th one accord; bassus sings continuously, other parts enter in turn; pitching numerals at each upper part's entrance + on final chord, last 8 mm. are "Chorus"
- pp. 76-77: BARBY TUNE, "Treble," "Counter," "Tennor," "Bassus," A, 13323-21D7U1, pitching numerals
- pp. 78-79: GUILTFORD [*sic*] TUNE, "Treble," "Counter," "Tennor," "Bassus," Am, 154321, pitching numerals, fusing section

labeled "Chorus"

- pp. 80-81: S,^T LUKE[']S TUNE, "Treble," "Counter," "Tennor," "Bassus," C, 5|U1-D7U1|23|4-32|3, pitching numerals (on final chord, 12 above bass's note, 8 above tenor's, 10 above counter's, 15 above treble's), only bass sings throughout
- pp. 82-83: MANSFIELD TUNE, "Treble," "Counter," "Tennor," "Bassus," G, 1134-323, pitching numerals at beginning + end, 15 numerals over bass part (figured bass?)
- pp. 84-85: S,^T MICHAEL[']S TUNE, "Treble," "Counter," "Tennor," "Bassus," C, 5U1123512D7U1, pitching numerals, numerals over bass part
- p. 86: HEXHAM TUNE, "Treble," "Counter," "Tennor," "Bassus," Am, 112345-432, pitching numerals
- p. 87: BROMSGROVE TUNE, "Treble," "Counter," "Tennor," "Bassus," Am, 15-43232-1D#7U1, pitching numerals, "#3" above bass
- p. 88: S,^T EDMOND[']S TUNE, "Treble," "Counter," "Tennor," "Bassus," Am, 15-4323-214-32, pitching numerals, different tune from ST. EDMUND's on p. 55
- p. 89: AN EVENING HYMN AFTER SERVICE, "Counter," "Tenor" (melody), "Bassus," Dm, 1D5655U1-23-2-1D#7, pitching numerals
- p. 90: WORKSOP TUNE, "Treble," "Counter," "Tennor," "Bassus," Am, 1325434-32, pitching numerals
- p. 91: BELLFORD TUNE, "Treble," "Counter," "Tennor," "Bassus," G, 15-4323-2123, pitching numerals
- p. 92: S,^T DAVID[']S TUNE att. "W[illiam] T[ans'u]r," "Treble," "Counter," "Tennor," "Bassus," G, 134556-54-32, pitching numerals
- p. 93: BEDFORD TUNE, "Treble," "Counter," "Tennor," "Bassus," F, 53165432, pitching numerals
- p. 94: NEWBURY TUNE, "Treble," "Counter," "Tennor," "Bassus," Gm, 15-4321321, pitching numerals
- p. 95: HARTFORD TUNE, "Treble," "Counter," "Tennor," "Bassus," Am, 154-325-434-32, pitching numerals
- p. 96: RUGBY TUNE, "Treble," "Counter," "Tennor," "Bassus," Am, 135-433432, pitching numerals
- p. 97: BINCHESTER TUNE, "Treble," "Counter," "Tennor," "Bassus," A, 321D7U5432, pitching numerals
- p. 98: KINGSTONE TUNE, "Treble," "Counter," "Tennor," "Bassus," G, 11-23-453-21-232, pitching numerals, 2 "#3"s over bass
- p. 99: MANCHESTER TUNE, "Treble," "Counter," "Tennor," "Bassus," Gm, 13453465, pitching numerals
- p. 100: AXMINSTER TUNE, "Treble," "Counter," "Tennor," "Bassus," G, 15-4323-45-432, pitching numerals
- p. 101: ZEALAND TUNE, "Treble," "Counter," "Tennor," "Bassus," G, 134-3231-232, pitching numerals
- pp. 102-104: KIMBOLTON TUNE, "Treble," "Counter," "Tennor," "Bassus," G, 1|3-2-11|5-4-33-4|54-3|2, pitching numerals, last 7 mm. in

- cut time (C with vertical slash), but can be seen as a (somewhat awkward) expansion of the preceding $\frac{3}{4}$ section
- p. 105: S,^T KATHERINE'S TUNE, "Treble," "Counter," "Tennor," "Bassus," C, 5U1-2323-212-1D7, pitching numerals
- p. 106: LEMSTER TUNE, "Treble," "Counter," "Tennor," "Bassus," Am, 134-325432, pitching numerals
- p. 107: TRINITY TUNE, "Treble," "Counter," "Tennor," "Bassus," D, 11-2-3-215-434-5-67U1, pitching numerals, highly melismatic melody
- p. 108: ROCHESTER [by Holdroyd?], "Bass," G, 1D65|U11|D451, round note heads
- p. 108: BUCKINGHAM, "Bass," Am, 1|1D5|U12|3-21|D5, round note heads
- p. 108: S,^T PHILIP[']S TUNE NEW (title crossed out, probably when 2 bass parts were added to this p.—see entries above), "Tennor," "Bassus," Gm, 154321, diamond-shaped note heads, time signature "3"; in almost 450 printings before 1821, titled ST. PHILIP'S only once, in the [ca. 1760] ed. of Thomas Johnston's untitled tune supplement with text beginning "To learn to sing" (ASMI 306, which dates the edition erroneously as [1763-67]; see *HTI*, vol. I, p. 147); usually titled AYLESBURY or WIRKSWORTH; see 1st MS. music entry for source no. 557, the [ca. 1759] edition of Walter's tunebook

Dated Books; Catalog Record #330756

556. [Walter, Thomas. *The Grounds and Rules of Musick Explained: or, An Introduction to the Art of Singing by Note*. [4th ed.]. Boston: for Samuel Gerrish, 1746]. Lacks first (unnumbered) leaf, with t. p. MS. music on 73 leaves, numbered 17-90, bound in after the printed tunebook (leaf 31 + about 1/5 of leaf 80 missing). inscriptions: front cover, "ALEX CHAMBERLAIN"; inside front cover, "James Foster"; p. iii, "S. Natick Apr 18th? / 1876 / Presented to the [His.?] / Natural His. So & [Li?] / [brary?] Society – by / Mrs Mary Perry Richards of So Natick Mass"; inside back cover, "Trenlo" (beginning of "Trenton"?)
- partial index of MS. tunes on leaf 16 *verso*; rest of book is MS. music + a few texts
- leaves 17-30 numbered on *recto* side, leaves 32-90 numbered on alternate facing *versos* and *rectos* (starting with 32 on a *recto*), with even numbers (on *rectos*) from 34 to 46 partially or fully erased
- unless otherwise indicated, MS. music entries are written in diamond notation, with no bar lines, only double bars between phrases
- repertory largely mid-18th-century English (including 22 tunes traced here to William Tans'ur), with an incursion of late 18th-century New England tunes (by Read, Kimball, Billings, Frothingham, Munson) between leaves 29 + 42; the New England tunes, likely copied in later, have bar lines + round note-heads

many tune titles beautifully + variously drawn; some pp. in latter part of MS.
MS. section have carefully ruled red borders (noted here)
vocal parts listed top to bottom; unless otherwise indicated, melodic incipits
are those of top voice

MS. music entries:

- leaf 17 *recto*: 100 PSALM TUNE NEW, 3 voices, Am, 11D7U354-321, 1st printed Tufts 1723
- leaf 17 *verso*: QUERSEY [= QUERCY by Tans'ur], 4 voices, G, 133232D7U1
- leaf 18 *recto*: HUMPHREY'S, 4 voices, A, 124-3254-3-212, pitch + rhythm approximate at best, 1st printed Turner 1752
- leaf 18 *verso*: CAMBRIDGE, 3 voices, Am, 13121D#6#7U1, 1st printed 1579
- leaf 19 *recto*: BURFORD TUNE, melody, bass, Am, 112345-432, My Soul lies cleaving to the dust; 1st printed Chetham 1717
- leaf 19 *verso*: LITCHFIELD [variant of tune probably by Ravenscroft], 3 voices, Am, 11232345
- leaf 20 *recto*: EVENING HYMN [by J. Clarke], melody, bass ("gs" clef for both, though bottom voice is clearly bass in bass clef), Am, 11-D765U23-21D#7
- leaf 20 *recto*: 67TH PSALM TUNE, melody, bass, G, 13-214-3-2-1D7U1, 1st printed Walter 1759
- leaf 20 *verso*: untitled secular melody, "Cantus Primus," G, 12|3333|231 (bar lines used), Here's a Health unto his Majesty
- leaf 21 *recto*: FARINGDON [by W. Rogers], 3 voices, Am, 11315421
- leaf 21 *verso*: ISLE OF WHIGHT [*sic*], 3 voices, Gm, 15-43-457545, 1st printed 1711
- leaf 22 *recto*: WORCESTER [by Tomkins?], 3 voices, Em, 1232144#3
- leaf 22 *verso*-leaf 23 *recto*: 136 PSALM TUNE, "Cant.," "Medius," "Bass," G, 1D65U321, 2nd half features melismas alternating between 2 upper voices + bass, 1st printed Arnold 1741
- [leaf between leaves 23 + 24 cut out]
- leaf 24 *recto*: A Song, "Cantus Primus," Gm, 12321D5, When the Bright God of day [drove westward his ray]; secular text; 2nd verse, beginning "In a Jessamine bower when the bean was in Flower," appears on leaf 23 *verso*
- leaf 24 *verso*: MANCHESTER [by Ravenscroft?], 3 voices, Gm, 134534n65
- leaf 25 *recto*: NORWICH, 3 voices, F, 13451234
- leaf 25 *verso*-leaf 26 *recto*: 137TH PSALM TUNE, 3 voices, A, 1D765U1321
- leaf 26 *verso*: BUCKLAND, 3 voices, G, 123211D7U1
- leaf 27 *recto*: AN HYMN FOR CHRISTMASS DAY: TAKEN OUT OF S.^T LUKE CH. 2^D [by J. Green], melody, bass, Am, 1|32|54|34-3|2 (bar lines used), Whilst Shepherds watch their Flocks by night; all 6 stanzas of text written below music
- leaf 27 *verso*: ALDERMASTON, 4 voices, Em, 13455421
- leaf 28 *recto*: PALATINE HYMN, 4 voices, F, 1153112, clefs used (top to bottom) are 3 C clefs + F clef, the C clefs positioned on 2nd line

down, middle line, + top space; unusually-shaped ?repeat sign
at end of 2nd phrase

leaf 28 *verso*: COLCHESTER, 3 voices, F, 13214532

leaf 29 *recto*: ABINGTON [by Tans'ur], 3 voices, G, 11325432

leaf 29 *verso*: WINTER [by Read], 4 voices, melody in 3rd voice from top,
F, 1|5565|U1D5-31 (bar lines used), round notation

leaf 30 *recto*: PORTSMOUTH, 3 voices, G, 11231345

leaf 30 *verso*: BROMSGROVE TUNE, "Treble," "Counter," "Tenor," "Bass,"
melody in tenor, Am, 15-43232-1D#7U1, in more elegant hand
than previous diamond-notation tunes; 1st notes of tenor,
counter, + treble have numerals written above them, signifying
intervals above tenor's starting note (marked "1")

leaf 32 *recto*: NEW COLCHESTER TUNE [by Tans'ur], "Treble," "Counter,"
"Tenor," "Bass," melody in tenor, C, 11-D76543-215

leaf 32 *verso*: DEVOTION [by Read], 4 voices, melody in 3rd voice from
top, C, 5|U112D7|U12|3 (bar lines used), round notation

[leaf numbering becomes erratic for awhile: not every leaf is numbered, and
those that are may be numbered on the verso side, or with one of the two
numerals rubbed out; entire leaf numbers will appear in square brackets
here only when neither side of the leaf is numbered]

leaf 33 *recto*: RUSSIA [by Read], 4 voices, melody in 3rd voice from top,
Am, 132|1D7U13|2 (bar lines used), round notation

leaf 33 *verso*: ST. MARTIN'S [by Tans'ur], "Treble," "Counter," "Tenor,"
"Bass," melody in tenor, A, 11-2-1D5U1-2-33-45-4-312

leaf [34] *recto*: TRINITY TUNE [by Tans'ur], "Treble," "Counter," "Tenor,"
"Bass," melody in tenor, D, 11-2-3-215-434-5-67U1

leaf [34] *verso*-leaf 35 *recto*: INVITATION [by Kimball], 4 voices, melody
in 3rd voice from top, D, 5U1D5|65|67U1 (bar lines used),
round notation

leaf 35 *verso*: ALL SAINTS TUNE [by Knapp], "Treble," "Counter," "Tenor,"
"Bass," melody in tenor, C, 11-D765U12-1D7U1

leaf [36] *recto*: BANGOR TUNE [by Tans'ur], "Treble," "Counter," "Tenor,"
"Bass," melody in tenor, Dm, 53215-6-7U1D7-65

leaf [36] *verso*: untitled counter part, D, 3|33|35|43|3,3|3-4-54-3|35|5
(1st two phrases if in C. M., which is likely), bar lines used,
round notation

leaf 37 *recto*: CONNECTION [by Billings], 4 voices, melody in 3rd voice
from top, E, 1|55|67|U1 (bar lines used), round notation, title
written lightly in pencil

leaf 37 *verso*: MORNING HYMN [by Tans'ur], "Treble," "Counter,"
"Tenor," "Bass," melody in tenor, D, 135U1D56-543

leaf 3[8] *recto*: YAXLEY [by Tans'ur], "Treble," "Counter," "Tenor,"
"Bass," melody in tenor, G, 113123,3213#45

leaf 3[8] *verso*: CHARLESTON [by Frothingham], 4 voices, melody in 3rd
voice from top, Am, 1|53|1-4-32-1|D5-6-7-U13|2 (bar lines
used), round notation, "Slow" written over start of tune

leaf 39 *verso*: WORKSOP [looks like "Worksov" because vertical of "p" isn't darkened all the way down] TUNE [by J. Green], "Treble," "Counter," "Tenor," "Bass," melody in tenor, Am, 1325434-32
 leaf [4]0 *recto*: HARTFORD TUNE [by Tans'ur], "Treble," "Counter," "Tenor," "Bass," melody in tenor, Am, 154-325-434-32
 leaf [4]0 *verso*-leaf 41 *recto*, leaf 4[2] *verso*: NEWBURG [by Munson], 3 voices, melody in middle voice, C, 5|35U12|1 (bar lines used), round notation
 leaf 41 *verso*: RUTLAND TUNE [by Tans'ur], "Treble," "Counter," "Tenor," "Bass," melody in tenor, G, 13-2-34536-5-432
 leaf 4[2] *recto*: FALMOUTH TUNE [by Tans'ur], "Treble," "Counter," "Tenor," "Bass," melody in tenor, G, 311-233-45-4-312
 leaf 43 *verso*: WENDOVER TUNE, "Treble," "Counter," "Tenor," "Bass," melody in tenor, Am, 13215432, claimed by Tans'ur, but couldn't be his (see *HTI* 586)
 leaf 4[4] *recto*: HEXHAM TUNE, "Treble," "Counter," "Tenor," "Bass," melody in tenor, Am, 112345-432
 leaf 45 *verso*-leaf 4[6] *recto*: BEMINSTER TUNE [by Tans'ur], "Treble," "Counter," "Tenor," "Bass," melody in tenor, Am, 13-21543-212, red border around top + sides of both pp. of this tune (its 1st appearance in this volume's MS. music)
 leaf 47 *verso*-leaf 48 *recto*: EXETER TUNE [by Tans'ur], "Treble," "Counter," "Tenor," "Bass," bass begins solo, G, 13-2-1D5U12-1D7-65U1+1, followed by tenor, 35-4-321-2-33-45
 leaf 49 *verso*-leaf 50 *recto*: UPPINGHAM TUNE [by Tans'ur], "Treble," "Counter," "Tenor," "Bass," bass begins solo, G, 1D5-6-75U11-D7-655U1, followed by tenor, 3-453-45#45, note resemblance of these 2 phrases of melody to start of Billings's ANTHEM FOR EASTER
 leaf 51 *verso*-leaf 52 *recto*: RYHALL TUNE [by Tans'ur], "Treble," "Counter," "Tenor," "Bass," melody in tenor, Gm, 5U1-2325-4345
 leaf 53 *verso*-leaf 54 *recto*: ST. LUKE[']S TUNE [by Knapp], "Treble," "Counter," "Tenor," "Bass," melody in tenor, C, 5U1-D7U1234-323, "St Lukes" + "Continued" on leaf 54 *recto* in red
 leaf 55 *verso*-leaf 56 *recto*: BARBY TUNE [by Tans'ur], "Treble," "Counter," "Tenor," "Bass," melody in tenor, A, 13323-21D7U1, Awake my Joy Awake I say
 leaf 57 *verso*-leaf 58 *recto*: CHESTERTON TUNE [by Tans'ur], "Treble," "Counter," "Tenor," "Bass," bass begins solo, G, 11-D7-65U1-D76U2-1D7U1+1, followed by tenor, 3-45-6-536-5-43-2-12
 leaf 59 *verso*-leaf 60 *recto*: CHRIST CHURCH, "Treble," "Counter," "Tenor," "Bass," melody in tenor, F, 13-4565432, red border around top

- and sides of 1st p.
- leaf 61 *verso*-leaf 62 *recto*: GUILFORD TUNE [by Tans'ur], "Treble," "Counter," "Tenor," "Bass," melody in tenor, Am, 154321
- leaf 63 *verso*-leaf 64 *recto*, leaf 65 *verso*: KIMBOLTON [by Tans'ur], "Treble," "Counter," "Tenor," "Bass," melody in tenor, G, 13-2-115-4-33-454-32
- leaf 66 *recto*: A FUNERAL THOUGHT [by I. Smith], 4 voices, melody in 3rd voice from top, Am, 5432321D#7
- leaf 67 *verso*-leaf 68 *recto*: DORCHESTER TUNE [by Tans'ur], "Treble," "Counter," "Tenor," "Bass," melody in tenor, G, 15-43-4556-54-32
- leaf 69 *verso*-leaf 70 *recto*: WESTERHAM [by Tans'ur], "Treble," "Counter," "Tenor," "Bass," G, starts with counter-bass duo, counter: 55-655, followed by tenor: 35-432
- leaf 71 *verso*-leaf 72 *recto*: AMSTERDAM TUNE [originally by J. G. Hille; adapted], 4 voices, melody in 3rd voice from top, G, 1D5U1-2-32323-4565432
- leaf 73 *verso*-leaf 74 *recto*: NEWBURY TUNE, 4 voices, melody in 3rd voice from top, Gm, 5523-2-1D7U123, "Newbery" in red, 2 thin red borders around top + sides
- leaf 75 *verso*-leaf 76 *recto*: CHESHUNT TUNE, 4 voices, melody in 3rd voice from top, C, 11D5U131D557U1, all voices have "tr" above penultimate note, thin red border around top + sides
- leaf 77 *verso*-leaf 78 *recto*: BURNHAM TUNE, 4 voices, melody in 3rd voice from top, Am, 15-4-32345-432, all voices have "tr" above penultimate note
- leaf 79 *verso*-80 *recto*: WESTON FAVELL [originally by Knapp], 4 voices, melody in 3rd voice from top, G, 13-4-321-2-135-6-543-4-2, red border around top + sides of both pp., lower right corner of leaf 80 *recto* has been torn off so tenor + bass are incomplete, a version of this tune (titled DORCHESTER) was 1st printed in 1738 by William Knapp, who claimed its authorship (see *HTI* 1504a)
- leaf 81 *verso*-leaf 82 *recto*: BETHESDA TUNE, 4 voices, melody in 3rd voice from top, G, 13234-21, only one set of double lines to mark the end of a phrase, red border around top + sides
- leaf 83 *verso*: LITTLETON, 3 voices, melody in middle voice, A, 1354-32-343-212231(1)D7tr7U1, no bar lines until the 2nd system, red border around top + sides
- leaf 84 *recto*: WENLOCK, 3 voices, melody in middle voice, Gm, 15-432-1D#7U1-2-345, red border around top + sides
- leaf 85 *verso*: CHARLOTTE TUNE, 4 voices, melody in 3rd voice from top, G, 5432D5U1-2-3-433-2, all voices have "tr" above penultimate note, red border around top + sides
- leaf 86 *recto*: SOLOMON[']S SONG OR NEW 87TH PSALM TUNE, "Cant," "Altus," "Med," "Bass.," G, 13453432, red border around top + sides
- leaf 87 *verso*: THE 149 PSALM TUNE, "Cantus," "Med.," "Bass.," each

occupying 2 staves and not in score, Bb, 5U1123512D7U1, red border around top + sides
 leaf 88 *recto*: THE 108TH PSALM TUNE, "Cant," "Med," "Bass," each occupying 2 staves and not in score, F, 13254321, red border around top + sides
 leaf 89 *verso*-leaf 90 *recto*: UPMINSTER TUNE, "Treble," "Counter," "Tenor," "Bass," melody in tenor, G, 13-2123-45-432

Reserve 1746 02; Catalog Record #330756

557. Walter, Thomas. *The Grounds and Rules of Musick Explained: or, An Introduction to the Art of Singing by Note*. [6th ed.]. Boston: Benjamin Mecom, for Thomas Johnston, [ca. 1759]. *ASMI* 521A. Lacks leaf 21 (printed music). 58 additional leaves, the first 7 hand-numbered 21-27 (compare *ASMI* 521 + 521A + note that these first 7 leaves were not numbered 25-31) + the rest unnumbered, bound in after printed book; MS. music on additional leaves [1-10], [14-22]. additional leaves [10] *recto*, [11-13], [14] *verso* have MS. texts; additional leaves [23-58] blank
 inscriptions: p. iii, "Stephen Salisbury"; leaf 22 *recto*, "John Boy[l ?]es 17[63 ? 65 ?]"; illegible inscription on front cover
 "An Alphibet" at head of 1st of 12 unnumbered pp. bound in at the beginning of the book; these pp. index 43 tunes in the book's printed music + on hand-numbered leaves 21-27 of the MS. music
 most MS. music uses diamond-shaped note heads, lacks bar lines (double lines at ends of phrases); exceptions noted
 much of MS. written in exceptionally neat hand
 MS. music entries are mix of 4-voice settings (melody either in top voice or in third voice down, presumably tenor), 3-voice settings (melody in top voice or middle voice), 2-voice settings (melody + bass), + single voice parts (all likely tenor melodies); parts sometimes written in score, sometimes not
 MS. music entries:
 a. l. [1] *recto* (hand-numbered leaf 21): 136 PSALM TUNE, 3 voices, not in score (2 successive staves for each voice), melody in top voice, G, 1D65U543[*recte* 1D65U321], D5U15432, this version of this melody (accurately presented with 1st phrase as 1D65U321) printed only before 1821 in the 1755 + [ca. 1760] eds. of Thomas Johnston's untitled tune supplement with text beginning "To learn to sing" (*ASMI* 304 + 306; *ASMI* dates the later edition erroneously as [1763-67]; see *HTI*, vol. I, p. 147); see last MS. music entry for source no. 555, AAS's Dated Books copy of the 1746 edition of Walter's tunebook
 a. l. [2] *verso* (hand-numbered leaf 22): SOLOMON'S SONG, 4 voices, melody in top voice, G, 13453432, "to 85 Psalm," time signature "3₂"
 a. l. [2] *verso* (hand-numbered leaf 22): S:^T THOMAS'S, melody, bass, G, 13-423-451-2D7U1, time signature "3"

- a. l. [3] *recto* (hand-numbered leaf 23): 137 PSALM TUNE, 3 voices, not in score (2 successive staves for each voice), melody in top voice, A, 1D765U1321
- a. l. [4] *verso* (hand-numbered leaf 24): THE 150 PSALM TUNE OR NEW COLCHESTER [by Tans'ur], "Treble," "Altus," "Tenor," "Bass," melody in tenor, C, 11-D76543-215, Whilst Shepherds watch'd y:^r Flocks by Night
- a. l. [5] *recto* (hand-numbered leaf 25): BRUMESGROVE. TUNE, "Treble," "Altus," "Tenor," "Bass," melody in tenor, Am, 15-432 32-1D#7U1, Within thy Paths that are most Pure; "#3" over 1 note in bass, music identical to BROMSGROVE. TUNE on printed leaf 22 *recto*
- a. l. [5] *recto* (hand-numbered leaf 25): ALL-SAINTS TUNE, "Tenor," "Bassus," C, 11-D765U12-1D7U1
- a. l. [6] *verso* (hand-numbered leaf 26): S:^T CLEMENT'S. TUNE, "Cantus," "Medius," "Bass," melody in cantus, G, 153421
- a. l. [6] *verso* (hand-numbered leaf 26): WANTAGE TUNE, "Cantus," "Medius," "Bassus," melody in cantus, Dm, 1D775567U1, time signature "3"
- a. l. [7] *recto* (hand-numbered leaf 27): S:^T MARTIN'S [by Tans'ur], "Cant:," "Med:," "Bass:," melody in cantus, A, 11-2-1D5U1-2-3 3-45-4-312, How Perfect is the Law of God
- a. l. [7] *recto* (hand-numbered leaf 27): GUILFORD TUNE, "Cant," "Med:," "Bass:," melody in cantus, Am, 154321, time signature "3"
- a. l. [8] *verso*: BUCKLAND TUNE, "Cantus," "Medius," "Bass," melody in cantus, G, 123211D7U1, time signature "3"
- a. l. [8] *verso*: THE 67TH PSALM TUNE, "Cantus," "Bassus," G, 13-21 4-3-2-1D7U1, time signature "3"
- a. l. [9] *recto*: THE 37:TH PSALM. DUNE [*sic*], "Cant:," "Bass," not in score (2 successive staves for each voice), Am, 15#451321, time signature "3"
- a. l. [10] *verso*: BANGOR [probably Tans'ur's BANGOR], "Tenor," 1st 2 notes only, Dm, 53[215U1D7-65], "Lo^{ma}[s²]" written in staff after music breaks off, this entry seems to be in the hand of a beginner or an old person
- a. l. [14] *recto*: WORKSOP TUNE [by Green], "Tenor," Am, 1|32|54| 34-3|2, round note heads + bar lines used, fragment above this entry (136 if in treble clef) may be an aborted beginning of WORKSOP's tenor
- a. l. [15] *verso*: THE 149TH PSALM. TUNE, "Cantus," "Medius," "Bassus," not in score (2 successive staves for each voice), melody in cantus, Bb, 5U1123512D7U1, time signature "3"
- a. l. [16] *recto*: MONMOUTH, "Cantus," "Medius," "Bassus," melody in cantus, G, 153423, To bless thy Chosen Race
- a. l. [17] *recto*: AN HYMN ON THE NATIVITY OF OUR SAVIOUR, "Cant," "Tennor," "Bass.," melody in tenor, G, 5U123321D7, Whilst

- Shepherds watch'd their flocks by night
- a. l. [18] *verso*: WESTON FAVELL TUNE [by Knapp], "Tennor," "Bassus," G, 13-4-321-2-135-6-543-4-2, Come let us join our chearful Songs
- a. l. [19] *verso*: LITTLETON, 3 voices, melody in middle voice, A, 1354-32-343-21, Lo he cometh countless Trumpets; round note heads, but no bar lines, definitely a new hand
- a. l. [20] *recto*: A FUNERAL THOUGHT [by I. Smith], 4 voices, melody in 3rd voice from top, Am, 5432321D#7, Hark from the Tombs a dolefull Sound, round note heads, but no bar lines
- a. l. [21] *verso*-a. l. [22] *recto*: BURNHAM, 4 voices, melody in 3rd voice from top, Am, 15-4-32345-432, What shall I render to my God; voice parts go in + out of vertical alignment

DB Ob254; Catalog Record #330757

558. Walter, Thomas. *The Grounds and Rules of Musick Explained: or, An Introduction to the Art of Singing by Note*. [8th ed.]. Boston: for Thomas Johnston, 1764. Lacks leaves 1, 13-24 of printed music. Printed music (with leaf numbers) on alternate openings (facing *versos* + *rectos*). Some MS. music on blank openings between openings containing printed music; remainder (bulk) of MS. music on 22 leaves bound in after printed tunebook. These 22 leaves are hand-numbered as pages, but with numerals only on alternate openings (facing *versos* and *rectos*); one leaf (pp. [56], 57) is missing between pp. [55] and 58. MS. page numbering starts with p. 25, so facing the blank *verso* of printed leaf 12 (the last printed leaf of music to survive in this copy) is a blank *recto*, then MS. pp. 25-26 (facing *verso* + *recto*), unnumbered pp. [27-28] (facing *verso* + *recto*), pp. 29-30, unnumbered pp. [31-32], etc.

inscriptions: preliminary leaf *recto*, "From [Revd?] Arthur T B[elknap?] / 19[?]1," "Let us Sing one Tune more," "So we will So we will So we wil[?]"

printed ownership label of Framingham Historical and Natural History Society pasted inside front cover; in MS. on label, "Acc. 935," "[Cl.?] [←abbreviation for call no.?] 780.7"

MS. music entries: unless otherwise specified, assume diamond notation + no bar lines, only double bar lines between phrases (even when time signature is present)

designations of voice parts copied from top down; melodic incipits taken from cantus or tenor, unless otherwise specified

MS. music entries (p. nos. are those handwritten in the MS.):

leaf 2 *verso*: BARBY TUNE [by Tans'ur], "Treble," "Counter," "Ten.^r," "Bass," A, 1|33|23-2|1D7|U1 (bar lines used), round notation

leaf 3 *recto*: GUILFORD TUNE [by Tans'ur], treble, counter, "Ten.^r," bass, Am, 1[|]54[|]32|1 (bar lines misplaced, so correct bar lines given here), round notation

leaf 4 *verso*: SUTTON TUNE, staves ruled for 4 voices but only "Ten.^r" part is present ("Bass" written above bottom staff, but no music), F, 1|53|67|U1 (bar lines used), round notation

- leaf 5 *recto*: [SUTTON TUNE], tenor melody only, once complete and once incomplete + scratched out, F, 1|53|67|U1 (bar lines used), round notation
- p. 25: NOTHING [by Playford], cantus or tenor, medius, "Basso," G, cantus or tenor: 123-453321, medius: 35675U1D7U1, frequent titles for this piece in *HTI* (tune no. 546a) are After Holy Communion or Communion Hymn, so "Nothing" may simply refer to the tune having no real title of its own
- p. 25: ST. CLEMENT'S TUNE, "Cant.," "Med.," bass, G, 153421, only pre-1821 printing is in untitled tune supplement published by Thomas Johnston ("To learn to sing..."), Boston, ca. 1760
- p. 26: WELLINGBOROUGH [by Tans'ur], "Ten.:", "Med.," "Basso," Am, 15321321
- p. 26: QUEENBOROUGH [by Tans'ur], "Ten.:", "Med.," "Basso," Gm, 1534534-32
- p. 29: ELY TUNE [W. Cranfield?], "Ten.:", "Med.," "Basso," F, 11235342
- p. 29: AMBITION, staves for 3 voices labeled "Ten.:", "Med.," "Basso," but music only on "Ten.:" and "Basso" staves, G, 1235421, bass has 3-note phrases (with tenor silent) after main phrases nos. 1 and 3, this is variant of tune no. 3631a in *HTI*
- p. 30: PLIMOUTH TUNE [by Tans'ur], "Ten.:", "Med.," "Basso," Am, 13454312
- p. 30: DUTCH HYMN, "Ten.:", "Med.," "Basso," A, 11123421, not in *HTI* under title or incipit
- p. [32]: PSALM 34 [by Stephenson], first 11 mm. only, treble, counter, tenor, C, 1|332D7|U1-2-32|1 (bar lines used), round notation
- p. 33: HESLINGTON TUNE, "Ten.:", "Altus," "Med.," "Basso," F, 13253451
- p. 33: ALSBURY TUNE [= ALESBURY, *HTI* no. 848a), "Ten.:", "Altus," "Med.," "Basso," Gm, 154323
- p. 34: EMMLEY TUNE [= EMLY, *HTI* no. 754, printed 7 times in England between 1713 + 1751, "Ten.:", "Altus," "Med.," "Basso," F, 15343421
- p. 34: NEWBURY TUNE [by J. Bishop], "Ten.:", "Altus," "Med.," "Basso," Am, 1D#7U1234-32-1D#7
- p. 37: AN EVENING HYMN [by Tans'ur], "Counter," "Ten.:", "Basso," Dm, 1|D56|55|U1-23-2-1|D#7 (bar lines used)
- p. 37: NEWYORK, "Ten.:", "Med.," "Basso," G, 1|35|42|31|2 (bar lines used), American tune, 1st pr. 1755
- p. 38: KIDDERMINSTER [by Tans'ur], "Ten.:", "Med.," "Basso," A, 112534-321
- p. 38: ABINGTON [by Tans'ur], "Ten.:", "Med.," "Basso," G, 11325432
- p. 41: CAMBRIDGE, "Cant.," "Med.," "Basso," Am, 13121D6#7U1
- p. 41: LINEBOROUGH, "Cant.," "Med.," "Basso," Am, 134521, bass copied one note too low (e. g., first and last notes are G not A), not in *HTI* under title or incipit
- p. 42: FAREHAM, "Ten.:", "Med.," "Basso," Gm, 5U1321D#7U12

- p. 42: DEERFIELD, "Ten:ᵣ," "Med.," "Basso," Am, 113211D5, not in *HTI* under title or incipit
- p. 45: SOLOMON'S SONG TO 35:ᵀᴮ PSALM, "Ten:ᵣ," "Altus," "Med.," "Basso," G, 13453432
- p. 45: PALLATINE HYMN, "Altus," "Discantus," "Ten:ᵣ," "Basso," F, 115|3112,|343|221 (bar lines used, but loosely), clefs (top voice down) are alto clef on middle line, alto clef on top space, alto clef on 2nd line down, bass clef
- p. 46: BUCKLAND, "Ten:ᵣ," "Altus," "Med.," "Basso," G, 1|23|21|1D7|U1 (bar lines used)
- p. 46: 100 PSALM TUNE "by Holdright" [tune probably written by Israel Holdroyd], "Ten:ᵣ," "Altus," "Med.," "Basso," G, 135U1D7U1D65
- p. 49: CHESHANT [*sic*; usually found as CHESHUNT], "Ten:ᵣ," "Altus," "Med.," "Basso," C, 11D5U131D557U1, Come Sinners attend and make no Delay
- p. 50: PSALM 136, "Ten:ᵣ," "Altus," "Med.," "Basso," G (key signature lacking), 1D76[*recte* 65]U321,D6[*recte* 5]U15432, mm. of rest indicated with word "Rest," 10- or 11-note melismas in each part towards the end, see tune no. 1613b in *HTI*: only pre-1821 printings of this variant of this tune are in untitled tune supplement published by Thomas Johnston ("To learn to sing..."), Boston, 1755 + ca. 1760
- p. 53: WESTON FAVEL [by Knapp], "Ten:ᵣ," "Basso," not written in score (2 lines of tenor above 2 lines of bass), G, 1|3-4-32|1-2-13|5-6-54|3-4-2 (bar lines used), Come let us join our che[a?]rful Songs
- p. 54: VANITY, "Altus," "Med.," "Ten:ᵣ," "Basso," G, 1|33|52|13|2,3|56|42|3 (bar lines used), not in *HTI* under title or incipit
- p. 58: RESURRECTION HYMN [by J. F. Lampe?], "Ten:ᵣ," "Basso," D, 3-4|5556-7|U1, Rejoyce the Lord is King, bar lines applied erratically, 5 stanzas of text + "Lift up your Hearts" refrain written below music
- p. 61: A NEW EVENING HYMN [by Tans'ur], "Ten:ᵣ," "Med.," "Basso," G, 1135653432, Come Come Sweet Sleep come come & Close mine Eyes, 2 stanzas of text written below music
- p. 62: MELODY, "Med.," "Ten:ᵣ," "Basso," Am, 1|1-2-34|5-4-32|3-4-53|4 (bar lines used), In Vain we Lavish out our Lives, 4 stanzas of text written below music, 1st phrase of this tune very close to that of *HTI* no. 2948; the tunes' 2nd phrases are also similar, but after that point they differ
- p. [65]: ST. JOHN'S [by Tans'ur], "Ten:ᵣ," "Count:ᵣ," "Med.," "Basso," G, 1353235432
- p. [65]: HORTON, "Ten:ᵣ," "Med.," "Basso," Am, 135312,323145, not in *HTI* under title or incipit
- p. [66]: BOSTON TUNE "by W.^m Billings of Boston," "Treble," "Counter," "Ten:ᵣ," "Bass," Bb, 1D5555U1-D765, diamond notation + only

one double-bar line phrase marker, at tune's midpoint (where repeat begins)

Mss. Octavo Vols. M, vol. 1; Catalog Record #271877

559. Walter, Thomas. *The Grounds and Rules of Musick Explained: or, An Introduction to the Art of Singing by Note*. [8th ed.]. Boston: for Thomas Johnston, 1764. Complete. 15 unnumbered leaves bound in after printed book; MS. music on the 1st 14 of these.

inscriptions: inside front cover, "Zebulon Perkins his Book March 1788";

☛ printed leaf 20 *verso*, "Elijah Perkins"; additional leaf [2] *verso*, "To at[t]ain the Skill of Musick[']s Art / Learn gamut up and down by heart / No man can Sing tru[e] at first Sight / unles[s] he names his not[e]s a right -- / which Soone is learnt if that your mi / you know its place where e're it be --..." (24 lines of rudiments in rhyme, followed by note letter-names on staff, time signatures, + on facing p., a. l. [3] *recto*, directions for finding "me": "If B is flat me is in E"; i. e., the major key is F); additional leaf [15] *verso*, "E. P"; inside back cover, "Zebulun[e?] Perkins of Topsfield / December the 15 day [1?]796," "Elijah"

additional leaf [15] *verso* has texts for 2 tunes in the MS.

MS. music entries use diamond-shaped or round note heads, double lines at ends of phrases and/or bar lines (in some entries, bar lines seem randomly inserted); specifics will be provided for each entry

MS. music entries are mix of 4-, 3-, + 2-voice settings, individual + paired voice parts, with melodies in various positions; again, specifics will be provided

MS. music entries:

- a. l. [1] *verso*: BUCKLAND, "Cantus" (melody), "alttus" [*sic*], "medius," "Bass," G, 123211D7U1, diamond-shaped note heads, phrase separator lines, loose vertical alignment of voice parts, time signature "3"
- a. l. [2] *recto*: STAFFORD [by Read], "Treble," "Bass," A, treble begins 1|5-4-34-3|2-1D7|U1, See what a living stone; round note heads, bar lines
- a. l. [3] *recto*, BANGOR TUNE [by Tans'ur], "Treble," "Counter," "Tenor" (melody), "Bass," Dm, 53215-6-7U1D7-65, diamond-shaped note heads, phrase separator lines
- a. l. [4] *verso*: AN HYMN FOR MORNING OR EVENING [by Tans'ur], tenor melody, Am, 32123-45-432, "Composed in fouer Parts" written after title, diamond-shaped note heads, phrase separator lines, following entry (LENOX's bass) copied in between this title + its music
- a. l. [4] *verso*: LENOX [by Edson], "Base," C, 1|1134|5, Lord of the Worlds a Bov [*sic*]; round note heads, bar lines
- a. l. [5] *verso*: 108 PSALM~~N~~ [*sic*] TUNE, "Trible" (melody), "Basse," not written in score (i. e., 2 lines of treble above 2 lines of bass), F,

- 13254321, diamond-shaped note heads, phrase separator lines, time signature "3"
- a. l. [6] *verso*: LITTLE MARLBOROUGH, "medius," "Tenor" (melody), "Bass," Am, 5U132-1D#7U1, diamond-shaped note heads, phrase separator lines
- a. l. [6] *verso*: HEXHAM TUNE, "Tenor" (melody), "Bass," Am, 112345-432, staff labeled "Tribble" but no notes, diamond-shaped note heads, phrase separator lines
- a. l. [7] *recto*: BARBY [by Tans'ur], "Tenor" (melody), "Counter," "Bass," A, 13323-21D7U1, diamond-shaped note heads, phrase separator lines
- a. l. [7] *recto*: EPSOM [by Tans'ur], "Counter," "Tenor" (melody), "Bass," G, 12321D67U1, diamond-shaped note heads, phrase separator lines
- a. l. [8] *verso*: MEAR TUNE, "medius," "Tenor" (melody), "Bass," F, 1|55|33|1-23|2, diamond-shaped note heads, bar lines
- a. l. [8] *verso*: ST[.] HELLEN[']S, "counter" (1st 5 notes only; out of phase with other parts by I m.), "Tenor" (melody), "Bass," C, 5|35|U1D5|6U2|D7, diamond-shaped note heads, bar lines
- a. l. [9] *recto*: CHESH[A? U?]NT TUNE, "med[iu]s," "counter," "Tenor" (melody), "Bass," C, 11D5U131D557U1, Come Sinners attend and make no Delay (2 verses of text "To Cheshant T[une?]" on a. l. [15] *verso*), diamond-shaped note heads, phrase separator lines, cut-time time signature (C with vertical slash), though correct meter is surely $\frac{3}{4}$, "12" in upper right corner of p.
- a. l. [9] *recto*: AN EVENING HYMN AFTER SERVICE "Set By William Tans[']ur," "counter," "Tenor" (melody), "Bass," Dm, 1|D56|55|U1-23-2-1|D#7, diamond-shaped note heads, bar lines
- a. l. [10] *verso*: WESTON FAVEL [by Knapp], "Tenor" (melody), "counter," "Bass," G, 13-4-321-2-135-6-543-4-2, Come Let us Joyn our Chearfull Song (verse of text "To Weston favel Tune" on a. l. [15] *verso*), diamond-shaped note heads, phrase separator lines
- a. l. [10] *verso*: HARTFORD TUNE "in four parts By william Tans[']ur," "med[iu]s," "counter," "Tenor" (melody), "Bass," Am, 1|54-3|25-4|34-3|2, diamond-shaped note heads, bar lines
- a. l. [11] *recto*: FALMOUTH TUNE "By william Tans[']ur," "med[iu]s," "counter," "Tenor" (melody, when singing with other parts), "Bass," G, 3|11-2|33-4|5-4-31|2, diamond-shaped note heads, bar lines, rhythmic notation occasionally imprecise (in $\frac{3}{4}$ tune, tenor's last 3 mm. have 4, 5, + 4 quarter-note beats)
- a. l. [11] *recto*: GILFORD [*recte* GUILFORD] TUNE "By W[illiam] T[ans'ur]," "Tenor" (melody), "Bass," Am, 1|54|32|1, diamond-shaped note heads, bar lines, staff labeled "Counter" with bar lines but no notes

- a. l. [12] *verso*: ST. KEARTHINE[']s [*recte* KATHERINE'S] TUNE "By William Tans[']ur," "med[iu]s," "counter," "Tenor" (melody), "Bass," C, 5|U1-23|23-2|12-1|D7, diamond-shaped note heads, bar lines
- a. l. [12] *verso*: FAREHAM TUNE, "med[iu]s," "Tenor" (melody), "Bass," Gm, 5|U132|1D#7U1|2, diamond-shaped note heads, bar lines as well as phrase separator lines, but bar lines seem applied haphazardly
- a. l. [13] *recto*: ALL SAINTS "By William Tans[']ur," "med[iu]s," "counter," tenor (melody), bass, C, 1|1-D76|5U1|2-1D7|U1, diamond-shaped note heads, bar lines
- a. l. [13] *recto*: 149TH PSALM TUNE NEW, "med[iu]s," "Tenor" (melody), "Bass," G, 1324|56-54-3|2,|31-23|4-321, diamond-shaped note heads, bar lines as well as phrase separator lines, but bar lines seem applied haphazardly
- a. l. [14] *verso*: BLENHAM "Composed Wiliam Tanser," "Tenor" (melody), "Bass," G, 1|56|55-4|32|1, diamond-shaped note heads, mix of bar lines + phrase separator lines and phrase separator lines only, staff labeled "Counter" but no notes

DB Ob255; Catalog Record #330758

560. Ward, Martha B. MS. music booklet. 7 unnumbered leaves.
 inscription: inside front cover, "Martha B.[.] Wards / Norwich"
 MS. music entries copied on leaves [2-6], or on slips of paper sewn to those leaves
 9 MS. music entries in round notation, 4 in 4-shape notation; assume round notation unless otherwise noted
 all MS. music entries appear to be treble parts (some identified as such: "Tribble," "Treble"); tenor melody incipits are provided as well, in most cases
 MS. music entries:
- leaf [2] *recto*: NORWICH [by Hibbard?], Am, 1|3-2-1D7|U12|3 (tenor melody begins 1|1-2-32|1D#7|U1)
 - leaf [2] *recto*: BATH, A, 1|D7U1|25|4-32|3 (tenor melody begins 1|23|21|1D7|U1)
 - sewn to leaf [2] *verso*: JORDON [*recte* JORDAN] [by Billings], A, after 4 ½ mm., 1|14-3|2-43-2|3 (tenor melody begins 5|U11|32-1|2-32-3|4), there is a land of pure delight; text written directly on leaf [2] *verso*
 - leaf [2] *verso*: WILLIAMSTOWN [by Edson], Gm, 1|5432|32-12_|2 (tenor melody begins 1|1D7U12|345_|5), Shew pitty [*sic*] lord o lord forgive; shape notation
 - leaf [3] *recto*: PLEYEL'S HYMN [adapted from Pleyel], Bb, 1|11|D7U1|2D7|U1 (tenor melody begins 1|35|23|42|3), So fades the lovely blooming flower; shape notation; "Sharp Key on B." written above music, but this is in Bb major, not B major
 sewn to leaf [3] *recto*: SYMPHONY [by Morgan], Eb, 555|53|456U1|D7

(tenor melody begins 135|U1D5|4321|5), Behold the judge de[s]cends his guards are nigh; title written directly on leaf [3] *recto*, music on *recto* of sewn-on slip, text on *verso* of slip; A natural in treble at beginning of m. 6 is written as A#, suggesting an assumption that this tune would be pitched on E not Eb

sewn to leaves [3] *verso* + [4] *recto*: MAJESTY [by Billings], F, 3|5n4|55|65|5 (tenor melody begins 5|1-D7-U1D6|5-31|43-1|U1), The Lord de[s]cended from above

sewn to leaves [3] *verso* + [4] *recto*: SUTTON [by Stone], Em, 5|5U1|D77|4-5-67-6|5 (tenor melody begins 5|U1-D7U1|D55|6-5-43-4|5), b[e]hold the man three score years and ten [*sic*; “years” added]

sewn to leaves [4] *verso* + [5] *recto*: WATERBURY, treble?, Am, 1|13|55|4-3-22|5

sewn to leaves [4] *verso* + [5] *recto*: EXTOTTATION [*recte* EXTOLLATION] [by Janes], G, 5|5536|55|3 (tenor melody begins 1|3554|32|1), shape notation

sewn to leaves [5] *verso* + [6] *recto*: WANTAGE, Dm, 5|54|U1D7|54|5 (tenor melody begins 1|D77or6|55|67|U1)

sewn to leaf [5] *verso*: SILVER STREET, C, 5U1D7|57|U1 (tenor melody begins 1D55|35|U1), text for 1st section probably trimmed off, text for “Chorus” is Hallelujah [x 5] Praise y[e?] the Lord

leaf [6] *recto*: ROCHESTER [by Holdroyd], A, 332|13|423_|3 (tenor melody begins 112|31|2D7U1_|1), Come let us join our cheerful songs; shape notation

Mss. Octavo Vols. M, vol. 10

561. Warriner, Solomon. *The Springfield Collection of Sacred Music*. Springfield, Mass.: Warriner and Bontecou (printed at Boston by Manning and Loring), 1813. 159, [1] pp.; complete.

inscriptions: inside front cover, “Sarah Hookers – ”; t. p., “Sally Hookers”
no MS. music

DB Ob208; Catalog Record #420414

Warriner, Solomon. *The Springfield Collection of Sacred Music* – SEE FURTHER
Hastings, Thomas, and Solomon Warriner. *Musica Sacra: or Springfield and Utica Collections United*

Watts, I[saac]. *Hymns and Spiritual Songs* – SEE
Bayley, Daniel. *The Psalm-Singer’s Assistant*

562. Watts, I[saac]. *The Psalms of David, imitated in the language of the New Testament*. Philadelphia: R. Aitken, 1781. Unnumbered leaves for MS. music sewn in, both before the printed book (preliminary leaves [1-12]) + after the printed book

(additional leaves [1-11]); a. l. [10] + [11] each have a printed text on their *recto* sides.

- some of the additional leaves appear to be two leaves pasted together; in such situations, the 2 pasted leaves are counted as a single leaf
- inscriptions: inside front cover, "Geo H. Richardson. / Feb. 16[. or,] 1906."; p. l. [1] *recto*, "Jacob Richardson. Jun^r. / February the 4 1786"
- p. l. [1-4] are blank, or carry ownership inscription, or have ruled staves but no music, or (p. l. [2] *verso*) contain musical rudiments (4-syllable solmization scale used: faw, sol, law, mi)
- ☛ a. l. [10] *recto* carries printed poem, "The Infant Saviour; a Sapphic Ode. Adapted to the Tune of Bunker-Hill"; 6 stanzas; begins "Hark! whence that sound, hark! hark! the joyful shoutings; / See! see! what splendor spreads its beams around us, / Turning dark midnight into noon-tide glory, / As it approaches"
- a. l. [11] carries printed poem, "A Hymn on Peace; (Worcester.)"; 4 stanzas; begins "Behold, array'd in Light"
- music + text written finely and with precision on small staves ruled sideways on small vertical pages
- unless otherwise indicated, all MS. music entries are 4-voice settings with the melody in the 3rd voice from the top
- ☛ of 31 MS. music entries, 24 (including a substantial anthem) are in William Billings's *The Singing Master's Assistant*
- MS. music entries:
 - p. l. [5] *recto*: NEW NORTH [by Billings], D, 5|53|45|U1D6|5, O Praise the Lord with one consent
 - p. l. [5] *verso*-p. l. [6] *recto*: MAJESTY [by Billings], F, 5|U1-D7-U1D6|5-31|43-1|U1, The Lord descended from above
 - p. l. [6] *recto*: HOPEWELL [by Seaver], Em, 5|5-7U3-1|D76|5-U1D7-6|5, Come Lead me to Some Loafy [*sic*] Shade; "Slow" written above music, secular text, "Words from Dr Watts Lyric poems page 127th" written above music, this tune printed twice before 1821: in Doolittle + Read's *The American Musical Magazine*, [1786-87], + in the 4th ed. of *The Worcester Collection of Sacred Harmony*, "1792" [*recte* 1793]
 - p. l. [6] *verso*-p. l. [7] *recto*: PHOEBUS [by Billings], F#m, 1|55-434|55-67, Lord in the morning thou shalt hear
 - p. l. [7] *recto*: NEW-HINGHAM [by Billings], Am, 1|D7U123|2, Death O the awful sound
 - p. l. [7] *verso*-p. l. [10] *recto*: AN ANTHEM,, SOLOMONS SONGS,,CHAP,,2^d. [by Billings], A, starts with treble solo: 5|U1212|31D7U1|21D76|75; I am the Rose of Sharon & the Lilly of the Vallies
 - p. l. [10] *verso*-p. l. [11] *recto*: WASHINGTON [by Billings], E, 555|U1D7U12|3, Lord when thou did'st ascend on high
 - p. l. [12] *recto*: PHILADELPHIA [by Billings], D, 5|55|U1D7|U1, Let diff'ring nations Join
 - a. l. [1] *verso*: ST. MARTIN'S [by Tans'ur], A, 1|1-2-1D5|U1-2-33-4|

5-4-31|2

- a. l. [1] *verso*: STANDISH, melody, bass, Am, 1|32|15|43|2
- a. l. [2] *recto*: ALL SAINTS [by Knapp], C, 1|1-D76|5U1|2-1D7|U1
- a. l. [2] *recto*: KINGBRIDGE, melody, Am, 5|U1-2-32-1|2-5D5|
U1-2-32-1|D#7-#6-5, 1 m. omitted by copyist
- a. l. [2] *verso*: EXETER [by Billings], Fm, 1|5565|447, My thoughts on
awful subjects roll
- a. l. [3] *recto*: A FUNERAL ANTHEM [by Billings], tenor, counter, Fm,
tenor: 1|55U1|D76|554|34|5, I heard a great Voice from Heav'n
saying unto me
- a. l. [3] *verso*: WARREN [by Billings], G, 1212|345, Childrer [sic] of the
Heav'nly king
- a. l. [3] *verso*: SUFFOLK [by Billings], treble, counter, tenor, Gm,
1|5-U1D7-6|5-45|1-2-34|5, Brig[ht] King of Glory dreadful
God; "G" below music at end (reminder of key, in the
absence of bass?)
- a. l. [4] *recto*: SAPPHO [by Billings], C, 11D7|U1D5|U4321-2|3-45,
When the fierce Noth [sic] Wind With his airy forces
- a. l. [4] *verso*: SHERBURNE [by Billings], F, 1|5567|1, How pleasant [']tis
to see
- a. l. [5] *recto*: [PSALM] 15 [by J. Arnold], G, 1|5531|2D7|U1
- a. l. [5] *verso*: Sophronia "By A[.] King," Dm, 1|3254|6543|2, [usually
sets a secular lament; 10.8.10.8]
- a. l. [6] *recto*: MARYLAND [by Billings], Am, 1|3543|2, And must this
body die
- a. l. [6] *verso*: SPAIN [by Billings], C, 1|13|43|2, How pleas'd and blest
was I
- a. l. [7] *recto*: VERMONT [by Billings], Em, 5|315U1|D7-U1D7-65, In
Vain we lavish out our lives
- a. l. [7] *verso*: WORCESTER [by Billings], Gm, 1|3235|432, How short &
hasty are our Lives
- a. l. [8] *recto*: CHOCKSETT [by Billings], G, 1|1234|5, Lord of the worlds
above
- a. l. [8] *verso*: ROXBURY [by Billings], D, 5|5U1D7|U1-D7-65|U11D7|U1,
O praise ye the Lord. [punctuation sic] prepare your glad voice
- a. l. [8] *verso*-a. l. [9] *recto*: BALTIMORE [by Billings], C,
111|13,32D7U2|14, Father of mercies thou fountain of Graces
- a. l. [9] *recto*: NEW NORTH [by Billings]; treble, counter, tenor, D,
5|53|45|U1D6|5, O Prais[e] the Lord with one consent, "D"
below music at end (reminder of key, in the absence of bass?)
- a. l. [9] *verso*: RICHMOND [by Billings], Am, 1D5U12|354, My Beloved
hast[e] away
- a. l. [10] *verso*: AFRICA [by Billings], Eb, 1|3-4-5U1|D7-6-51|3-43|2,
Now shall my inward joy arise
- a. l. [10] *verso*: BROOKFIELD [by Billings], Dm, 5|U13|23-2|1-D7U1|2,
[']Twas on that dark that doleful Night

Dated Books; Catalog Record #314724

Watts, Isaac. *The Psalms of David* (1818) – SEE
A Valuable Collection of Sacred Musick

563. Weaver, Samuel. MS. music book, dated 1810-1815 (also 1847). 24 unnumbered leaves, with MS. music on last leaf.

inscriptions: inside front cover, "Samuel Weavers; Book; / February 8, 1810. / Roxborough: Township: Philadelphia; / [County]" (←square brackets original); leaf [2] *recto*, "1815"; leaf [5] *recto*, "1847"; inside back cover, "January 22 1815 being on sunday / There fell A prety [sic] great snow / and the following week, was extreamly / [cold]" (←square brackets original)

mostly notes, diagrams, lists of names, + 10 blank leaves

MS. music entries:

leaf [24] *verso*: WINDSOR [by Tye], "Tenor" melody, Am,
1|12|32|11|D#7

leaf [24] *verso*: WILLIAMSTOWN [by Edson], melody, bass, Gm,
1|1D7U12|345_|5

**Mss. Boxes L / Octavo vol. 35 (Irving Lowens: Manuscript Music
Commonplace Book Collection [manuscript], 1730-1870)**

564. West, Elisha. *The Musical Concert*. Northampton, Mass.: Andrew Wright, for Elisha West and John Billings, Jr., 1802. Complete.

no inscriptions

no MS. music

DB Ob148; Catalog Record #420133

565. West, Elisha. *The Musical Concert*. 2nd ed. Northampton, Mass.: Andrew Wright, for the compiler, 1807. Lacks pp. [iii]-vi, 59-62.

inscriptions: preliminary leaf *recto*, "Cullen F, ~~Thomas, F~~, S[turtivant's] / Book Hartland January 14, 1810"; additional leaf *verso*, "Cullen F. Sturtivant[s?] / Book / Hartland Jan^y 14th – 1810," "Cullen Friend Sturtivant"

no MS. music

DB Ob149; Catalog Record #420227

566. Wetherell, John. MS. music book, dated 1806. 17 unnumbered leaves.

inscription: leaf [1] *recto*, "John Wetherell N[.] Braintree / May 20 1806"
7 secular instrumental melodies on leaves [2-4], leaves [5-12] blank, sacred pieces on leaves [13-17]; at least 6 leaves originally in the booklet are missing

sacred music scored for 2, 3, and 4 voices; in 2-voice settings, melody (upper part) may be tenor or treble; in 3-voice setting, melody is in middle voice; in 4-voice setting, melody is in tenor voice

sacred MS. music entries:

leaf [13] *verso*-leaf [14] *recto*: SCOTLAND, melody + bass, G,
1|1-2-34|5|6-5U1-D5|4-33-|2

leaf [14] *verso*-leaf [15] *recto*: EXHORTATION [by Doolittle], 4 voices, Am,
1|3-4-3-2-1|23[-]4|5-3-2-1D7|U1

leaf [15] *verso*-leaf [16] *recto*: BLUE HILL [by Belknap], 3 voices, G,
1|1-2-3-4|6-5-43|2, slur over all 4 notes in 1st full m. of middle
voice (melody) is an error; neither of the other parts has a slur
in this m.

leaf [16] *verso*-leaf [17] *recto*: SHEFFIELD, melody + bass, A, 113|2234|5

**Mss. Boxes L / Octavo vol. 38 (Irving Lowens: Manuscript Music
Commonplace Book Collection [manuscript], 1730-1870)**

567. Willard, Samuel. *Deerfield Collection of Sacred Music*. Greenfield, Mass.: H. Graves, for Simeon Butler in Northampton, Mass., 1814. 144 pp. Complete.
inscription: preliminary leaf *recto*, "John Park Esq. / from his humble serv. / Samuel Willard."

no MS. music

DB Ob065; Catalog Record #420445

568. Willard, Samuel. *Deerfield Collection of Sacred Music*. 2nd ed. Greenfield, Mass.: Denio and Phelps, 1818. 179, [1] pp.; apparently complete.

no inscriptions

no MS. music

DB Ob066; Catalog Record #420513

Williams, A[aron]. *The American Harmony, or Universal Psalmist* – SEE
[Bayley, Daniel]. *The American Harmony: or, Royal Melody Complete...by William Tans'ur*. 5th ed. Newburyport, Mass.: Daniel Bailey [sic], 1769.
[2nd t. p.:] *The American Harmony, or Universal Psalmist...by A. Williams*

[Bayley, Daniel]. *The American Harmony, or, Royal Melody Complete...by William Tans'ur*. 8th ed. Newburyport, Mass.: Daniel Bayley, 1774.
[2nd t. p.:] *The American Harmony, or, Universal Psalmist...by A. Williams*

[Bayley, Daniel]. *The Royal Melody Compleat: or The New Harmony of Zion...by William Tans'ur*. 4th ed. Newburyport, Mass.: for Daniel Bayley, 1768. [2nd t. p.:] *The American Harmony: or Universal Psalmist...by A. Williams*

Williams, [Aaron]. ANTHEM FOR ORDINATION OR DEDICATION. I WAS GLAD—SEE
ANTHEM FOR ORDINATION OR DEDICATION. I WAS GLAD

569. Williams, Joseph. MS. music book, dated 1806-1807. Pp. numbered 1-208, apparently by original owner (2 sequential pp. are both numbered 65: 65[a] + 65[b] here; pp. 142-143 missing); 31 blank unnumbered leaves. MS. music on pp. 20-88, 129-141, 144-146, 163-207.

inscriptions: inside front cover, "1806. Price 6/^d. E. P. Dau[c l a?]," "J. Williams's Property," "Elean[a?] / O[ri?]n"; p. 1, "Joseph Williams's Book," "No^v. 1806 29th," "This Book in Cooperstown was bought / And for it I a long time Sought / I bought it of Elihu Phiney [sic] / And gave for it a half a Guinea," "Dec^c. 1. 1806"; p. 24, "1807."; p. 183, "Jan^v. 1807."

pp. 2-14 blank except for page numbers and occasional aphorisms at tops of pp. (e. g., p. 7: "A virtuous-minded youth will-----"; or p. 10, "Duty, Fear, and Love, we owe to God above")

pp. 15-19: partial index

pp. 89-128, 147-162, 208 blank except for p. nos.

all MS. music entries are 4-voice settings with melody in 3rd voice from top (presumably tenor), except where noted

MS. music entries:

- p. 20: COMPLAI[T? L?]NT [by Coan], Em, 1|5555|U1D7|U1, But O, how oft
- pp. 20-21: DESIRED REST [by Wright], E, 1|33[-]453|55[-]65
- pp. 21-22: CONCORD [by Holden], C, 5|U1132[-]1|2, some copyist errors
- pp. 22-23: MORNING [by Read], F, 155|55[-]432|1-2-3
- pp. 23-24: CONCORD [by Belknap], F#m, 1|55|U1D534|5, "1807" after repeated title on p. 24
- pp. 24-25: SUM[M]ONS [by Ellis], Am, 135|354[-]32|1, "w. Summons. s. v. s. o." over continuation of tune on p. 25
- pp. 25-26: JUSTICE [by Goff], C, 1D55|U1-2-12|3-2-34|5, "s. Justice. v.x." over continuation of tune on p. 26
- p. 27: CHRISTMAS [by Munson], G, 1+D5|113|445|314[-]3|2, "W." over 2nd system of tune
- p. 28: FRIENDSHIP [by Read], staff ruled for counter but no notes, A, 5|U12[-]3[-]4|3[-]55[-]4|3
- p. 29: PROVIDENCE [by Read], Am, 5U11[-]D#7|U12|3-21|D#7, "P[r?]oa" over 2nd system of tune
- p. 30: NORFOLK [by Capen], C, 5|U1331|244
- pp. 30-31: DEERFIELD [= THOMAS-TOWN by Billings], Gm, 1|1D7U12|345
- pp. 32-33: SOLITUDE [by Read], 3 voices, "air" over middle voice, Em, 557|76|5-43-4|5, O 'twas
- pp. 33-34: CONFIDENCE [by Holden], 3 voices, "Air" over middle voice, G, 313|5432|3
- p. 34: MONTICELLO [by Read], 3 voices, melody in middle voice, G, 1|3-4-55|54|32|1
- pp. 34-35: SWEET COMPLAINT [by Holden?], 3 voices, melody in middle voice, Dm, 565[-]4|5U121[-]D7|U1
- pp. 36-40: ASCENTION [sic; related to HANWELL by Thomas Clark of Canterbury, 1st pr. 1820?], "Treble," "Air," "Bass," D, 5U1|D53|5U1|D5, Jesus our triumphant head; sets 6 stanzas of text, tempo + dynamics markings throughout
- pp. 40-43: Ode on Science [by Sumner], 3 voices, melody in top voice,

- G, 1|D5-32-1|26|6-5-67|U1
- p. 43: MILES LANE att. "Shrubsole," 3 voices, melody in middle voice, C, 5|U1112|32[-]12, All hail the pow'r
- p. 44: LEONI, treble, counter, "Air," bass, Am, 5|U1234|5, no att. in *HTI* (no. 3695); "supplied to Thomas Olivers by Meyer Lyon ('Leoni') from the repertory of the synagogue at Duke's Place, Aldgate, London...probably derived from a German chorale tune" (*HTI*)
- p. 45: TORRINGFORD [by Newhall], 4 voices, "Air." written over top voice, G, 1|123[-]23[-]4|5, Hark what celestial notes
- p. 46: FLORIDA [by Wetmore], "Treble," "Counter," "Air," "Bass," Em, 5|31D7U1|5, Is this the kind return
- pp. 46-47: MOUNT VERNON [by French], "Treble," "Alto," "Air," "Bass," G, 5|315U1[-]D7|6, printed before 1821 only in French's *Harmony of Harmony*, 1802
- pp. 48-49: LORRAIN, starts with treble solo, G, 5|U13-2|1D5|U35-4|4-3, some copyist errors
- pp. 49-50: LONDON [by Swan], Bb, 1|D77|U1122|3, Methinks I hear the Heav'ns resound
- pp. 50-51: SOLEMNITY [by Doolittle], Em, 1|55|54-3|77|7
- p. 51: STAFFORD [by Read], "Tenour," A, 5|U1-2-32[-]1|4-32|1, See what [a] living Stone
- pp. 52-53: LARK [by West], Em, 534|U321D7|U1
- pp. 53-54: DEATH OF GEN[L?] WASHINGTON [= MOUNT VERNON by Jenks], Em, 1|33[-]455|U1D#7|U1, titled DEATH OF GEN. WASHINGTON in a pre-1821 printed tunebook only in French's *Harmony of Harmony*, 1802
- pp. 54-55: SUPPLICATION [by Read], "Aar" [*sic*] written over beginning of tenor part, Em, 1|5-4-5-6-5-|47-6|5U1|2-3-2-1D7|U1, Oh wash my Soul from every Sin
- pp. 55-56: DELIGHT [by Coan], "Air" written over beginning of tenor part, Em, 1D54|3[-]214, "Pleasant Air" written after title
- pp. 56-57: NEWBURGH [by Munson], C, 5|35U12|1, Let every Creature join
- p. 58: NO. 5 [by Mann], C, 1|31D65|U1, Come ye that Love the Lord
- p. 59: MESSIAH [by Wright?], F, 155|556[-]U1D7[-]U2|1, 'Tis finish[?]d so the Savior cried
- pp. 60-61: CASTLE STREET, 7 voices: "Treble" [incipit copied here], "Second," "Alto," "Counter Tenor," "Air" [not the melody], "Bass," "Basso or 2^d Bass," G, 1|3-4-5U1|D42|1-3-5U1| trD6-5, Sweet is the work my God my King
- pp. 62-63: MOUNT-VERNON, "Treble," counter, "Tenor," "Bass," F, 5U1D6|55|315, Great God, the heav'ns well order'd frame
- pp. 63-64: MILTON [by Forbush], staff ruled for counter but no notes, F, 531|3-4-56[-]7|U1-D76|5, several indications of dynamics

- pp. 64-65[b]: REDEMPTION att. "Billings," Eb, 5|31|U1D7|U1D6|5,
The'ternal [sic] speaks all Heav'n attend; several indications of
dynamics
- pp. 65[b]-66: WEST TOWN [= WHITESTOWN by Howd], Em,
1|5555[-]6|754_4
- pp. 67-68: EDOM [by West], F, 5|3-4-56[-]7|U1D653|5, additional
(alternate?) notes in tenor at 2 points
- pp. 68-69: CONTRITION [by Holden?], Am, 1|1234|5, Alas the brittle clay
- pp. 69-70: EXHORTATION "by Doolittle," Am, 1|3-4-3-21|23[-]4|
5-3-2-1D7|U1, Now in the heat of youthful blood
- pp. 71-72: SCOTLAND, "Air" written over tenor part, G, 1|1-2-34|5|
6-5U1-D5|4-33-|2, Then let my Soul march boldly on
- pp. 72-73: SINAI [by Carpenter], Am, 1|31-3|25|3-1-43|2, O the
immense th'mazing [sic] heigh
- p. 74: CHINA [by Swan], D, 3|22|11|3-D66|3, Why should we mourn
departing friends
- p. 74: HARDWICK [by Edson Sr.], G, 135|5#4|5
- p. 75: COVENTRY att. "T. Olm[sted]," D, 1|12[-]3[-]4|32[-]1|1, Far as thy
name is known; melodic incipit given here is the top voice of 4
voices; *HTI* (no. 5860) has melody starting 5|34-5-6|54|3
- p. 76: PORTLAND [by Swan], Bb, 1|1-D7U1|1-D7U1|1-43|2, Sweet is the
work my God my King
- p. 77: MOUNT CALVERY [by Jenks], Am, 12|33[-]2|1D#7|U1, Hearts of
stone relent [relent]
- pp. 77-78: BOXFORD "by T. Swan," Em (though ending on D),
55-|7754[-]3|4, My sorrows like a flood
- pp. 78-79: MAJESTY [by Swan], C, 113|D6567|U1, He fraim'd [sic] the
globe
- pp. 79-80: TEMPLE HYMN "by Lee," A, 11|14|3-21-D7|U1, Jesus lover of
my Soul
- pp. 81-82: MIDDLETOWN [by Bull], A, 12[-]3[-]4|53|1[-]2[-]34[-]3|2,
Hail the Day that see's [sic] him rise
- p. 82: SARDINIA [by Castle], staff ruled for counter but no notes (except
for copyist errors), Dm, 1D75|5-6-5-4-55|77U1
- pp. 83-84: NEW JORDON [sic] [by Shumway?], C#m, 5|U1123|2-1D7-57
- pp. 84-85: Sorrow's Tear [by Jenks], staff ruled for counter but no
notes (except for copyist error), Dm, 1|D57-5|43-4|5U3-2|1
- pp. 85-86: Weeping Nature [by Jenks], Am, 1|D5#7|U17-5|53|2
- pp. 87-88: EGYPT att. "Swan," Em, 5|75|43|1D7|7, He call'd for
darkness darkness came
- pp. 129-134: THE DIEING [sic] CHRISTIAN TO HIS SOUL [by Harwood], 3
voices, "Air" written over top voice, G, 56[-]7U11|D765, Vital
spark of he[a]v'nly flame; dynamics + tempo indications
- pp. 135-138: EPSOM att. "Dr. Madan," 3 voices, "Air" written over
middle voice, G, 5|U123(4-5-)|6|5D7U1, Come let us join our
cheerful songs; lots of dynamics + tempo indications

- pp. 139-141, 144: YARMOUTH [by Madan], 3 staves, but notes only on middle staff (appears to be melody), G, 5[-]4|32[-]3[-]4|3-21|4-32|1, He dies the friend of Sinners dies; indications of dynamics + tempo, leaf presumably numbered 142-143 was torn out before this entry was copied in—so no loss of music or text, notes copied erroneously on top staff show that the process used here to write notes with filled-in note-heads was to draw circles for a number of note-heads, then go back and fill them in
- pp. 145-146: THE PILGRIMS FAREWELL [by Field?], 3 voices, melody in middle voice, F, 543|U1D76[sic; notes 4-6 should be U1D65], 1232[-]1|56|5[-]43[-]21_1, Fare you well [Fare you well] Fare you well my friends I must be gone
- p. 146: PORTUGAL [by Thorley?], 3 voices, melody in middle voice, G, 5|U12|3-13-5|4-32|1, Sweet is the work [my God my king]
- pp. 163-168: ESTHER [sic] ANTHEM [by Billings], A, starts with bass solo: 1|D5[-]6[-]75|U1[-]D7[-]U12|3-2-1, The Lord is ris'n indeed
- pp. 169-180: DEDICATORY POEM [by Holden], "Treble," "Counter," tenor, "Bass," G, 5|U13|51|2[-]1D7[-]6|5, With joyful hearts and tuneful song; indications of tempo, dynamics, "[I.?] W." on p. 176 (Isaac Watts? -text is apparently by John Lovett)
- pp. 181-184: FUNERAL ANTHEM [by Holden], Am→C, 111|321|22|123|21|1D#7|11, Man that is born of a Woman is of few days and full of trouble; indications of dynamics + tempo, "Jan^y. 1807." written on p. 183
- pp. 185-192: HEAV'NLY VISION [by French], G, 1234|5_54|322|2, I Beheld and lo a great multitude
- pp. 193-204: JUDGMENT ANTHEM "By Morgan," Em→Eb→Em→Eb→Em→Eb, te: 5|U1| tr: 1D5|315U1|D77, Hark Hark. Hark you mortals hear the trumpet; all key-switches, tempo + dynamics markings intact ("Verry Loud," "Verry Slow and Soft," "Brisk," "Lively and Loud," etc.)
- pp. 205-207: VITAL SPARK [by Billings], "Treble," counter, tenor, bass, Bm→B, 1D5|U12|32|1-D7, Vital Spark of Heav'nly Flame; fabulous delicate doodles at tops of pages

Mss. Octavo Vols. W; Catalog Record #272256

570. 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.

no inscriptions
no MS. music

DP A8242; Catalog Record #337943

571. Wood, Abraham. *A Funeral Elegy on the death of General George Washington. Adapted to the 22d of February.* Boston: Thomas and Andrews, 1800. Complete (though no foretitle printed on front cover; see *ASMI*, p. 614).

no inscriptions

no MS. music

Dated Pams.; Catalog Record #349470

572. Wood, William. *Harmonia Evangelica, a Collection of Sacred Music, from the most approved authors, in three numbers. No. 1.* Exeter, N. H.: C. Norris and Company, [1810]. Complete.

no inscriptions

printed bookplate pasted inside front cover: "No. ["3549" in MS.] Date
[stamped: "NOV 11 1918"] / LIBRARY OF / Frank J. Metcalf"

no MS. music

DB Ob107; Catalog Record #420313

573. Woodruff, Merit N. *Devotional Harmony: a posthumous work of Merit N. Woodruff, late of Watertown, (Connecticut) deceased. Published by his relatives and friends, under the inspection of Asahel Benham.* N. p., [1801]. Complete. Slip of paper with MS. secular tune inserted before t. p.

inscription: additional leaf *verso*, "Chauncey Linsley's Book / Wrote August 30th AD. 1801."

MS. music entry:

inserted slip *recto*: The Orphan Boy, melody, G, 1-3|5553-5|U111,
Stay Lady stay for mercy's sake

DB Ob260; Catalog Record #349495

574. Woodward, Charles. *Ecclesiae Harmonia.* Philadelphia, 1807. Complete, with copyright notice bound between pp. [2] and [3] (pagination in *ASMI* should be changed to p. [1], t-p.; p. [2] blank; l. [1] *recto*, copyright notice; *verso* blank; p. [3], dedication; p. [4] blank; etc.).

inscriptions: inside front cover, "Harriet Brown" (smudged out, but legible);
preliminary leaf *recto*, "HARRIET BROWN,"; inside back cover, "M^{iss}
Harriet Brown Hur Book / D K / W B"

no MS. music

DB Ob091; Catalog Record #420194

575. Woodward, Charles. *Ecclesiae Harmonia. A Selection of Sacred Music.* 2nd ed. Philadelphia, [1809]. Complete, if absence of leaf which would have carried pp. [3-4] is intentional; pp. 13-20 printed + bound in this order: pp. 13/18, 19/16, 17/14, 15/20.

inscriptions: preliminary leaf [1] *recto*, "Margaret Mullan's"; p. [2] (*ASMI* identifies this as *verso* of a preliminary leaf), "Margaret Mullan her Book"; additional leaf [2] *verso*, "Margaret Mullan Her Book"

no MS. music

DB Ob092; Catalog Record #420269

576. Woodward, Charles. *Sacred Music, in Miniature*. Philadelphia, 1812. Complete, with 8 leaves of blank staff lines bound in at back. A beautiful little book.

no inscriptions

no MS. music

Bindings Coll.; Catalog Record #306295

577. Woodward, Charles. *Sacred Music, in Miniature*. Philadelphia, 1812. Complete, with 8 leaves of blank staff lines bound in at back.

inscriptions: preliminary leaf *recto*, "Eleanor. M. Baileys"; t. p., "Ellen Bailey"

printed bookplate reading "*ELLEN M. BAILEY*." pasted inside front cover

no MS. music

Woodward's 4-shape notation laid out on p. 8 (faw = oval; sol = oval w/
perpendicular line; law = half moon; mi = star)

Dated Books; Catalog Record #306295

578. Woodward, Charles, and John Aitken. *Ecclesia Harmonia[.] A Collection of Sacred Music*. Philadelphia, [1806]. Complete.

inscription: preliminary leaf [2] *recto*, "John Heins December 21st 1806
\$1..00"

uses alternative 4-shape notation: *fa* round note-head, *sol* round note-head
w/ vertical line through it, *la* crescent moon, *mi* "star" (short radiating
lines instead of note-head)

no MS. music

DB Ob090; Catalog Record #290386

579. [Worcester, Samuel]. *Select Harmony: The Fourth Part of Christian Psalmody*. Boston: Samuel T. Armstrong (Exeter, N. H.: C. Norris and Company, printers), 1813. Complete with 47, [1] pp.

inscriptions: inside front cover, "S. J. Cook's / [Auction ?]. / Nov 10 '85,"
"[Z ?]ephaniah [H ?] [Ordway ?] [different ink:] is / Aged 20 years in
1820"; inside back cover, "DAVID ORDWAY'S / Property Zepaniah H
Ordways / 1815"

stamped inside front cover + on t. p.: "Chas. W. Whitcomb."

no MS. music

Dated Books; Catalog Record #459934

580. [Worcester, Samuel]. *Select Harmony: The Fourth Part of Christian Psalmody*. 2nd ed. Boston: Samuel T. Armstrong (James Loring, printer), 1817. Complete. BOUND WITH Worcester, Samuel. *Christian Psalmody, in four parts; comprising Dr. Watts's Psalms abridged; Dr. Watts's Hymns abridged; Select Hymns from other authors; and Select Harmony*. 2nd ed. Boston: Samuel T. Armstrong's Presses, 1817. No music in parts 1-3.

stamped on spine: C. WRIGHT

no inscriptions

no MS. music

Bindings Coll.; Catalog Record #294301

Worcester, Samuel. *Christian Psalmody, in Four Parts* – SEE
[Worcester, Samuel]. *Select Harmony: The Fourth Part of Christian Psalmody*

581. *The Worcester Collection of Sacred Harmony* ("Laus Deo!" at head of title).

Worcester, Mass.: Isaiah Thomas, 1786. Lacks pp. 3-6, 17-20.

inscriptions: preliminary leaf *recto*, "Eliot Mason's Book. / Bot Feb^r 10th
1786-----"; additional leaf *verso*, "[rubbed out] [&?]. Eliot Ma[s?]on.
/ SinginG. ♦ Book. F[eb?] / .3 1790. Spencer."

no MS. music

DB Ob261; Catalog Record #339361

582. *The Worcester Collection of Sacred Harmony* ("Laus Deo!" at head of title).

Worcester, Mass.: Isaiah Thomas, 1786. [2nd t. p.:] *The Worcester Collection of Sacred Harmony. Part Third* ("Laus Deo!" at head of title). Worcester, Mass.: Isaiah Thomas, [1786]. Complete; leaf bearing pp. 95-96 bound before leaf bearing pp. 93-94.

slip of paper pasted to preliminary leaf *recto* has this in MS: "I believe this is
the first specimen of mu- / sic printed from types in this country. Be-
/ fore this, it had been engraved. / Christopher Columbus Baldwin"
(record set straight by later librarians, in pencil)

no other inscriptions

no MS. music

ornaments on front + back covers apparently used in the *Massachusetts Spy*
in 1783 (note on preliminary leaf); on front cover, ornament includes
text "LIBERTY DEFENCE FROM TYRANNY," on back cover, only text
(beneath 13 stars) is "UNION"

DB Ob262; Catalog Record #339360

583. *The Worcester Collection of Sacred Harmony* ("Laus Deo!" at head of title). 2nd
ed. Worcester, Mass.: Isaiah Thomas, 1788. Complete.

inscriptions: preliminary leaf [1] *recto*, "Leonard Worcester"; additional leaf
[2] *verso*, "Leonard Worcester, 1791."

no MS. music

DB Ob263; Catalog Record #339362

584. *The Worcester Collection of Sacred Harmony* ("Laus Deo!" at head of title). 2nd
ed. Worcester, Mass.: Isaiah Thomas, 1788. [2nd t. p.:] *The Worcester Collection of Sacred Harmony. Part Third* ("Laus Deo!" at head of title). Worcester, Mass.: Isaiah Thomas, [1786]. ASMI 537. Lacks pp. 9-16 (2nd ed.), 197-198 (*Part Third*). Entire vol. lacks covers.

no inscriptions

no MS. music

DB Ob282; Catalog Record #539927

585. *The Worcester Collection of Sacred Harmony* ("Laus Deo!" at head of title). 3rd ed. Boston: Isaiah Thomas and Ebenezer T. Andrews, 1791. Complete.

no inscriptions

no MS. music

DB Ob264; Catalog Record #339363

586. *The Worcester Collection of Sacred Harmony* ("Laus Deo!" at head of title). 4th ed. Boston: Isaiah Thomas and Ebenezer T. Andrews, 1792. Complete.

no inscriptions

no MS. music

DB Ob265; Catalog Record #339364

587. *The Worcester Collection of Sacred Harmony* ("Laus Deo!" at head of title). 5th ed. Boston: Isaiah Thomas and Ebenezer T. Andrews, 1794. Complete.

no inscriptions

no MS. music

DB Ob266; Catalog Record #339365

588. Wyeth, John. *Wyeth's Repository of Sacred Music*. Harrisburgh, Pa.: John Wyeth, 1810. Complete.

inscription: inside front cover, "Thomas Finney His Book 1813"

no MS. music

DB Ob270; Catalog Record #420343

589. Wyeth, John. *Wyeth's Repository of Sacred Music*. 2nd ed. Harrisburgh, Pa.: John Wyeth, 1811. 120 pp.; complete.

no inscriptions

no MS. music

DB Ob271; Catalog Record #420421

590. Wyeth, John. *Wyeth's Repository of Sacred Music*. 3rd ed. Harrisburgh, Pa.: John Wyeth, 1814. 120 pp.; complete.

inscription: preliminary leaf [1] verso, "William Gault John Gault"

printed bookplate pasted inside front cover: "No. _____ Date _____ /

LIBRARY OF / Frank J. Metcalf"

no MS. music

DB Ob273; Catalog Record #430385

591. Wyeth, John. *Wyeth's Repository of Sacred Music*. 4th ed. Harrisburgh, Pa.: John Wyeth, 1816. 132 pp.; complete, including "Appendix," pp. 121-132. Leaf bearing pp. 15-16 torn, with loss of text. Under caption title "Appendix" on p. 121 is an index covering pp. 121-132 + including 2 tunes squeezed onto earlier pp.: MARINERS on p. 71 + MUNICH on p. 85 (tunes not on those pp. in 3rd ed.).

no inscriptions

no MS. music

DB Ob274; Catalog Record #430389

592. Wyeth, John. *Wyeth's Repository of Sacred Music*. 5th ed. Harrisburgh, Pa.: John Wyeth, 1818. Lacks pp. 41-44, 121-122, all after 130.

no legible inscriptions

no MS. music

DB Ob275; Catalog Record #420574

593. Wyeth, John. *Wyeth's Repository of Sacred Music*. 5th ed. Harrisburgh, Pa.: John Wyeth, 1820. Leaves bearing pp. [1-2] + [5]-6 torn, with loss of text; otherwise complete at 131, [1] pp.

inscription: inside back cover, "William P[h?]ilips"

no MS. music

DB Ob277; Catalog Record #430394

594. Wyeth, John. *Wyeth's Repository of Sacred Music. Part Second*. Harrisburgh, Pa.: John Wyeth, 1813. 132 pp.; complete. MS. music on unnumbered leaf laid inside back cover.

inscription: preliminary leaf [1] *recto*, "David Allebach," "1888 / [directly beneath 1888:] 181[9?] [horizontal line] / 7[4?]" (pencil)

MS. music entries:

a. l. [1] *verso*: GREENFIELD, 3 voices, melody in middle voice, A,
1|1D5U1313|5, 4-shape notation

a. l. [1] *verso*: SALUM [*sic*], 3 voices, melody in middle voice, F,
1|333[-]23|552[-]3,5|6[-]532[-]12|1, 4-shape notation

DB Ob272; Catalog Record #420420

595. Wyeth, John. *Wyeth's Repository of Sacred Music. Part Second*. 2nd ed. Harrisburgh, Pa.: John Wyeth, 1820. 132 pp.; complete.

no inscriptions

printed bookplate pasted inside front cover: "No. ["2566" in MS.] Date
["July 16. 1914" in MS.] / LIBRARY OF / Frank J. Metcalf"

no MS. music

DB Ob276; Catalog Record #430451

596. *The Young Convert's Companion: being a collection of Hymns for the use of Conference Meetings*. Boston: E. Lincoln, 1806. Complete.

inscriptions: preliminary leaf *verso*, "Ruth Warren's / December 22^d. 1807";

t. p., "Emily S. W[arren?]" (pencil), "1840 [directly above] 1807
[directly above] 37 [*sic*]"

no MS. music

Dated Books; Catalog Record #290533

The Young Man's Instructive Companion – SEE

[Howe, Solomon or John?]. *The Young Man's Instructive Companion*

INSCRIBED NAMES

Names are followed by the inventory numbers for the sources where they appear. Only names including a full last name are listed here. Two or more inscriptions in the same source are occasionally combined to create the fullest possible version of a name. When a location accompanies a name, it is given in parentheses; when a state is specified, it is included, using the modern abbreviation (e.g., MA). When a date accompanies a name, the year is given in parentheses. Not included here are only initials, or only first names, or first names and last initials. "Rehoboth; 1787" in parentheses after a name means that the place name and year came from two separate inscriptions in one source, both inscriptions also including the same person's name; "Pomfret, 1827" means that the place name and year came from a single inscription, along with the person's name.

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