

# Pre-1821 American Sacred Music at the Watkinson Library, Trinity College November 2019

Nym Cooke

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5-6 = slurred notes (setting one syllable)

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

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

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

5+U1 = 2 notes at once in a part

n4 = natural sign (or sharp) before 4<sup>th</sup> degree of the scale,  
signifying that it's raised a half-step

b7 = flatted 7<sup>th</sup> degree of the scale

(6) = grace note

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

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

All copied inscriptions are in ink unless otherwise noted.

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

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

*A Bibliography* (American Antiquarian Society, 1990)

HTI = Temperley, *The Hymn Tune Index* (online: <http://hymntune.library.uiuc.edu/>)

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

1. "3 fragments from copybooks / c. 1800" (Watkinson Library designation). 3  
leaves (no p. nos.; different sizes; 1 leaf folded) with MS. music on *rectos*.

leaf [1]: inscription, "Mary Ann"; 3 entries, all treble parts:

RELIGION, Am, 1|12[-]D7U1D5|U3[-]212

NEWJERUSALEM [by Ingalls], G, 4[*recte* 3]55|3234|3

BROOKFIELD [by Billings], Dm, 5|55|57|5U1|D#7

leaf [2]: inscription on *verso*: "Isaac Hayden / Windsor / Ct / Hartford County  
/ [?]tt Hayden / Windsor Ct / Hartford County"

HALLELUJAH PSALM 14[8?]<sup>TH</sup>, "1<sup>st</sup> Treble," F, 3|5-6-54|3-4-25|6-7-67|

U1-D7-6, Lo[u?]d Hallelujah to the Lord; long piece, with 5  
changes of time signature + 4 changes of key signature

leaf [3]: inscription, "Attest Samuel B Lucas":

ANTHEM FROM 1[6?]<sup>TH</sup> PSALM, "Treble" (written on *verso*), Am,

1|123|23|11D#7|U1, Preser[v?]e me O God, [preserve me O  
God]

## Music MS 26

[American tune book] – SEE

[Bayley, Daniel. *The American Harmony?*]

2. Atwill, Thomas H. *The New-York Collection of Sacred Harmony*. [2<sup>nd</sup> ed.].  
Lansingburg, N. Y.: “Engraved for the Editor by Abner Reed,” “Printed by the  
Author,” 1802. viii, 104 pp. Complete. A perfect copy.

inscription: front cover, “77”

bookplate of Charles T. Wells pasted inside front cover

no MS. music

**M 2062 .N4 1802**

3. Babcock, Samuel. *The Middlesex Harmony*. Boston: Isaiah Thomas and Ebenezer  
T. Andrews, 1795. 55, [1] pp. Complete. Nice tight copy.

no inscriptions

label with name + address of Charles T. Wells pasted inside front cover

no MS. music

**Special M 2116 .B3 1795**

4. Babcock, Samuel. *The Middlesex Harmony*. 2<sup>nd</sup> ed. Boston: Isaiah Thomas and  
Ebenezer T. Andrews, 1803. vii, [1], [3]-110 pp. Complete, though lacking covers.

inscription: p. [iii], “ALH Pitkin” [←? something of a guess] (pencil)

no MS. music

**Special M 2116 .B3 1803**

Bay Psalm Book – SEE

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

5. [Bayley, Daniel. *The American Harmony?*]. Fragmentary tunebook; engraved  
music only. Is this an edition of *The American Harmony* unreported in *ASMI*? ➡  
Pagination corresponds to that of no issue listed in *ASMI*; surviving pp. are 11-14,  
25-202, with no 2<sup>nd</sup> t. p. Music partially corresponds to “content I” in *ASMI*’s table of  
“Content Variations in Daniel Bayley, *The American Harmony*, Vol. I,” but on pp. 82-  
83, 86-87, 89, 92-93, and 96 only. Later pp. carry a number of attributions to “A. W.”  
(Aaron Williams).

For further clues to this book’s identity, see slip of paper with notes by Ruth

M. Wilson dated 6/22/78, inserted inside front cover.

inscriptions: inside back cover, “C. Goodhue & Zoa A. Goodhue / Book,”

“Cyn[thia?] Goodhue[’]s,” “Zoah G / oodhue / his Book”

bookplate of Charles T. Wells pasted inside front cover

no MS. music

**M 2116 .A6 1770**

Bayley, Daniel. *The American Harmony* – SEE

[Olmsted, Timothy. *The Musical Olio*. 1805]

6. Bailey [sic], Daniel. *The Essex Harmony*. Newburyport, Mass.: the author, 1770. ASMI 64A or 64B? ASMI says this copy is 64C, but there is a p. 19 here (and possibly a p. 20). Pp. [2], 1-6, 9-12, 19-[20?], [17?]-18. BOUND WITH [Watts, Isaac. *The Psalms of David, imitated in the language of the New Testament, and applied to the Christian State and Worship*. 27<sup>th</sup> ed. Boston: Thomas and John Fleet, 1771]; publication data supplied by Trinity College librarian; lacks all before p. v. BOUND WITH Watts, I[saac]. *Hymns and Spiritual Songs*. 27<sup>th</sup> ed. Boston: Thomas and John Fleet, 1772.

inscription: 1<sup>st</sup> preliminary leaf *recto*, "Hervey N. [Gould?]" (pencil)

bookplate of Charles T. Wells pasted inside front cover

MS. music entry on *verso* of blank leaf just before Bayley 1770:

[BROOKFIELD by Billings?], bass, Dm, 1|11|D5+5D5+5|1-D5U1|D5+5

**Special BS 1440 .W3 1771**

7. [Bayley, Daniel. *The Essex Harmony*]. Unidentified issue; likely the issue of the 1<sup>st</sup> ed. described in ASMI, no. 64a, because all music uses round notation, and there were originally 22, not 18 pp. Pp. 1-4, 9-12, 15-22. 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*. 37<sup>th</sup> ed. Boston: John Boyles, 1774. BOUND WITH Watts, I[saac]. *Hymns and Spiritual Songs*. 37<sup>th</sup> ed. Boston: John Boyle [sic], 1774.

inscription: *verso* of Watts *Psalms of David* t. p., "Aaron young his Book / God gives him grace their- / Into Look and when the / Summons of death doth / Com h[?]nay ["come[,] he may" intended?] be ready for / to receive the warrant / Joanna young was / born decembir 19 day 1762 / Joseph young was born / [Oct?]ober the 10 day 176"

bookplate of Charles T. Wells pasted inside front cover

no MS. music

**Special BS 1440 .W3 1774**

8. Bayley, Daniel. *The Essex Harmony*. [2<sup>nd</sup> ed.]. Newburyport, Mass.: Daniel Bayley, 1771. [2], 18 pp. Complete.

inscription: additional leaf *verso*, "James Pos[s?]lethwaite Book" (pencil)

no MS. music

**Special ML 3086 .B3 1771**

9. Bayley, Daniel. *The Essex Harmony*. [2<sup>nd</sup> ed.]. Newburyport, Mass.: Daniel Bayley, 1771. [2], 18 pp. 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*. 26<sup>th</sup> ed. Boston: D. Kneeland, for Nicholas Bowes, 1770. BOUND WITH Watts, I[saac]. *Hymns and Spiritual Songs*. 22<sup>nd</sup> ed. Boston: Daniel Kneeland, for Nicholas Bowes, 1771.

no inscriptions

no MS. music

bookplate of Charles T. Wells pasted inside front cover

**BS 1440 .W3 1770**

10. Bayley, Daniel. *The Essex Harmony*. [3<sup>rd</sup> ed.]. Newburyport, Mass.: Daniel Bayley, 1772. [2], 18 pp. 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*. 26<sup>th</sup> ed. Boston: Mein and Fleeming, 1768. BOUND WITH Watts, Isaac. *Hymns and Spiritual Songs*. 22<sup>nd</sup> ed. Boston: John Fleeming, 1772.

inscriptions: inside front cover, "Ann Gerrard / 1[8?] May 1805"; slip of paper laid inside back cover, "Timna Breed's."

no MS. music

**BS 1440 .W3 1768**

11. Bayley, Daniel. *The Psalm-Singer's Assistant*. Newburyport, Mass.: for the author, [ca. 1768]. Typographical details establish this copy as ASMI 77C. See table in ASMI, p. 148, especially next-to-last column for issue 77C. 8 pp., 16 leaves; leaf 2 mistakenly numbered 4.

inscription: leaf 10 *verso*, "Peter [armst?] / [Song?]"

bookplate of Charles T. Wells pasted inside front cover

no MS. music

**M 2116 .B38 P7 1770z**

12. [Bayley, Daniel]. Tans'ur, William. *The American Harmony: or, Royal Melody Complete*. 5<sup>th</sup> ed. Newburyport, Mass.: Daniel Bailey [sic], 1769. BOUND WITH Williams, A[aron]. *The American Harmony, or Universal Psalmist*. Newburyport, Mass.: Daniel Bayley, 1769. Tans'ur vol. lacks 2<sup>nd</sup> pp. 3-6; Williams vol. lacks pp. 23-24 (and pp. 41-48 are printed + bound in this order [rectos/versos]: 41/46, 47/44, 45/42, 43/48). ASMI 56, except ASMI (p. 124) says that the Tans'ur vol. in this issue has musical Content II (see Table I, pp. 118-119), whereas this copy has Content I on pp. 1-39 and Content IV[-VII] on pp. 81-96.

inscription: *verso* of folded leaf bearing MS. music, "Elizabeth Demings"

bookplate of Charles T. Wells pasted inside front cover

folded leaf bearing MS. music laid inside back cover:

leaf [1] *recto*: ANTHEM 20<sup>TH</sup> FROM 55<sup>TH</sup> PSALM, "Tenor," Eb, 33|4-5|

6-4|51|233|45|4|3, Hear my prayer O God and hide not thyself  
not thy self

**M 2116 .T16 R6 1769**

13. [Bayley, Daniel]. [Tans'ur, William. *The American Harmony: or, Royal Melody Complete*. 5<sup>th</sup> ed., Newburyport, Mass.: Daniel Bailey [sic], 1769?]. BOUND WITH Williams, A[aron]. *The American Harmony, or Universal Psalmist*. Newburyport, Mass.: Daniel Bayley, 1769. Tans'ur vol. lacks 1<sup>st</sup> pp. [1-2], 2<sup>nd</sup> pp. 3-6, 9-12, pp. 33-34 of music. Williams vol. is complete, except pp. 1-8 are printed + bound in this order (*rectos/versos*): 1/6, 7/4, 5/2, 3/8. ASMI 56, except ASMI (p. 124) says that the Tans'ur vol. in this issue has musical Content II (see Table I, pp. 118-119), whereas this copy has Content I on pp. 1-39 and Content IV[-VII] on pp. 81-96.

inscriptions: inside front cover, mostly obscured by pasted-on bookplate, "T [bookplate] ook / Bo[ught?] [bookplate] Day ye 1770"; inside back

cover, ["Cordea Sattwood"? almost illegible] (pencil)  
bookplate of Charles T. Wells pasted inside front cover  
no MS. music

**M 2116 .T16 R6 1769 c.2**

14. [Bayley, Daniel]. Tans'ur, William. *The American Harmony: or, Royal Melody Complete*. 6<sup>th</sup> ed. Newburyport, Mass.: Daniel Bailey [sic], 1771. BOUND WITH Williams, A[aron]. *The American Harmony, or, Universal Psalmist*. Newburyport, Mass.: Daniel Bayley, 1771. Complete. ASMI 58; ASMI states that this issue of the Tans'ur vol. has musical Content IV; this copy does, except for ST. DAVID'S OLD and BANGOR on p. 30 rather than UPPINGHAM. In fact, there are many discrepancies between this volume's index of tunes and the actual page locations of tunes.

☛ inscription: preliminary leaf *recto*, "Jonah Hotchkiss Russel Clark / Their  
Book price 7/8 / B in May 1771"

bookplate of Charles T. Wells pasted inside front cover  
no MS. music

**M 2116 .T16 R6 1771**

15. [Bayley, Daniel]. Tans'ur, William. *The American Harmony: or, Royal Melody Complete*. 7<sup>th</sup> ed. Newburyport, Mass.: Daniel Bayley, 1771. BOUND WITH Williams, A[aron]. *The American Harmony, or, Universal Psalmist*. Newburyport, Mass.: Daniel Bayley, 1771. Complete. ASMI 60A, which omits the 2 engraved leaves from the introduction to the Tans'ur vol.

inscription: inside front cover, "W. S[remainder obscured by pasted-on  
bookplate]"

bookplate of Charles T. Wells pasted inside front cover

one MS. entry on additional leaf [1] *recto*:

untitled tune, counter + tenor melody, G, 1|1D5|1-23|4-32|3,  
5|3-45|1-2D7|U1, staff ruled above counter part, but no  
musical notation

**Special M 2116 .T16 R6 1771b**

16. [Bayley, Daniel]. Tans'ur, William. *The American Harmony, or, Royal Melody Complete*. 8<sup>th</sup> ed. Newburyport, Mass.: Daniel Bayley, 1773. BOUND WITH Williams, A[aron]. *The American Harmony, or, Universal Psalmist*. Newburyport, Mass.: Daniel Bayley, 1773. Ca. 1/3 of pp. 1-2 of music in Tans'ur vol. is torn off, and both covers are missing; otherwise complete. Tans'ur vol. has musical Content IV, except: ST. DAVID'S OLD and BANGOR on p. 30; NEW YORK and PLYMOUTH on p. 96. Pp. 89-95 printed from different plates than pp. 89-95 of the copy catalogued as M 2116 .T16 R6 1773 c.2, below; copies have not been compared for further differences.

no inscriptions

8 smaller leaves (4 folded leaves) of MS. music sewn in between pp. 4 + 5 of  
Williams vol.

MS. music appears to be all melody parts (treble? tenor?):

leaf [1] *recto*: SCARBOROUGH, C, 5|U1112|32[-]12

leaf [1] *recto*: DURHAM, F, 536|57|U1

leaf [1] *verso*: SABAOTH, G, 5|1[-]4[-]32|12|3[-]6[-]54|3, Up to the hills I  
lift my eyes  
leaf [2] *recto*: ST[.] MARY, Em, 1[-]2|32[-](1)1U1|D76[-](5[-]6)5, Let  
this vain world engage no more  
leaf [2] *recto*: FRANKFORT, D, 5|U11D55|54[-]32, Loud allelu[j?]a[h?]s  
to the lord  
leaf [2] *verso*: PSALM 122, C, 5|U1122|3,1[-]D7|6[-]54[-]325|1, How  
pleased and blest was I  
leaf [3] *recto*: QUITO, F, 5-432|15-(4[-]5), Who is this stranger in  
distress  
leaf [3] *verso*: NORTHHAMPTON, D, 1D56|5-43-2|1, Grace [']tis a  
charming sound  
leaf [3] *verso*: DISMISSION, F, 56|5[-]43[-]4|56|5[-]43[-]4  
leaf [4] *recto*: PORTSEA, A, 5|U1-D77[-]U1|2-12|34[-]323|4-3, To bless  
the Lord our God in strains divine  
leaf [4] *recto*: ROCHESTER, A, 112|31|2D7U1, God my supporter and my  
hope  
leaf [4] *verso*: CLIFFORD, Bb, 666|U1-2-32[-]1|D7-U1-22|2-3-4, O for a  
shout of sacred joy  
leaf [5] *recto*: BERMONDSEY, D, 135|U121,|2D6U2|D765, Glory to God  
on high  
leaf [5] *verso*: TRIUMPH, F, 1|56|5-4-32|1, Rejoice the lord is king  
leaf [6] *recto*: CAMBRIDGE, Bb, 1|32[-]13[-]21[-]D7|U1  
leaf [6] *recto*: NEWCOURT, Eb, 1123[-]2[-]34|565  
leaf [6] *verso*: OXFORD, D, 5[-]4|34|56[-]7|U12|3  
leaf [7] *recto*: STRAFFORD, Bb, 5|U1[-]23|21[-]D7|U1  
leaf [7] *recto*: DUNDEE, G, 1|3#4|51|23|4

**M 2116 .T16 R6 1773 c.1 [sic]**

17. [Bayley, Daniel]. Tans'ur, William. *The American Harmony, or, Royal Melody Complete*. 8<sup>th</sup> ed. Newburyport, Mass.: Daniel Bayley, 1773. BOUND WITH [Williams, A[aron]. *The American Harmony, or, Universal Psalmist*. Newburyport, Mass.: Daniel Bayley, 1773]. Tans'ur vol. lacks engraved leaf 7 of rudiments. Engraved leaf 8 of rudiments bound between 1<sup>st</sup> pp. 6 + 7; pp. 95-96 of music bound in with music of Williams vol. (see notes following). Williams vol. lacks typeset pp. [1-4]; music is bound thus: pp. 1-18, (pp. 95-96 of Tans'ur vol.), pp. 24-23 (*sic*; bound in turned-around position), pp. 19-22, pp. 25-96. *ASMI* 61, except there is one deviation in the Tans'ur vol. from musical Content IV, which *ASMI* assigns to this issue: ST. DAVID'S OLD and BANGOR on p. 30, rather than UPPINGHAM.

inscriptions: inside front cover, mostly obscured by pasted-on bookplate: "J. [or T.] [bookplate] / [Ps?]alm / [Singin?]g Book"; p. [3], "Elisha Allen / his Book" (pencil), "Abijah Woodward's Book / Giving [*sic*] to him by his Father Samuel Woodward"; inside back cover, "Samuel Wood ["ward"] above "Wood"]"

bookplate of Charles T. Wells pasted inside front cover

no MS. music

**M 2116 .T16 R6 1773 c.2**

18. [Bayley, Daniel]. Tans'ur, William. *The American Harmony, or, Royal Melody Complete*. 8<sup>th</sup> ed. Newburyport, Mass.: Daniel Bayley, 1774. BOUND WITH Williams, A[aron]. *The American Harmony, or, Universal Psalmist*. Newburyport, Mass.: Daniel Bayley, 1774. Complete. ASMI 61E.

inscription: preliminary leaf *recto*, "Price 9/0 / Samuel Kirtlands Book march 1775"

no MS. music

**M 2116 .T16 R6 1773 [sic]**

19. [Bayley, Daniel]. Tans'ur, William. *The Royal Melody Complete: or The New Harmony of Zion*. 3<sup>rd</sup> ed. Boston: W. M'Alpine, 1767. Lacks pp. 11-14 of music. ASMI 54.

inscriptions: inside front cover (partly obscured by pasted-on bookplate), "[Ken]t Library [Suffield, Conn.; their bookplate is pasted inside front cover] / 1904 / [Charle]s T. Wells"; additional leaf *verso*, "Henry Morse"

bookplate of Charles T. Wells pasted inside front cover

no MS. music

advertisement for William M'Alpine's book on 1<sup>st</sup> p. 14 mostly rubbed out; advertisement for M'Alpine's printing on last typeset p. before engraved music has two slips of paper pasted on: "**Thomas**" and "**In Corn-hill**," with M'Alpine's name and (presumably) address obscured or partly rubbed out (see ASMI, p. 117, for brief descriptions of these pages)

**M 2116 .T16 R6 1767 c.1**

20. [Bayley, Daniel]. [Tans'ur, William. *The Royal Melody Complete: or The New Harmony of Zion*. 3<sup>rd</sup> ed., Boston: W. M'Alpine, 1767?]. BOUND WITH Williams, A[aron]. *The American Harmony: or Universal Psalmist*. Newburyport, Mass.: Daniel Bayley, 1769. *The American Harmony: or Universal Psalmist* is complete, with [4], 96 pp. *The Royal Melody Complete* contains pp. [3]-13, [3] (leaf with pp. [2-3] is bound in such that some text disappears into the binding, and the outer edge of the leaf is about 1" short of the adjoining leaves), 1-6; 2 leaves (the first fragmentary, blank on its *recto* side, and presumably originally numbered 7 on its printed *verso*; the second numbered 8 on its printed *recto* side, blank on its *verso*), pp. 9-14, fragmentary pp. 1-2 (music), pp. 1-96 (music; complete leaf with pp. 1-2 of music supplied from another copy); therefore, *The Royal Melody Complete* lacks 1<sup>st</sup> pp. [1-2] (t.p. + blank *verso*) + 2<sup>nd</sup> pp. [15-16] (index + advertisement for M'Alpine). With reference to Table I in ASMI, pp. 118-119, *The Royal Melody Complete*'s music is consistent with Content I on pp. 1-39 and consistent with Content IV[-VII] on pp. 81-96, suggesting that this is a composite copy. Arguing for this being an issue of *The Royal Melody Complete* and not an issue of *The American Harmony: or, Royal Melody Complete* is the presence both of Tans'ur's dedication on p. [3] and of the 2 leaves of engraved rudiments. The "Advertisement" on p. [2] of *The American*

*Harmony: or Universal Psalmody* is dated "Newbury-Port, January 5th, 1769," and the sample error in this vol.'s index given on pp. 124-125 of *ASMI* (BARNET listed in the index as on p. 44, and actually printed on p. 54) is present.

inscriptions: inside front cover, "Stillman / Wethers[field?—obscured by pasted-on label]; p. [3], "Red'd [from?] m[?] / the Sum of 18[S?, abbreviation of shillings?] / [tor.?] Timothy O(lcott) to be pa[id?]; 2<sup>nd</sup> p. 6, "Abigail Goodrich Her Book"; inside back cover, "Abigail Goodrich her Book"

no MS. music

**M 2116 .T16 R6 1767 c.2**

21. Belcher, S[upply]. *The Harmony of Maine*. Boston: Isaiah Thomas and Ebenezer T. Andrews, 1794. Lacks pp. [3]-6, 11-14, 99-102.

inscription: inside front cover, "Christopher Salisbury" (pencil)

bookplate of Charles T. Wells pasted inside front cover

no MS. music

**M 1495 .B42 H4 1794**

22. Belknap, Daniel. *The Evangelical Harmony*. Boston: Isaiah Thomas and Ebenezer T. Andrews, for the author, 1800. 79, [1] pp. Complete, though lacking covers.

inscriptions: *verso* side of folded leaf pasted to preliminary leaf, "Ezekiel [H?]udley / Bradford"; preliminary leaf *recto*, "David Bryant / Book Boston / 1800"; t. p., "David Bryant / Book / Boston"

label with name + address of Charles T. Wells pasted to p. [ii]

MS. music entry on *recto* of folded leaf pasted to preliminary leaf:

JORDAN [= NEW JORDAN, by ?Shumway], 4 voices, C#m, 5|U1123|  
2[-]1D7[-]57, on Jordan["s rug[g]ed banks I stand; first 20 mm.  
only

**Special M 2116 .B45 E8**

23. [Belknap, Daniel. *The Evangelical Harmony*. Boston: Isaiah Thomas and Ebenezer T. Andrews, for the author, 1800]. Lacks pp. [i-ii].

no inscriptions

no MS. music

wallpaper (?) used to line inside front + back covers

**Special M 2116 .B45 E8 c.2**

24. Belknap, Daniel. *The Harmonist's Companion*. Boston: Isaiah Thomas and Ebenezer T. Andrews, 1797. 31, [1] pp. Complete.

inscriptions: preliminary leaf *recto*, "December 1<sup>st</sup> 1797 / James Pierce,"  
"Charles T. Wells / Hartford / 1905 Conn"

bookplate of Charles T. Wells pasted inside front cover

no MS. music

**M 2116 .B45 H3 1797**



25. Belknap, Daniel. *The Middlesex Collection of Sacred Harmony*. Boston: Isaiah Thomas and Ebenezer T. Andrews, for the author, 1802. 111, [1] pp. Complete.

no inscriptions

no MS. music

**M 2116 .B45 M5**

26. Belknap, Daniel. *The Village Compilation of Sacred Musick*. Boston: J. T. Buckingham, for the author, 1806. 151, [1] pp. Complete. printed "ERRATA" slip pasted inside back cover.

inscriptions: preliminary leaf *recto*, "Sumner Stone" (pencil), "Mary W. Stone / Anna J[.] Stone Brackett. 1901"

no MS. music

**M 2116 .B45 V5**

27. [Benham, Asahel. *Federal Harmony*. 2<sup>nd</sup> or 3<sup>rd</sup> ed., 1792 or ca. 1793]. Lacks all before p. 7; thus, 7-10, [9]-14, [2], 15-58 pp.

inscriptions: inside front cover, "April / 26 / 1793. / Bought of Mr. Wood the Singin[g] Master" **[photo]**, "[obscured by pasted-on label]eth [C?....t...][illegible] / Long Island" (pencil); inside back cover, "William Rogers"

bookplate of Charles T. Wells pasted inside front cover

no MS. music

**Special M 2116 .B46 F26 1793 c.1**

28. [Benham, Asahel. *Federal Harmony*. 4<sup>th</sup>, 5<sup>th</sup>, or 6<sup>th</sup> ed., 1794?, 1795?, or 1796?]. Lacks all before p. 7; thus, 7-10, [9]-16, 15-58 pp.

☛ inscriptions: added leaf [2] *recto*, "George Hart,s Book" (above poem: "This book is new and purc[h]asd dear / But this in one argument is clear / If I have borrowed of a friend / I freely to the [sa?]me will lend / But pray each of to tare it not / Nor stain the leaves with dirt of blot / For be assur,d my constant care / Will be to keep those pages fair"); added leaf [7] *recto*, "Monday Afternoon March 10 1110 [*sic*]"

MS. music on 8 leaves (originally 4 leaves, folded in the middle; stubs of 2 more folded leaves, ruled with staff lines, are visible) sewn in between printed pp. 24 + 25, and on slip pinned to added leaf [8] *verso*

all MS. music is 3- and 4-part settings with melody in tenor voice, except for bass part on pinned-on slip

MS. music entries:

leaf [1] *recto*: RUSSIA [by Read], 4 voices, Am, 132|1D7U13|2, False are the men of high degree

leaf [1] *verso*: WINTER [by Read], 4 voices, F, 1|5565|U1D5-31, His hoary frost, his fleecy snow

leaf [2] *verso*-leaf [3] *recto*: NEW HARTFORD, 4 voices, G, 1|35|U1D1-4|32|1, From all that dwell below the skies

leaf [6] *verso*-leaf [7] *recto*: PSALM 119<sup>TH</sup>, 4 voices, Em, 531|5577|7, "That is a good Tune" written at end

leaf [7] *verso*-leaf [8] *recto*: ROSENDALE, 4 voices, C,  
122|31|234\_|4,233|4433|2,2|321D7|U1,321|D76|5  
Hosanna to the Prince of Light [x 2] That Cloth<sup>d</sup> himself in clay  
[x 2]

leaf [8] *verso*: CONTEMPTALION [*sic*], 3 voices, Am, 1|54-323|1D7U1  
slip pinned to leaf [8], *recto*: [FRIENDSHIP? -half cut off], bass, G,  
111D77|665,|U1-D767U1D4|5U1

**Special M 2116 .B46 F26 1793 c.2**

Benham, Asahel. *Federal Harmony* – SEE

Read, Daniel. *The Columbian Harmonist*, N<sup>o</sup>. 2 with “Additional Music”

29. Benham, Asahel. *Social Harmony*. Preface (p. [3]) dated Wallingford (Conn.), 6 September 1799, so this is ASMI 96. 56 pp. Complete.

inscriptions: preliminary leaf *recto*, “JUSTUS KIMBERLY’S / SINGING BOOK / Northford Feb, 17<sup>th</sup>,”; 4 other Justus Kimberly ownership

inscriptions in other locations [\[photo\]](#)

bookplate of Charles T. Wells pasted inside front cover

MS. music on 2 leaves with printed staff lines bound in after printed music

MS. music entries are all bass parts:

a. l. [1] *recto*: RUSSIA [by Read], Am, 11D7|U1D543-4|5

a. l. [1] *recto*: EDOM [by West], F, 1|12|1D656[-]7|U1

a. l. [1] *verso*-a. l. [2] *recto*: BOSTON, “Bass,” C, 1|1111|143,3-2|1522|5

a. l. [1] *verso*-a. l. [2] *recto*: RAINBOW [by Swan], “Bass,” C,  
111|15|U1D15\_|5

a. l. [1] *verso*-a. l. [2] *recto*: NEWBURGH [by Munson], C, 1|1135|1

a. l. [1] *verso*-a. l. [2] *recto*: TROY, “Bass,” Am, 111|D51|5,5|75U1D1|5

**M 2116 .B46 S6 1799**

30. Benjamin, Jonathan. *Harmonia Cœlestis: A Collection of Church Music*.

Northampton, Mass.: Andrew Wright, for Oliver D. and I. Cooke, 1799. 79, [1] pp. Complete.

inscriptions: t. p., “Pemberton & Crocker” (pencil)

printed poem “A HYMN.” (lines 1-2: “BEHOLD! The circling seasons bring / Creation’s morn, reviving Spring”) pasted to *recto* of additional leaf

leaf pasted to *recto* of same additional leaf contains single MS. music entry:

ASCENSION, “Bass,” D, 11|11|11|1, jesus our triumphant [*sic*] head;

signature in lower right corner: “E[.] Pemberton”

**M 2116 .H267**

31. “Berlin [copybook fragment]” (Watkinson Library designation). 10

unnumbered leaves, without covers; undated.

no inscriptions

all MS. music entries are sacred tunes in 4-voice settings, melody in tenor:

leaf [1] *recto*: BERLIN, C, 1|53|6432|1, Lo what an entertai[ni]ng Sight

leaf [1] *verso*: BARRINGTON, Dm, 5|U11D7U1|2, Alas the brittle clay

leaf [2] *recto*: ALL SAINTS by "Hall," Cm, 3|55-67U3|D7-U1-D7-65-3|4  
 leaf [2] *verso*-leaf [3] *recto*: 89 PSALM, Dm, 5|U1232-1|D7U1-2D5,  
 Think mighty God on feeble man  
 leaf [3] *verso*-leaf [4] *recto*: KILLINGWORTH, C, starts with bass solo,  
 132-1|556-U1D7-6|5, tenor enters next with 12-32-1|  
 D76-567|U1, Sweet is the work my God my King; not found in  
*HTI* under title (including KILLINGSWORTH) or bass incipit or  
 tenor incipit  
 leaf [4] *verso*-leaf [5] *recto*: PRUSSIA, G, 1D7U1|23-1|D5, Mine eyes &  
 my desire  
 leaf [5] *verso*-leaf [6] *recto*: MONTGOMERY [by Morgan], C, 1|3331|  
 2-1D7-65, Early my God without delay  
 leaf [6] *verso*-leaf [7] *recto*: MONTAGUE [by Swan], Dm,  
 5U11|D75U32-1|2  
 leaf [7] *verso*: GRATITUDE, F, 132-1|53|5-U1D5-35\_|5, not found in *HTI*  
 under title or incipit  
 leaf [8] *recto*: LYME [by Read], Cm, 5|U1D7U12|32-12, Save me O God  
 the Swelling floods  
 leaf [8] *verso*-leaf [9] *recto*: WALPOLE [by Wood], Bm,  
 1\_|132|3-4-54|32|1, Teach me the measure of my Days  
 leaf [9] *verso*-leaf [10] *recto*: NEWPORT [by Read], Bm,  
 5U13|2-1D7U12|3  
 leaf [10] *verso*: ZION "by Lee," C, 1|11|43-21\_|1,2|3332|1\_|1, Hast thou  
 not giv'n thy word; incomplete (leaf missing)

### Music MS 28

32. Billings, William. *The Continental Harmony*. Boston: Isaiah Thomas and Ebenezer T. Andrews, 1794. [1], 199, [1] pp. (index on *verso* of p. 199). Complete. BOUND WITH Mann, Elias. *The Northampton Collection of Sacred Harmony*. [2<sup>nd</sup> ed.] Northampton, Mass.: Andrew Wright, for Daniel Wright, 1802. 135, [1] pp. Complete. *ASMI* (no. 375) reports that p. no. 108 was not struck in Mann's tunebook, but it shows clearly here, as does the 9 of p. no. 89.

inscriptions: Billings t. p., "Jos: May's"; Mann t. p., "Jos: May's / 1804"

bookplate of Charles T. Wells pasted inside front cover

pp. 130-135 of Mann's tunebook are printed blank staves; MS. music on pp.

130, 135 in this copy

MS. music entries:

p. 130: SEE! HE RISES, melody, bass, D, 13|53|42|1, also title

"Williamsburg" in pencil on this p., but no music

p. 135: SEE HE RISES, bass, D (though no key signature), 13|53|42|1,  
 written in pencil

### M 2023 .B55 C6 1794

33. Billings, William. *The New-England Psalm-Singer: or, American Chorister*. Boston: Edes and Gill, [1770]. Frontispiece, 10, [1], 8, [1], 9-22, 109, [2] pp. Complete, with original covers.

inscriptions: *recto* of leaf with frontispiece on *verso*, "John Hurd" (pencil);  
t. p., "John Hurd jun<sup>r</sup>. 1776"  
bookplate of Charles T. Wells pasted inside front cover  
no MS. music

**Special M 2116 .B59 N4 1770**

34. Billings, William. *The New-England Psalm-Singer: or, American Chorister*.  
Boston: Edes and Gill, [1770]. All complete and as described in *ASMI* (no. 106)  
through p. 88, then: pp. 105-106, 97-98, 103-104, 107-108; so this copy lacks pp. 89-  
96, 99-102, 109 and the final 2 unnumbered pp. Not in original covers.

inscription: preliminary leaf *recto*, "Charles T Wells / Hartford / Conn /  
1903"

front cover has pasted-on label reading "POWER."

no MS. music

**Special M 2116 .B59 N4 1770 c.2**

35. Billings, William. *The Psalm-Singer's Amusement*. Boston, 1781. 103, [1] pp.  
Complete.

no inscriptions

bookplate of Charles T. Wells pasted inside front cover

no MS. music

**M 1999 .B5 P8**

36. [Billings, William. *The Singing Master's Assistant, or Key to Practical Music*.  
Boston: Draper and Folsom]. Lacks title page, so could be either the corrected issue  
of the 1<sup>st</sup> ed. (1778; *ASMI* 109A), the 2<sup>nd</sup> ed. ([1779-80]; *ASMI* 110), or the 3<sup>rd</sup> ed.  
(1781; *ASMI* 111); but note that a pencil annotation inside the back cover reads  
"1781." Lacks first pp. [1-2], 7-8.

☛ inscriptions: p. [3], "Willard. &c. No. 2. Moses [Gills Book?]" (Google  
"William Billings" "Moses Gill" for links between Billings + Gill); p. 5,  
"John [illegible]" (pencil)

no MS. music

**M 2116 .B59 S4 1778**

37. Billings, William. *The Singing Master's Assistant, or Key to Practical Musick*. 4<sup>th</sup>  
ed. [Boston:] E. Russell, [1786-89]. 15, [1], 104 pp. Complete, though lacking  
covers, and pages are trimmed very close with some loss of text.

no inscriptions

no MS. music

**M 2116 .B59 S4 1781**

38. Billings, William. *The Suffolk Harmony*. Boston: J. Norman, for the author,  
[1786] (page trimmed so that date is lacking). [2], 56 pp. Complete, though lacking  
covers, and pages are trimmed very close with some loss of text. BOUND WITH  
Billings's AN ANTHEM FOR EASTER (also includes Billings's CRUCIFIXION and

RESURRECTION; 8 pp.), AN ANTHEM. PSALM 127 (8 pp.), AN ANTHEM. PSALM 47. FOR  
THANKSGIVING ([4] pp.), THE BIRD ([2] pp.), and THE LARK ([2] pp.).

no inscriptions

no MS. music

**M 2116 .B59 S8 1786**

39. Blanchard, Amos. *The American Musical Primer*. Exeter, N. H.: Norris and  
Sawyer, 1808. Lacks pp. 7-8; pp. 9-10 fragmentary.

inscription: inside front cover, "[L]ibrary / [?] / [Charles T.] Wells" (mostly  
covered by pasted-on bookplate)

bookplates of Kent Library, Suffield, Conn. + Charles T. Wells pasted inside  
front cover

no MS. music

**783.9 B63**

40. Boston. First Church. *The First Church Collection of Sacred Musick*. 2<sup>nd</sup> ed.  
Boston: Thomas and Andrews, for the First Church Singing Society, [1806] (date  
from end of preface, p. 4). Note difference in imprint from ASMI 123A ("First  
Church Singing Society" vs. "First Church singers"). 135, [1] pp. Complete. ➡

no inscriptions

bookplate of Charles T. Wells pasted inside front cover

no MS. music

**M 2116 .F52 1815 [sic]**

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

40.01. 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.  
Appears to be complete. P. 54 misnumbered 45.

inscription: preliminary leaf *recto*, "Samuel May Boston / Hollis St. Church  
Pew 78" (pencil)

bookplate of Charles T. Wells pasted inside front cover

no MS. music

**M 2116 .P8 1811**

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

(this one book found + examined for me by student assistant at the Library)

inscriptions: t. p., "Sophroni[e?]; inside back cover [←check location], "John  
Locke Seabrook 181[5? 3?]"

no MS. music

**783.9 B74**

42. Brown, Bartholomew, and others. *Columbian and European Harmony: or, Bridgewater Collection of Sacred Music*. Boston: Isaiah Thomas and Ebenezer T. Andrews, 1802. 159, [1] pp. Complete.

inscriptions: front cover, "Ja<sup>s</sup>: Gregory. 1802"; t. p., "[?] [?] Gregory's" (mostly scratched out)

bookplate of Charles T. Wells pasted inside front cover

no MS. music

**783.95 B87**

43. [Brown, Bartholomew, and others?]. *Templi Carmina. Songs of the Temple, or Bridgewater Collection of Sacred Music*. 8<sup>th</sup> ed. Boston: J. H. A. Frost, for Richardson and Lord, 1820. [i]-xvi, 17-240, [2], 241-321, [3] pp. Appears to be complete.

inscriptions: inside front cover, "Pauls / N<sup>o</sup> 1," "F L. Gleason" (pencil)

no MS. music

**M 2116 .B885 T4 1820**

44. [Brownson, Oliver. *A New Collection of Sacred Harmony*]. T.p. leaf (pp. [1-2]) missing, so it can't be determined whether this is *ASMI* 130 or 130A; both issues were printed at Simsbury, Conn. by Brownson, *ASMI* 130 in 1797 and *ASMI* 130A sometime after 1797. Otherwise complete, with pp. 3-56.

inscription: inside back cover, "Mer[r?]iden" (Connecticut town name; also the title of a tune on p. 33 of this book)

printed label pasted inside front cover: "Given to the / Watkinson Library / Hartford / through the generosity of / Sydney Stanley, / who died October 18<sup>th</sup> 1878, / and by will created a fund for this purpose. / 19\_\_"

no MS. music

**M 2116 .B7 N4**

45. Bull, Amos. *The Responsary*. Worcester, Mass.: Isaiah Thomas, for the editor in Hartford, Conn., 1795. 100 pp. Complete.

inscriptions: inside front cover: "Margaret Lawrence"; t. p., "A[?] Pit[?]" (pencil?)

MS. music + texts on 4 leaves of varying sizes bound in after printed portion, and on slip of paper laid in after 4<sup>th</sup> additional leaf

MS. entries are for "1<sup>st</sup> and 2<sup>d</sup>" (probably 1<sup>st</sup> + 2<sup>nd</sup> trebles) unless otherwise indicated; 1<sup>st</sup> treble incipits transcribed here

MS. entries:

a. l. [1] *recto*: NEWPORT, G, 5|31|1D5|U2-3-4-5-43|3-2

a. l. [1] *verso*: LUNEVILLE, G, 1|1-D5U3|3-13|2-1D7|U1, appears to have 3 sections in 3/4, 2/4, + 3/4 time, with 2<sup>nd</sup> treble only singing in the 1<sup>st</sup> + 3<sup>rd</sup> sections

a. l. [2] *recto*: MILTON, C, 5|U11|31|2-1-D76|5

a. l. [2] *recto*: PIERMONT, D, 134|55|U1-D7-6-56-4|3

a. l. [2] *recto*: ST. MARY'S, Em, 5|55-4|32|1

a. l. [2] *verso*: CARLISLE, E, 5|365U1|D76|5

- a. l. [2] *verso*: Lisbon [= ADESTE FIDELES], G, 1D5U1|2D5|U3-23-4|3-2,  
Hither ye faithful; 3 verses of text written on a. l. [3] *recto*
- a. l. [2] *verso*: 108<sup>TH</sup> PSALM, G, 1|24|25|4-3-21|2
- a. l. [3] *verso*: PLEYEL'S GERMAN HYMN, G, 35|23|42|3, Praise O praise  
the name divine; 4 verses of text written below music
- a. l. [4] *recto*: PSALM 136<sup>TH</sup>, G, 1|D5U124|3[.]1|23-1D76|5
- a. l. [4] *recto*: EASTON, G, 1|53|42|31|2,3-4|54-3-2|1D7|U1
- a. l. [4] *verso*: PLYMOUTH, Am, 5|32|22|1-23-4|5,5|55|32|2
- a. l. [4] *verso*: PSALM 67<sup>TH</sup>, D, 1|1-D76|5-43|4-32-1|5, "2 first verses" are  
1<sup>st</sup> treble alone, in 3/2 time; "3<sup>d</sup>. verse" is apparently also 1<sup>st</sup>  
treble alone, in cut time; this is followed by a final section  
(unlabeled) with, apparently, both trebles, in cut time  
slip *recto*: [H?]ANOVER, treble?, A, 1|132|12|34-32|1, "PS 149 P. M"  
after title, text meter appears to be 10.10.11.11

#### Special M 1999 .B9 R4

46. [Bull, Amos. *The Responsary*. Worcester, Mass.: Isaiah Thomas, for the editor in Hartford, Conn., 1795]. Lacks all before p. 11.

inscription: inside front cover, "Merriam Williams Property"

MS. bass parts inside both covers + on additional leaves at end of book:

inside front cover: FLANDERS, E, 1|1D5|U12|3-2-1D5|U1

inside front cover: DENMARK [by Madan], D, 1|13|1D6|4#4|5, six  
internal text phrases included, probably to orient the singer

a. l. [1] *recto*: WINDHAM [by Read], Fm, 1|123|1D55|U1\_|1

a. l. [1] *recto*: TRIUMPH, F, 1|12|34|5D5|U1

a. l. [1] *recto*: CHINA [by Swan], D, 7[*sic*; *recte* 1][|]5D5|U14|3-22|1

a. l. [1] *recto*: SALVATION, Em, 112|3-4-5D5|U1

a. l. [1] *verso*: PSALM 115, F, 1|11D6|566|U1D5|2+U2[*sic*; *recte* 1+U1],  
text meter is 10s

a. l. [1] *verso*: TROY, Am, 111|D51|5

a. l. [1] *verso*: PALMIS, G, 1|11|D5U1|D7[*recte* 6?]|5|1

a. l. [1] *verso*: WEIGHMOUTH [*sic*], G, 1|11|11|1\_|1,3|21|D7U1|D5

a. l. [2] *recto*: SYMPHONY [by Morgan], Eb, 111|11|21D76|5

a. l. [2] *recto*: SUMMONS, Am, 111|55|645U1|D5, text meter is 10s

a. l. [2] *recto*: DUBLIN, F, 111|1-23|45|1

a. l. [3] *recto*: NEWBERGH [*sic*], C, 1|1135|U1

a. l. [3] *recto*: LORRAIN, G, 8½ mm. rest then 1|U1D5|31|U13[-?]2|2-1

a. l. [3] *recto*: TUNBRIDGE, Dm, 1|11|11|1D4|5,5|U11|12|D5

a. l. [3] *verso*: PORTUGAL, G, 5|15|U11|D45|1+U1\_|1+U1

a. l. [3] *verso*: ASHLEY, G, 1|35|U1D7|U1D5|1

a. l. [3] *verso*: GILBOA, if Em (no key signature),  
7|U1D7U1D5|U1,1|5432|D5

a. l. [3] *verso*: PSALM 4<sup>TH</sup>, G, 1|1-D51|6-54|U1-D7-65|1

inside back cover: SYDENHAM, G, 1|11|15|U11|1,3|21|D7U1|D5

**M 2117 .P8 1800** [may change as this item is re-catalogued; I identified it for  
the library]

"Chorus from Handel's Dettingen Te Deum" – SEE  
[*Old Colony Collection of Anthems. No. 1*]

47. *Church Music: selected by a committee of the First Ecclesiastical Society in Hartford*. Hartford: George Goodwin and Sons (New London, Conn.: printed by Samuel Green), 1817. Lacks pp. 7-8; otherwise apparently complete.

inscriptions: inside (newer) front cover, "Charles T Wells / Hartford / Conn"; inside original front cover, "1902" [next to Charles T. Wells's name + address stamp], "[J J Stones?]" (pencil); preliminary leaf *verso*, "[? To thy day / [?] about A Burrett night & Day / George [T Williams?]... / And I G T Williams also / certify that the [said?] ? / [??] [as going to?] / singing school / G T [Williams?] / his + mark"; inside original back cover, lots of pencil writing including "28<sup>th</sup> [May?] 1820," "Auctioneer," "[S Bouter?]," "F Bradley," "Fair Ball / Oct<sup>r</sup> 19<sup>th</sup> 1821 / at [?] Hotel"

bookplate of Charles T. Wells pasted upside-down inside (newer) back cover  
4 leaves w/ printed staff lines bound in at end of printed music; MS. music on all 4 leaves

MS. music entries:

- a. l. [1] *recto*: GERMAN HYMN, bass, Bb, 1|13|53|25|1, So fades th[e] lovely blooming flow'r
- a. l. [1] *verso*-a. l. [4] *recto*: LORD[']S DAY, "T[e?]nor," "Counter Tenor," "Tr[ee?]ble," "Bass," A, starts with tenor solo, 5-64|3-42|1-2D7|U1, Welcome. [punctuation *sic*] Welcome, Welcome thou day; 158-m. piece with multiple sections, various time signatures, tempo markings, + dynamics; occasional notes in bass marked "organ" or "org"
- a. l. [4] *verso*: untitled single-line fragment, written in pencil; if in G and treble clef, 1D5U131353575U1D75

### **M 2116 .H3**

48. *Church Music: selected by a committee of the First Ecclesiastical Society in Hartford*. Hartford: George Goodwin and Sons (New London, Conn.: printed by Samuel Green), 1817. 40 pp. Appears to be complete, though last 2 leaves have been chewed with loss of text.

inscription: preliminary leaf *recto*, "Apollos Hillyer / East Granby / Conn[.]"; last additional leaf *verso*, "Apollos Hillyer"

4 leaves w/ printed staff lines bound in at end of printed music; 1<sup>st</sup> 3 of these leaves contain MS. music (continuing numbering from printed portion of the book, a. l. [1] *verso* is numbered 42, a. l. [2] *recto* is numbered 43)

MS. music, all single vocal parts, appears to be all melodies (several entries marked "Air"); whether treble or tenor isn't known

MS. music entries:

- a. l. [1] *recto-verso*: untitled part, D, 1|11D77|U1,D5[-?]4|3456|2



- a. l. [1] *verso*: HAIL TO THE BRIGHTNESS, "Air," Bb, 1|D76|555|6U1D6|65
- a. l. [1] *verso*: SAXANVILLE, D, 5|U1D7U1D6|543
- a. l. [2] *recto*: TAMWORTH, "Air," F, 53|U1D531|2D5
- a. l. [2] *recto*: HOLY LORD GOD OF SABAOOTH, "Air," C,  
1+D5|1|D7|7|U1|1|21D7|U111
- a. l. [2] *recto*: MISSIONARY HYMN [by Mason], F, 1|3556|53, From  
Greenland['s] icy Mountain
- a. l. [2] *recto*: DOVER, F, 5|3657|U1
- a. l. [2] *verso*: NUREMBURG, Bb, 31|25|31|3,|11|11|23[-]2|1
- a. l. [2] *verso*: LISBON, Bb, 1|D65U12|3
- a. l. [2] *verso*: CEDRON, Em, 5|1234|5,5|6544|3
- a. l. [2] *verso*: LINSTEAD, D, 1|1-D7U1-D4|32|1
- a. l. [2] *verso*: EASTBURN, D, 1|1-23-4|56-7|U1,D7-U1|2D5|7-65-#4|5
- a. l. [2] *verso*: INVERNESS, F, 553|24|3,5[|]U1D3|26|5
- a. l. [3] *recto*: WH[|]LE WITH CEASELESS [remainder mostly illegible], F,  
1111|321,|2222|432
- a. l. [3] *recto*: PEACE TROUBLE[D] SOUL, E, 54-3|33|32[-?]1|1
- a. l. [3] *recto*: LINCOLN, E, 31|51|24|3,|65|7U1|D43|2
- a. l. [3] *recto*: PLEYEL'S HYMN, A, 35|23|42|3
- a. l. [3] *verso*: DUNDEE, G, 1|3#4|51|23|4
- a. l. [3] *verso*: HINGHAM, G, 5U12|31|43|3-2
- a. l. [3] *verso*: HEBRON, Bb, 5|3565|67U1
- a. l. [3] *verso*: STONEFIELD, E, 1|3-4-32|15|5[-]67|U1
- a. l. [3] *verso*: U[P?|]TON, A, 1|3542|1D7|U1

**M 2116 .H3 cop.2**

49. *The Collection of Psalm and Hymn Tunes sung at the Chapel of the Lock Hospital.* Boston: West and Blake, and Manning and Loring, [1809]. 198, [2] pp. (with blank leaf, unpagged, between p. viii + p. 9). Complete.

inscription: t. p., "Jon<sup>a</sup>. Barnes Jr."

single unpagged leaf of MS. music (originally folded in half, almost torn along fold ) laid inside front cover

MS. music entries:

leaf [1] *recto-verso*: GRAND HALLELUJAH CHORUS [by Handel], treble, D,  
1D5|65, Hallelujah

leaf [1] *verso*: GLORY BE TO GOD ON HIGH, melody?, C,  
1|3|5|5|U11|11|3|1|D5\_|56[-]7|U1, Glory [Glory] Glory be to  
God to God on high; incomplete, clearly originally continued on  
second leaf

**Quarto M 2116 .M23 C6 1809**

50. *The Columbian Harp, a Collection of Sacred Vocal and Instrumental Music.* "By an American." Northampton, Mass.: Wright and Ware, for the author, 1812. 80 pp. Appears to be complete.

inscription: "Charles T. Wells / With regards from / Frederick W. Skiff /  
Hartford, Conn, Dec 21 1900."

bookplate of Charles T. Wells pasted inside front cover  
no MS. music  
**M 2062 .C64 1812**

Cooper, William. *An Anthem. Designed for Thanksgiving Day* – SEE  
Wood, Abraham. *Divine Songs*

51. Cooper, William. *The Beauties of Church Music; and The Sure Guide to the Art of Singing*. Boston: Manning and Loring, [1804]. 199, [1] pp. Complete.  
inscription: t. p., "Enoch Peirce"  
no MS. music  
**M 2082 .C66 B43 1804z**

52. *David's Harp*. 2<sup>nd</sup> ed. New London, Conn.: Samuel Green, 1818. 38, 12 pp.  
(caption heading on 2<sup>nd</sup> p. [1]: "APPENDIX."). Appears to be complete; but see item below, inventory no. 53.  
no inscriptions  
no MS. music  
**783.95 D25**

53. *David's Harp*. 2<sup>nd</sup> ed. New London, Conn.: Samuel Green, 1818. 38 pp., [8] leaves with printed staves + clefs. Appears to be a complete variant issue of the 2<sup>nd</sup> ed. (see item above, inventory no. 52).  
inscriptions: 1<sup>st</sup> preliminary leaf *recto*, "S [P? or S?] Bishops"; t. p., "Al[ex?] Pit[kin?]" (pencil)  
MS. music on 1<sup>st</sup> 3 additional leaves:  
a. l. [1] *recto*: SCHENECTADY, 4 voices, Eb, tenor incipit (i. e., incipit of 3<sup>rd</sup> voice from top) 535|113[-]45|5, From all that dwell below the skies  
a. l. [1] *verso*: NEW SABBATH, "Treble," "Air," bass, D, 1|D5-6-55[-]4|3-4-5U1|D6-U2-1D7|U1, Behold the rose of Sharon here  
a. l. [1] *verso*: LITCHFIELD, "Bass," C, 1|11|34|55+D5|1, How soft the words my Saviour speaks!; title, bass part crossed out to make room for NEW SABBATH (see previous entry), which uses 3 staves above this bass; text not crossed out; "Litchfield bass" written (+ crossed out) above this bass part by the copyist for NEW SABBATH  
a. l. [1] *verso*: FLANDERS [by Swan], "Treble," "Air," bass, E, 5|5-U1D7-U2|D5-4-36|57|U1, The saints shall flourish in his days  
a. l. [2] *recto*: WINTER [by Read], bass, F, 1|13|43-2|11|1\_1, His hoary frost, his fleecy snow  
a. l. [2] *verso*: DUNDEE, bass, G, 1|1D6|56|5U1|D4  
a. l. [3] *recto*: SHREWSBURY, "Air," "Bass," F, 1|D7444|43,3|4666|[(6)-5, To the[e] in each bright morning, 7s + 6s

**783.95 D25b**

Doolittle, Eliakim. *The Psalm Singer's Companion* – SEE  
Read, Daniel. *The Columbian Harmonist*. 3<sup>rd</sup> ed.

54. Dyer, Samuel. *A New Selection of Sacred Music*. 2<sup>nd</sup> ed. Baltimore: J. Robinson, for the author, [1819 or 1820]. xx pp., then unpagged; tunes numbered 1-244.  
Appears to be complete.

inscriptions: p. [ii], "Luther Parmelee[']s / Book / Saybrook"; inside back cover, "Music is Sacred"

printed label reading "Presented by / Geo. L. Parmele" pasted inside front cover

no MS. music

**M 2117 .D99 N4 1820**

Edson, Lewis, Jr. *The Social Harmonist* – SEE  
Read, Daniel. *The Columbian Harmonist*, N<sup>o</sup>. 2 with "Additional Music"

55. [Elliot, Moses]. *The Psalms of David...by Isaac Watts, D. D.* Exeter, N. H.: J. J. Williams, 1818. BOUND IN TANDEM WITH *A Valuable Collection of Sacred Musick, adapted to the various metres in Watts*. Exeter: J. J. Williams, 1818. Both titles appear to be complete, *The Psalms of David* with 250, [6] pp. and *A Valuable Collection* with [2], 251, [3] pp.

2 titles bound dutch-door style, one above the other inside the same covers; they can be paged through independently, permitting any tune to be matched with any text of the appropriate meter

inscriptions: inside front cover, "mrs Harriman / Joseph Kimball." (pencil); *The Psalms of David* preliminary leaf *verso*, "Mrs Sarah Harriman / Plaistow" (pencil)

no MS. music

**M 2116 .W35 P6**

56. *The Federal Harmony*. 4<sup>th</sup>, i.e., "6<sup>th</sup>" ed. (see *ASML*, pp. 265-66, 269). Boston: John Norman, 1792. Pp. 17-18 fragmentary; otherwise complete, with 130 pp.

inscriptions: preliminary leaf *recto*, "Jabez [Tr?]ue's Book"; preliminary leaf *verso*, "Nancy Little her Book Bought / for her December the 24<sup>th</sup> 1793"

incised in leather of front cover: "D II"

no MS. music

**M 2116 .F288 1792**

*The First Church Collection of Sacred Music* – SEE

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

[inventory no. 57 intentionally suppressed]

58. Forbush, Abijah. *The Psalmist's Assistant*. 2<sup>nd</sup> ed. Boston: Manning and Loring, 1806. 107, [1] pp. Complete.  
bookplates of Kent Library, Suffield, Conn. + Charles T. Wells pasted inside front cover  
inscriptions: inside front cover, on Kent Library bookplate, after printed word "Added," "Oct. 15. 1903"; inside front cover, partly obscured by Charles T. Wells bookplate, "Bought of Kent Library / [Sept?] 7<sup>th</sup> 1904 / [C]harles T Wells / [Hartfor?]d / Conn"  
no MS. music  
**M 2116 .F6 P8 1806**

"Fragments of hymn and song books" – SEE

[Law, Andrew. *The Rudiments of Music: or A Short and Easy Treatise on the Rules of Psalmody*. ?3<sup>rd</sup> ed., [Cheshire, Conn.: William Law, 1791], + likely one other post-2<sup>nd</sup> ed.] – 2 separate items in this inventory  
[Law, Andrew. *Select Harmony*. Complete edition of 1779 or later.]  
[Single leaf with MS. music entry]

59. French, Jacob. *Harmony of Harmony*. Northampton, Mass.: Andrew Wright, for the compiler, 1802. Complete.  
inscription: preliminary leaf *recto*, "Gardner Lewis"  
no MS. music  
**M 1999 .F7 H37**

60. French, Jacob. *The Psalmist's Companion*. Worcester, Mass.: Leonard Worcester, for Isaiah Thomas, 1793. 100 pp. Complete. *ASML*, no. 196 (p. 279) notes "p. 45 wrongly numbered 54"; in this copy, p. 31 appears to have been numbered 32 (corrected to 31 in ink), and p. 58 was unnumbered (no. added in ink).  
inscriptions: slip of paper pasted to front cover, "Nathaniel R[oo?]t Jr / Coventry / 1816 Conn"; t. p., "William Dorrance[']s / Book," "Chester Looms's B[ook?]," also the p. nos. of 5 tunes (3 of these by Lewis Edson Sr.), as French's tunebook lacks an index  
printed label pasted inside front cover: "Given to the / Watkinson Library / Hartford / through the generosity of / Sydney Stanley, / who died October 18<sup>th</sup> 1878, / and by will created a fund for this purpose. / 19[added in ink:]28"  
no MS. music  
**M 2116 .F74 1793**

61. *A Gamut, or Scale of Music*. Hartford: Oliver D. Cooke (Northampton, Mass.: printed by Graves and Clap), 1807. 32 pp. Complete.  
inscriptions: preliminary leaf *recto*, "Ursula Humphreys / Property Dec 18 AD 1810"; "[illegible name] / April 16 . 83" (pencil)  
7 leaves with printed staff lines are bound in after printed music; these additional leaves contain music in MS.  
MS. music is apparently all treble parts, whether melodic or not:

- a. l. [1] *recto*: ASHLEY, G, 1|12|32|1D7|U1,1|D5U1[-]2[-]3|4[-]32[-]1|D7
- a. l. [1] *recto*: BRISTOL, G, 5|55|56|54|3
- a. l. [1] *recto*: 72<sup>D</sup>, G, 55U1|D7U1|D56-7-U1|D7
- a. l. [1] *verso*: [??GS?]TON [variant of treble part for Billings's CONNECTION], E, 5|U11|1-D7-65|5
- a. l. [1] *verso*: LYME, G, 1|12|3-4-51|1D7|U1
- a. l. [1] *verso*-a. l. [2] *recto*: OAKHAM, D, 5|U1[-]2[-]3[-]1D5[-]3|4-32|1
- a. l. [1] *verso*: CAMDEN, C, 5U11|12|3-2-14[-]3|2
- a. l. [2] *recto*: MARTINS LANE, F, 1|31|53-U1|D6-43-2|3
- a. l. [2] *recto*: OLD 50<sup>TH</sup>, if in F#m, 535|55|3775|4
- a. l. [2] *verso*: PORTUGAL, G, 5|U12|3-13-5|4-32|1
- a. l. [2] *verso*: ALLSAINTS, Cm, 1|1-D55|75|U1-D76|5
- a. l. [2] *verso*: PE[CK?]HAM, D, 5|U1-232-1D7|U1
- a. l. [2] *verso*-a. l. [3] *recto*: BALLOON [by Swan], Em, 5|57|77|57|7
- a. l. [3] *recto*: ST[.] GILES, G, 1|15|31|2,D7|U1-23|22|3
- a. l. [3] *recto*: PLYMPTON, Em, 1-231|55|3-4-5U1|D#7-U1-2
- a. l. [3] *verso*: BERKLEY, Em, 1|56|5[-]4[-]32|1
- a. l. [3] *verso*: WINDSOR, Am, 1|34|54|33|2
- a. l. [3] *verso*: DUBLIN, G, 1|32|1-D5U1|2-1D7|U1
- a. l. [3] *verso*: HARBOROUGH, C, 3|3435|5#45
- a. l. [4] *recto*: LEWTON, if in Am, 3|3243|21|2
- a. l. [4] *recto*: DALSTON, Bb, 3|3342|3,3|331D7|U1
- a. l. [4] *recto*: CAMBRIDGE, A, 1|12-3|2-43-2|1
- a. l. [4] *verso*: 46<sup>TH</sup>, F, 3|365|432|3\_|3, L,,ll [sic] praise my maker with my breath
- a. l. [4] *verso*: SYRIA, D, 5|3-4-5U1|1D7|U1-D55-U1|Db7 [sic], Let every tongue thy goodness speak
- a. l. [4] *verso*: DOVER, Am, 1|1-D5#7|U1-23|4-32[-]1|5
- a. l. [5] *recto*: LORRAIN, G, 5|U13[-]2|1D5|U35-4|4-3
- a. l. [5] *recto*: BUCKINGHAM, Am, 1|3-2-1D#7|U1-2-32|1-23|5
- a. l. [5] *recto*: OLD 100, A, 3|32|43|1D7|U1
- a. l. [5] *verso*: EAGLE STREET, G, 1|3-4-54|3-2-1-2-32|1
- a. l. [5] *verso*: RESURRECTION, G, 1|3-4-34|3-2-1D5|U5-43|3-2
- a. l. [6] *recto*: ANTHEM [Ps?] 136<sup>TH</sup>, if in F, after opening mm. of rest (listed in terms of beats: "14 beats," "13," "13"), 3|12|36|543, Who only doth great wonderous work [photo]
- a. l. [6] *recto*: [LUSS?], Am, 1|51[-]2|(1)-D#75|U1(3)-2|3
- a. l. [6] *verso*: PAWLET, G, 3|54|34|25|5; followed by 2 mm. in 2/4 time which appear to be part of Denmark (see next entry)
- a. l. [6] *verso*-a. l. [7] *recto*: DENMARK [by Madan], D, 1|11|11[-]2[-]3|22|2
- a. l. [7] *recto*: HENLEY, "Air," G, 5|3[-]2[-]34|3[-]21[-]D7|U1, "Moderate" over start of music
- a. l. [7] *recto*: INVIRARY, if in G, 3|3-5|5-1|3|3 [slurs sic, though this adds up to only 5 syllables and the tune is labeled S. M.], 3|21-D7|6[-?]7[-?]U12[-?]1[-?]D6|7

- a. l. [7] *verso*: BURLINGTON, "Air," D, 1|34|5U1|D76|5, Come let us jo[i]n  
our cheerfull song; expressive indications ("Loud," "soft," "slow  
& Loud" [last 4 mm.]) over music

**M 2116 .G14**

62. [*A Gamut, or Scale of Music*. Hartford: Oliver D. Cooke (Northampton, Mass.:  
printed by Graves and Clap), 1807]. Lacks first leaf with pp. [i]-ii; title, etc. supplied  
by Watkinson librarian; ca. 1/8 of second leaf with pp. iii-iv also lacking; then pp. v-  
32 complete.

inscriptions: inside front cover, "Jemima Price"; inside back cover, "Jemima  
Price her Book," "Sally Price her Book" (partly rubbed out?)

8 leaves with printed staff lines are bound in after printed music; these  
additional leaves contain music in MS.

MS. music is apparently all treble parts, whether melodic or not:

- a. l. [1] *recto*: 115, if in Dm, 5|775|455|57|U1\_|1  
a. l. [1] *recto*: CORONATION [by Holden], Ab, 1|3355|555  
a. l. [1] *verso*: TROY, Am, 1|[bar-line sic]55|53-1|2  
a. l. [1] *verso*: SUMMONS, Am, 133|22|1121|D#7  
a. l. [1] *verso*-a. l. [2] *recto*: PEACE, F, 1|5-65-432|1,5|6543|2  
a. l. [2] *recto*: PORTUGAL, G, 5|U12|3-13-5|4[-]32|1  
a. l. [2] *recto*: MAJESTY, C, 1D55|U2D5U22|3,|133|2D7|U111\_|1  
a. l. [2] *verso*: PALMIS, G, 5|U1-2-3|3-23|54|3-21  
a. l. [2] *verso*: BETHEL, Am, 12|3|3332-3|4,|55-|43-2-1|D7[-?]57|U1  
a. l. [2] *verso*-a. l. [3] *recto*: DELIGHT [by Coan], Em, 534|55U12|D5  
a. l. [3] *recto*: TRIUMPH, if in F (despite key signature w/ 2  
miscellaneous-sharps), 1|54-6|5[-?]4[-?]32|32|1,D7|U16|5-3U1-D6|5-35-6|5  
a. l. [3] *verso*: EFFINGHAM, G, if added 1 2/3 mm. above printed staff are  
intended to be the start of the music, incipit is 1D7U1|D723|3-  
2-1|1-D7,U1|54|3-D7U1|2-1-[slur sic]D7|U1  
a. l. [3] *verso*: FALMOUTH, D, 3|64-23-5U1|D3[-]455  
a. l. [3] *verso*: ORMOND, F, 5|35U1\_|1D6|5-43-2|1  
a. l. [4] *recto*: CONFIDENCE, "Treble," G, 131|321D7|U1  
a. l. [4] *recto*: PECKHAM, D, 5|U1-2-3|2-1-D7|U1 (both slurs *sic*)  
a. l. [4] *recto*: PROVIDENCE, Em, 1|1-23-4|5U1|1D#7|U1,1|D7-65-4|3-2-  
1|5 (last slur *sic*)  
a. l. [4] *verso*: LOUGHTON, Bb, 333|53|U14|2  
a. l. [4] *verso*: ASHLEY, G, 1|12|32|1D7|U1  
a. l. [5] *recto*: GILBOA, Em, 1|3[-]4[-]5654[-]3|3  
a. l. [5] *recto*: PANTON, Am, 3|3455|54-3|2  
a. l. [5] *verso*-a. l. [6] *recto*: 4<sup>THE</sup> PSALM, G, 3|3-4-53|4-3-21|1-2-35[-]4|3  
a. l. [5] *verso*-a. l. [6] *recto*: WEYMOUTH, G, 5|U13|53|6-7-U1-|D5  
a. l. [5] *verso*-a. l. [6] *recto*: SYDENHAM, C, 5|33|35|55|5,5|5U3|21|D7  
a. l. [5] *verso*-a. l. [6] *recto*: FLANDERS, E, 3|35-|5-U1D7-65-435|5  
(slurring *sic*)

- a. l. [6] *verso*-a. l. [7] *recto*: DENMARK [by Madan], D, 1|11|11[-]2[-]3|22  
[sic; 1 m. omitted]
- a. l. [6] *verso*-a. l. [7] *recto*: THE PILGRIMS SONG, D, 1D5|U3-21|  
D7-65-43[-]21|1-2342|5 [sic]
- a. l. [7] *verso*: HARTFORD, F→Dm, 5433|2-12-31,|3345|6[-?]54[-?]33-2
- a. l. [7] *verso*: WINDHAM [by Read], Fm, 5|543|355|5
- a. l. [8] *recto*: VERONA [by Swan], C, 5|55-6-7|U1-D65-3|3-55-6|U1
- a. l. [8] *verso*: LONDON [by Swan], Bb, 122|3352|5
- a. l. [8] *verso*: MARTINS LANE, F, 3|13|21-3|4-21-D7|(7)[-]U1

**M 2116 .G14 cop.2**

63. *A Gamut, or Scale of Music*. Hartford: Oliver D. Cooke (New London, Conn.: printed by Samuel Green), 1811. 32 pp. Complete.

inscriptions: preliminary leaf *recto*, "Harriet Olmsted"; *verso*, "F. L Gleason" (pencil)

MS. music on 2 additional leaves bound in after printed portion; appears to be all treble parts, whether melodic or not

MS. music entries:

- a. l. [1] *recto*: ST—PETERS, G, 1|32|13|4-32|1, Lord, what was man
- a. l. [1] *recto*: [A?]RMSGATE, Am, 1|13|54-3|21|1-D#7, Lord, what is man, poor [feeble man]
- a. l. [1] *recto*: VERNON, Am, 5|56|5U1[-]2|32|1,|D5|5-65-6|4#4|5, Ye mourning saints, whose streaming tears
- a. l. [1] *verso*: PLYMPTON, Em, 3-45U1|D#7-U1-2D[#]7|53|2, God my supporter, and my hope
- a. l. [1] *verso*: LOUDON, C, 5|U1D5|65|5,|U1|31|D66|7, Come, sound his praise abroad
- a. l. [1] *verso*: [H?]ALE, C, 5|34-5|6-U21-D7|U12|3
- a. l. [1] *verso*: [SAL?]FORD, Am, 111|D#7U3|3-54-3|3-2,|321|D7-6-5#7|U321D#7|U1, My God, my [everlasting?] hope
- a. l. [2] *recto*: LUSS, Am, 1|51-2|D#75|U12|3
- a. l. [2] *recto*: [D? T?]UNBRIDGE, Dm, 1|53-2|13|4-32-1|D7
- a. l. [2] *verso*: NEW DURHAM, Am, 1|2231|234
- a. l. [2] *verso*: EX[H]ORTATION [by Doolittle], Am, 1|5-6-5-43-1|D#7U1[-]2|32-3|4
- a. l. [2] *verso*: GILBOA, Em, [2? recte 1?]|3-4-56|54[-]3|3
- a. l. [2] *verso*: ASHLEY, G, 1|1+43|32|1D7|U1,1|D5U1-2-3|4-32-1|D7

**M 2116 .G15**

64. *A Gamut, or Scale of Music*. Hartford: Oliver D. Cooke (New London, Conn.: printed by Samuel Green), 1814. 32 pp. Complete.

inscriptions: inside front cover, "Treble"; preliminary leaf *recto*, "Anna Porter's / Property"; "MS. adds. a new set up A. H. Pitkin's copy" (pencil); a. l. [13] *verso*, "Chester Loomis"

8 leaves with printed staff lines bound in after printed portion of book; MS. music on these leaves, on 5 leaves with hand-drawn staff lines sewn in

after the first 8, and on a single smaller leaf laid inside back cover; all these leaves are numbered here a. l. [1-14]

MS. music appears to be mainly treble parts, with one part labeled “Tenor” + 4 bass parts on additional leaves [11-12]; the 4 bass parts are all matched by treble parts for the same tunes earlier in the MS., perhaps suggesting that Anna Porter and Chester Loomis were friends who shared this book

MS. music entries:

- a. l. [1] *recto*: SINCERITY, Am, 11|2455|5,33|2222|2
- a. l. [1] *recto*: AURORA [“TYOT”? crossed out], Eb, 555|553[-]45|U1
- a. l. [1] *recto*: WHITESTOWN, Em, 5|5555|45[-]67\_7
- a. l. [1] *verso*: HARMONY, F, 353|6-7-U1D3|5,|5U1D7[-]5|64|2
- a. l. [1] *verso*: EDOM [by West], F, 3|5-4-32|13-456-7|U1
- a. l. [1] *verso*: SPRING, Bb, 1|21|D57-U2|3
- a. l. [2] *recto*: WATERBURY, Am, 1|13|55|4-3-22|5
- a. l. [2] *recto*: JORDAN [by Shumway?], C#m, 1|3321|D777
- a. l. [2] *verso*: MAGESTY [*sic*; by Billings], F, 3|5n4|55|65|5
- a. l. [2] *verso*: CONTRAST, if in Em, 555|5577|5,5|3355|5
- a. l. [2] *verso*: AMANDA [by Morgan], Am, 1|32|55|3-4-54-2|1
- a. l. [3] *recto*: SCHENECTADY, Eb, 355|U11D55[-]4|3
- a. l. [3] *recto*: BRIMFIELD, Em, 5|5-33-455|5
- a. l. [3] *recto*: RECREATION, Em, 555|U1D7U1[-]D76|5
- a. l. [3] *verso*-a. l. [4] *recto*: SYMPHONY [by Morgan], Eb, 555|53|456U1|D7
- a. l. [3] *verso*: WILLINGTON, G, 3|1232|3,5[-]4|34[-]565|5
- a. l. [3] *verso*: BRISTOL, F, 5|55|53|4-5-65|5
- a. l. [4] *recto*: KAATSKILL, Am, 1|3355|2,D7|U13-122|1
- a. l. [4] *recto*: MEDINA, Am, 1|3355|1,1-2|3231|D#7, note similarity to incipit immediately above (both tunes are S.M., A minor)
- a. l. [4] *verso*: REPENTANCE, F#m, 5|555U1|D7-5-33[-]4|5, O if my soul was form’d for wo[e]
- a. l. [4] *verso*: FLORENCE, C, 5|55U13|3,5|21D76|5
- a. l. [4] *verso*: ADORATION, A, 355-4|3-2-15|56|5
- a. l. [5] *recto*: SPRINGFIELD, Bm, 1D7|U1-23-2-1|D7-65|5, Jesus drinks the bitter cup
- a. l. [5] *recto*: BUCKINGHAM, Am, 1|3-2-1D7|U1-2-32|1[-]23|5
- a. l. [5] *recto*: WINTER, F, 1|35|U1D5|3-65|5
- a. l. [5] *verso*-a. l. [6] *recto*: PEACE, “Tenor,” E, 5|U1-D5655|5-43U1-D7, Welcome sweet peace Let fighting cease
- a. l. [5] *verso*-a. l. [6] *recto*: INVITATION, Dm, 555|5-67U1D7|7
- a. l. [5] *verso*: RICHMOND, Em, 5|55|55|65|5,U1|12|1D7|7, Teach me the measure of my days
- a. l. [5] *verso*-a. l. [6] *recto*: WASHINGTON, Am, 1|1232|1122|3
- a. l. [6] *verso*: BLANDFORD, C, 3|5555|U113,2|1121|D76|6
- a. l. [6] *verso*: PARADISE, D, 35U1|1D655|5
- a. l. [7] *recto*: ENFIELD [by Chandler], E, 3|11|34[-?]3|22|2



- a. l. [7] *recto*-a. l. [8] *verso*: ORDINATION ANTHEM, G, 3\_3|3\_3|1522|3,  
Hail Hail Hail thou King of saints; incomplete
- a. l. [9] *recto*-a. l. [10] *recto*: FAREWELL ANTHEM [by French], Am, after 3  
mm. rest, 55|5433|255|5555, My friends I am going a long and  
tedious Journey
- a. l. [10] *verso*-a. l. [11] *verso*: JUDGMENT ANTHEM [by Morgan], Em/Eb,  
5|U1D5|315U1|D77, measures crossed out, incomplete
- a. l. [11] *verso*: AURORA, bass, Eb, 115|311[-]23|D6, treble part for this  
tune on a. l. [1] *recto*
- a. l. [11] *verso*: SPRING, bass, Bb, 1|D51|55|1, treble part for this tune  
on a. l. [1] *verso*
- a. l. [12] *recto*: SYMPHONY [by Morgan], bass, Eb, 111|11|21D76|5,  
treble part for this tune on a. l. [3] *verso*-a. l. [4] *recto*
- a. l. [12] *recto*: KAATSKILL, bass, Am, 1|1-2311-D7|5, 3|4455|1, treble  
part for this tune on a. l. [4] *recto*
- a. l. [13] *verso*: INTRODUCTORY PIECE, A, 5|U1212|3434|5653|4-3-21|22,  
How beautiful [x 3] Upon the mountains
- a. l. [14] *recto*: untitled fragment, conclusion of a tune: 4 mm. in 6/4  
then 3 mm. in 4/4, if in G and treble clef, 4441|5553|6655|55  
[change of meter]36|55|5, [?]ce each soul to meet again, Where  
songs shall cease no more Where songs shall cease no more

#### **M 2116 .G16**

65. *A Gamut, or Scale of Music*. Hartford: Cooke and Hale (New London, Conn.:  
printed by Samuel Green), 1816. 32 pp. Complete.

inscription: preliminary leaf *recto*, "Nelly Strickland's / Book / 2<sup>d</sup> Treble"  
19 leaves, 17 with MS. music, bound in (first 8) or later sewn in (remaining  
11, smaller, various sizes) after printed portion

MS. music is apparently all treble parts, whether melodic or not:

- a. l. [1] *recto*: HARLEIGH att. "G. F. Handel," F, 3[-]4|5U1|D76|51[-]2|3, I  
ask them whence their vict'ry came
- a. l. [1] *recto*: ST. THOMAS, A, 5|U11|32[-]1|2, Come sound his praise  
abroad
- a. l. [1] *recto*: EVENING HYMN att. "J. Clark," Am, 1|34|5D#7|U1-23-1|2,  
Sleep, downy sleep, come close my eyes
- a. l. [1] *recto*: HYMN TO THE TRINITY att. "F. Giardini," G, 335|42tr|3,  
Come thou Almighty king
- a. l. [1] *verso*: PORTUGAL att. "Thorley," A, 5|57|U1[-]D5U1[-]3|  
2[-]1D7|U1, Sweet is the work my God my king
- a. l. [1] *verso*: WIRKSWORTH "From the Harmonia Sacra," Gm,  
1+332|1D#7|U1, How heavy is the night
- a. l. [1] *verso*: MARLBOROUGH att. "Shrubsole," C, 3|3435|5#45, All hail  
the pow'r of Jesus['] name, "allegro" above start of music
- a. l. [1] *verso*: BRADFORD. A SA[c]RAMENTAL HYMN att. "G. F. Handel," Eb,  
3|35[-]4|3U1|1D7|U1, "affettuoso" above start of music
- a. l. [2] *recto*: NEW 100<sup>TH</sup> att. "J. L. Birkenhead," G, 3|5D7|U1-2-33|3-2-

- 1D7|U1, Ye nations round the earth rejoice
- a. l. [2] *recto*: CHAPEL, F, 31[-]234|3[-]55[-]43[-]21, One thou is [*recte* “art”?] above all others
- a. l. [2] *verso*: ALDRIDGE from “H. Sacra,” Gm, 1|32-1|52|32-1|D#7, When I with pleasing wonder stand
- a. l. [2] *verso*: CANTERBURY, “German,” A, 1|1D7|U11|D7U1|1, Great is the Lord, his works of might
- a. l. [2] *verso*: ST. MARY’S, Em, 1+3[-]4|5D#7+#7U1+U1D6|54-(3-4)3, Let this vain world engage no more
- a. l. [3] *recto*: AMSTERDAM, A, 32|3[-]4[-]5D7|U1D7|U1, Rise my soul and stretch thy wings
- a. l. [3] *recto*: SOUTHWELL, Gm, 1+3|D5+51|1D#7|U1, I lift my soul to God
- a. l. [3] *recto*: WESTERN, F, 1|32-12|3-25|5 (slurring *sic*), How pleas’d and bless’d was I
- a. l. [3] *verso*: RETIREMENT “Adapted from Pleyel,” F, 3|33|31|(3)-22|(1)-D7, While thee I seek protecting pow’r
- a. l. [3] *verso*: HAVERHILL att. “Dr. Arnold,” if in G (sharp on F line; sharps on C space + G line partly rubbed out), 1|11|D7 7[-]U#1|21[-]D7|6,7|U1D7[-]6|5U1|D7U1|(1)-D7, Jehovah! ’tis a glorious word
- a. l. [4] *recto*: NEWCOURT, Eb, 35552|343, Sing to the Lord, a new made song
- a. l. [4] *recto*: [PORTSEA?], A, 5|55|4-37|U12[-]1D7U1|2-1, To bless the Lord our God in strains divine
- a. l. [4] *verso*: DURHAM, F, 314|32|3,|355|5n4|5, Welcome sweet day of rest
- a. l. [4] *verso*: TORBAY, G, 1|11|D7U5|55|5,3|11|43|2, Out of the depths of self d[i?]spair
- a. l. [4] *verso*: PALMIS, A, 3|3-45|(1)-D7U1|2D7|U1, Eternal pow’r whose high abode
- a. l. [4] *verso*: [BRENTWOOD?], A, 3|55U12[-]D7|U1, Thou sun with daz[z]ling rays
- a. l. [5] *recto*: SOMERSET A HYMN, E, 12|31|66|6tr-5, Children of the heavenly King; ends with 4-measure “Sym[phony]”
- a. l. [5] *recto*: CHATHAM, A, 321|D5U6|5-34-2|3, Bless O my soul the living God
- a. l. [5] *verso*: CHORUS TO CHATHAM, “2<sup>d</sup> Treble,” A, after 2 mm. rest, 321|D7U1|2|1|D7, [Praise ye the Lord, O praise the Lord] (text from previous entry, on a. l. [5] *recto*)
- a. l. [5] *verso*: OLD. 100<sup>TH</sup>, A, 5|55-4|35-4|35|5, Ye Nations round the Earth rejoice
- a. l. [5] *verso*: ST. HELLEN,S, C, 3|13|55|4#4|5, Ye saints & servants of the Lord
- a. l. [6] *recto*: OXFORD, D, 3[-]2|12|34|3-57|U1, God is our refuge in distress

- a. l. [6] *recto*: EDMONTON from "H. Sacra," F, 3|51|11|(1)-D7U1|D7,  
Father I stretch my hands to thee
- a. l. [6] *recto*: SUTTON, F, 3|31|14|3,3|25|U1-D76|5, Behold the lofty sky
- a. l. [6] *verso*: VIRGINIA, Dm, 5|3-23|4-55|U1[-]2[-]3-2-1D#7|U1, My  
refuge is the God of love
- a. l. [6] *verso*: FROOME, Bb, 5|U1-D65|5-6-54|3, [no text]
- a. l. [6] *verso*: PETERBOROUGH, G, 1|1111|1D7|U1,1D7U1|D65-6|7, Once  
more my soul the rising day
- a. l. [7] *recto*: LUDLOW, Gm, 5|5433[-]2|1D#7U1, Lord what is man poor  
feeble man
- a. l. [7] *recto*: TUNBRIDGE, Dm, 1|53[-]2|2-13|4[-]32[-]1|1-D#7, Behold  
the wretch whose lust & wine; text (Watts, Hymn 123, Book I:  
"The Repenting Prodigal") continues "Has wast[ed?] his estate,  
He begs a share among the swine, To taste the husks they  
eat. 'I die with hunger here,' he cries, ['I starve in foreign  
lands, My father['s house has large supplies, And bounteous  
are his hands['.]"
- a. l. [7] *recto*: DARWELL'S att. "Darwell," D, 3|5355|3,3|41D7U1|D7, Ye  
tribes of Adam join
- a. l. [7] *verso*-a. l. [8] *recto*: NATIVITY AN ANTHEM FROM 2 CHAPTER LUKE,  
starts with "Solo Treble," Bb, 5|U1D5|43,5|U13|21D5|U1D  
7[-]U123|3-2, Behold I bring you, Behold [I bring you] Glad  
tidings of great joy
- a. l. [8] *recto*: SURRY, Am, 3|35|52|11|D#7,5|57|7U3|3D6-(5)|5, yet  
save a trembling sinner Lord
- a. l. [8] *verso*: SUDBURY, G, 1|3-2-D57|U1-D7U1|1-D7U1|5+D7, When I  
with pleasing wonder stand
- a. l. [8] *verso*: [MOUSEO?], A, 3|5-4-31[-]2[-]3|2-1D7|U1-6-43[-]2|3,  
High as the heavens above the ground
- a. l. [8] *verso*: STEFFANI'S [by Agostino Steffani?], Bb, 1|1-7U2|1-23|  
3[-]2-1-D7U1|1-3, Sweet is the mem'ry of thy grace
- a. l. [9] *recto*: BERMONDSEY A Hymn, D, 135|U121, Glory to God on  
high; text meter is 6.6.4.6.6.6.4 with final 4-syllable line always  
"Worthy the Lamb"; verses 2-5 supplied below underlaid first  
verse
- a. l. [9] *verso*: ANTIGUA, C, 3|57|11|1+3D7+2|1, Great God attend while  
Zion sings
- a. l. [9] *verso*: DUNDEE, G, 1|11|21|D7U1|1, Let not despair nor full  
revenge
- a. l. [10] *recto*: BRIDGEPORT, Am, 5|55|55|5,7|57|77|5, From lowest  
depths of woe
- a. l. [10] *recto*: LOWELL, Eb, 1|1-D7U1|D6[-]U1[-]D7[-]65[-]4|3, With  
looks serene he said; text continues "To visit Christ your king,  
And strait a flaming troop appear'd[,] The shepherds heard  
them sing"
- a. l. [10] *verso*-a. l. [11] *recto*: WORCESTER A HYMN, Dm, 5#7|U11|

- 1[-]23|1D#7, In this world of sin & sorrow; 26 mm. crossed out on a. l. [10] *verso*; clearly the wrong vocal part was copied
- a. l. [11] *verso*: YORK, Eb, 333|44|33|3-2,|354|32-1|1-D7, There is a fountain fill'd with blood
- a. l. [11] *verso*: CAROLANS, Cm, 5|55[-]4|3-4-54[-]3[-]2|1D7[-]6[-]7|U1, Think mighty God on feeble man
- a. l. [12] *recto*: BOSTOCK, A, 3|32[-]3|5[-]U11|1D7|U1, As rain on meadows newly mown
- a. l. [12] *recto*: BANGOR, Dm, 3-2|1D#7|U13|32|3, To God I made my sorrows known
- a. l. [12] *verso*: LOWEL[L], Eb, 1|5-43|4[-]6[-]5[-]43[-]2|1, With looks serene he said; nice setting of this Christmas text (melody?), especially the first setting of the word "sing"
- a. l. [12] *verso*: PS[AL]M 122, C, 5|3355|5,U1[-]D7|6[-]54[-]325|1, How pleas'd & bless'd was I
- a. l. [13] *recto*: DISMISSION AHYMN [*sic*], F, 34|3[-]21[-]2|34|3[-]21[-]2, Lord dismiss us with thy blessing
- a. l. [13] *verso*: DUNSTAN, G, 131|43|21|5, Before Jehovah's awful throne
- a. l. [13] *verso*: COLCHESTER, D, 3|54|3-2-1D7|U1-D56|7, How did my heart rejoice to hear
- a. l. [14] *recto*: DEVONSHIRE A HYMN, D, 5[-](6)[-](7)|U1D53|13-5|5-443|3-(4)-(3)2, Ye servants of God your Master proclaim
- a. l. [14] *verso*: TRIUMPH, "2<sup>d</sup> Treble," F, 1|3[-]2-14|3[-]2-1D7|U1, Rejoice the Lord is King; "Con Spirit." over start of music
- a. l. [14] *verso*: CHORUS. TO BE SUNG AT THE CLOSE OF A PSALM, "2<sup>d</sup> Treble," A, 1[-]33[-]4|3[-]22,|D7[-]U22[-]3|2[-]11, Hallelujah; "Allegro" over start of music, "2<sup>d</sup> time Adagio" over last 3 mm.
- a. l. [15] *recto*: [F?]INEDON, "2<sup>d</sup> treble," G, 1D7U11|D67U1,|3453|423, Blessed are the sons [*sic*] of God; "Spirito" over start of music
- a. l. [15] *recto*: GLORIA PATRI, "2<sup>d</sup> treble," G, 1U1|D7U1|D43|2-1, Sing to our God above; text + music don't match metrically
- a. l. [16] *recto*: BRAINTREE, D, 112|3-4-54|3-4-32|1, Once more my soul the rising day
- a. l. [16] *recto*: DALSTON, Bb, 3|5565|5,5|6665|5, How pleas'd & bless'd was I
- a. l. [16] *verso*: TALLIS'S EVENING HYMN [by Thomas Tallis?], A, 5|U1111|22[-]3[-]43, Glory to the[e] my God this night
- a. l. [17] *recto*: NINETY SEVENTH PS[AL]M, "2<sup>nd</sup> Treble," Eb, 131|D7U2|32|1-D7, Darkness & clouds of awful shade

## M 2116 .G19

66. Gillet, Rodolphas. MS. music book. Undated, but repertory suggests the MS. was compiled ca. 1805; certainly no earlier than 1803, when Stephen Jenks + Elijah Griswold's *The American Compiler of Sacred Harmony*, which contains first (and sometimes the only) printings for some of the tunes here, was published. Another

source for this copyist was Timothy Swan's *New England Harmony* (1801), which contains 13 of the tunes found here (many in their first printings). 94 pp., the first 21 numbered by the original owner (pp. 7-8 + 17-18 missing), pp. [69-74] fragmentary + with no MS. music, pp. [87-88] (containing SOUTHWIC[K?], [UPTON], MOUNT VERNON) fragmentary + loose (laid in, in mylar sleeve). Several leaves are missing after p. 21, but the numbers assigned here continue sequentially.

inscriptions: p. [70], "Rodolphas Gillet of Granly / Granby January / Rodolphas Gillet Granby"; inside back cover, "Rodolpas Gillet / Rodolphas"

partial index of tunes on p. [94]

MS. music is almost entirely sacred: mix of melodies, non-melodic parts, + multi-voice settings; also 1 march tune; when there are multiple voices including tenor, melodic incipit is taken from tenor

MS. music entries:

inside front cover, upside-down: untitled fragmentary ?bass part, if in Am, 1|11D7U1|D44|567 (56777 added in a different hand)

p. 1: G[OV]ERNMENT [by Swan], tenor, C, 5|5555|U11|1112|3, The Lord Jehovah Reigns; "As the 122d Psalm" after title

p. 2: POWNAL [by Swan], tenor, Em, 1||6-54-3|3-4-35|4, Sure there's a righteous god

p. 2: RONDA [by Swan], tenor, Em, 1|33-45|U1D76-5|4, continues inaccurately, incomplete, title + music crossed out

p. 3: AMERICA [by Wetmore], tenor, Am, 1|1321|5, Amidst Surrounding foes

p. 3: DAUPHIN, tenor, Am, 1|3343|2, Welcome Sweet Day of Wrest [sic], see 5 entries after this

p. 3: MEAR, tenor, G, 1|55|33|1-23|2, [Teach me the?] Measure of my days

p. 4: RONDA [by Swan], tenor, Em, 1|33-45|U1D76-5|4, Return O God of Love return

p. 4: RUSSEL[L] [by Swan], tenor, Em→D, 5|54-345|7, Our Days are as the grass

p. 5: AMERICA [by Wetmore], "Treble," "Counter" (w/ staff headed "Bass," but no notes), Am, treble incipit is 1|1143-4|5

p. 6: DAUPHIN, "Treble," "Counter," "Bass," Am, treble incipit is 1|1123-4|5, see 5 entries before this

p. 9: APPLETON [by Swan], incomplete (leaf with beginning of tune is missing), tenor, treble, bass, E, 1<sup>st</sup> complete phrase in tenor is 5|U1-2D7-5|U1-2D7-5|U22|3

pp. 10-11: BOXFORD [by Swan], 4 voices, Em→D, 5|5-|7754-3|4, My Sorrow like a flood

pp. 12-13: LONDON [by Swan], 4 voices, Bb, 1D77|U1122|3, Methinks I hear the Heven Resound; voices start out vertically aligned, but don't end up that way (this is true of other multi-voice entries in the MS.)

pp. 14-15: HOLLAND [by Swan], 4 voices, Em, 1|555-|447U1|D5,

- Uncertain Life how soon it flies
- p. 16: PILGRIMS REST, incomplete (leaf with end of tune is missing), apparently non-melodic part, G, 55|53|6-54-3|2, Rise my Soul and Stretch thy Wings; not in *HTI* under title (including Pilgrims, Pilgrim's, Pilgrims') or this part's incipit
- pp. 19-20: ROSS [by Swan], incomplete (leaf with beginning of tune is missing), treble, tenor, bass, Em, 1<sup>st</sup> complete phrase in tenor is 754|3-4-3U3|2-1-22|1
- pp. 20-[23]: ROME [by Swan], treble, tenor, Em, 54-3|75|54-3|75, Wandring Pilgrims Mourning Cristian
- pp. [24-25]: [MOUNT CALVARY by Jenks], treble?, Am, 1D7|U15-4|32|1
- pp. [24-25]: [FLORIDA by Wetmore], treble?, Dm, 5|5543-4|5
- pp. [24-25]: untitled, unidentified vocal part, probably treble, G, 3|5U1|D55-4|35|5,5|12|33|65|5
- pp. [26-28]: PORTSMOUTH, treble, bass, "Tenner" (from top down), Bb, begins with treble solo, 5|35U1D5|U1-2-1-2-3, Ye tribes of adam Joim [*sic*]
- p. [29]: BIRLEN [*recte* BERLIN?], single voice, Em, 55-4[*recte* 3?|5|7-57U1-D7U2|1,D7|U1D54-34|5, 6/4 time
- pp. [30-33]: VERONA [by Swan], tenor, treble, C, 5|55-6-7|U1-D65-3|3-55-6|(6)-U1, From all that Dwells below the Skies
- pp. [34-36]: IMMORTALITY [by Bull], tenor, treble, F, 5|U1D5-432|34-21, I[']ll Prais[e] my maker with my berath [*sic*]
- pp. [36-38]: DELIGHT [by Coan], treble, tenor, Em, 1D54|3-214, No burning heates by day
- pp. [39-41]: VENUS [by Griswold], 4 voices, A, 1|1354-3|2
- pp. [42-43]: LIT[C]HFIELD "by Brown son," 4 voices, Am, 1|55|3-1-35|43|2
- p. [44]: Sprifield [*recte* Springfield?] March, single line of melody, G, 1-2|3-23-532-1|D6-56-U123-5|6U1-D65-32-1|D6U1-21, 2<sup>nd</sup> half written by different hand
- p. [45]: LEON [by Porter], tenor, F, 5|U1-D7-65-4|3-2-1-21-D7|U1-2-3U1|D4-5
- p. [45]: WINTONBURY [by Jenks], tenor, Em, 5|5577|7,7|5U1D#7#7|U1
- p. [46]: TOMB [by C. Lee], tenor, Am, 5|31|D5U1|D#7U3|2, Hark from the [tombs, a doleful sound]
- p. [46]: FLORIDA [by Wetmore], tenor, Dm, 5|31D7U1|5
- p. [47]: MOUNT CALVERY [*sic*] [by Jenks], tenor, Am, 12|33-2|1D7|U1
- p. [47]: CASTLE STREET [by Madan], treble melody, G, 5|33|65|5-4-33|4-2
- p. [48]: CONFESSION [by Jenks], tenor, Am, 1|1D#7|U33-1|43-4|5
- p. [49]: incomplete, untitled tune (1<sup>st</sup> section on a leaf that is now missing), fusing entrances to end, treble, tenor, bass, Em, tenor is 3|555U1|D777,U3|2221-D7|U1D7-6|5,||3|4447|555,7|U11D75-4|32|1
- pp. [50-51]: PILGRIM'S FAREWELL [by Field?], treble + tenor, F, tenor

begins 543|U1D65|1232-1|56|5-43-21\_|1  
 pp. [52-53]: [PSALM] 58 [by B. Harwood], treble, tenor, bass, C#m,  
 1|332|2D77|U1  
 pp. [54-55]: JUDGEMENT [by Swan], treble, C, 1|12|32|31D7U1|2,  
 incomplete (leaf missing): mm. 1-13, 28-43, 58-71, (p. [55]:)  
 101-117, 138-151  
 pp. [57-60]: [JUDGMENT ANTHEM by Morgan], treble,  
 Em→Eb→Em→Eb→Em, 5|U1D5|315U1|D77, incomplete  
 p. [61]: NORTH SAL[E?]M [by Jenks], tenor, Em, 555|3157|U1  
 p. [61]: TRIUMPH [by McKyes], tenor, F, 1|3-4-5-3-U1D5-3|4432[-]1|2  
 p. [61]: LILLY [by Edson], tenor, C, 1|31D65|U13|2  
 pp. [62-63]: FRIENDSHIP [by Edson Jr.], tenor, Em, 155|6475|U1  
 pp. [62-63]: RECOVERY [by Coan], tenor, Em, 1D6|recte 7|5|3343-4|5  
 pp. [62-63]: SUTTON [by Stone], tenor, Em, 5|U1-D7U1|D55|6-5-43-4|5  
 pp. [64-65]: SINA[I] [by Woodruff], tenor, C, 532|15U12|3  
 pp. [64-65]: TROY [by Peck], tenor, Am, 131|21-2-3-4|5  
 pp. [64-65]: MOUNT OLLIVE [sic] [by Benham?], tenor, G, 5|531D7|  
 U1-23-45  
 pp. [66-67]: JUDGEMENT [by Read], tenor, C, 5|U1D7|U1D5-4|35|  
 U1-2-31|2  
 pp. [66-67]: [DOMINION by Read], tenor, E, 1|55-6-7|U1D5-3|1-65-4|3  
 pp. [66-67]: BEDFORD [by Edson Jr.], tenor, F, 1|35U1D7|U1  
 p. [67]: NEW DURHAM [by Austin], tenor, Am, 1|D557U3|21-D7U1  
 p. [75]: AMANDA [by Morgan], 4 voices, Am, 1|54|3-4-53-2-1|  
 D7-U1-D57|U1  
 pp. [76-77]: CHRISTIAN SOLDIER [by Read], 4 voices, D, 1|35|U1D7-6|U2  
 pp. [78-79]: EDOM [by West], tenor, F, 5|3-4-56-7|U1D653|5  
 pp. [78-79]: VERNON [by Olmsted], tenor, Bm, 5|56|5U1|1D7|U1  
 pp. [78-79]: HARTFORD [by Carpenter], tenor, Dm, 5|U1122|32-12  
 p. [78]: FRUITION [by Wetmore], tenor, C, 1|D5-43-457-U2|1, variant of  
 version printed by Jenks, which begins 1|D5356-7|1  
 p. [79]: CHRIS[T]MAS [by Munson], tenor, G, 5|U113|445|314[-]3|2  
 pp. [80-81]: THE HEAVENLY VISION [by French], tenor, G,  
 1234|5\_|54|322|24|322|11  
 p. [82]: SYMPHONY [by Morgan], tenor, Eb, 135|U1D5|4321|5  
 p. [83]: 148 PSALM, treble melody, G, 5|54|32|1-D7[-]U12|D7  
 p. [84]: BETHESDA, treble?, G, 1|1212|3,1|D7U123-2-1|D7  
 pp. [84-85]: LANDAFF AS THE OLD 50 PSALM, treble?, Gm,  
 321|D#7U1|321D#7|U1  
 p. [85]: NEW 50<sup>TH</sup> PSALM, treble?, G, 1|1[-]2345|6544[-]3|2  
 p. [86]: DALSTON, treble?, Bb, 3|3342|3,3|331D7|U1  
 p. [87]: SOUTHWICH [recte SOUTHWICK] [by Griswold], tenor, G,  
 555-31|321-2-3-|5, incomplete (leaf badly frayed)  
 p. [87]: [UPTON by Swan], tenor, Dm, 11D5U1|D55|4345, incomplete  
 (leaf badly frayed)  
 p. [88]: MOUNT VERNON [by Jenks], treble, tenor, bass, Em,

[1|33-45]5|U1D7|U1, incomplete (leaf badly frayed)  
 p. [92]: 1<sup>st</sup> 5 mm. of an untitled melody in 2/2, G,  
 1|5654|31D7|1234|21-342  
 p. [92]: 1<sup>st</sup> 6 mm. of an untitled melody in 3/2, G,  
 1|54|31|23[-?]1|24|56

**Music MS 33**

67. [Gram, Hans, Samuel Holyoke, and Oliver Holden.] *The Massachusetts Compiler of Theoretical and Practical Elements of Sacred Vocal Music*. Boston: Isaiah Thomas and Ebenezer T. Andrews, 1795. Lacks pp. [1]-8 (music).

inscriptions: front cover, "[O?]. B[r?]ay's," "[?]yms --- his Book / Symms --- his Book"

bookplate of Charles T. Wells pasted inside front cover

no MS. music

**Quarto M 2116 .M382 1795**

68. [Graupner, Gottlieb.] *The Monitor, or Celestial Melody*. Boston: G. Graupner, [1806]. Lacks preliminary leaf [2] + covers; otherwise complete.

no inscriptions

no MS. music

**Quarto M 2117 .M66 1806**

69. Griswold, Elijah, Stephen Jenks, and John C. Frisbie. *The Hartford Collection of Sacred Harmony*. Hartford: Lincoln and Gleason, 1807. 60 pp. Complete.

inscriptions: inside front cover, "[J?]. C. Hammond / from M. E. B."; t. p., "Alfred Owen"; p. 30, next to printed tunes NEW-DURHAM by Austin + MORTALITY by Smith, "Father's + Mother's tunes – they sang with / [great?] fun – old style ----" [photo]; p. 32, next to printed tune EXHORTATION by Doolittle, "Father + Mother used to sing this" (pencil); inside back cover, "Aron [F?]illey / his Book"

no MS. music

**M 1999 .H3**

70. [Griswold, Elijah, and Thomas Skinner. *Connecticut Harmony*. ca. 1798]. Lacks all before p. 11, also pp. 43-46; pp. 35-38 fragmentary. This is the later issue of the tunebook ("[2d ed., ca. 1798]"—*ASMI* 231), because pp. in the first ed. that only carried blank staves now have printed music.

inscriptions: inside back cover, "L[o?]nd Best Pins and Chapel Need[les?]," "Book / Benja / Benj [?] [Cooke?]"

MS. music, almost all bass parts, is on printed staves found on p. 62 + four following additional leaves

MS. music entries:

p. 62: PAINTON, bass, Am, 1|321D7|U13|D5, My reffuge [*sic*] is the god of love

p. 62: SOUNDING JOY [by Morgan], counter?, bass, E, ?counter incipit is 133|3-43|2, bass incipit is 111|3-21|D5, Come Sound his praise



abroad

- a. l. [1] *recto*: SCOTLAND, bass, C#m, 1|11D55|U311, We leap for Joy we shout we sing
- a. l. [1] *verso*: SPRING, bass, F, 1|1133|3-45-43-2, Good is the Lord the heavenly King
- a. l. [1] *verso*: MORTALITY, bass, Em, 111|1D7U34|D7,7|U13D7U1|D5
- a. l. [2] *recto*: FRAILTY, bass, Am, 1D55|3-5-7-U3D7|5, Our moments fly a pace
- a. l. [2] *recto*: HABBAKUK, bass, C, 1|1111|555, beginning of bass part for this tune also written on a. l. [3] *recto*, then crossed out
- a. l. [2] *verso*: SAINTS REPOSE, bass, E, 11D7|U65|U113\_|3, Death is to us a sweet repose
- a. l. [3] *recto*: EX[H]ORTATION, bass, Am, 1|11|D55|35|4, Now in the heat of youthfull [blood]
- a. l. [3] *recto*: MOUNT CARMEL, bass, E, 111|3-23-453-2|1
- a. l. [3] *recto*: NEWMARK, bass, G, 5|11|U1D3|45|1, Come holy spirit
- a. l. [3] *verso*: Sorrow[']s Tear [by Jenks], bass, Dm, 1|1D5|7U3-2|1D5|U1, Sweet spirit if thy a[i]ry sleep
- a. l. [3] *verso*: ONTARIO, bass, A, 1|11|1D7-6|5-65-4|3\_|3
- a. l. [3] *verso*: NEW JERUSALEM [by Ingalls], bass, G, 11D7|65U12|D5, From the third heaven
- a. l. [4] *recto-verso*: GRAFTON [by Stone], bass, C, 111|65-311|1
- a. l. [4] *verso*: DELIGHT [by Coan], bass, Em, 112|354
- a. l. [4] *verso*: COMPLAINT, bass, Em, 1|1111|33D7\_|7, Spare us o Lord [aloud] we pray [*recte* cry]
- a. l. [4] *verso*: FLORIDA [by Wetmore], "Counter," "Bass," Dm, bass incipit is 1|13D7U1|D5, Our days are as the grass

**Special BS 1440 .G68**

71. *The Hallowell Collection of Sacred Music*. Hallowell, Me.: E. Goodale, 1817. [4], 197, [3] pp. Appears to be complete.

inscription: 2<sup>nd</sup> preliminary leaf *recto*, "From Elizabeth Gilman / to / Miss Catherine Downer / Sept<sup>r</sup>. 20<sup>th</sup> 1818—"

bookplate of Charles T. Wells pasted inside front cover; also, Wells's stamp on 1<sup>st</sup> preliminary leaf *recto*: "CHARLES T. WELLS, / 17 SPRING STREET, / HARTFORD, CONN."

no MS. music

**M 2116 .H19**

Handel and Haydn Society – SEE

Boston: Handel and Haydn Society

Handel, Georg Frideric. GRAND HALLELUJAH CHORUS – SEE

[Olmsted, Timothy. *The Musical Olio*. 1805]

72. *Harmonia Sacra, or A Compilation of Psalm and Hymn Tunes*. Andover, Mass.: Flagg and Gould, 1816. 243 pp. Appears to be complete.

no inscriptions

bookplate of Charles T. Wells pasted inside front cover

no MS. music

**Quarto M 2116 .H268**

73. [Hastings, Thomas]. *Musica Sacra: A Collection of Psalm Tunes, Hymns and Set Pieces*. "Compiled at the Request, and Published under the Patronage of the Oneida Musical Society." 2<sup>nd</sup> ed. Utica, N. Y.: Seward and Williams, 1816. 184 pp. Appears to be complete; between p. 184 (last p. of music) + the single unnumbered page carrying the index are 2 additional sections of music: *Select Chants, and Psalm Tunes, for the Episcopal Church* (16 pp.), and 20 pp. containing the following pieces: THE CHRISTIAN SABBATH: A SACRED CANTATA; NATIVITY, AN ANTHEM; PORTSEA; and PRESSBURGH. A HYMN. Index lists neither the pieces in these 2 shorter sections of music nor the HALLELUJAH CHORUS on pp. 177-184 of the first, main section of music.

inscriptions: preliminary leaf *recto*, "S. Crosby / 1820"; p. 5 of *Select Chants, and Psalm Tunes*, "Helen M Cowles" (pencil); *verso* of unnumbered Index p., "Thomas Cowles" (pencil); various other first names appear here + there

no MS. music

**M 2116 .M975 1816b**

74. Hastings, Thomas, and Solomon Warriner. *Musica Sacra: or Springfield and Utica Collections United*. Rev. ed. Utica: William Williams, 1818. [2], 273, [3] pp. Appears to be complete. p. iv numbered vi, p. 16 numbered 61, p. 48 numbered 47.

inscriptions: 1<sup>st</sup> preliminary leaf *recto*, "George Plummer / 1818"; "N. H. Allen / Apr 1900" (pencil); "Gift N. H. Allen, Sept. 9, 1913." (pencil)

no MS. music

**M 2116 .H35 M11**

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

inscription: preliminary leaf *recto*, "[Elector? Chester?] P[??]sons"

bookplate of Charles T. Wells pasted to additional leaf *recto*

slip of paper with MS. music pasted inside front cover:

NEW YEAR[']S ODE, melodic vocal part, F, 1111|321,|2222|432, While  
with ceaseless course the sun

**M 2116 .H35 M22a**

76. Hewitt, J[ames]. *Harmonia Sacra*. Boston: Joseph T. Buckingham, 1812. 120 pp. Appears to be complete.

no inscriptions

no MS. music

**M 2116 .H4 1812**

77. Hill, Uri K. *The Sacred Minstrel. No. 1*. Boston: Manning and Loring, 1806. 71, [1] pp. Complete, though lacking covers and disbound.

no inscriptions

no MS. music

**M 2116 .H5 S3**

78. 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.; appears to be complete. The 6 leaves carrying pp. 73-84 are printed thus (/ between *recto* + *verso* of a leaf): pp. 73/83 upside-down, pp. 77/76, pp. 75/78, pp. 79/82, pp. 81/80, pp. 74 upside-down/84.

inscriptions: preliminary leaf *recto*: "Charles T. Wells / from his friend / Frederick W. T[r?]iff / Hartford, Conn. Dec[.] 13 1900."; t. p., "N. E. Hill."

bookplate of Charles T. Wells pasted inside front cover

no MS. music

**M 2116 .H5 S6**

79. Hill, Uri K. *The Vermont Harmony. Volume I*. Northampton, Mass.: Andrew Wright, for the compiler, 1801. 79, [1] pp. Complete, though re-bound in modern covers.

no inscriptions

no MS. music

**M 2116 .H5 V4**

80. Hills, Catherine. MS. music book, dated 1804. 22 unnumbered leaves; 1 or more leaves missing between leaf [11] and leaf [12].

inscriptions: inside front cover, "Catherine-Hills' / Psalmody. / MDCCCIV. / 1804."; leaf [1] *recto*, "Music written – words printed / by E. Todd" (in pencil) (was E. Todd related to Rachel Todd, whose MS. music book, inventory no. 182, is almost identical to [Catherine Hills's?] MS. music book, inventory no. 81?)

MS. entries are apparently all treble parts—some melodic, some not:

leaf [1] *recto*: BRISTOL, G, 5|55|55|54|3

leaf [1] *recto*: ELLENBOROUGH, Gm, 3|12[-?]3|22|14-3|2\_|2

leaf [1] *verso*: THE 88<sup>TH</sup> PSALM, F#m, 1|5554-3|45U1

leaf [2] *recto*: MARTIN'S LANE, F, 1|31|(3)[-]53-U1|D6-43-2|(2)[-]3

leaf [2] *recto*: ST[.] THOMAS, A, 1|13|1D5-U1|D7

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

leaf [2] *verso*: LITTLE-MARLBOROUGH, Am, 1|35|4-32|1D#7|U1

leaf [2] *verso*: THE IV PSALM, G, 3|3-4-53|4-3-21|1[-]2[-]35-4|3

leaf [3] *recto*: PALMIS, G, 5|U1-23|3-23|54|3-2-1

leaf [3] *recto*: CASTLE-STREET, G, 1|3[-]4[-]5U1|D42|1-3-5U1|D6-5

leaf [3] *verso*: MANLIUS, D, 1|1D7-67-U1|D5,6|54-34-5|3

leaf [4] *recto*: HAMILTON, C, 5|U11D7U1|D6,5|434-56|5

leaf [4] *verso*: LEBANON [by Billings], Am, 112|32|3-21|2  
 leaf [4] *verso*: DORSET, Dm, 1|56|5-434-32|1  
 leaf [4] *verso*: BERKLEY, Em, 1|56|5-4-32|1  
 leaf [5] *recto*: SOLON, Am, 1|D5U3|21-D#7|U1  
 leaf [5] *recto*: OLD-HUNDRED [by Bourgeois?], A, 1|32|1D7|67|U1  
 leaf [5] *verso*-leaf [6] *recto*: WHITFIELD, G, 112|D7U12|334|321|  
 21D7|U1, seems to be instrumental, a theme + 2 variations:  
 moves from quarter notes (theme) to eighth notes (variation  
 1) to triplet eighths + sixteenths (variation 2)  
 leaf [6] *recto*: [OLD HUNDRED ?by Bourgeois], A, 1|32|1D7|U1,|5|  
 3-2-1|D7U1|2, incomplete, appears to be a botched version of  
 the part, with 1 m. omitted from each of the 1<sup>st</sup> 2 phrases and a  
 rhythmic inaccuracy in m. 6  
 leaf [6] *verso*: 34<sup>TH</sup> PSALM, C, 5|U11D75|U1-D7-U1D7|U1  
 leaf [7] *recto*: ITALY, Bb, 5|5-3U1|1-D5U3|3-15|5-4  
 leaf [7] *recto*: BRENTFORD, G, 1|3-4-3-21|5-6-5-43|4-32|1  
 leaf [7] *verso*: DENBY, E, 1|12-3-4|(4)-35|6-4-32|1  
 leaf [8] *recto*: MILTON, if in Bm, 5|U11D#7U1|223  
 leaf [8] *recto*: COOKFIELD, G, 1|31|5-43|1-2-35-4|3  
 leaf [8] *verso*: PALESTINE, D, 5|3-23-45-64|3  
 leaf [8] *verso*: FIFTYETH, D, 554|3U1|D5342|3  
 leaf [9] *recto*: untitled vocal part, C, 1352|3[-?]2[-?]342,|  
 3[-?]23[-?]45[-?]43[-?]4|233, Wellcome [welcome, ev'ry  
 guest?]  
 leaf [9] *verso*-leaf [10] *recto*: ST[.] - VINCENT[']S, C, 5|U1D5|31|  
 6-U1-D7-U21-D7-6|6-5 (slurring *sic*)  
 leaf [10] *verso*-leaf [11] *recto*: HUNDRED-FORTY-EIGHTH, G,  
 5|54|32|1-D7[-?]U12|D7  
 leaf [11] *verso*: ANTHEM FROM THE 66<sup>TH</sup> PSALM, Bb, 1|1D7|U12|34|2, O  
 praise the Lord with one consent; incomplete (leaf or leaves  
 missing)  
 leaf [12] *recto*: BETHESDA, G, 1|3234[-]2|1  
 leaf [12] *recto*: BLENDON, D, 1D34|55|U1-D76|5  
 leaf [12] *verso*-leaf [13] *verso*: DENMARK [by Madan], D,  
 1|11|11-2-3|22|2  
 leaf [14] *recto*: SICILIAN MARINERS HYMN, F, 56|5[-]43[-]4|56|5[-]43,  
 "Affettuoso" over start of music, dynamics indications in 2nd  
 half  
 leaf [14] *recto*: PLEYEL<sup>S</sup>. HYMN, G, 35|23|42[-]3|3, dynamics indications  
 in 2nd half  
 leaf [14] *verso*-leaf [15] *recto*: A RONDEAU (seems instrumental in  
 character, but "145<sup>th</sup> Psalm in Dwight's collection" after title),  
 G, 34|5-4-33-25-D7|U1-2-32-11-D76-5  
 leaf [15] *verso*: GRANVILLE, G, 1|543-21-D7|67-U1-21  
 leaf [16] *recto*: PORTUGUESE HYMN, A, 1|1D5U1|2D5,|U3234|32,  
 "Moderato" over start of music

leaf [16] *verso*: SAXONY “by Handel,” G, 5|U1123[-]43,5|4321D7, In  
Zion’s sacred gates

leaf [17] *recto*: RAVENA, Gm, 5|U1232|345,5|5U1D7[-]65[-]4|345

leaf [17] *recto*: PELHAM, D, 5|U1D5|32|1,2|14|36|5

leaf [17] *verso*-leaf [18] *recto*: ORDINATION ANTHEM, C,  
11D7|U12|3[-]21|2,2|1[-]D76[-]5|6[-]7U1|2D7|U1

leaf [18] *verso*-leaf [19] *verso*: N. YORK, G, 56[-?]7|U11|D76|5, [Vital  
spark of heavn’ly flame?]

leaf [20] *recto*: STEFFANI [derived from Steffani], Bb, 3|22|3-45|  
5-4-3-21|1-5

leaf [20] *recto*: PLYMTON [*sic*], Em, 3-45U1|D#7-U1-2D7|  
54+3|3 probably written to correct 4||2

leaf [20] *verso*-leaf [21] *verso*: EASTER, G, 3[-]2|14[-]5[-]6|5-43|  
2[-]12[-]3[-]4|3, He dies the friend [of sinners dies]; “Andante,  
e Affectuoso [*sic*]” over start of music, dynamics indications  
throughout

leaf [21] *verso*: ST[.] MATHEW[’]S, D, 5|35|U13|1D7|U1

leaf [22] *recto*: RETIREMENT, F, 5|5U1|D53|(5)-44|(3)-2, While thee I  
seek protec[t]ing power

leaf [22] *verso*: [KINGSBRIDGE], Am, 5|U1-2-32[-]1|2-5D5|  
U1-2-32[-]1|D#7[-]6-5

### Music MS 27

81. [Hills, Catherine?]. MS. music book, undated but likely copied between 1810 + 1830. 48 unnumbered leaves with printed staves; MS. music on leaves [1-13] and [47-48]. Watkinson Library identifies this as “Tune Book / Catherine Hills.” See inventory no. 182, Rachel Todd MS. music book, which is almost identical.

no inscriptions

most MS. music entries are for 3 or 4 voices: if 4, “Treble,” “2<sup>d</sup> Treble,”  
“Tenor,” + “Bass”; if 3, 2<sup>nd</sup> treble or tenor omitted; melody in treble

1<sup>st</sup> 30 entries numbered I [*sic*]-30

MS. music entries:

leaf [1] *recto*: PLEYEL’S HYMN, 3 voices omitting tenor, G,  
35|23|42[-]3|3, Angels, roll the rock away!

leaf [1] *recto*: PORTUGUESE HYMN, 3 voices omitting 2<sup>nd</sup> treble, A,  
1|1D5[-]U1|2D5|U3[-]23[-]4|3, Bless’d are the men of peaceful  
life

leaf [1] *verso*: SICILIAN MARINERS HYMN, 3 voices omitting tenor, F,  
56|5[-]43[-]4|56|5[-]43, Love divine, all love excelling

leaf [1] *verso*: PELHAM, 3 voices omitting 2<sup>nd</sup> treble, D, 5|U1D5|32|1, My  
soul repeat his praise

leaf [2] *recto*: RETIREMENT by “Pleyel,” 3 voices omitting tenor, G,  
5|5U1|D53|(5)-44|(3)-2, While thee I seek protecting pow’r

leaf [2] *recto*: BLENDON, 3 voices omitting 2<sup>nd</sup> treble, D,  
1D34|55|U1-D76|5, To Jesus our exalted Lord

leaf [2] *verso*-leaf [4] *recto*: EASTER by “Madan,” 3 voices omitting 2<sup>nd</sup>

- treble, G, 3[-]2|14[-]5[-]6|5-43|2-12[-]3[-]4|3, He dies! the friend of sinners dies!
- leaf [4] *verso*: RAVENNA “by Corelli harmonized U[ri] K[eele]r Hill,” 3 voices omitting 2<sup>nd</sup> treble, Gm, 5|U1232|345, Shall man o God of light & life
- leaf [4] *verso*-leaf [5] *recto*: BETHESDA, 4 voices, G, 1|3234[-]2|1, Lord of the worlds above
- leaf [5] *recto*: KINGSBRIDGE, 3 voices omitting 2<sup>nd</sup> treble, Am, 5|U1[-]2-32[-]1|2-5D5|U1[-]2-32[-]1|D#7[-]#6-5, While God invites how blest the day!
- leaf [5] *verso*: A SONG. FROM HANDEL’S ORATORIO OF SAUL, 3 voices omitting 2<sup>nd</sup> treble, A, starts with tenor recitative over instrumental bass, 555U11|11123, Already see. The daughters of the land; then 3-voice chorus, 1352|3[-]2[-]342, Welcome, welcome mighty king
- leaf [6] *recto*: KENDAL by “Clark,” 4 voices, F, 5|5-65|U1D6|4-23-4|3-2-1, Lord when together here we meet
- leaf [6] *recto*: FLORENCE, 4 voices, Eb, 1|11|1-65|4-32|3, How long shall death the tyrant reign
- leaf [6] *verso*: STENNET by “Pergolesi,” 4 voices, Eb, 5|U1D5|11|2-3-4-5-65[-]4|3[-]2-1, Great God amidst the darksome night
- leaf [6] *verso*: OLD HUNDRED [by Bourgeois?], 4 voices, A, 1|1D7|65|U12|3, Ye nations round the earth rejoice
- leaf [7] *recto*: HOTHAM by “Madan,” 3 voices omitting 2<sup>nd</sup> treble, Eb, 5126|54-(3-4)3, Jesus lover of my soul
- leaf [7] *recto*: MOUNT CALVARY, 3 voices omitting 2<sup>nd</sup> treble, G, 1D5U31|54[-]332, Hark the voice of love and mercy
- leaf [7] *verso*: MEAR, 4 voices, G, 1|55|33|1-23|2, Sing to the Lord ye distant lands
- leaf [7] *verso*: PORTSMOUTH, 4 voices, Bb, 5|35U1D5|U1[-]2[-]1[-]2-3, Ye tribes of Adam join
- leaf [8] *recto*: GILBOA by “T. Olmsted,” 3 voices omitting 2<sup>nd</sup> treble, Em, 1|3[-]4[-]5654[-]3|3, And must this body die
- leaf [8] *recto*: BURWAY by “Handel,” 3 voices omitting 2<sup>nd</sup> treble, Eb, 3-4|5U1|D76|51-2|3, Awake my heart, arise my tongue
- leaf [8] *verso*: PORTUGAL by “Thorley,” 3 voices omitting 2<sup>nd</sup> treble, A, 5|U12|3[-]13[-]5|4[-]32|1, Sweet is the work my God my king
- leaf [8] *verso*: MALMSBURY, 3 voices, tenor on top but melody in treble, D, 1|D5-6-55[-]4|3[-]4-5U1|D6[-]U2-1D7|U1, Celestial worlds, your maker’s name
- leaf [9] *recto*: DONCASTER by “Doct. Miller,” 4 voices, C, 5|U12|3D5|67|U1, Erect your heads, eternal gates
- leaf [9] *recto*: COMMUNION HYMN, 4 voices, F, 3|56|75|U1D7|U1, Sweet is the mem’ry of his name
- leaf [9] *verso*: JORDAN by “Harwood,” 4 voices, A, 1|54|3-21|2-3-4-32|1, My never ceasing songs shall show

leaf [9] *verso*: OLNEY, 4 voices, G, 5|56|54|2D7|U1, Ye sons of men in  
God rejoice

leaf [10] *recto*: LUTON by "Burder," 4 voices, Eb, 5|56|54|32|1, With all  
my pow'rs of heart & tongue

leaf [10] *recto*: ELYSIUM, treble melody only (staves set up for "2  
Treble," "Tenor," + "Bass," but no notes), D, 1[-]D5|5-3U1[-]D7|  
6-54|3, On the fair heav'nly hills

leaf [10] *verso*: SHIRLAND, 4 voices, A, 1|23|4-25-D7|U1, He leads me to  
the place

leaf [11] *verso*-leaf [13] *recto*: CHESHUNT by "Arnold," treble melody  
only (3-staff systems prepared, + lowest staff set up for "Bass,"  
but no notes), D, 134|5367|U1, Our Lord is risen from the dead

leaf [47] *verso*-leaf [48] *recto*: DUETTO "by U[ri] K[eeler] Hill," "Canto  
Primo," "Canto Secundo" (with "Violino Primo" + "Flute" cue  
notes, and blocks of mm. clearly intended for instrumental  
passages), A, 123|5-43|2-12|3, Praise ye the Lord, 'tis good to  
raise

### Music MS 29

Holden, Oliver. *American Harmony* – SEE  
Wood, Abraham. *Divine Songs*

82. Holden, Oliver. *The Union Harmony, or Universal Collection of Sacred Music...Vol. I.* 2<sup>nd</sup> edition. Boston: Isaiah Thomas and Ebenezer T. Andrews, 1796. Lacks pp. 57-60, 71-72, 75-76, 79-80; pp. 23-24 fragmentary (about 1/5 of the leaf survives).

inscription: inside front cover, "C W C"

no MS. music

**M 2116 .H63 U54 1796 v.1**

83. Holden, Oliver. *The Union Harmony, or Universal Collection of Sacred Music...Vol. II.* Boston: Isaiah Thomas and Ebenezer T. Andrews, 1793. Pp. [1]-82, 87-166; lacks pp. 83-86, all after 166.

no inscriptions

bookplate of Charles T. Wells pasted inside front cover

no MS. music

**M 2116 .H63 U54 1796 v.2** [date 1796 *sic*; vol. II of this work appeared only in 1793]

84. Holt, Benjamin, Jr. *The New-England Sacred Harmony.* Boston: Isaiah Thomas and Ebenezer T. Andrews, 1803. 55, [1] pp. Complete.

inscriptions: front cover, illegible; preliminary leaf *recto*, "Jason Gager's / Windham / Connecticut," pencil note (by librarian?) on Gager, including "lived in Scotland par. [short for parish?]," pencil note (by librarian?) on Holt, including "b. in Windham (Scotland. par.) / became a teacher in Bost. [Boston] where he spent the most / of his life"; back cover, illegible except "Mason Mo[??] / Possessor"

no MS. music

**M 2116 .H638 N4 1803**

85. Holyoke, Samuel. *The Christian Harmonist*. Salem, Mass.: Joshua Cushing, 1804. Lacks pp. 169-176, covers. Seems scorched; pages towards the end are brittle.

no inscriptions

no MS. music

**Quarto M 2116 .C462 1804**

86. Holyoke, Samuel. *The Columbian Repository of Sacred Harmony*. Exeter, N. H.: Henry Ranlet, [1803]. Lacks final leaf.

no inscriptions

no MS. music

bookplate of Charles T. Wells pasted inside front cover

**Quarto M 2116 .H76 C5 1800**

87. Holyoke, Samuel. *Harmonia Americana*. Boston: Isaiah Thomas and Ebenezer T. Andrews, 1791. 119, [1] pp. Complete, though lacking covers.

no inscriptions

no MS. music

**M 2116 .H64 1791**

88. Holyoke, Samuel. *The Vocal Companion*. Exeter, N. H.: Norris and Sawyer, 1807. 174, [2] pp.; pp. 161-168 bound between p. 152 + p. 153. Complete.

inscriptions: t. p., "E--- Nason 1861 / From F. Grant Esq<sup>R</sup> Feb[.] 1. 1861---";

inside back cover, "F Grant's" (pencil)

bookplate of Charles T. Wells pasted inside front cover

no MS. music

**M 2116 .H76 V6**

89. [Hopkinson, Francis]. *The Psalms of David, with the Ten Commandments, Creed, Lord's Prayer, &c. in metre. Also, the Catechism, Confession of Faith, Liturgy, &c. Translated from the Dutch. For the use of the Reformed Protestant Dutch Church of the City of New-York*. New York: James Parker, 1767. [4], 479, [9] pp. Complete.

BOUND WITH *The Heidelbergh Catechism, or Method of Instruction, in the Christian Religion, as the same is taught in the Reformed Churches and Schools in Holland*.

[New York: James Parker, 1767?]. 143, [1] pp. Complete.

inscription: *The Psalms of David* t. p., "Anna Bauman / her Book / [Nvr?] / 27 1784"

label with name + address of Charles T. Wells pasted inside front cover;

bookplate of Charles T. Wells pasted inside back cover

no MS. music

**Special BS 1440 .R4 1767**

90. Howe, Harvey. MS. music book. Undated; repertory suggests ca. 1810. MS. music on pp. numbered 1-69, 71-120.



inscription: inside front cover, "Harvey Howe"

label with name + address of Charles T. Wells pasted inside front cover

MS. index of tunes on *verso* of final leaf

MS. music is almost entirely sacred tunes in 3- and 4-voice settings; melody in tenor voice, except where noted

MS. music entries:

- p. 1: ARNHEIM [by Holyoke], 4 voices, D, 1|3-55-U1|1D5|6-55-4|3, All ye bright armies of the skies
- p. 1: CHINA [by Swan], 4 voices, D, 3|22|11|3-D66|3, Let earth with ev'ry isle & sea
- p. 2: MORNING HYMN, 3 voices, F, 1|54|32|1-65|4-3, Eternal Source of ev'ry joy
- p. 3: HARWOOD, 3 voices, F, 1|3-5U11D5|6-543, The earth forever is the Lord[']s
- p. 4: HYMN SECOND, 3 voices, Eb, 5|5U1D53|442, While thee I seek protecting pow'r
- p. 5: HYMN FIRST, 3 voices, Eb, melody in top voice, 5|54[-]33U1|1D7[-]66, When rising from the bed of death
- p. 6: STERLING, 3 voices, F, 5U1D7|6[-]56[-]7U1, How free the fountain flows
- p. 7: ENFIELD [by Chandler], 4 voices, E, 1|3332[-]1|555, Before the rosy dawn of day
- p. 8: SHOEL, 4 voices, F, 1|3[-]13[-]5|5U1|D4[-]5[-]6[-]54|3, To thee my God and Saviour I
- p. 9: NANTWICH, 3 voices, Bb, 5|U13[-]2|12|35[-]4|3, Thus saith the high and lofty one
- p. 10: PLAINFIELD, 4 voices, G, 1|3123|423, Let Him to whom we now belong
- p. 11: BYFIELD, tenor, bass, C, 1|11[-]D766|U22[-]1D7, Shout to the Lord & let your joys
- p. 12: SEAMAN[']S SONG, 3 voices, C, 1|D5-43-2|15|U1-D7-U1-2-31|D7, Would you behold the works of God
- p. 13: NEWARK, 3 voices, F, 5|U1D5|32-1|D7-U24-6|5, When fancy spreads her boldest wings
- p. 14: JUBILEE [by Brownson], 4 voices, A, 112|342\_2, Blow ye the trumpet blow
- p. 15: PARMA, 3 voices, A, 554|43323, Behold the glories of the Lamb
- p. 16: GERMAN HYMN, 3 voices, Bb, 1|35|23|42|3, So fades the lovely blooming flow'r
- p. 17: CORINTH, 3 voices, G, 555|55[-]4|3[-]U1D7[-]6|5, Jesus shall reign wher'ere [*sic*] the Sun
- p. 18: WANTAGE, 3 voices, Dm, 1|D77-6|55|67|U1
- p. 18: PLYMOUTH, 3 voices, Am, 1|34|54|31|2
- p. 19: WINDHAM [by Read], 3 voices, Fm, 1|345|532|1, Broad is the road that leads to death
- p. 19: WELLS, 3 voices, F, 1|35U1|D7U1D6|5, Life is the time to serve

the Lord

- pp. 20-21: STEPNEY, 3 voices, C, melody in top voice, 5U132|1D7U1,  
Hark! hark, how the watchmen cry!
- p. 22: MUNICH, 3 voices, Bm, 1[-]2|3-21|5543|2, 'Tis finish[e]d, So the  
Saviour cry'd
- p. 23: LORD[']S DAY, 3 voices, D, 531|4[-?]32|3, This is the glorious day
- p. 24: PSALM 97<sup>TH</sup>, 3 voices, Eb, 313|25-4|36|6-n5, Darkness and clouds  
of awful shade
- p. 25: BRADFORD, 3 voices, Cm, 5|U1Dn7|U12|3[-]21|2, How short &  
hasty are our lives
- p. 26: HAMPTON, 3 voices, A, 5|5[-]43[-]214|32|1, Live glorious Lord  
and reign on high
- p. 27: WALSAL, 3 voices, Dm, 5|U112|3,D5|556|7, Bless God, O my soul,  
Rejoice in his name
- pp. 28-29: Hermit, 3 voices, Dm, 1-2|321|21D#7|U143|2, 'Tis night,  
and the landscape is lovely no more; appears to be secular
- p. 29: CONTRAST, 4 voices, Am, 1|33|22|1-23-4|5, Christ from the dead  
is rais'd & made
- p. 30: PORTUGUESE HYMN, 4 voices, A, 1D5U1|2D5|U3[-]23[-]4|3-2,  
Lord, 'tis a pleasant thing to stand
- p. 31: MILFORD [by Stephenson], 4 voices, A, 533|1-2-1-23[-]4|5D5|U1,  
If angels sung a Saviour[']s birth
- p. 32: BLENDON, 3 voices, D, 1D34|55|U1-D76|5, Jesus, my all, to heav'n  
is gone
- p. 33: OLD HUNDRED [by Bourgeois?], 3 voices, A, 1|1D7|65|U12|3
- p. 34: NEWCOURT, 3 voices, F, 1123[-]2[-]34|565, Blood has a voice to  
pierce the skies
- p. 35: CHOCKSET, 3 voices, Dm, 554|365#4|5, Lord, where shall guilty  
souls retire
- p. 36: BROOKFIELD [by Billings], 3 voices, Dm, 5|U13|23-2|1-D#7U1|2,  
Shall the vile race of flesh and blood
- p. 37: WAREHAM, 3 voices, G, top voice begins 5|5-35|4-24|3-43|2,  
middle voice begins 3|3-13|2-D7U2|1-21|D7, How large the  
promise, how divine
- pp. 38-39: POOL, 3 voices, Gm, 5|55-4|32|1-32-1|D#7, They that in  
ships with courage bold
- p. 40: FAIRFIELD, 3 voices, Gm, 1|53-2-1|D#75|43|2, Ill tidings never  
can surprize, The heart that fix'd on God relies, Tho['] waves &  
tempests war around, Safe on a rock he sits & sees, The  
shipwreck of his enemies, And all their hope & glory drown'd.
- p. 41: DALSTON, 3 voices, Bb, 5|U112D7|U1, How does my heart rejoice
- p. 42: DELAWARE, 3 voices, D, 3-4|5U1|D76|51-2|3, Let earth with ev'ry  
isle, and sea
- p. 43: MOULINS, 3 voices, G, melody in top voice, 1|54|31|2-3-42|1,  
Jesus I love thy glorious name
- p. 44: BRENTWOOD, 3 voices, E, 1|D5[-]43[-]45[-]43[-]4|5, Not all the

blood of beasts

- p. 45: NORFOLK, 3 voices, Dm, 1|55|U1D7|5, Alas! the brittle clay
- pp. 46-47: WORCESTER [by Wood], 3 voices, F, begins with bass solo,  
132[-]1|D56[-]71, How beautiful are their feet
- p. 48: MONTAGUE [by Swan], 3 voices, Dm, 5U11|D75U32[-]1|2, Ye Sons  
of men with joy record
- p. 49: PARADISE, 3 voices, D, 135|6435|U1, Now to the shining worlds  
above
- p. 50: GREENWICH [by Read], 3 voices, Em, 5|5U1D75|U1D7-U1-2|1,  
Lord what a thoughtless wretch was I
- p. 51: GREENFIELD [by Edson], 3 voices, Am, 1|3355|7U1D5, God is a  
refuge in distress
- p. 52: 46<sup>TH</sup> PSALM, 3 voices, D, 5U1D7|6567|U1, The Lord hath eyes to  
give the blind
- p. 53: AMHERST [by Billings], 3 voices, G, 135|4-32|1, Ye boundless  
realms of joy
- p. 54: THIRTY FOURTH, 3 voices, C, 1|332D7|U1-2-32|1, Through all the  
changing scenes of life
- p. 55: HOLLIS, 3 voices, Dm, 5|U11|D7534|5\_|5, My Soul come meditate  
the day
- pp. 56-57: FUNERAL ANTHEM, 4 voices, Am, 1|1D#7|U1-2|32|3, I heard a  
great voice from heav'n; 12 dynamics indications, 1 tempo  
indication
- p. 58: MORTALITY [by Read], 4 voices, Fm, 1|5U1D7[-]65[-]4|345\_|5,  
Death like an overflowing stream
- p. 58: TRURO, 3 voices, F, 134|55|67|U1, Now to the Lord a noble song
- p. 59: HYMN THIRD, 3 voices, D, melody in top voice, 1D76|5565[-]4|3,  
The spacious firmament on high
- p. 60: ARCHDALE, 3 voices, F, melody in top voice, 1|56-7|U1D5|4-32|1,  
When God reveal'd his gracious name
- p. 61: BRISTOL, 3 voices, G, 5|55|56|54|3, Come let us join our cheerful  
Songs
- p. 62: PARIS [by Billings], 3 voices, A, 112|3-4-35|4-32|1, He reigns the  
Lord the Saviour reigns
- p. 63: JORDAN [by Billings], 3 voices, A, 5|U11|32-1|2-32-3|4, There is a  
land of pure delight
- p. 64: WINTER [by Read], 3 voices, F, 1|55|65|U1D5-3|1, His hoary  
frost, his fleecy snow
- p. 64: RUSSIA [by Read], 3 voices, Am, 132|1D#7U13|2, False are the  
men of high degree
- p. 65: VIRGINIA [by Brownson], 3 voices, Em, 1|55U1D7|6-4-76|5, Thy  
words the raging winds control
- p. 65: LISBON [by Read], 3 voices, Bb, 1|D65U12|3, Welcome sweet day  
of rest
- p. 66: VICTORY [by Read], 3 voices, Eb, 555|56[-]7|U12|3, Now shall my  
head be lifted high

- p. 67: LANDAFF, 3 voices, Am, 543|24|5432|1, The God of glory sends  
his summons forth
- p. 68: BANGOR, 3 voices, Dm, 5|32|15-6-7|U1D7-6|5, Why do we mourn  
departing friends
- p. 68: MEAR, 3 voices, G, 1|55|33|1-23|2, O [']twas a joyful sound to  
hear
- p. 69: ST MICHAEL[']S, 3 voices, C, 5|U112|35|12D7|U1, O praise ye the  
Lord prepare your glad voice
- p. 71 [*sic*]: DOXOLOGY "by Holyoke," 4 voices, C,  
555|5|U112|331|221|D7|6, Now unto him, Of whom and thro'  
whom and to whom are all things
- p. 72: MAJESTY [by Billings], 3 voices, F, 5|U1-D7-U1D6|5-31|43-1|U1,  
The Lord descended from above
- p. 73: PLYMPTON, 3 voices, Em, 1-231|54|3-4-5U1|D#7-U1-2, Now let  
our drooping hearts revive
- p. 73: PORTUGAL, 3 voices, G, 5|U12|3[-]13[-]5|4[-]32|1, How lovely  
how divinely sweet
- p. 74: PEMBROKE, 3 voices, C, 1111D7[-]6|5[-]43[-]21, Praise ye the  
Lord immortal choir
- p. 74: CHESTER [by Billings], 3 voices, F, 567|U1D5|6-U2-1[*sic*]D6|5,  
Let the high heav'ns your Songs invite
- p. 75: YARMOUTH, 3 voices, E, 5U11|D56-7|U1, My Soul repeat his  
praise
- p. 76: SUTTON NEW, 3 voices, F#m, 5|77U1D5[-]4|3D7[*sic*]U6, Save me  
O God the Swelling floods
- p. 76: SUNDAY, 3 voices, D, 135|U1-2-1D7|U1-D7-65[-]4|3, The Lord of  
Sabbath let us praise
- pp. 77-78: ANTHEM "by Handel," 5 voices (2 voices labeled "Tenor" on  
2<sup>nd</sup> p., from "Chorus" to end), Bb, melody apparently in top  
voice, 1|1D7|U12|34|2, O praise the Lord with one consent
- pp. 79-81: AMSBURY [*sic*], 3 voices, G→Gm→G, 5|5433[-]45|4322-3,  
Come let us anew, Our journey pursue
- p. 82: MUSICK, 3 voices, Eb, 4[-]3|3(3)[-]2[-]1|12|3-4-5-43|3-2, And  
didst thou Lord, for Sinners bleed?
- p. 83: COOKHAM, 3 voices, G, 5|U12|12|32-3-4|3, Sing to the Lord, exalt  
him high
- p. 84: PECKHAM, 3 voices, D, 1|D5-43-5-U1|D4-32|1, The Lord declares  
his will
- p. 85: ITALY, 3 voices, Bb, 5|5-3U1|1-D5U3|3-15|4, Let him embrace  
my soul, and prove
- p. 86: PORTSMOUTH, 3 voices, Bb, 5|35|U1D5|U1-2-1-2-|3, Ye boundless  
realms of joy
- p. 87: BARBY, 3 voices, A, 1|33|23-2|1D7|U1, Long as I live I'll bless thy  
name
- p. 87: GERMANY, 3 voices, Bb, 1|3-21|5-43|2, Sing to the Lord aloud
- p. 88: ALL SAINTS, 3 voices, C, 1|1-D76|5U1|2-1D7|U1, From all that

dwell below the skies

- p. 88: MESSIAH, 3 voices, F, 5|U1D3-2|16|4-34|3, The Lord who made both heav'n & earth
- p. 89: SICILIAN MARINER'S HYMN, 3 voices, F, 1|56|5[-]43[-]4|56|5[-]4, O turn, great Ruler of the Skies!
- p. 89: EVENING HYMN, 3 voices, Dm, 1|D56|55|U1-23-2-1|D#7, Dread Sov'reign, let my ev'ning song
- p. 90: STADE, 3 voices, A, 5|U3-21|D7U1|4-32-3-4|3, Our little bark, on boist'rous seas
- p. 91: BRENTFORD, 3 voices, G, 1|1|D7|U13|21|5, Bury'd in Shadows of the night
- p. 92: PELHAM, 3 voices, D, 5|U1D5|32|1, My Soul repeat his praise
- p. 93: ARMLEY, 3 voices, Am, 5|U1-2-32|32|1-2-32-1|D#7, Thou, whom my soul admires above
- p. 94: LEEDS, 3 voices, F, 135|55|6-U1-D54|3, Jesus thy blood and righteousness
- p. 95: WAYBRIDGE, 3 voices, Eb, 54[-]32[-]1U1D5|5[-]44[-]33[-]2, Lord where shall guilty souls retire
- p. 95: PUTNEY, 3 voices, Am, 1|1-2-32|54|3-2-13|2, Man has a Soul of vast desires
- p. 96: RICKMANSWORTH, 3 voices, G, 1|13|53|13|2, Great God, attend, while Zion sings
- p. 96: S<sup>T</sup> THOMAS', 3 voices, A, 5|U11|32-1|2, High as the heav'ns are rais'd
- p. 97: STRATFIELD, 4 voices, F#m, 5|U11D75|3-4-56|5, Through ev'ry age Eternal God
- p. 98: BRIDGEWATER [by Edson], 3 voices, C, 131|22|1D7U1\_|1, Great God attend while Zion sings
- p. 98: EVENING HYMN, 3 voices, Am, 1|1-D76|5U2|3-21|D#7, Sleep downy sleep come close my eyes
- pp. 99-102: ANTHEM Ps 24<sup>TH</sup>, 3 voices, C, begins with treble (top voice), 135|U1|3-3-4-3-4-|54[-]3|3-21|1-D7, Lift up your heads O ye gates ye gates
- p. 102: S<sup>T</sup> ANN[']S, 3 voices, C, 5|36|5U1|1D7|U1, How did my heart rejoice to hear
- p. 103: TRIUMPH, 3 voices, F, 1|56|5-4-32|1, Rejoice the LORD is King
- p. 104: ISLINGTON, 3 voices, C, 1|1-D54|3-45|6-7U1|D7-6-5, This life's a dream an empty show
- p. 104: MORETON, 3 voices, C, 5|U1-2-32|1-D56|5-U14-3|2, In robes of judgment lo! he comes
- p. 105: CARTHAGE, 3 voices, Eb, 555|66|56-7-U1|1-D7, There is a fountain fill'd with blood
- p. 106: MORNING HYMN, 3 voices, Eb, 1|54|32|1-65|4-3, Soon as the morn salute your eyes
- pp. 107-108: HABAKKUK, 3 voices, C, 1|35|U13|2-14-3|2, Away my unbelieving fear!

- p. 109: PENSANCE, 3 voices, F, 5|U1-D7U1[-]2[-]3|4-35|6[-]5[-]4[-]3  
2[-]1|1-D7, Hosanna to the Prince of light
- p. 110: LITCHFIELD, 3 voices, C, 1|1-23-4|54|3-1-2D7|U1, Let ev'ry  
human creature bring
- p. 111: MORNING HYMN, 3 voices, C, 1|1-2-13-2|1-D5U5|4-3-2-12-3|2,  
Awake my Soul; awake, mine eyes
- p. 112: GREEN'S HUNDRED, 3 voices, A, 1|13|43|42|1, Sweet is the work,  
my God! my king
- p. 113: The Seasons, 1 + 3 voices in alternation, Gm, begins with solo  
voice (= top voice when 3 voices sing), 5|U1D#7U12|D#7, For  
us the Zephyr blows; appears to be secular
- p. 114: HAMILTON, 3 voices, Eb, 555|33|2[-]34[-]2|3, Lord, I will bless  
thee all my days
- p. 115: TAMWORTH, 3 voices, F, 53|U1D531|2D5, Guide me, O thou  
great Jehovah
- p. 116: TEMPLETON, 3 voices, top voice (melody) labeled "Tenor," Eb,  
1|D7|U1D564|32|1, Praise, praise[,] everlasting praise be paid
- p. 117: WILDERNESS, 3 voices, Gm, 1|51-D#7|U12-3-4|32|1, Who is this  
fair one in distress
- p. 118: WATCHMAN, 3 voices, E, 135|U1D3|2, Ah, when shall I awake
- p. 119: Napoleon's March / Marche de la Garde Imperiale dans la  
bataille d'Austerlitz, melody only, G,  
5|U33335|22225|22225|3333
- p. 120: untitled beginning of vocal part (loosely crossed out) on top  
staff of 3 staves, all with clefs (top down: treble, treble, bass),  
2-flat key signatures, + 2/4 time signatures, Bb,  
11D7|U11|D6U2|1D7|U1

### Music MS 31

91. Howe, Solomon. *Worshipper's Assistant*. Northampton, Mass.: Andrew Wright, for the author, 1799. 32 pp. Complete.

inscription: front cover, "Tailor's Mag[?] / Singing Book"

bookplate of Charles T. Wells pasted inside front cover

no MS. music

**M 2116 .H85 W6 1799**

Howe, Solomon. *Worshipper's Assistant* – SEE

Wood, Abraham. *Divine Songs*

92. 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. 119, [1] pp. Appears to be complete.

no inscriptions

no MS. music

**Quarto M 2117 .H79 V6 1814**

93. Huntington, Jonathan. *Classical Sacred Musick*. Boston: Munroe and Francis, for the compiler (J. T. Buckingham, printer), 1812. 4, 75, [1] pp. Complete.

no inscriptions

8 leaves w/ staff lines bound inside back cover, but no MS. music

**M 2116 .H951 1812**

94. Jackson, G. K. [Jackson, George Knowil]. *A Choice Collection of Chants for Four Voices with a Gloria Patri & Sanctus*. [Boston?, 1816]. 26 unnumbered leaves + 1 fold-out leaf, equal in size to 3 of the regular leaves. Appears to be complete.

inscriptions: front cover, "E. Nason"; preliminary leaf *recto*, "Rev. Elias Nason, / from his friend, / D. [C.?]"

printed presentation plate pasted inside front cover: "Gift of / Nathan D. Allen / to the / Watkinson Library / Hartford"

• slip of paper pasted to inside front cover: "Dr. Jackson. [Came?] to Hartford / in 1805 – and taught here until / 1812, when he went to Boston, / He was many years organist / of King's Chapel – He assisted / Lowell Mason to publish his / first book." (pencil)

no MS. music

**M 2170.6 .J33 1816**

95. Jackson, G. K. [Jackson, George Knowil]. *The Choral Companion, and Elucidation of Dr. G. K. Jackson's Chants: the whole composed, arranged, and published by him, for the use of the Episcopal churches*. Boston: Ezra Lincoln, [for G. K. Jackson], [1817]. 28 pp. Appears to be complete (printed "ERRATA" list at foot of p. 28).

inscription: p. [2], "Chants of the / Protestant Episcopal / Church / 1817. / Justin Dayton / Wolcottville Ct / 1836" (pencil)

"J DAYTON" in ink stamp on back cover

no MS. music

**M 2116 .J2 C4**

96. Janes, Walter. *The Harmonic Minstrelsey*. Dedham, Mass.: H[erman] Mann, 1807. 103, [1] pp. Complete.

inscription: inside back cover, "[His?] Book / November 1[7?]th 1820 / Partrick [sic] Long"

no MS. music

**M 2116 .J3 H3 1807**

97. Janes, Walter. *The Massachusetts Harmony, consecrated to Devotion*. Boston: Manning and Loring, for the author, 1803. 128 pp. Complete.

no inscriptions

bookplate of Charles T. Wells pasted inside front cover

no MS. music

**M 2116 .J3 M3 1803**

98. [Jenks, Stephen. *The Delights of Harmony*. New Haven, Conn.: for the editor, 1804]. Lacks all before p. 17, all after p. 56.

no inscriptions

no MS. music

**Special M 2116 .J46 1804**

99. Jenks, Stephen. *The Delights of Harmony; or, Norfolk Compiler*. Dedham, Mass.: H[erman] Mann, "FOR THE AUTHOR, & CO.", 1805 [*recte* 1805 or 1806]. 112 pp. (including *Additional Music*—caption title on p. [97]). Complete.

no inscriptions

no MS. music

bookplate of Charles T. Wells pasted inside front cover

**M 2116 .J54 1805a**

100. Jenks, Stephen. *Laus Deo! The Delights of Harmony; or Union Compiler. No. II*. Dedham, Mass.: H[erman] Mann, for the author, 1806. Lacks covers, pp. 41-48.

no inscriptions

no MS. music

**M 2116 .J54 1806**

101. Jenks, Stephen. *Laus Deo! The Harmony of Zion, or Union Compiler*. Dedham, Mass.: Daniel Mann, for the author, 1818. 79, [1] pp. Appears to be complete.

inscription: preliminary leaf *recto*, "Amasa Carpenter[']s Property. / Killingly October 16<sup>th</sup> 1818"

7 leaves sewn inside back cover; first 4 of these contain MS. music (apparently in Amasa Carpenter's hand), last 3 are blank

MS. music entries:

a. l. [1] *verso*-a. l. [2] *recto*: MORETON, tenor or treble + bass, C, tenor or treble part begins 5|U1-2-32|1[-]D56|5-U14[-]3|2, O may thy church thy t[ur]tle dove

a. l. [2] *verso*-a. l. [3] *recto*: WAREHAM, "Tenor" + "Bass," G, tenor part begins 3|3-13|2-D7U2|1-21|D7, How large the promise how Devine

a. l. [3] *verso*-a. l. [4] *recto*: CAMBRIDGE, "Tenor" + "Bass," Bb, tenor part begins 133|21|43|2, Salvation o the joyfull sound

a. l. [3] *verso*-a. l. [4] *recto*: DEVIZES, bass, A, 11D7|U1D4|55|1, Behold the glorys of the lamb

**M 2116 .H27**

102. Jenks, Stephen, and Elijah Griswold. *The American Compiler of Sacred Harmony. No. I*. Northampton, Mass.: for the compilers, 1803. 63, [1] pp. Complete. Covers reinforced with pp. from the newspaper *American Mercury* (Hartford, Conn., issue of 26 Sept. 1811; vol. XXVIII, no. 1421).

inscriptions: added leaf [1] *recto*, "Julia Hayden / Book"; additional leaf *verso*, "Isaac Hayden Jun<sup>r</sup>."

MS. music on 6 added leaves bound inside front cover + on preliminary leaf *recto*

MS. entries, unless otherwise indicated, are single voice parts, probably



treble; some melodic, some not:

- leaf [1] *recto*: ASHLEY, G, 1|12|32|1D7|U1
- leaf [1] *recto*: PECKHAM, D, 5|U1-23|2-1D7|U1
- leaf [1] *recto*: WELLS, F, 3|553|543|2\_|2
- leaf [1] *verso*: ABINGTON, G, 53-4|51|2-3-4-5-43|3tr-2
- leaf [1] *verso*: FALCON STREET, C, 5U1D7|57|U1,1|D77|  
U3-1D7-6|7
- leaf [1] *verso*: GREEN[']S 148<sup>TH</sup>, C, 132|1D7|U1,|1D7-6-5|5#4|5
- leaf [2] *recto*: BARNSTABLE, G, 5|5[-]U11[-]354|3[-]54[-]32,  
written in inverse orientation (i.e., upside-down to the  
rest of the MS.)
- leaf [2] *recto*: ST[.] HELLEN[']S, C, 5|5U1|31|D66|5, written in  
inverse orientation
- leaf [2] *recto*: DEVIZES, A, 332|56|5-43-2|1
- leaf [2] *verso*: 34<sup>TH</sup>, C, 5|U11D76[*sic*]|U1-D7-U1D7|U1
- leaf [2] *verso*: FALMOUTH, D, 3|64-23-5U1|D3-455
- leaf [2] *verso*-leaf [3] *recto*: CIMBELINE, Dm, 5|U1D7|6-54|  
3-42|1
- leaf [3] *recto*: CHRISTAIN SOLDHIER [both *sic*], G,  
1[-]D5|U1111|1,2|32[-]135|5, sturdy march-like tune  
with a revivalist flavor
- leaf [3] *verso*: TUNBRIDGE, Dm, 5|U1D5[-]4|35|6[-]54[-]3|2
- leaf [3] *verso*: EFFINGHAM, G, 3|3-21|1-D7U1|1-D7U1|D7,  
Almighty ruler of the skies
- leaf [4] *recto*: SYDINHAM, C→Am→C, 5|U11|12|33|3, see 9  
entries below
- leaf [4] *recto*: EMANUEL, Am, 1D#7|U321|D7-U1-23[-]4|5
- leaf [4] *verso*: 4<sup>TH</sup> PSALM, G, 3|3-4-53|4-3-21|1-2-35-4|3
- leaf [4] *verso*: PUTNEY, Am, 1|3-2-12|3-4-52|1-2-31|2
- leaf [4] *verso*: CONTENTMENT, G, 5|U12|32-1|2,|3|43|23-4|5
- leaf [5] *recto*: AYLESBURY, Am, 132|1D#7|U1
- leaf [5] *recto*: PORTUGUESE HYMN [= ADESTE FIDELES], A,  
1|1D5[-]U1|2D5|U3[-]23[-]4|3
- leaf [5] *recto*: ST[.] PETER, A, 1|32|13|4-32|1, Lord what was  
man when made at first
- leaf [5] *verso*-leaf [6] *recto*: AN ANTHEM FROM PSALM 137, 4  
voices, Dm, starts with bass solo, 1|3-4-54|5-4-3  
1[-]2|32|1; last 4 mm., with all 4 voices singing, labeled  
“Pi[e?]no Choro”
- leaf [6] *verso*: SYDINHAM, counter or tenor?, C→Am→C,  
5|33|35|55|5, see 9 entries above
- p. l. *recto*: CLARADON [by Swan], Gm, 5|33[-]5|75-4|3-543|2,  
Come Let us Join together [*sic*] Combine; beneath this  
entry is a text beginning “Christ the Lord is ris[']n to day  
sons of men and angels say”

103. [Jocelin, Simeon]. *The Chorister's Companion*. 2<sup>nd</sup> ed. New Haven: Simeon Jocelin, 1788. [2], 26, [2], 120 pp. Complete.

inscriptions: t. p., "Nancy Fitz Randolph / Woodbridge / New Jersey";

additional leaf *verso*, "Nancy Fitz Randolph"

MS. list of 11 tunes with their p. nos. pasted inside front cover

no MS. music

**M 2116 .J65 C5 1788**

104. [Jocelin, Simeon]. *Supplement to the Chorister's Companion*. New Haven, Conn.: Simeon Jocelin, 1792. 16 pp. Complete.

inscription: p. [1], "[Wells?]" (pencil; reference to Charles T. Wells?)

MS. music on 4 additional leaves, originally sewn to the printed *Supplement*

MS. entries are mostly 3- and 4-voice tunes:

a. l. [1] *recto*: SOUNDING JOY [by Morgan], 4 voices, E, tenor incipit is  
5U11|D7-5-66|5

a. l. [1] *verso*-a. l. [2] *recto*: SAINTS REPOSE, 4 voices, E, tenor incipit is  
135|6-7-6-5-67|U1D6-U1D7-6-5

a. l. [2] *verso*-a. l. [3] *recto*: COMPTON, 3 voices, A, top voice (treble?)  
begins 5|U1-2-33-2-1|43-2-1|5, How pleas,d [*sic*] and blest was  
I

a. l. [3] *verso*: CYRENE, 4 voices, Gm, tenor incipit is 5|U12|34|5#4|5

a. l. [4] *recto*: 2 attempts (the first incomplete, the second rhythmically  
flawed) at writing a melody (probably S. M.) in Am; incipit  
(using the barring of the second attempt) is 1|33|21|D7,  
|7|U12|32[-]1|2

a. l. [4] *verso*: PHOEBUS, 4 voices, F#m, tenor incipit is 1|55-434|55-67,  
incomplete (only stub of next leaf remains)

**M 2116 .J65 C5 1792**

105. Kimball, Jacob, Jr. *The Essex Harmony*. Exeter, N. H.: H[enry] Ranlet, for T. C. Cushing and B. B. Macanulty, 1800. 111, [1] pp. Complete.

inscription: preliminary leaf *recto*, "[illegible] [Goulet?]" (pencil)

bookplate of Charles T. Wells pasted inside front cover

MS. music on 3 slips of paper pasted inside back cover: "Tenor," "Soprano,"

"Bass" for the same untitled piece in D, all 3 parts begin identically:

531|5-4-32[-]1|5-4-32[-]1|5, tenor written in pencil, soprano + bass  
in ink

**M 2116 .K48**

106. Kimball, Jacob, Jr. *The Rural Harmony*. Boston: Isaiah Thomas and Ebenezer T. Andrews, 1793. 111, [1] pp. Complete.

inscriptions: preliminary leaf *recto*, "N<sup>o</sup> 147 / Property of the Franklin

Musical Society. / Boston June / 1801."; additional leaf *verso*,

"[illegible] [at Mr West's meeting?]" (pencil)

bookplate of Charles T. Wells pasted inside front cover

no MS. music  
**M 2116 .K54 R86**

*Laus Deo! The Worcester Collection of Sacred Harmony* – SEE  
*The Worcester Collection of Sacred Harmony* (“Laus Deo!” at head of title)

107. Law, Andrew. *The Art of Singing...Part II*. Cheshire, Conn.: William Law, 1794.  
[2<sup>nd</sup> t. p.:] Law, Andrew. *The Christian Harmony; or the Second Part of The Art of Singing...Vol. I*. 64 pp. Complete.

inscriptions: inside front cover, “Jeremiah Sawyar [*sic*]. / His Book May<sup>th</sup> 9<sup>th</sup> 1795”; preliminary leaf *verso*, “3<sup>s</sup>/1<sup>d</sup> Jeremiah Sawyer his Christian / Harmony”

slip of paper pasted inside front cover records that this vol. was presented to the library by W. B. Secord, Hartford

no MS. music  
**Special M 2116 .L39 C4 1794**

108. Law, Andrew. *The Art of Singing...Part I*. [2<sup>nd</sup> ed.]. Cheshire, Conn.: [Samuel Andrews], 1800. [2<sup>nd</sup> t. p.:] Law, Andrew. *The Musical Primer; or the First Part of The Art of Singing*. 3<sup>rd</sup> [i.e., 2<sup>nd</sup>] ed. 208 pp. Complete. BOUND WITH Law, Andrew. *The Musical Magazine...Number Sixth*. 1801. Pp. [209]-224. Complete.

inscriptions: preliminary leaf [1] *recto*, “Ephraim Abbot from / Th. M. Jones.”; preliminary leaf [2] *recto*, “T. M. Jones. 1803. / to / E. A.”; 1<sup>st</sup> t. p., “Ephraim Abbot[']s 18[31?]”

MS. music on *recto* of single detached additional leaf:

a. l. [1] *verso*: untitled melody, treble or tenor, Dm,  
1-2|321|21D#7|U14|2

a. l. [1] *verso*: untitled melody, treble or tenor, Bb, 1|35|23|42|3

**MT 820 .L38 1800**

109. Law, Andrew. *The Art of Singing*. 4<sup>th</sup> [i.e., 3<sup>rd</sup>] ed. Cambridge, Mass.: W. Hilliard, 1803. [2<sup>nd</sup> t. p.:] Law, Andrew. *The Musical Primer; or the First Part of The Art of Singing*. 96 pp. Complete.

inscriptions: inside front cover, “Jon<sup>o</sup> Chester -----”; 1<sup>st</sup> t. p., “John. Chester. Owner”

no MS. music  
**MT 820 .L38 1803 pt.1**

110. Law, Andrew. *The Art of Singing...Part Second*. 4<sup>th</sup> [i.e., 3<sup>rd</sup>] ed. Windsor, Vt.: Nahum Mower, 1805. [2<sup>nd</sup> t. p.:] Law, Andrew. *The Christian Harmony: or the Second Part of The Art of Singing*. Pp. [97]-160. Complete, though disbound and lacking back paper cover.

inscription: preliminary leaf [1] *recto*, “W<sup>m</sup>. Sheldon Jun<sup>[r?]</sup>.”

bookplate of Charles T. Wells pasted on *recto* of preliminary leaf [1]

no MS. music  
**MT 820 .L38 1803 pt.2**

Law, Andrew. *The Art of Singing*, 4<sup>th</sup> [i.e., 3<sup>rd</sup>] ed.? – SEE  
[Olmsted, Timothy. *The Musical Olio*. 1805]

Law, Andrew. *The Art of Singing...Part Third*. 5<sup>th</sup> [i.e., 4<sup>th</sup>] ed. / Law, Andrew.  
*Musical Magazine, being the Third Part of The Art of Singing...Number First*. 5<sup>th</sup> [i.e.,  
4<sup>th</sup>] ed. – SEE  
Law, Andrew. *Musical Primer*. 3<sup>rd</sup> ed.

Law, Andrew. *The Art of Singing...Part Third*. / Law, Andrew. *The Musical Magazine;  
being the Third Part of The Art of Singing...Number Second* – SEE  
Law, Andrew. *Musical Primer*. 3<sup>rd</sup> ed.

Law, Andrew. *The Christian Harmony* – SEE  
Law, Andrew. *The Art of Singing...Part II*.

111. Law, Andrew. *A Collection of Hymn Tunes from the most modern and approv'd  
authors*. Cheshire, Conn.: William Law, [1783]. [4], 36 pp. (contains leaf with  
[apparently] MS. index between t. p. leaf + music). Complete.

ASMI no. 341 lists copy at CthC with "printed 'Index' of music pasted to  
inside back cover"

BOUND WITH Andrew Law, *A Collection of Hymns, for Social Worship*, [1783]  
(no music; 48 pp.; complete)

no inscriptions

no MS. music

**M 2116 .L41 C65 1783**

112. Law, Andrew. *A Collection of Hymn Tunes from the most modern and approv'd  
authors*. Cheshire, Conn.: William Law, [1783]. [2], 36 pp. Complete; pp. 21-24  
bound between p. 16 + p. 17.

BOUND WITH Andrew Law, *A Collection of Hymns, for Social Worship*, [1783]  
(no music; copy of this title is in bad shape; leaves with pp. 43-44, 45-  
46, 47-48 fragmentary)

inscriptions: front cover, "[Waugh?]" ; inside front cover, "[George Olcutts  
his?] singing [Book?]" ; t. p. of *Collection of Hymn Tunes*, "Dr. George  
Olcatts'." ["u" of "Olcatts" changed to "a" of "Olcatts"]; p. [1] of  
*Collection of Hymns*, "Dr. George Olcatts" ["u" of "Olcatts" changed to  
"a" of "Olcatts"]

no MS. music

**M 2116 .L41 C65 1783 c.2**

113. Law, Andrew. *Harmonic Companion, and Guide to Social Worship*.  
Philadelphia: the author and David Hogan (printed by Thomas T. Stiles), [1807].

112 pp. Complete, though back cover is mostly gone.

inscription: inside front cover, "Aug[st?] / 1819"

bookplate of Charles T. Wells pasted inside front cover

no MS. music

**Special M 2116 .L39 H3 1807**

Law, Andrew. *Harmonic Companion*. 3<sup>rd</sup> ed., [1813] – SEE

Law, Andrew. *Musical Primer*. 3<sup>rd</sup> ed.

Law, Andrew. *Musical Magazine...Number First*. 5<sup>th</sup> (i.e., 4<sup>th</sup>) ed. – SEE

Law, Andrew. *Musical Primer*. 3<sup>rd</sup> ed.

Law, Andrew. *The Musical Magazine...Number Second*. [1810] – SEE

Law, Andrew. *Musical Primer*. 3<sup>rd</sup> ed.

Law, Andrew. *The Musical Magazine...Number Sixth*. 1801 – SEE

Law, Andrew. *The Art of Singing...Part I*. [2<sup>nd</sup> ed.]

114. Law, Andrew. *The Musical Primer*. Cheshire, Conn.: William Law, 1793.

Complete as described in *ASMI*, no. 351, with 32 pp.; bound in after p. 32 are the 8 pp. of typeset music, paged 33-40, that Law added to *The Musical Primer* when its 2<sup>nd</sup> ed. became part of his *The Art of Singing* (see *ASMI*, no. 315A).

inscription: t. p., "Charles T Wells / Hartford . Conn"

bookplate of Charles T. Wells pasted inside front cover

no MS. music

**MT 825 .L3**

Law, Andrew. *The Musical Primer*. 3<sup>rd</sup> [i.e., 2<sup>nd</sup>] ed. – SEE

Law, Andrew. *The Art of Singing...Part I*. [2<sup>nd</sup> ed.]

115. Law, Andrew. *Musical Primer*. 3<sup>rd</sup> ed. Philadelphia: Anderson and Meehan, for the author, [1817]. 16 pp. Appears to be complete. BOUND WITH Law, Andrew.

*Supplement to the Musical Primer*. Philadelphia: Robert and William Carr, for the author, [1811]. 7, [1], 25-64 pp. Complete? BOUND WITH Law, Andrew. *Harmonic Companion, and Guide to Social Worship*. 3<sup>rd</sup> ed. Philadelphia: R. and W. Carr, for the author and William W. Woodward, [1813]. 120 pp. Appears to be complete.

BOUND WITH Law, Andrew. *The Art of Singing...Part Third*. 5<sup>th</sup> [i.e., 4<sup>th</sup>] ed.

Philadelphia: Robert and William Carr, for the author, [1811]. [2<sup>nd</sup> t.p.:] Law, Andrew. *Musical Magazine, being the Third Part of The Art of Singing...Number First*. 5<sup>th</sup> [i.e., 4<sup>th</sup>] ed. Philadelphia: Robert and William Carr, for the author, [1811]. 96 pp. Appears to be complete. BOUND WITH Law, Andrew. *The Art of Singing...Part Third*. Philadelphia: Jane Aitken, [1810]. [2<sup>nd</sup> t.p.:] Law, Andrew. *The Musical Magazine; being the Third Part of The Art of Singing...Number Second*. Philadelphia: Jane Aitken, [1810]. Pp. [97]-128. Complete. Music in all items printed in staffless shape-notation.

inscriptions: preliminary leaf *verso*, list of names (pencil) including Stetson, Dyer, Newcomb, White, Haywood (others only partially legible); 2<sup>nd</sup> additional leaf *verso*, list of names (pencil) including Francis Worthen, D. A. Br[a?]y (others only partially legible)

bookplate of Charles T. Wells pasted inside front cover  
oval bookplate pasted on p. [2] of *The Art of Singing...Part Third*: printed  
legend reads "THE PROPERTY / OF / BENJ. VINTON FRENCH. /  
BOSTON."

no MS. music

**Special ML 3270 .L39 M8 1817 BW/1-4**

116. [Law, Andrew. *The Rudiments of Music: or A Short and Easy Treatise on the Rules of Psalmody*. 2<sup>nd</sup> ed.]. Lacks typeset pp. [1]-2. Contains typeset pp. 3-[4], engraved pp. 1-[48] (leaf with pp. 47 + 48 is fragmentary, so p. nos. aren't present). Pp. 29-32 printed + bound in this order (*rectos/versos*): 32/30, 31/29. This tunebook comes closest to *ASMI* 354, except it has the signature of tunes paged 13-20 that is discussed in the 2<sup>nd</sup> full paragraph on p. 426 of *ASMI*. The printed index on typeset p. [4] corresponds only partially to the musical content. An early owner has listed the titles and p. nos. of the tunes on pp. 13-20 on the index page.

inscriptions: single leaf accompanying the vol., a list of men's names: "John  
[illegible] / P[?] [illegible] / Erastus [Hosket?] / Sewell [Fifield?] /  
Joseph Turner / Thomas Townsend / James Gooch / [illegible] Wade /  
James [G?] Sewell"

text incipits supplied in MS. on pp. 5-11

no MS. music

**Special M 2116 .L39 R8 1786**

117. [Law, Andrew. *The Rudiments of Music: or A Short and Easy Treatise on the Rules of Psalmody*. ?3<sup>rd</sup> ed. [Cheshire, Conn.: William Law, 1791], + likely one other post-2<sup>nd</sup> ed.]. Pp. 5-12 (signature H), 29-36 (signature L), 21-28 (signature K), 33-40 (signature E), 53-60 (signature O), 13-14 (part of a signature I or J?). All except signature E could fit into one page sequence. Note similarity of material (and its sequence) to inventory no. 118, below.

inscriptions: cover, "Fragments – save"; inside front cover, "George Olcott,  
Singing Book / ... / George Olcott's Librum Cantum / Cece[n?]i in hoc  
Librum Non muth[m?]"

no MS. music

August 2019: found with several other items in box titled "Fragments of  
hymn and song books"

**M 5000 .F6 1785 [to be changed?]**

118. [Law, Andrew. *The Rudiments of Music: or A Short and Easy Treatise on the Rules of Psalmody*. ?3<sup>rd</sup> ed., [Cheshire, Conn.: William Law, 1791], + likely one other post-2<sup>nd</sup> ed.]. Pp. 5-12 (signature H), 11-16 (part of an unmarked signature), 29-36 (signature L), 21-28 (signature K), 33-40 (signature E); no covers. All except the unmarked signature + signature E could fit into one page sequence. Note similarity of material (and its sequence) to inventory no. 117, above.

August 2019: all pp. still (barely) sewn together; threads rapidly falling out!

inscriptions: p. 5, "[S or J] H Mitchell,"; 2<sup>nd</sup> p. 11, "by the right how, B. Plutus  
E[s?]qr"

lengthy inscription along top of pp. 32-33 (signature L) has been obscured with some early form of Wite-Out™ or Liquid Paper™  
much of original printed psalm text on pp. 6-7 has been scratched out (and replacement text printed between tenor + bass on p. 6 and between treble + counter on p. 7?)

no MS. music

August 2019: found with several other items in box titled "Fragments of hymn and song books"

**M 5000 .F6 1785 [to be changed?]**

119. Law, Andrew. *Select Harmony*. Cheshire, Conn., 1778. [4], 1-10, 19-44 pp. Lacks pp. 11-18.

inscriptions: on label pasted inside front cover, "[printed:] THE GIFT OF [handwritten:] Mr. Coe"; inside front cover, "MEH[I?]TA Bel Pek"; t. p., "Meh[i?]ta B[ul?] Peck"; 1<sup>st</sup> p. [2], "Meh[i?]ta Beal Peck"; inside back cover, "[Mehetabel?] Clark her C Book"

no MS. music

**M 2116 .L41 S4 1778**

120. [Law, Andrew. *Select Harmony*. [1781-82]]. Lacks 1<sup>st</sup> leaf (first pp. [1-2]); then complete, with 8, 100 pp.

inscription: 1<sup>st</sup> (surviving) p. [1], "D Wadsworth"

bookplate of Charles T. Wells pasted inside front cover

no MS. music

**Special M 2116 .L41 S4 1781-82**

121. Law, Andrew. *Select Harmony*. [1782-87]. [2], 4, 100 pp. Complete.

no inscriptions

no MS. music

bookplate of Charles T. Wells pasted inside front cover

**Special M 2116 .L41 S4 1782-87**

122. [Law, Andrew. *Select Harmony*. [1782-87]]. Lacks 1<sup>st</sup> leaf (first pp. [1-2]); then complete, with 4, 100 pp.

inscription: inside front cover, "W<sup>m</sup> Rogers'," "[John?]" (pencil)

slip of paper with Charles T. Wells's name + address printed on it pasted inside front cover

no MS. music

**Special M 2116 .L41 S4 1782-87 C.2**

123. [Law, Andrew. *Select Harmony*. Complete edition of 1779 or later]. Pp. 69-92. Signature K, pp. 69-76, may be from a different copy than the remaining pp.; its pp. are sewn together, and are of a different hue than the others.

no inscriptions

no MS. music

August 2019: found with several other items in box titled "Fragments of

hymn and song books”  
**M 5000 .F6 1785 [to be changed?]**

124. Law, Andrew. *Select Harmony*. Philadelphia: Robert and William Carr, for the author, [1812]. 64 pp. Appears to be complete.

no inscriptions

no MS. music

bookplate of Charles T. Wells pasted inside front cover

**Special M 2116 .L41 S4 1812**

125. Law, Andrew. *A Select Number of Plain Tunes adapted to Congregational Worship*. [1781]. 16 pp. Complete. BOUND WITH Watts, I[saac]. *The Psalms of David, imitated in the Language of the New-Testament*. 27<sup>th</sup> ed. Boston: J. Hodgson, 1772. BOUND WITH [Watts, Isaac]. *Hymns and Spiritual Songs* (lacks t. p.; caption title, p. [3]). BOUND WITH Niles, Nathaniel. *The American Hero: A Sapphick Ode*. Norwich, Conn., 1775.

☛ inscription: Watts *Psalms* p. iii, “Alexander Gillet’s 1776.”

MS. hymn + anthem texts: Watts *Psalms*, p. [ii]; unnumbered leaf before Law, *A Select Number*; 5 unnumbered leaves after Niles, *The American Hero* (“Hymn for, Littleton,” “Hymn: for Middletown,” “An Anthem – Psalm 104,” *et al.*)

MS. changes to Watts texts, mostly to change their geographical references from Britain to America

MS. music entry on preliminary leaf [4] *recto*: SAINT THOMAS, bass, A, 1|35|U1D7-6|5\_|5, staves, clefs, key + time signatures provided for 3 upper voices, but no notes

**Special BS 1440 .W3 1772**

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

Law, Andrew. *Musical Primer*. 3<sup>rd</sup> ed.

126. Lewis, Freeman. *The Beauties of Harmony*. 4<sup>th</sup> ed. Pittsburgh: Cramer and Spear, 1820. 200 pp., with additional leaf (engraved) bound in between p. 12 + p.

13. Appears to be complete. Modern binding.

inscription: t. p., “Espy L. Anderson. Bedford [County?]”

no MS. music

**M 2116 .B4 1820**

127. [Little, William, and William Smith. *The Easy Instructor, or A New Method of Teaching Sacred Harmony*. Philadelphia, [1801] or New York, [1802]]. Lacks all pp. before p. 14 and after p. 101; pp. 14-17 fragmentary; lacks covers. *ASMI* claims (for reason/s unknown to this writer, as the content of the 1801 and 1802 issues appears to be identical, and this is a fragmentary copy) that this is the 1802 issue (*ASMI* 363A), stating erroneously (in an apparent confusion of this copy with inventory no. 128, below) that it “lacks all before p. 13, all after p. 100.” ☛

no inscriptions



no MS. music

**M 2116 .L7 E3 1802**

128. [Little, William, and William Smith. *The Easy Instructor, or A New Method of Teaching Sacred Harmony*. 2<sup>nd</sup>, 3<sup>rd</sup>, 4<sup>th</sup>, or 5<sup>th</sup> ed. Albany, N. Y., 1805-1808].

Contains only pp. 13-100, so edition can't be determined; but rudiments continue through p. 17, so this is not the 1<sup>st</sup> ed., and the music is engraved, so this is not later than the 5<sup>th</sup> ed. Lacks original covers.

no inscriptions

no MS. music

handwritten letter draft (apparently incomplete) dated "Falmouth N. H. Jan. 18, 1869" and addressed to "Miss Julie E[.] Smith & Sisters" laid inside back cover; no references to sacred music or tunebook publishing

**M 2116 .L3 E3 1808b C.2**

129. Little, William, and William Smith. *The Easy Instructor, or, A New Method of Teaching Sacred Harmony*. [5<sup>th</sup> ed.; Lowens ed. E.]. Albany: Websters and Skinner and Daniel Steele, 1808. Pp. [1]-8 (typeset), 13-108 (engraved). Appears to be complete (see *ASML*, no. 367).

inscription: inside front cover, "Engraved by Snyder" (pencil)

bookplate of Charles T. Wells pasted inside front cover

no MS. music

**M 2116 .L3 E3 1808b**

130. 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]. 112 pp. Complete. P. 113 from a later edition, containing the tune NEW JORDAN, pasted inside back cover. This copy was determined to be Lowens edition Mb based on specific bibliographical points; see Table VI on pp. 296-297 of Irving Lowens, *Music and Musicians in Early America*, New York: Norton, 1964.

inscriptions: t.p., "Sharp"; leaf of music pasted inside back cover, "Mary Sharpe"

bookplate of Charles T. Wells pasted inside front cover

no MS. music

**M 2116 .L7 E3 1814**

131. ♣ [Little, William, and William Smith, *The Easy Instructor*, probably an edition published in 1817, for Websters and Skinners and Daniel Steele in Albany, N. Y.].

Contains only pp. 7-10, 15-18, 23-34, 39-118, so the precise edition can't be determined. However, reference to Irving Lowens's "Check-list of Editions and Issues" of *The Easy Instructor* (pp. 292-310 of his *Music and Musicians in Early America*, New York: Norton, 1964) narrows down the possibilities. No edition longer than 112 pp. appeared before 1817, and the presence of the tune DELIGHT on p. 45 and the tune EXHORTATION on p. 102 (see Lowens's Table XI, p. 305) suggests that this is a copy of Lowens edition Q, or possibly edition P (though P's content needs to be checked to verify this), both published in 1817. But there's a wrinkle:

Lowens's Table VI, pp. 296-7, states that in edition Q, the title on p. 89 is "Easter Anthm," whereas here it's "Easter Anthem," suggesting that this must be edition P, not Q, and that edition P, correcting this error, followed edition Q. But edition P has 120 pp., and edition Q has 127, [1] pp. Why make a correction in the title of a piece and re-issue the tunebook in a shorter form? Note also that the title page of edition Q has "REVISED AND ENLARGED EDITION." along the top of the page, whereas edition P's title page lacks those words (see Lowens, pp. 309-10). Lowens lists a copy of edition P, not Q, at the Watkinson Library (see pp. 303-4), but that is surely inventory no. 132, below.

- ☛ inscriptions: inside front cover, "John Barney's / Book" (pencil), "St. Johnsbury"; inside back cover, "L. Moore not his book" [!], "Singing Book / St. Johnsbury"
- no MS. music
- M 2116 .L7 E3 1800z**

132. 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, [1817]. 120 pp. Complete. An unusually pristine copy, for this title. Lowens edition P.

- ☛ inscriptions: preliminary leaf *recto*, "Smith" (pencil); p. [3], "Mary (A) Smith's"
- no MS. music
- M 2116 .L7 E3 1817a**

133. Little, William, and William Smith. *The Easy Instructor; or, A New Method of Teaching Sacred Harmony*. Utica, N. Y.: William Williams, 1818. 126, [1] pp. Complete, though lacks original back cover. Lowens edition S (see some variations in Lowens/Cooke ed. *Sa* in the description of inventory no. 134, below).

- ☛ no inscriptions
- no MS. music
- ☛ t. p. of Ananias Davisson's *Kentucky Harmony*, 2<sup>nd</sup> ed. (Harrisonburg, Va., [1817]) attached inside front cover
- M 2116 .L7 E3 1818**

134. Little, William, and William Smith. *The Easy Instructor; or A New Method of Teaching Sacred Harmony*. Utica, N. Y.: William Williams, 1818. 126, [1] pp. Complete. Lowens/Cooke edition *Sa*, with numerous variants from edition S 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.

- ☛ inscriptions: inside front cover, "Steal not this Book for fear / of shame for here you see the owners / name / Abner Porter" (pencil); *verso* of leaf

with Index on *recto*, "Harriet Holmes [bracket; next 2 names above each other] Abner Porter / Thomas sands [bracket; next 3 names above each other] Sabrina Porter. / Sarah Sands. / William Sands." (pencil), "[Sa? missing l?][y [Ja?]ne Baker / Jane Ann [In?]ker" (pencil); inside back cover, "Abner Porter" writ large

no MS. music

front + back covers detached, lined with metal strips [\[photo\]](#)

**M 2116 .L7 E3 1818 C2**

135. [Lyon, James. *Urania*. Philadelphia, 1761 or [1767]]. i-xii, 1-194 pp. Lacks typeset front matter, pp. 195-198 of engraved music. Because the front matter is missing, it's impossible to say which edition or issue this is; see *ASML*, pp. 445-448.

inscriptions: inside front cover, "P1/6," "1773," "Elisha Lane / moses

☛ griswo[u[l]d?]," "Oliver Kelsey his Book"; p. [4] of single folded leaf inserted inside back cover, "[Nam?]es of Schollars which have / [be?]en to School to me E. [T]h. J[ur.?] / Martin Lord / Henry Lord / Aaron Hull / Samuel Hull / Amy Nettleton / Asel Nettleton / Lois Nettleton / David Nettleton / Ambrose Nettleton / Samuel Griffin / John Griffin / Dan Griffin / Calvin turner [lower-case t *sic*] / Constant Turner / Esther Parmele / Jerusha Parmele / Heman Parmele / Lovi[c?]a Parmele / Richard Parmele / Lyman Parmele / Siba Parmele / Lucinda Parmele / Philo Parmele / David Storer / Benjamin Storer / Adin Hurd / John Parmele / James Griffin / Polly Nutty" [\[photo\]](#)

MS. music on single folded leaf (creating 4 pp.) inserted inside back cover:

p. [1]: SOUNDING JOY [by Morgan], tenor + bass, E, 5U11|D7-5-66|5, staves ruled for 2 additional voice-parts

pp. [2-3]: SAINTS REPOSE, bass, E, 11D7|65|U113\_|3, staves ruled for 3 additional voice-parts

**M 2116 .L99 1761**

136. Mann, Elias. *The Massachusetts Collection of Sacred Harmony*. Boston: Manning and Loring, for the author, 1807. Lacks pp. 197-198 (printed staves; but see description of MS. music entry, below); back cover missing.

inscriptions: preliminary leaf *recto* + t. p., "Melvin Lord"

☛ pasted to preliminary leaf *recto* is a bill from West and Richardson in Boston to Elias Mann, for boxes in which to pack unsold copies of Mann's *Massachusetts Collection*; *recto*: "Boston March 14<sup>th</sup> 1816. / Mess<sup>rs</sup> West & Richardson to Elias Mann D<sup>r</sup> / To 20 Boxes for packing Books 2 at 75 Cts. / 4 at 60 Cts & 15 at 50 cents - - - - - 10/90 / Ap<sup>l</sup>. 15<sup>th</sup> To 7 d—for d<sup>a</sup> at 37 [written over "50"] Cents each - - - - - 2 62 [written over "3/50"] / May 21<sup>st</sup> Rec<sup>d</sup>. payment \$ 13.52 [written over "14 40"] / Elias Mann / [S?]ame day, rec<sup>d</sup>. back all the Mass<sup>ts</sup>. Coll<sup>n</sup> / left with them to [sell?] Elias Mann" [also some arithmetical computation over to the side]; *verso*: "Mess<sup>rs</sup> West & / Richardsons[?'] / Acc<sup>t</sup>," [obviously written later:] "Elias Mann's / bill - May 1816. / A famous Singing / master of his day / and author of the /

Massachusetts Collec / tion of Church music – / ~~He was~~ a Carpenter by trade.” [2 photos]

MS. music entry on one side of a slip of paper (top 2 blank printed staves from leaf paged 197-198; see above) inserted inside front cover: untitled secular melody in Bb (2 flats present; treble clef assumed), 353|111222|33, Chanton, Chanton cette fête [accent sic] Chérie

**M 2116 .M38**

137. Mann, Elias. *The Northampton Collection of Sacred Harmony*. Northampton, Mass.: Daniel Wright and Company, 1797. Lacks pp. 3-6, 11-14, 19-22, 27-30, 35-38, 51-54, 137-138.

no inscriptions

MS. music on printed staves, p. 199:

COLUMBIA [by Swan], treble?, G, 5|5553|3-2-13|55|U1

CHINA [by Swan], treble, D, 5|55|3U1|D5-6U2|D5

VOLTA [by Swan], treble, C, 1|D7-U2-D75|U3-D55|5, Your harps ye trembling saints

**M 2116 .M67**

138. Mann, Elias. *The Northampton Collection of Sacred Harmony*. [2<sup>nd</sup> ed.]. Northampton, Mass.: Andrew Wright, for Daniel Wright, 1802. 135, [1] pp. Complete.

inscription: inside front cover (partly obscured by pasted-on bookplate), “[Ke]nt Library [Suffield, Conn.; their bookplate is pasted inside front cover] / 1904 / [Charle]s T Wells”

bookplate of Charles T. Wells pasted inside front cover

MS. music on pp. 130-135 (printed staves):

p. 130: LONDON [by Swan], treble, Bb, 122|3352|5

p. 130: CHINA [by Swan], treble, D, 5|55|3U1|D5-6U2|D5, Why should

p. 130: SPRING [by Swan], treble, Bb, 1|2|1D57-U2|3, Behold the

p. 130: WILLINGTON, treble?, G, 3|1232|3,5-4|34-565|5, [Far?] Be thine

p. 130: TROY, treble?, Am, 155|53-1|2,5|4213|5

p. 131: WOBURN [by Kimball], treble, Am, 11-D7U1-2|32-1|D7-U12|3

p. 131: LU[Z?]ERNE, treble?, Am, 1|54-3|23|4-32-1|D7, With earnest longings

p. 131: LEICESTER, treble?, Em, 5|3346|5-U1-2-31|D7

p. 131: ARNON [by Swan], treble?, Eb, 5|3455|U1D55

p. 132: NE[W? followed by inserted D?]BURGH, treble?, C, 1|33323,3|11|2-3-22|2

p. 132: [1<sup>st</sup>?], melody? (treble?), G, 5|54|32|1-D7-U12|D7, begins in ¾ time, then changes to 4/4 in the middle

p. 132: CASTLE STREET, melody? (treble?), G, 1|3-4-5U1|D42|1-3-5U1|D6-5

pp. 133-134: ASSENSIION [sic], treble?, D, 55|U11|32|1, Jesus our triumphant head

pp. 134-135: ST, VINCENTS, melody? (treble?), C, 5|U1D5|31|6-U1-D7-U2-1D7[-]6|6-5

p. 135: LEONI, melody (treble?), Am, 5|U1234|5,3|4567|5

**M 2116 .M67 1802**

Mann, Elias. *The Northampton Collection of Sacred Harmony*. [2<sup>nd</sup> ed.] – SEE  
Billings, William. *The Continental Harmony*

139. [*The Middlesex Collection of Church Music: or, Ancient Psalmody Revived*. Boston: Manning and Loring, 1807]. Lacks pp. [i-ii], ix-x, 11-12, 67-70; pp. 45-46 fragmentary. Back cover missing.

no inscriptions

no MS. music

bookplate of Charles T. Wells pasted inside front cover

**M 2116 .M53 1807**

140. *The Middlesex Collection of Church Music: or, Ancient Psalmody Revived*. 2<sup>nd</sup> ed. Boston: Manning and Loring, 1808. 167, [1] pp. Complete.

inscriptions: front cover, "Ben. Champney / 1[8?]09," "John Harris / Sept. 1810"; inside front cover, "John Harris," "ryV [3 dots in triangular arrangement] yy" [code?]; preliminary leaf *recto*, "June 4. 1809"; t. p., "John Harris"; inside back cover, "yV [2 dots] ry"

bookplate of Charles T. Wells pasted inside front cover

no MS. music

**M 2116 .M53 1808**

141. [miscellaneous uncatalogued MS. music, in folders contained in a large white envelope labeled "Music / Loose Mss."]

folder labeled "Warner, C. D., coll. – Miscellaneous pieces of music in MS.";

folded protective paper inside reads "CHARLES DUDLEY WARNER  
COLLECTION / B / F / I" (source 141.01 in database)

folded slip, *recto*: 1 melody or harmony part; no inscriptions

DENBIGH, E, 3|5D7-U1-2|13|4-2-1D7|U1, [no text]

folded leaf, *recto*: 5 melodies or harmony parts, probably treble;

inscription on *verso*: "Mrs. Lucy Gay / Granby"

DISMISSION, F, 56|5[-]43[-]4|56|5[-]43[-]4, Lord dismiss us  
with thy blessing

STEFFANI'S, Bb, 3|22|3-45|5[-]4[-]3-21|1-5, Sweet is the mem'ry  
of thy grace

BRAINTREE, D, 135|U1-2-1D7|U1-D7-65-4|3, Once more, my  
soul, the rising day

CLIFFORD, Bb, 111|1-2-32[-]1|D7-U1-22|2-3-4, O for a shout of  
sacred joy

DOOMSDAY, D, 5|55|65|5, How beauteous are their feet

folder labeled "Music, loose MSS. from 1. Bound volumes 252 & 254 /  
2. C. D. Warner Coll. ?"; folded protective paper inside reads "found in /

Bound Music / v. 254" (source 141.02 in database)

slip, *recto*: 2 melodies; no inscriptions

WELLS, F, 1|35U1|D7U1D6|5, Life is the time to serve the lord

AYLESBURY, Am, 154|32|1, And must this body die

**[uncatalogued]**

MS. music book – SEE

"Psalmody"

"Music / Loose Mss." (Watkinson Library designation). – SEE

[miscellaneous uncatalogued MS. music]

*Musica Sacra: A Collection of Psalm Tunes, Hymns and Set Pieces* – SEE

[Hastings, Thomas]. *Musica Sacra: A Collection of Psalm Tunes, Hymns and Set Pieces*

142. *A New Collection of Psalm Tunes adapted to Congregational Worship*. [Boston: John Norman?; 1779-1784]. 16 pp. Complete. BOUND WITH Watts, Isaac. *The Psalms of David, imitated in the Language of the New Testament*. 45<sup>th</sup> ed. Boston: Norman and Bowen, 1785. BOUND WITH Watts, I[saac]. *Hymns and Spiritual Songs* (caption title; no publication information).

inscription: preliminary leaf *recto*, "Lona Albee's / Psalm Book / Given her by / John Hayward / of Mendon / Written by Zuriel Albee / of Westmorland"

no MS. music

**BS 1440 .W3 1785c**

143. *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: Daniel Mann, 1818. 143, [1] pp. Appears to be complete.

no inscriptions

bookplate of Charles T. Wells pasted inside front cover

no MS. music

**M 2116 .R4 N4 1818 c.1**

144. *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: Daniel Mann, 1818. 143, [1] pp. Appears to be complete. Printed errata slip pasted inside back cover.

inscriptions: inside front cover, "Probably from out Bristol way" (pencil),

"Harriet M [illegible, + partly covered by pasted-on label]"; t. p.,

"Harriet M[?]'s," "William Burwell"

printed label pasted inside front cover: "*The* / PROPERTY / OF THE / United Society."

no MS. music

**M 2116 .R4 N4 1818 c.2**

New York. Reformed Protestant Dutch Church – SEE  
[Hopkinson, Francis.] *The Psalms of David*

145. [*Old Colony Collection of Anthems. No. 1.* “Selected and published under the particular patronage and direction of the Old Colony Musical Society.” Boston: Manning and Loring, 1814]. 24 pp. Lacks paper front cover, with title + publication info.; otherwise complete.

no inscriptions

no MS. music

with this item is an undated 8-page choral score of the same size, printed by Joseph T. Buckingham in Boston; caption title on p. [1] is “CHORUS FROM HANDEL’S DETTINGEN TE DEUM.”; no covers; inscription on p. [1] reads “W<sup>m</sup> Jepson”

also with this item is No. 2 of the *Old Colony Collection of Anthems*; see below  
**Quarto M 2040 .O56 1814**

146. *Old Colony Collection of Anthems. No. 2.* Boston: Manning and Loring, [1814?]. Pp. [25]-48. Complete.

no inscriptions

no MS. music

also with this item is No. 1 of the *Old Colony Collection of Anthems*; see above  
**Quarto M 2040 .O56 1814**

147. *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?]. Lacks pp. 109-110, apparently pp. 161-164 (except note that the p. after 160 has this printed as its p. no.: “[161] 165”; also, neither piece on either side of the gap is incomplete), pp. 195-196 (see 2<sup>nd</sup> ed. of this vol., next item in this inventory, which has these pp.). Pp. 145-148 occur twice, with different content (i.e., p. sequence is ...144, 145, 146, 147, 148, 145, 146, 147, 148, 149...).

in gold on label pasted to front cover: “ISAAC SILSB[2 letters scratched out]Y” (another vol. in the Watkinson’s collection, *The Boston Handel and Haydn Society Collection of Sacred Music*, vol. I, 1821, call no. Quarto M 1999 .H36 B6 1821, has a label pasted to its front cover with “ISAAC SILSBY” in gold)

no inscriptions

no MS. music

**Quarto M 2040 .O56 1818 v.1 c.2**

148. *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.” 2<sup>nd</sup> ed. Boston: James Loring, [1818?]. [2], 196 pp. Appears to be complete.

no inscriptions

no MS. music

printed bookplate inside front cover, dated 1862, honors Nathaniel Sheldon Wheaton, 2<sup>nd</sup> President of Trinity College; this same bookplate appears inside the front cover of Vol. II (see inventory no. 149), and that vol. also includes the inscription "N. S. Wheaton"; the 2 vols., bound identically in green covers with gold tooling on the spines, are clearly a pair

**Quarto M 2040 .O56 1818 v.1**

149. *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?]. [2], 194 pp. Appears to be complete.

inscription: inside front cover, "N. S. Wheaton"

printed bookplate inside front cover, dated 1862, honors Nathaniel Sheldon Wheaton, 2<sup>nd</sup> President of Trinity College; this same bookplate appears inside the front cover of Vol. I (see inventory no. 148); the 2 vols., bound identically in green covers with gold tooling on the spines, are clearly a pair

no MS. music

**Quarto M 2040 .O56 1818 v.2**

150. Olmsted, T. [Olmsted, Timothy]. *The Musical Olio*. Northampton: Andrew Wright, 1805. 10, [2], [9]-112 pp. Complete. Pp. 49-56 (signature G) appear twice in succession. Printed copyright notice pasted inside front cover.

inscription: preliminary leaf *recto*, "Mary Marsh"

bookplate of Charles T. Wells pasted inside back cover

no MS. music

**M 2116 .O4 M88 1805 c.1**

151. [Olmsted, Timothy]. *The Musical Olio*. Northampton: Andrew Wright, 1805]. Pp. 25-112. Followed by pp. 51-56 and 77-84 from a tunebook printed in staffless shape notation (Andrew Law's *The Art of Singing*, 4<sup>th</sup> [i.e., 3<sup>rd</sup>] ed.), pp. 51-56 sewn together but not bound in, and pp. 77-84 bound in; pp. 81-82 and 65-72 from an engraved tunebook that may be the second vol. of Daniel Bayley's *The American Harmony* because almost every piece is attributed to "A. W." (Aaron Williams); a 6-p. printed GRAND HALLELUJAH CHORUS (Handel's, from *Messiah*), either unpagged or p. nos. trimmed off, the music engraved in a style unfamiliar to this writer (this is probably not *ASMI* 227, which has 7 pp.); and 9 leaves of MS. music, mostly or all treble parts.

inscriptions: inside front cover, "Amo[r?] et Amicus [illegible] / [unus?]" (pencil); MS. music leaf [7] *verso*, "Beauchamp. [?]jen [?]el from Emily [?] [pieces?] Henry" (pencil); MS. music leaf [9] *verso*, [much of the following is slightly guesswork, and prohibitively illegible names + words have been tacitly omitted:] "Jack Straw Ettie Champ. Galena / Emily Loomis [Baley?] Green Hopewell / E Hop[tino?] [Esq?] [August?] / Eliza Dutton James [Dunn?] / Thos. H. Dutton [x 2] / Emily [Loomis?] / Henry Dutton Southampton / James T



Pratt. / Mary Eddy / Augusta [M?] Connell / [inverse orientation on p.:] James Bla[ke?]ley / Mrs. Sarah [M?] Connell / Thos H. Dutton / [right angles to all of the above:] Sopham" (pencil)

bookplate of Charles T. Wells pasted inside front cover

MS. music appears to be all treble parts; copyist displays a rudimentary knowledge of rhythmic notation, and some pitches are questionable

MS. music entries:

- leaf [1] *recto*: BRIGHTHELMSTONE, "Treble," A, 3[-]4|4-32[-]D7|56|7-U12|3-4-5 (assuming this is C. M., so 8 syllables for 1<sup>st</sup> line)
- leaf [1] *recto*: ALL SAINTS, C, 5|54|35|65|5 (assuming this is C. M., so 8 syllables for 1<sup>st</sup> line)
- leaf [1] *recto*: ITALY, "Treble," Bb, 5|5-4[*recte* 3?]U1|1-D53|3-15|(5)-4
- leaf [2] *recto*: ANTHEM FROM 66<sup>TH</sup> PSALM, "Treble," Bb, 1|1D7|U12|34|2, O Praise the Lord with one consent
- leaf [2] *recto*: BABYLON, Gm, 1-(D7)|U12|33|D#77|U1 (assuming this is C. M., so 8 syllables for 1<sup>st</sup> line)
- leaf [3] *recto*: PUBLIC WORSHIP, Am, 3|3-4-5D#7|U15|3-4[-]54-3|3
- leaf [3] *recto*-leaf [4] *recto*: ANTHEM FROM PSALM 97<sup>TH</sup>, "Treble," C (also seems to go through Eb + Cm later on), 1|3-1D7[-]6U11[-]D7[-]6|5-65-43
- leaf [4] *recto*: BLENDON, E, 554|33|4-5|[bar line *sic*]6|5
- leaf [4] *recto*: LANDAFF, Gm, 3|21D#7|U132|1D#7U1
- leaf [5] *recto*: ANTHEM FROM 104 PSALM, "Treble," G, 12|3|33|454|3|32|122|32|34-5|65|44|32|1-23-2|1-D7U1|1, incomplete
- leaf [6] *recto*: SUTTON, F, 3|13|42|3
- leaf [6] *recto*: ALZEY, D, 54|U1D6|7U1|1D7+6|U1
- leaf [6] *recto*: LEEDS, F, 135|55|6-U1-D54|(4)[-]3, Jesus thy blood and righteousness
- leaf [6] *verso*: STADE, A, 5|U3-21|(1)[-]D7U1|4-32-3-4|3, Our little bark on boisterous seas
- leaf [6] *verso*: [MILBANK?], Bb, 5|U1D7-6|5U1|2-4-3-5-43-2|(2)[-]1, Of him who did Salvation bring
- leaf [7] *recto*: FORDWICH, Bb, 11D5|6U4|3[-]21[-]D7|(7)[-]U1, What shall we render unto thee
- leaf [7] *recto*: PEWSEY, E, 1|5-43|4-32|1, Thou Jesus art our king
- leaf [7] *verso*: ANTHEM (title in ink): appears to be experiments with musical notation rather than an actual piece; key signature of two sharps, and cut-time signature (both in ink), but pitches (in pencil) don't have any tonal center, + "measures" (bar lines also in pencil) don't add up to any consistent number of beats; note also the presence of various inscribed names on this p. (see above)
- leaf [8] *recto-verso*: ANTHEM FROM SUNDRY SCRIPTURES, D, 5|U1D5|55|U1|D7|7|U1-D7-U1-21|1D7, Arise, Arise Arise, Shine, Shine Shine O Zion

leaf [9] *recto*: WINDSOR, D, 5|1234|56-45, The Lord of Sabbath let us  
praise

**M 2116 .O4 M88 1805 c.2**

152. Olmsted, T. [Olmsted, Timothy]. *The Musical Olio*. 2<sup>nd</sup> ed. Hartford: Peter B. Gleason and Company (New London, Conn.: printed by Samuel Green), 1811. [2], 127, [1] pp. Appears to be complete.

no inscriptions

no MS. music

printed label pasted inside front cover: "Given to the / Watkinson Library /  
Hartford / through the generosity of / Sydney Stanley, / who died  
October 18<sup>th</sup> 1878, / and by will created a fund for this purpose. /  
19[added in ink:]17"

**M 2116 .O4 M88 1811**

*Psalm and Hymn Tunes, selected for the use of the Hollis-Street Society, in Boston* –  
SEE

Boston. Hollis Street Society. *Psalm and Hymn Tunes, selected for the use of  
the Hollis-Street Society, in Boston*

153. "Psalmody." MS. music book, mainly secular + instrumental. Unpaged.  
Undated, but 9<sup>th</sup>-to-last leaf *recto* has the inscription "1816 March," so the MS. was  
not completed until 1816 or later.

last leaf *verso*: "E. R. M" 5 times, in pencil; owner's initials?

leaf [1] *recto*: "Psalmody" (ironic, given the overwhelmingly secular contents  
of the MS.)

note: several secular entries att. U. K. Hill; Uri K. Hill also wrote + published  
sacred music

one sacred MS. music entry on leaf [18] *verso*-leaf [19] *verso*: untitled 3-voice  
piece, D, top voice incipit 5|U1[-]32|1[-]D54|34|5, The Lord hath eyes  
to give the blind; middle voice has this incipit also, as it enters in strict  
canon with the top voice after 1 m., and remains strictly imitative  
throughout; bass could be vocal or instrumental

**Music MS 5**

154. *The Psalms, Hymns, and Spiritual Songs, of the Old and New-Testament:  
faithfully translated into English Meeter*. 21<sup>st</sup> ed. Boston: S. Kneeland and T. Green,  
for J. Franklin, 1726. Ends with "The TUNES of the PSALMS," pp. 301-309. P. 309  
fragmentary; otherwise complete.

inscription: inside front cover, "J. Wingate Thornton to" (followed by printed  
label pasted inside front cover: "JAMES BROWN THORNTON.")

bookplates of Charles T. Wells pasted inside front + back covers

no MS. music

**BS 1440 .B4 1726**

155. Read, Daniel. *The American Singing Book; or A New and Easy Guide to the Art of Psalmody*. 2<sup>nd</sup> ed. New Haven, Conn.: for the author, 1786. 72, [1] pp. Complete.  
 inscriptions: preliminary leaf *recto*, "[G?] Morgan"; t. p., "Samuel B. Barlow"  
 bookplate of Charles T. Wells pasted inside front cover  
 no MS. music  
**Special M 1999 .R4 A4 1786**

156. Read, Daniel. *The Columbian Harmonist, No. 2* with "Additional Music." New Haven, Conn., [1801]. Complete as described in *ASMI* (no. 420). Followed by 4 leaves with printed staves for MS. music. BOUND WITH [Benham, Asahel. *Federal Harmony*. 2<sup>nd</sup> or 3<sup>rd</sup> ed. (*ASMI* says 3<sup>rd</sup> ed.). New Haven, Conn.: A. Morse, 1792 or Middletown, Conn.: Moses H. Woodward, 1793]. Lacks pp. [1-4]. As described in *ASMI* (no. 91, but could equally be an incomplete copy of no. 90). BOUND WITH Edson, Lewis, Jr. *The Social Harmonist*. 3<sup>rd</sup> ed. New York: Sage and Clough, 1803. 79 pp. Complete. Followed by 11 leaves with hand-ruled staves for MS. music.  
 no inscriptions  
 "PETER ROOME" tooled in gold on red rectangle pasted to front cover  
 inside front cover: "Words for the Elegy page 81" (see itemization of MS. entries below)  
 MS. music on 1<sup>st</sup> leaf after Read tunebook (a. l. [1] *recto* + *verso*) + on all 11 leaves after Edson tunebook (numbered by original owner pp. 81-102)  
 MS. entries after Read tunebook are tenor parts (some labeled as such); MS. entries after Edson tunebook are 4-voice pieces, with melody in tenor part  
 MS. music entries:  
 a. l. [1] *recto*: CARLO, "Tenor," E, 5|U1-D7-|6U1D5\_|5432|1  
 a. l. [1] *recto*: AMERICA [by Wetmore], "Tenor," Am, 1|1321|5, Amidst surroun[din]g foes  
 a. l. [1] *recto*: SUTTON, "Tenor," F#m, 5|77U1D5[-]4|32[sic]6, Save me &c  
 a. l. [1] *recto*: DELIGHT [by Coan], "Tenor," Em, 1D54|3[-]214, No burning heat &c  
 a. l. [1] *recto*: EXHORTATION [by Doolittle], Am, 1|3-4-3-21|23-4|5-3-21D7|U1, Now in the heat of youthfull blood  
 a. l. [1] *verso*: THE [GOD?] OF NATURE, Cm, 1|3111|D533|63+53+5|5+6, U1|311D7|5U1D7|U1, Thro all this world below god is seen all around **[photo]**  
 a. l. [1] *verso*: 50<sup>TH</sup> PSLAM TUNE TO THE 50 PSLAM [!], E, 535|U1-D6-5-4-3-2-|11|456U1[-]D6|5  
 pp. 81-91: A Funeral Elegy On The Death Of General Geo<sup>e</sup> Washington, "Composed by Abraham Wood [?] Boston February<sup>th</sup>12 1801," Am, starts with treble solo: 12|344|5|43|22[-]1|1, Know ye not that a great man &c [is fallen today] **[photo]**; at end, 1<sup>st</sup> 4 mm. of next entry (Billings's EMANUEL) written + crossed out; parts identified here, from top down, as "Treble," "Counter,"

"Tennor," "bass"

pp. 92-94: EMANUEL FOR CHRISTMAS [by Billings], "Tennor" (see p. 91), G, 5|U131242|3531, "Remote from the town &c" (unusual text choice for this tune; incipits for following 3 lines of text are given: "of Shepards &c," "When night &c," "An Angel &c"; 6/4 section begins with text incipit "In brightness of &c")  
pp. 94-102: THE ROSE OF SHARON [by Billings], A, starts with treble solo: 5|U1212|31D7U1|21D76|75, i am the rose of Sharon and the lilly of the vally; incomplete: only melodic parts written after a certain point, + leaf missing at end

**Special M 2116 .R4 C6 1801**

157. Read, Daniel. *The Columbian Harmonist*. 3<sup>rd</sup> ed. Boston: Manning and Loring, 1807. 111, [1] pp. Complete.

sewn inside back cover: pp. 41-48 (signature E of engraved music; letter appears twice on p. 41) and 17-24 (signature B; letter appears twice on p. 17) of Eliakim Doolittle's *The Psalm Singer's Companion* (New Haven, 1806) [3 photos]

inscriptions: t. p., "Alfred Monson"; p. [3], "Alfred S Monson [Ejus Liber?]; p. [17], "AMunson" (pencil; "Munson" *sic*); p. 65, "[Sophr?] Mitchell" (pencil); additional leaf *verso*, "Bot. of. M<sup>r</sup>. Read"; p. 46 of Doolittle tunebook, "[F?] T"

bookplate of Charles T. Wells pasted inside front cover

MS. music entry, additional leaf *verso*: 20 notes on hand-drawn staves, no title or text, no clef or key signature; if treble clef is intended and key is F, notes are 11D7+6U12[or 3]221D77767U13631D6

**M 2116 .R4 C6 1807**

158. Read, Daniel. *The Columbian Harmonist*. 4<sup>th</sup> ed. Boston: Manning and Loring, 1810. Lacks only final leaf, with pp. 111, [1]; also lacks back cover.

inscription: preliminary leaf *recto*, "[H?]. D. [H?] \_ Ward"

no MS. music

**M 2116 .R4 C6 1810**

159. Read, Joel. *The New-England Selection; or Plain Psalmist*. Boston: J. T. Buckingham, for the author, 1808. 127, [1] pp. Complete.

inscriptions: preliminary leaf *recto*, "Deborah Ross's Book Price \$-[11?]-66 --- / Burrillville [R. I.] D R"; inside back cover, "Deborah Ross in Burrillville"

bookplate of Charles T. Wells pasted inside front cover

no MS. music

**M 2116 .R41 N4 1808**

160. Read, Joel. *The New-England Selection; or, Plain Psalmist*. 2<sup>nd</sup> ed. Boston: Manning and Loring, for the author, [1812]. 127, [1] pp. Leaf with pp. [1-2]

fragmentary; otherwise complete. P. 46 misnumbered 45; p. 66 not numbered; p. 90 misnumbered 89.

“W. H. Madison” stamped upside-down on front cover  
inscriptions: inside front cover, “[William?] Madison / [Stratford?] / [illegible]” (pencil); p. [2], “Gift of / Mrs Fred Griffin” (pencil; last name confirmed by donor slip in case with book); additional leaf *verso*, “[Pitt?] Vaughn, Richfield / March <sup>th</sup>5, 1827 Book Book”; inside back cover, “[Mrs Electa Madison?] / Stratford / [illegible]” (pencil, written twice)

no MS. music

**M 2116 .R41 N4 1812**

161. Reed, Ephraim. *Musical Monitor; or New-York Collection of Devotional Church Music*. Utica, N. Y.: William Williams, 1817. 119, [1] pp. Lacks pp. 15-16; otherwise, appears to be complete.

inscription: fragmentary preliminary leaf *recto*, “Proverbs 31<sup>[tt?]</sup>– 30<sup>th</sup> / Favour is deceitful, and beauty is vain: / but a women [*sic*] that feareth the Lord, she / shall be praised.”

no MS. music

**M 2116 .R42 M9 1817**

162. Reed, Ephraim. *Musical Monitor, or New-York Collection of Devotional Church Music*. Rev. ed. Ithaca, N. Y.: Mack and Searing, 1820. 199, [1] pp. Appears to be complete.

inscription: additional leaf *verso*, “Alfred Hough \_ 8”  
bookplate of Charles T. Wells pasted inside front cover

no MS. music

**M 2116 .R42 M9 1820**

Reformed Protestant Dutch Church – SEE

[Hopkinson, Francis.] *The Psalms of David*

163. Robbins, Mary. MS. music book. Paged 4-114 by original owner in ink and pencil; this pagination has been continued through p. [118] to accommodate the final 2 MS. music entries. Undated, but repertory suggests pre-1821, possibly pre-1811.

inscription: inside front cover, “Mary Robbins” (on slip of paper pasted to front paste-down)

MS. music is 3- and 4-voice settings of sacred tunes, with melody in treble or tenor (or what appears to be tenor, by its position in the vocal line-up; evidence later in the MS. suggests that this third voice from the top may be treble, at least in some cases); voices, when specified in the MS., are listed here from top voice down; verses of text (usually 1 verse) copied at bottoms of pages

index of MS. tunes on *verso* of last leaf (p. [138])

MS. music entries:

- p. 4: DOVER, 4 voices, melody in treble, F, 536|57|U1, Great is the Lord  
our God
- p. 5: ST. THOMAS, 4 voices, melody in treble, A, 5|U11|32-1|2, Come  
sound his praise abroad
- p. 6: STERLING, 4 voices, melody in tenor, G, 1|1111|21[-]2|3, O come  
loud anthems let us sing
- p. 7: DUNDEEE [*sic*], 4 voices, melody in treble, G, 1|3#4|6[*recte*  
5]1|23|4, Let not despair nor fell revenge
- pp. 8-9: PORTUGAL, 4 voices, melody in treble, A, 5|U12|3-13-5|4-32|1,  
Sweet is the work, my God, my King
- pp. 10-11: COLUMBIA, 4 voices, melody in tenor, E, 531|67|U1, Lord of  
the worlds above
- p. 12: NEW CAMBRIDGE, 4 voices, melody in tenor, C, 133|21|43|2, What  
shall I render to my God; fugal tune
- p. 13: PHILADELPHIA, 4 voices, melody in tenor, D, 5|55|U1D7|U1, Let  
differing nations join
- p. 14: BRAINTREE, 4 voices, melody in tenor, D, 135|U1-2-1D7|  
U1-D7-65-4|3, Once more, my soul, the rising day
- p. 15: FALCON STREET, 4 voices, melody in treble, C, 1D55|35|U1, Come  
sound his praise abroad
- pp. 16-17: CASTLE STREET, 4 voices, melody in tenor, G,  
1|3-4-5U1|D42|1-3-5U1|D6-5, Sweet is the work my God my  
King
- pp. 18-19: BROOKFIELD [by Billings], 4 voices, melody in tenor, Dm,  
5|U13|23-2|1-D#7U1|2, Death like an overflowing stream
- pp. 20-21: CLIFFORD, 4 voices, melody in tenor, Bb, 111|1-2-32[-]1|  
D7-U1-22|2-3-4, O for a shout of sacred joy
- pp. 22-23: WAREHAM, 4 voices, melody in tenor, G, 3|3-13|2-D7U2|  
1-21|D7, Soon as I heard my father say
- p. 24: CHINA [by Swan], 4 voices, melody in tenor, D, 3|22|11|3-D66|3,  
Why should we mourn departing friends
- p. 25: NEWMARK, 4 voices, melody in treble, G, 5|U13-2-3|13|  
2-1D7|U1, Come holy spirit heavenly dove; "Jarrel's" in pencil  
above tune
- p. 26: COLCHESTER, 4 voices, melody in treble, D, 1|1-D76|54|3-21|5,  
[no text]
- p. 27: GERMAN HYMN, 4 voices, melody in tenor, Bb, 1|35|23|42|3, So  
fades the lovely blooming flower
- p. 28: MARTYRS, 4 voices, melody in treble, Fm, 1|31|53|21|5, The year  
rolls round & steals away
- p. 29: EVENING HYMN, 4 voices, melody in treble, A, 5|U11|11|22-3-4|3,  
Glory to thee my God this night
- p. 30: OLD HUNDRED [by Bourgeois?], 4 voices, melody in tenor, A,  
1|1D7|65|U12|3, Be thou O God exalted high
- p. 31: GREEN[']S, 4 voices, melody in tenor?, C, 132|1D7|U1 (treble  
incipit 5U1D7|U12|3), Ye tribes of Adam, join

- p. 32: WINDHAM [by Read], 4 voices, melody in tenor, Fm, 1|345|532|1,  
Broad is the road that leads to death
- p. 33: DALSTON, 4 voices, melody in treble, Bb, 5|U112D7|U1, How  
pleased & blest was I
- p. 34: BATH, 4 voices, melody in tenor, A, 1|23|21|1D7|U1, Life is the  
time to serve the Lord
- p. 35: DOOMSDAY [by Wood], 4 voices, melody in tenor, D,  
5|U11|1D7|U1, How beautiful *[sic]* are their feet; futing tune
- p. 36: PLYMOUTH, 4 voices, melody in tenor, Am, 1|34|54|31|2, [no text]
- p. 37: WELLS, 4 voices, melody in tenor, F, 1|35U1|D7U1D6|5, Life is  
the time to serve the Lord
- p. 38: MEAR, 4 voices, melody in tenor, G, 1|55|33|1[-]23|2, [no text]
- p. 39: WALSAL, 4 voices (though only 1<sup>st</sup> note of bass is present),  
melody in tenor, Am, 1|32-1|D5U5|4-32|1, Lord in the morning  
thou shalt hear
- p. 40: KINGSBRIDGE, 3 voices (2<sup>nd</sup> voice down, labeled "Air," was  
botched; only initial upbeat + 1<sup>st</sup> full measure are present),  
melody in tenor, Am, 5|U1-2-32[-]1|2-5D5|U1-2-32[-]1|  
D#7[-]6[-]5 (slurs placed inaccurately or omitted; corrected  
here), Shall life revisit dying worms
- p. 41: STAFFORD, 4 voices, melody in tenor, A, 5|U1-2-32-1|4-32|1, See  
what a living stone; futing tune
- p. 42: SUTTON, 4 voices, melody in tenor, F#m, 5|77U1D5[-]4|316, Save  
me O God, the swelling floods; futing tune
- p. 43: ST. MARY'S, "2d. Treble," "Air," bass, Em, 1[-]2|32[-](1)1U1|  
D76[-](5)[-](6)5, let this vain world engage no more
- p. 44: FLORIDA [by Wetmore], 4 voices, melody in tenor, Dm,  
5|31D7U1|5, Let sin[n]ers take their course; futing tune
- p. 45: DISMISSION ("or Sicily" added in pencil), "Air," "2d treble," bass,  
F, 56|5[-]43[-]4|56|5[-]43[-]4, Lord, dismiss us, with thy  
blessing
- pp. 46-47: STEFFANI'S, "Tenor," "Air," bass, Bb, 3|22|3-45|5-4-3-21|1-5  
(1 slur placed inaccurately; corrected here), Sweet is the  
mem'ry of thy grace
- pp. 48-49: TAMWORTH, "Air," middle voice, bass, F, 53|U1D531|2D5,  
Guide me, O thou great Jehovah
- pp. 50-51: BERMONDSEY, "2d. Treble," "Air," bass, D,  
135|U121|2D6U2|D765, Glory to God on high; lots of text  
overlap, but not a conventional futing tune
- pp. 52-53: LONDON [by Swan], 4 voices, melody in tenor, Bb,  
1D77|U1122|3, Methinks I hear the heavens resound
- pp. 54-55: AITHLONE, "Air," "2d. Treble," bass, G, 3[-]2|12[-]3[-]4|  
3[-]4[-]55|6[-]7[-]U1D5[-]4|3, Jesus who died a world to save
- pp. 56-57: ST. MICHAEL'S, "Tenor," treble, "2d. Treble," bass, melody in  
treble, Bb, 5|U112|3,5|12D7|U1, Ye servants of God
- p. 58: MEDFIELD, top voice (treble or tenor), "2<sup>d</sup>. treble," "Air," bass, A,

- 5|U13|24|32|1, My shepherd will supply my need
- p. 59: BARBY, top voice (treble or tenor), "2d Treble," "Air," bass, A, 1|33|23-2|1D7|U1, Long have I sat beneath the sound
- p. 60: VANHALL'S HYMN, "2d. Treble," melodic voice, bass, A, 5|U1355|443, O render thanks to God above
- p. 61: SHIRLAND, top voice (treble or tenor), "2d. Treble," "Air," bass, A, 1|23|4-25-D7|U1, O blessed souls are they
- pp. 62-63: WEYMOUTH, top voice (treble or tenor; no notation until m. 9), "2d. Treble," "Air," bass, G, 5|U1353|6-7-U1-D5, All hail triumphant Lord
- p. 64: REMEMBRANCE, 4 voices, melody in tenor, A, 122|35|43|2, Sweet was the time when first I felt
- p. 65: GRATITUDE, 3 voices, melody in middle voice, D, 3|45|1U1|1D7|U1, Give thanks to God, he reigns above
- pp. 66-67: RETIREMENT, 3 voices, melody in middle voice, F, 5|5U1|D53|(5)[-]44|(3)[-]2, While thee I seek protecting pow'r
- pp. 68-69: NEW. 100<sup>TH</sup>, 3 voices, melody in middle voice, G, 5|U12|3-4-55|5-4-32|1, Ye nations round the earth rejoice
- p. 70: OLD 100, 4 voices, melody in tenor, A, 1|1D7|65|U12|3, Ye nations round the earth rejoice
- p. 71: PETERBOROUGH, 4 voices, melody in tenor, G, 1|3344|32|1, Once more my soul the rising day
- pp. 72-73: PROCTOR, top voice (treble or tenor), "2d. Treble," "Air," bass, Bb, 1|D5U1|31|2-(1)D7|U1, Great God whose universal sway
- p. 74: DUNCHURCH, 4 voices, melody in tenor, Bb, 1|D65|U13|2-1D7|U1, Long as I live I'll bless thy name
- p. 75: GERMAN, 4 voices, melody in tenor, C, 5|U1-D7U1|D5U1|D7U1|2, With all my pow'rs of heart and tongue
- pp. 76-77: FRATERNITY, 3 voices, melody in middle voice, A, 5|U1234|5-4-3,3|265D7|U1, How pleasant [*sic*] 'tis to see
- pp. 78-79: NEWCOURT, 3 voices, melody in middle voice, Eb, 1123[-]2[-]34|565, Sing to the Lord a new made song
- pp. 80-81: SWANWICK, top voice (treble or tenor), "2d. treble," "Air," bass, Bb, 5|U11-2|31-2-3|2-1D7|U1, In God's own house pronounce his praise
- pp. 82-83: CHATHAM, "Tenor," "2d. Treble," "Air," bass, A, 32-1|D5U6|5-34-2|3, Bless, O my soul[,] the living God; 2<sup>nd</sup> p. of this tune headed "Chorus," 2<sup>nd</sup> treble doesn't enter until then; text overlap, but not a conventional fusing tune
- p. 84: WIRKSWORTH, "2d. Treble," "Air," bass, Gm, 154|32|1, How heavy is the night
- p. 85: DERBY, 4 voices, melody in tenor, Am, 1|31|1-23-4|32|1, Great God indulge my humble claim
- p. 86: WINDSOR, 4 voices, melody in tenor, Am, 1|12|32|11|D#7, Thee we adore Eternal Name



- p. 87: ORANGE, "Tenor," "2d. Treble," "Air," bass (2<sup>nd</sup> treble is the only voice written in ink; other voices written lightly in pencil), Am, 1|34|32|1, My God permit my tongue
- pp. 88-89: IMMORTALITY, 4 voices (2<sup>nd</sup> voice down is the only voice written in ink; other voices written lightly in pencil), melody in tenor (if tenor is 3<sup>rd</sup> voice down), D, 5|U12[-]3D53|456, There is a land of pure delight
- pp. 90-93: SABBATH, 4 voices (2<sup>nd</sup> voice down is the only voice written in ink; other voices written lightly in pencil), melody in tenor (if tenor is 3<sup>rd</sup> voice down), Bb, 1|3332|12-3|43|2, Again the day returns of holy rest
- p. 94: IRISH, 4 voices (bass written in pencil; others in ink), melody in tenor, G, 1|1D5|U1-23|4-32|3, Now shall my inward joys arise
- p. 95: ST. ANN[']S, "Tenor," "2.," melodic voice, bass (2<sup>nd</sup> treble is the only voice written in ink; other voices written lightly in pencil), D, 5|36|5U1|1D7|U1, The Lord how fearful is his name
- pp. 96-[97]: GENTLY, LORD, O GENTLY LEAD US, top voice (treble or tenor), "2d. Treble," "Air," bass, F, 54|3212|1D7, Gently, Lord, O gently lead us; 2<sup>nd</sup> p. of this tune headed "Chorus," 2<sup>nd</sup> treble doesn't enter until then
- pp. 98-103: SALVATION, top voice (treble or tenor), "2d. Treble," "Air," bass, Bb, 3|1D5U23[-]4|D67U1, Salvation O, the joyful sound; apparently some text overlap, but not a conventional fugal tune
- pp. 104-[105]: NEW SABBATH, top voice (treble or tenor), "2<sup>d</sup> Treble," "Air," bass (2<sup>nd</sup> treble is the only voice written in ink; other voices written lightly in pencil), D, 1|D5-6-55[-]4|3-4-5U1|D6[-]U2[-]1D7|U1 (slurs placed inaccurately or omitted; corrected here)
- pp. 106-108: RICHMOND, only 2<sup>nd</sup> voice down (2<sup>nd</sup> treble?), and written in ink only until end of full m. 7 (light pencil thereafter), A, this part's incipit 3|55|53|46|5, When we our worried limbs to rest
- pp. 110-[111]: PLYMPTON, 3 voices, melody in middle voice, Em, 1-231|53[*recte* 4?]|3-4-5U1|D#7-U1[-]2, Now let our drooping hea[r]ts revive
- pp. 112-[113]: PARK. STREET, 4 voices, melody in tenor, Bb, 111|1-23|2-1D7|U1[-](2)[-](1)[-](D7)[-](6)[-](5), Hark how the choral song of heaven
- pp. 114-[115]: NORTHHAMPTON, 3 voices, melody in middle voice, D, 1D56|5-43-2|1, Grace 'tis a charming sound; this entry written entirely in light pencil
- p. [118]: VESPER HYMN, 4 voices (bass incomplete), melody in tenor, F, 3[-?]54[-?]5|3[-?]52[-?]5|3[-?]5(5)[-?]4[-?]2|1-D7[-?]7U1, [no text]
- p. [135]: untitled sequence of notes, written in pencil; no stems, all notes identical (as if quarter-note note-heads), no bar lines, no

title or other text; if in treble clef + C major, would be  
33534665U1D334343255U31D46655U321D653

**Music MS 18**

164. Roberts, Eli. *The Hartford Collection, of Classical Church Music*. New London, Conn.: Samuel Green, for the compiler, 1812. 187, [5] pp. Appears to be complete.  
inscription: preliminary leaf *recto*, "Martha C. Southmann. Middletown.  
[date; indecipherable]"

printed label pasted inside front cover: "Given to the / Watkinson Library /  
Hartford / through the generosity of / Sydney Stanley, / who died  
October 18<sup>th</sup> 1878, / and by will created a fund for this purpose. /  
19[added in ink:]24"

no MS. music

**M 2116 .R63 H36**

165. Rogers, Jesse. MS. music book. Ca. 1712 (see inscription below)-after 1762  
(←1762 is 1<sup>st</sup> printing of a tune found in this MS., ST. MARTIN'S [p. 71; not the ST.  
MARTIN'S by William Tans'ur]). Contents: 1) 2 leaves—unnumbered, or numbers no  
longer visible, most of first leaf detached, both leaves printed at right angles to the  
volume's horizontal format (i. e., top of p. to left, bottom of p. to right)—from the  
rudiments section of a printed tunebook (1<sup>st</sup> p. headed "[G]AM[UT] / OR, / *Scale of  
MUSICK*."; 2<sup>nd</sup> p. headed "The RULE for finding out your / *Mi* by FLATTS." with poem  
from John Playford's tunebook starting "*If that no Flat be set in B*"; 3<sup>rd</sup> p. contains 16  
staff-fragments with various musical symbols, starting with "A single and / double  
Bar."; 4<sup>th</sup> p. blank; 4 photos); 2) 4 unnumbered leaves containing MS. rudiments  
(photo; also one tune, EXETER [with letter "A"], on leaf [2] *verso* + leaf [3] *recto* of this  
set); 3) 21 leaves, numbered by original owner on alternate facing *versos* + *rectos*; 4)  
pp. 22-120, numbered by original owner, + p. [121], blank; 5) laid inside back cover,  
2 unnumbered leaves containing partial index (letter G on) of the tunes on the  
numbered leaves + pages, and "An Index for The Tunes at ye Beginning of the Book  
Sence y<sup>e</sup> Book was paged" (pp. between numbered *versos* + *rectos* of leaves with MS.  
music contain tunes identified by letters B-I, K-L, used like p. nos.; this 2<sup>nd</sup> index lists  
those tunes with their corresponding letters + nearest numbered p.).

inscriptions: inside front cover, "Jesse Rogers of Springfield / [Ji?]lyth [= July,  
the?] / Day [paste-down torn away at this point, so day in July + year,  
if they were present, are no longer legible]"; inside back cover, "March  
4 - 1712 / The Intention of Marriage between / M<sup>r</sup> Jemmy Call of  
Wilbraham / and Miss Lina Rogers of Springfield / are hereby Pub'd  
ed this day of / [T?] B. Thumb," "[illegible; first + last name?]"

MS. music is mostly 2-, 3-, and 4-voice psalm tune settings and anthems;  
melody in tenor voice, unless otherwise specified

secular entries are inventoried here

mix of diamond and round notation; some entries have bar-lines, others only  
have vertical lines to mark ends of phrases (which is which will be  
evident in the incipit transcriptions here); some entries textless,  
others have verse/s of text written at bottom of p. (sometimes with

indications of text meter: "Common Meeter," "Longer Meeter," "Shorter Meeter," etc.), others have text underlaid; psalm nos. + text authors frequently supplied (most common are "I W." [Isaac Watts] + "TB" [Tate & Brady]); pp. 103-116 contain multiple verses for some of the tunes

key signatures occasionally omitted, or incomplete (e. g., Gm with just Bb in the key signature)

many entries have indications of the intervallic distance between each vocal part + the other parts at the opening of the piece (e. g., BENEDICTUS, leaf 21 *verso*: treble starts "A 4<sup>th</sup> Under The / Tenor A 5<sup>th</sup> above y<sup>e</sup> Bass," tenor starts "A 4<sup>th</sup> above y<sup>e</sup> Treble / An 8<sup>th</sup> above y<sup>e</sup> Bass," bass starts "An 8<sup>th</sup> Below y<sup>e</sup> Tenor / An 5<sup>th</sup> below y<sup>e</sup> Treble"); if these indications are taken literally, treble frequently sings lower than tenor

MS. music entries:

preliminary MS. leaf [2] *verso*-leaf [3] *recto*: EXETER, "Treble," "Counter Tenor," "Tenor," "Bass," G, starts with bass solo,  
1|3-2-1D5|U12-1|D7-65|1+U1, Ye People all with one accord;  
diamond notation, tune assigned letter A

leaf 1 *verso*: CANTERBURY, "Treble," "Tenor," "Bass," F, 13231234, Blest is the Man who shuns the place; diamond notation

leaf 2 *recto*: WINDSOR, "Treble," "Tenor," "Bass," Gm, 1123211D#7,  
Lord what is Man poor feeble Man?; diamond notation

leaf 2 *verso*: NEW YORK, "Treble," "Counter," "Tenor," "Bass," G,  
13542312, diamond notation, tune assigned letter B

leaf 3 *recto*: WORKSOP, "Treble," "Counter," "Tenor," "Bass," Am,  
1325434-32, diamond notation, tune assigned letter C

leaf 3 *verso*: THE 100<sup>D</sup> PSALM, "Treble," "Tenor," "Bass," F,  
11D765U123, Ye Nations round the Earth rejoice; diamond notation

leaf 4 *recto*: BRUNSWICK, "Treble," "Tenor," "Bass," Am, 11234-3251,  
Sing to the Lord ye distant Lands; diamond notation

leaf 4 *verso*: QUEENBOUROUGH, "Treble," "Counter," "Tenor," "Bass," Am,  
1534534-32, diamond notation, tune assigned letter D

leaf 5 *recto*: LITTLE MARLBOROUGH, "Treble," "Counter," "Tenor," "Bass," Am, 5U132-1D#7U1, diamond notation, tune assigned letter E

leaf 5 *verso*: CAMBRIDGE, "Treble," "Tenor," "Bass," Gm, 13121D6#7U1,  
In Heav'n thy wondrous Acts are Sung; diamond notation

leaf 6 *recto*: THE ISLE OF WIGHT, ["Treble"—no musical notation, just a blank staff], "Tenor," "Bass," Gm, 15-43-456545, O for a Shout of Sacred joy; diamond notation

leaf 6 *verso*-leaf 7 *recto*: EAGLE STREET, "Treble," "Counter," "Tenor," "Bass," G, 13-4-543-2-1-2-321, diamond notation, tune assigned letter F

leaf 7 *verso*: NEW SARUM, ["Treble"—no musical notation, just a blank staff], "Tenor," "Bass," Am, 1#7567-65, Let differing Nations join; diamond notation

- leaf 8 *recto*: MEER [*sic*] ("Alias Christmas Hymn"), "Treble," "Tenor," "Bass," F, 155331-232, While Shepherds watch't their Flocks by Night; diamond notation
- leaf 8 *verso*-leaf 9 *recto*: S<sup>T</sup>. HELLEN[']S OR NEW 113<sup>TH</sup>, "Treble," "Counter," "Tenor," "Bass," C, 535U1D56U2D7, diamond notation, tune assigned letter G
- leaf 9 *verso*: THE 100<sup>D</sup> PSALM NEW, "Treble," "Tenor," "Bass," Am, 11D7U354-321, My Soul, thy great Creator praise; diamond notation
- leaf 10 *recto*: STREAMS OF BABYLON, "Treble," "Tenor," "Bass," Gm, 13455432,23455443,57542345,55554-3221, When we, our weary'd Limbs to rest
- leaf 10 *verso*-leaf 11 *recto*: DALSTON, "Treble," "Counter," "Tenor," "Bass," G, 5U112D7U1, diamond notation, tune assigned letter H
- leaf 11 *verso*: STANDISH [variant of WENDOVER; see 3 entries forward], "Treble," "Tenor," "Bass," Gm, 13215432, Return o God of Love return; diamond notation
- leaf 12 *recto*: LITCHFIELD, "Treble," "Tenor," "Bass," Gm, 13452342, O what is feeble dying man; diamond notation
- leaf 12 *verso*: GUILFORD, "Treble," "Counter," "Tenor," "Bass," Am, 154321, diamond notation, tune assigned letter I
- leaf 13 *recto*: WENDOVER [variant of STANDISH; see 3 entries back], "Treble," "Counter," "Tenor," "Bass," Am, 13215432, diamond notation, tune assigned letter K
- leaf 13 *verso*: GLOCESTER, "Treble," "Tenor," "Bass," F, 15321456, Give Thanks to God invoke his Name; diamond notation
- leaf 14 *recto*: PORTSMOUTH, "Treble," "Tenor," "Bass," F, 11231345, How good and pleasant must it be; diamond notation
- leaf 14 *verso*: OLD SAVOY [= OLD HUNDRED], "Treble," "Counter," "Tenor," "Bass," A, 11D765U123, diamond notation, tune assigned letter L
- leaf 15 *verso*: THE 108 PSALM, "Treble," "Tenor," "Bass," G, 124254-3-212, While Angels Shout and praise their King; diamond notation
- leaf 16 *recto*: ANGELS SONG, "Treble," "Tenor," "Bass," F, 11123425, Thus Angels Sing and so Sing we; diamond notation
- leaf 17 *verso*: SOUTHWELL, "Treble," "Tenor," "Bass," Gm, 131221, Far as thy Name is known; diamond notation
- leaf 18 *recto*: THE 148 PSALM, "Treble," "Tenor," "Bass," C, 15U11D7U1, Virgins and youths Engage; diamond notation
- leaf 19 *verso*: THE 85<sup>TH</sup> PSalm, "Treble," "Tenor," "Bass," Dm, 55345321, My Life while I that Life enjoy; diamond notation; 6-phrase tune, eloquent from start to finish
- leaf 20 *recto*: WARWICK, "Treble," "Tenor," "Bass," Am, 11315421, He's blest whose Sins have pardon gain'd; diamond notation

- leaf 21 *verso*-p. 22: BENEDICTUS, "Treble," "Tenor," "Bass," F, 1D65U12331, With chearful Notes let all the Earth; diamond notation
- p. 23: SALISBURY, "Treble," "Tenor," "Bass," Gm, 122311D#7U1, I'll trust God[']s Word: and so despise; diamond notation
- p. 24: WINCHESTER, "Treble," "Tenor," "Bass," F, 13321443, To celebrate thy Praise O Lord; diamond notation
- p. 25: NORWICK [*sic*], "Treble," "Tenor," "Bass," F, 13451234, Long as I live I'll praise thy Name; diamond notation
- p. 26: EXETER, "Treble," "Tenor," "Bass," F, 15345665, And let them say. [*sic*] how drea[d]full Lord; diamond notation
- p. 27: THE DUKE[']s, "Treble," "Tenor," "Bass," F, 13455443,3255#45, The Heav'ns declare thy Glory Lord; diamond notation
- p. 28: COMMANDMENT, "Treble," "Tenor," "Bass," A, 11235432, In praising God while he prolongs; diamond notation
- p. 29: LONDON, "Treble," "Tenor," "Bass," Dm, 5U1D5647U2D7, As pants the Hart for cooling Streams; diamond notation
- p. 30: LONDON NEW, "Treble," "Tenor," "Bass," F, 153U1D56U1D7, Let all the Lands with shouts of joy; diamond notation
- p. 31: YORK, "Treble," "Tenor," "Bass," F, 13546352, Could I command the spacious Land; diamond notation
- p. 32: WESTMINSTER, "Treble," "Tenor," "Bass," F, 11123425, O bless our God. and never cease; diamond notation
- p. 33: NORTHAMPTON, ["Treble"—no musical notation, just a blank staff], "Tenor," "Bass," F, 135-43-21432, Hosanna in the highest Strains; diamond notation
- p. 34: BRISTOL, "Treble," "Tenor," "Bass," Gm, 15431321,352345, 5b6575443,143221, Thy dreadful Anger, Lord, restrain; diamond notation; second phrase of bass part has momentarily chromatic descent (from start, bass is 1D345b6451, U1D#7b7b665,U1Db675b67D7U3,b64U1D451; all b6's specified in the MS, as the entry has only Bb in its key signature)
- p. 35: GLASTENBURY, "Treble," "Tenor," "Bass," A, 111122#12,543221, Praise waits in Sion, Lord for Thee; diamond notation
- p. 36: ROCHESTER, "Treble," "Tenor," "Bass," Am, 22231221, Since I have always plac'd my Trust; diamond notation
- p. 37: HEREFORD, "Treble," "Tenor," "Bass," G, 13453443, God's perfect Law converts the Soul; diamond notation
- p. 38: PETERBOROUGH, "Treble," "Tenor," "Bass," G, 123211D7U1, The Statutes of the Lord are just; diamond notation
- p. 39: WORCESTER, "Treble," "Tenor," "Bass," Em, 1232144#3, The Thought of them shall to my Soul; diamond notation
- p. 40: MARTYRS, "Treble," "Tenor," "Bass," Em, 13153215, So shall I ever sing thy Praise; diamond notation
- p. 41: MANCHESTER, "Treble," "Tenor," "Bass," Gm, 13453465, With

- ev'ry Morning's early Dawn; diamond notation
- p. 42: ST. MARY'S, "Treble," "Tenor," "Bass," Em, 1321U1D765, I'll  
celebrate thy Praises, Lord; diamond notation
- p. 43: ST. DAVID'S, "Treble," "Tenor," "Bass," G, 15U1D35432, O Thou to  
whom all Creatures bow; diamond notation
- p. 44: CHESHIRE, "Treble," "Tenor," "Bass," F, tenor clef misplaced:  
when it's moved to 2<sup>nd</sup> staff line from top, incipit is  
11233221,133445, His Wrath has but a Moment's Reign;  
diamond notation
- p. 45: ELY'S, "Treble," "Tenor," "Bass," F, 11235342, Thus to his Courts  
ye Saints of his; diamond notation
- p. 46: DUMFIRMILING [*sic*], "Treble," "Tenor," "Bass," F, 11234553, Were  
I in Heaven without my God; diamond notation
- p. 47: THE 149 PSALM, "Treble," "Tenor," "Bass," Bb, 5U1123512D7U1,  
O Praise ye the Lord / prepare your glad Voice; diamond  
notation
- p. 48: BELLA OR 24 PSALM, "Treble," "Tenor," "Bass," G,  
135U1D56,54323-45, To bless thy chosen Race; diamond  
notation
- pp. 49-50: THE 132<sup>TH</sup> [*sic*] PSALM, ["Treble"—no musical notation, just a  
blank staff], "Tenor," "Bass," F, 11D5U13221, Let all your  
sacred Passions move; diamond notation
- pp. 51-52: THE 136<sup>TH</sup> OR 148<sup>TH</sup> PSALM, "Contra Tenor," "Tenor," "Bass,"  
G, 1D65U321, He sent his only Son; diamond notation
- pp. 53-54: THE 108<sup>TH</sup> PSALM, "Treble," "Tenor," "Bass," G, 13254321, A  
Wake ye Saints: to pra[i]se your King; diamond notation
- pp. 55-56: THE 50<sup>TH</sup> PSALM, "Treble," "Tenor," "Bass," Gm,  
543|24|5432|1, The God of Glory sends his Summons forth;  
diamond notation
- p. 57: THE 124<sup>TH</sup> PSALM, "Treble," "Tenor," "Bass," G, 123|43|211D7|U1,  
Now Israel may say and that truly [continues "if that the Lord  
had not our cause Sustain'd / if that the Lord had not right  
Sustain'd / When all the world Against us furiously / Made  
their Uproar and Said we all Shoul'd [*sic*] Die"]; diamond  
notation; another wonderful, 5-phrase melody
- p. 58: UTOXETER, "Cantus," "Tenor," "Bass," Gm, 1|D#7U1|32|1, [no  
text], diamond notation
- p. 59: BUCKLAND, "Treble," "Tenor," "Bass," G, 123211D7U1, Shew Pity,  
Lord O Lord forgive; diamond notation
- p. 60: QUERCY, "Counter Tenor," "Tenor," "Bass," G, 133232D7U1, My  
crimes are great, but not surpass; diamond notation
- p. 61: STROUDWATER, "Tenor," "Bass," Am, 13123421, How shall the  
Young secure their Hearts; diamond notation
- p. 62: COLCHESTER NEW, "Treble," "Tenor," "Bass," C, 11-D76543-215,  
When once it enters to the Mind; diamond notation
- p. 63: THE 67<sup>TH</sup> PSALM, "Tenor," "Bass," G, 13-214-3-2-1D7U1, He

- form'd the Deeps unknown; diamond notation
- p. 64: ST. MARTIN[']s [by Tans'ur], "Treble," "Tenor," "Bass," A, 11-2-1D5U1-2-33-45-4-312, The Sun Supplies the Day with Light; diamond notation
- p. 65: BROMSGROVE, "Treble," "Tenor," "Bass," Am, 15-43232-1D#7U1, The Mem'ry of his glorious Name; diamond notation
- p. 66: PLYMOUTH, "Cantus," "Tenor," "Bass," Am, 13454312, In him the Nations of the World; diamond notation
- pp. 67-68: AN HYMN ON YE DIVINE USE OF MUSICK, att. "Tans'ur," "Cantus" (becomes "Treble" in Chorus of "Hallelujah"s, later in the piece), "Altus" (doesn't enter until Chorus), "Tenor," "Bass," G, 1135321D7, We'll Tune our Souls with one Accord; diamond notation; 2-, 3-, + 4-voice writing in Chorus labeled "(Duet)," "(Trio)," + "(Quarta)"; Chorus has tempo designation "(Allegro)"
- p. 69: A MORNING HYMN IN FOUR PARTS, "Treble," "Counter," "Tenor," "Bass," starts with tenor-bass duet, D, 135|U1D5|6-54|3, awake my &c; diamond notation
- p. 70: BANGOR, "Treble," "Counter," "Tenor," "Bass," Dm, 5|32|15-6-7|U1D7-6|5, [no text], diamond notation
- p. 71: ST MARTIN[']s, "Treble," "Counter Tenor," "Tenor," "Bass," G, 2[*recte* 1]55321 (tenor part has wrong clef, + wrongly-placed sharp [in 2 octaves]), [no text], diamond notation
- p. 72: BOLTON, "Treble," "Counter Tenor," "Tenor," "Bass," C, 5|U121|D7|U1,|1|354|3|2, [no text], **round** notation
- p. 73: THE GLIDING STREAMS, "Treble," "Tenor," "Bass," G, 5343|221,|4325|#445, Sitting by the Streams that Glide; round notation; 2 additional verses of text on pp. 109-110
- p. 74: A CRADLE HYMN, "Treble," "Tenor," "Bass," Am, 3322|112D#7|3322|1D#7U1, Hush my Dear lie Still & Slumber, Holy Angels Guard thy bed; round notation; secular/sacred mix
- p. 75: FAIR LADY &C, "Tenor," "Bass," G, 134|56|5345|3, Fair Lady Lay your Costly Robes aside; round notation; secular/sacred mix
- p. 76: A HYMN TO THE HOLY GHOST, "Tenor," "Bass," Gm, 512|315U1|D#7, Come holy Spirit Come and Breath[e]; round notation; ref. "To Page 106." for 5 additional verses of text
- p. 77: AN EVENING HYMN, "Tenor," "Bass," Am, 11-D76|5U2|3-21|D#7, Sleep downey Sleep Come Close my Eyes; round notation; 4 additional verses of text on pp. 103-104
- p. 78: A MORNING HYMN, "Tenor," "Bass," Bb, 1|34|2D7|U12|7, Awake my Soul awake my Eyes; round notation; 4 additional verses of text on pp. 107-108
- pp. 79-80: An Elegy On ye Death of Queen Mary, "Tenor," "Bass," C, 32-13-4-5D5|U1D7-67-U12, On a Bank beneath a Willow; round notation; 2 additional verses of text on p. 79

- p. 81: THE CHIMES, "Tenor," "Bass," Am, 2|3323|2-345,3|4523|3-423, Hark hark how Swift the Moments fly; round notation; 4 additional verses of text on pp. 111-112
- p. 82: AN HYMN ON Y<sup>E</sup> VANITY OF Y<sup>E</sup> WORLD, "Tenor," "Bass," Am, 13|2D5|64|5, How Uneasy are we hear [*sic*]; round notation; ref. "To Tune [*sic*] Page 105" for 5 additional verses of text
- pp. 83-84: BARBY, "Treble," "Counter," "Tenor," "Bass," A, 1|33|23-2|1D7|U1, [no text], diamond notation
- pp. 87-88: AN ANTHEM TO KING GEORGE, "Tenor," "Bass" (not in score), A, 123|334#45, O Dear Lord make thy Servant George; round notation
- pp. 89-90: AN ANTHEM TAKEN OUT OF THE 39<sup>TH</sup> PSALM, "Tenor," "Bass," Gm, 12|312|1,|23|423|2, Hear my Prayer O Lord; round notation; tenor has some rapid-fire passagework
- pp. 91-94: AN ANTHEM TAKEN OUT OF THE 1<sup>ST</sup> CHAPTER OF THE REVELATIONS, tenor, bass (tenor alone on pp. 91-92), C, 5|U123|11D76|U2-3-2-1-D7-6-|7-U1-D7-6-5-#4-|55, I heard a great Voice as of a Trumpett; round notation; appears to be some confusion with bass clef + pitches on pp. 93-94
- p. 94: A Cannon for 3 Voices, single line of melody written on staff with bass clef, G, 1|11D77|6655|4431|553, Come follow follow [follow follow follow follow] follow me; round notation
- p. 95: Pompey[']s Ghost, "Treble," "Tenor," "Bass," Em, 134|5645|3, From Lasting And Uncloudy Day; round notation; ref. "To Page 113[-114]" for 5 additional verses of text
- p. 96: A HYMN ON THE DIVINE USE OF MUSICK, "Tenor," "Bass" (not in score), Gm (but only 1 flat in key signatures), 134|565|4-321|1, Wee Sing to him whose wisdom Form'd the Ear (no text on p. 96; 3 verses of text on pp. 115-116), round notation
- p. 97: Gather Your Rose Buds &c, "Tenor," "Bass," G, 555|54|32|1, Gather Your Rose Buds Whilst You may; round notation
- p. 98: AN ANTHEM TO ESTHER, "Tenor," "Bass," G, 1|23|43|21|1, Christ being Raised from the Dead; round notation
- p. 102: Lillabolar [= Lilliburlero], "Tenor," ["Bass"—no musical notation, just a blank staff], G, 12133|2324,|35143|21D7U1, [no text]

#### Music MS 24

166. *Sacred Harmony: being a Selection of Tunes of approved excellence, suited to the various subjects and metres of the Psalms and Hymns of Dr. Watts, and also to the Supplement attached to them, by the Rev. Mr. Winchell.* Boston: James Loring, 1819. 7, [113] pp. Appears to be complete. BOUND WITH Winchell, James M. *An Arrangement of the Psalms, Hymns, and Spiritual Songs of the Rev. Isaac Watts, D. D.* 2<sup>nd</sup> ed. Boston: James Loring, for Lincoln and Edmands, and James Loring, 1820; and Winchell, James M. *A Selection of more than three hundred Hymns, from the most approved authors, on a great variety of subjects.* 2<sup>nd</sup> ed. Boston: James Loring, for



Lincoln and Edmands, and James Loring, 1820. The two Winchell books are texts only.

inscription: inside front cover, "Anna M Cooke"  
bookplate of Charles T. Wells pasted inside front cover  
no MS. music  
**BS 1440 .W4 W5 1820**

167. *The Salem Collection of Classical Sacred Musick*. Salem, Mass.: Joshua Cushing, 1805. Lacks all after p. 104. In terrible shape: only fragments of front cover remain, back cover is missing, + 1<sup>st</sup> 3 leaves are in 2 pieces each.

no inscriptions  
no MS. music  
**M 2116 .S3 1805**

168. [*The Salem Collection of Classical Sacred Musick*. 2<sup>nd</sup> ed. Boston: Manning and Loring, for Cushing and Appleton, 1806]. Lacks 1<sup>st</sup> pp. [i]-iv; 1<sup>st</sup> pp. v-vi fragmentary.

no inscriptions  
no MS. music  
**M 2116 .S3 1806**

169. *A Selection of Psalm Tunes, for the use of the Protestant Episcopal Church in the State of New-York*. New York: T. and J. Swords, 1812. 4 pp. (assumed to be pp. [i-iv]), pp. [xxiii]-xxiv, pp. 1-72. Lacks pp. v-xxii. 24 blank leaves (heavy paper) bound in between end of printed book and back flyleaves. Front cover reproduces t. p. text.

no inscriptions  
no MS. music  
**M 2125 .S4**

*A Set of Chants* – SEE  
[Wainwright, Jonathan M.]

170. Seymour, Lewis, and Thaddeus Seymour. *The Musical Instructor: or An Easy Introduction to Psalmody*. 2<sup>nd</sup> ed. New York, 1808. [2], 5-53, [1] pp. Complete. Pp. 27-34 printed + bound in this order (*rectos/versos*): 27/32, 33/30, 31/28, 29/34.

ownership inscription inside front cover, but pasted-on library bookplate + illegibility make what's visible not worth transcribing  
no MS. music  
**M 2116 .M87 1808**

171. Shaw, Oliver. *Melodia Sacra: or Providence Selection of Sacred Musick*. Providence: Miller and Hutchens, 1819. 167, [1] pp. Appears to be complete.

inscription: additional leaf *recto*, "J. BYOM" (pencil)  
beautiful ink drawing of a bird, etc. on preliminary leaf *recto* [\[photo\]](#)  
printed dedication to "the Psallonian Society, of Providence, R. I." on p. [iii]  
opening piece (pp. [9]-15), by Shaw, is titled BROWN UNIVERSITY. A HYMN OF PRAISE SUITABLE FOR THANKSGIVING.

p. 151 is half music, half "Explanation of Foreign Terms used in this Work"; p. [152] is "Index" (metrical index); p. [153] has caption title: "APPENDIX. / For the accommodation of those Societies, who are attached to **Ancient Musick**, / the following Tunes are added." (OLD HUNDRED immediately below this); pp. 154-167 are music; and the unnumbered p. following p. 167 is "Alphabetical Index"

no MS. music

**M 2116 .S5 M4**

172. Shaw, O[liver], A[mos] Albee, and H[erman] Mann. *The Columbian Sacred Harmonist: or, Collection of Grammatical Music*. Dedham, Mass.: H[erman] Mann, 1808. 126, [2] pp. Complete.

no inscriptions

no MS. music

bookplate of Charles T. Wells pasted inside front cover

**M 2116 .S5 C6**

173. Shumway, Nehemiah. *The American Harmony*. 2<sup>nd</sup> ed. Philadelphia: John M'Culloch, 1801. [2], 220 pp. Complete.

inscriptions: inside front cover, "P. Wh[it?]ney" (pencil), "William Williams / June 19<sup>th</sup> 1849."; 1<sup>st</sup> preliminary leaf *recto*, "H. R. & S. H. Norman / Stonington Conn. / June 19<sup>th</sup> A. D. 1849."; 2<sup>nd</sup> preliminary leaf *verso*, "J. Curtice" (this is something of a guess); t. p., "Hibberd R. Norman Stephen H. Norman / Stonington Ct. June 19<sup>th</sup> 1849"; p. 5, "Stephen Henry Norman. / Stonington June 19<sup>th</sup> 1849."

no MS. music

**M 2116 .S59 A6**

174. [Single leaf with MS. music entry].

no inscriptions; undated

MS. music entry:

ANTHEM FROM 14<sup>TH</sup> OF REVELATIONS, treble?, Bb,

1|12|32|1,|23|43|D7U32|1D7|U1

August 2019: found with several other items in box titled "Fragments of hymn and song books"

**M 5000 .F6 1785**

175. Stickney, John. *The Gentleman and Lady's Musical Companion*. Newburyport, Mass.: Daniel Bayley, [1780?]. ASMI 475A. Lacks pp. 65-72, 97-100.

inscription: inside front cover, "Bachelor ;" (a first name may be covered by the bookplate pasted inside the front cover)

bookplate of Charles T. Wells pasted inside front cover

no MS. music

**M 2116 .S86 G5 1774**

176. Stickney, John. *The Gentleman and Lady's Musical Companion*. [2<sup>nd</sup> ed.] Newburyport, Mass.: Daniel Bayley, [1783]. Lacks all pp. after p. 152; pp. 53-54 fragmentary.

☛ inscriptions: inside front cover, "John [F.?] Stickney, Esq[.] / Newburyport / Mass, / Essex County" (pencil); t. p., between printed "JOHN" and

☛ printed "STICKNEY," "F." (pencil)

no MS. music

**M 2116 .S86 G5 1774 c.2**

177. Stone, Joseph, and Abraham Wood. *The Columbian Harmony*. [1793]. Viii, 112 pp. Complete, though pp. iii-vi are frayed with some loss of text, and pp. 109-112 are missing their bottom outside corners, with loss of text; both covers are lacking.

no inscriptions

no MS. music

**M 2116 .S87 C6**

178. Swan, Timothy. *New England Harmony*. Northampton, Mass.: Andrew Wright, 1801. Lacks pp. 99-102; last leaf (p. 103 + unpagged index) fragmentary; both covers fragmentary.

no inscriptions

no MS. music

bookplate of Charles T. Wells pasted inside front cover

**M 2116 .S9 N4**

179. Sweeny, George C., and William Cooper. *Sacred Musick*. Boston: J. T. Buckingham, 1810. Lacks pp. 27-30; pp. [1-2] fragmentary, but with no loss of text; several pages ripped; in generally poor condition.

inscription: inside front cover, "[Calvin?] Allen's Book / [Presented by?] A T Jones Sept<sup>r</sup> 29 / 1826"

bookplate of Charles T. Wells pasted inside front cover

no MS. music

**M 2116 .S974 1810**


180. Sweeny, George C., and William Cooper. *Sacred Musick*. Boston: J. T. Buckingham, 1810. 71, [1] pp. Complete; paper front cover has text duplicating that on t. p., with surrounding ornament.

inscription: front cover, "O. Br[a?]y's"


no MS. music

**M 2116 .S974 1810 c.2**

Tans'ur, William. *The Royal Melody Complete: or The New Harmony of Zion* – SEE [Bayley, Daniel.] [Tans'ur, William. *The Royal Melody Complete: or The New Harmony of Zion*]

181. Temple, Samuel. *An Anthem for Ordination*. "Published for the South Church and congregation in Dorchester, (Mass.)." Boston: Manning and Loring, for the author, 1808. 8 pp. Complete. Not in *ASMI*; no other copy known to this writer.   
[5 photos]

printed presentation notice on p. [2] dated Dorchester, Nov. 16, 1808;  
anthem "Selected as a part of the MUSICAL PERFORMANCES on the 7<sup>th</sup> day  
of December, 1808, the Day appointed for the Ordination of the Rev.  
JOHN CODMAN, to the Pastoral Care of the *SECOND CONGREGATIONAL  
CHURCH* in that Town"

 6/8 section is strongly reminiscent of Billings...  
paper covers; in fair condition; burn mark on top edges of all pp. + covers,  
but no loss of text  
inscriptions: p. [2], "[G. Tracy / Scotland?]," "congregation / of the [illegible]"  
(both in pencil)  
no MS. music  
**M 2078 .O6 1808**

*Templi Carmina. Songs of the Temple, or Bridgewater Collection of Sacred Music* – SEE  
[Brown, Bartholomew, and others?]. *Templi Carmina. Songs of the Temple*.

182. Todd, Rachel. MS. music book, undated but likely copied between 1810 +  
1830. 46 unnumbered leaves with printed staves; MS. music on leaves [1-13] and  
[45-46]. See inventory no. 81, [Catherine Hills?] MS. music book, which is almost  
identical.

inscription: front cover, along edge of leather overlap from spine: "Rachel  
Todd"

most MS. music entries are for 3 or 4 voices: if 4, "Treble," "2<sup>d</sup> Treble,"  
"Tenor," "Bass"; if 3, 2<sup>nd</sup> treble or tenor omitted; melody in treble  
1<sup>st</sup> 30 entries numbered I [*sic*]-30

MS. music entries:

leaf [1] *recto*: PLEYEL'S HYMN, 4 voices, G, 35|23|42[-]3|3, Angels roll  
the rock away

leaf [1] *recto*: PORTUGUESE HYMN, 3 voices omitting 2<sup>nd</sup> treble, A,  
1|1D5[-]U1|2D5|U3[-]23[-]4|3, Bless'd are the men of peaceful  
life

leaf [1] *verso*: SICILIAN MARINER'S HYMN, 3 voices omitting tenor, F,  
56|5[-]43[-]4|56|5[-]43, Love divine, all love excelling

leaf [1] *verso*: PELHAM, 3 voices omitting 2<sup>nd</sup> treble, D, 5|U1D5|32|1, My  
soul repeat his praise

leaf [2] *recto*: RETIREMENT by "Pleyel," 3 voices omitting tenor, G,  
5|5U1|D53|(5)-44|(3)-2, While thee I seek protecting pow'r

leaf [2] *recto*: BLENDON, 3 voices omitting 2<sup>nd</sup> treble, D,  
1D34|55|U1-D76|5, To Jesus our exalted Lord

leaf [2] *verso*-leaf [4] *recto*: EASTER by "Doct Madan," 3 voices omitting  
2<sup>nd</sup> treble, G, 3[-]2|14[-]5[-]6|5-43|2-12[-]3[-]4|3, He dies! the  
friend of sinners dies!

leaf [4] *verso*: RAVENNA “by Corelli harmonized by U[ri] K[eeler] Hill,” 3 voices omitting 2<sup>nd</sup> treble, Gm, 5|U1232|345, Shall man o God of light & life

leaf [4] *verso*-leaf [5] *recto*: BETHESDA, 4 voices, G, 1|3234[-]2|1, Lord of the worlds above

leaf [5] *recto*: KINGSBRIDGE, 3 voices omitting 2<sup>nd</sup> treble, Am, 5|U1-2-32[-]1|2-5D5|U1-2-32[-]1|D#7[-]#6-5, While God invites how blest the day!

leaf [5] *verso*: A SONG. FROM HANDEL[']S ORATORIO OF SAUL, 3 voices omitting 2<sup>nd</sup> treble, A, starts with tenor recitative over instrumental bass (“Violoncello”), 555U11|11123, Already see! the daughters of the land; then 3-voice chorus, 1352|3[-]2[-]342, Welcome, welcome mighty king

leaf [6] *recto*: KENDAL by “Clark,” 4 voices, F, 5|5-65|U1D6|4-23-4|3-2-1, Lord when together here we meet

leaf [6] *recto*: FLORENCE, 4 voices, Eb, 1|11|1-65|4-32|3, How long shall death the tyrant reign

leaf [6] *verso*: STENNET by “Pergolesi,” 4 voices, Eb, 5|U1D5|11|2-3-4-5-65[-]4|3[-]2-1, Great God, amidst the darksome night

leaf [6] *verso*: OLD HUNDRED [by Bourgeois?], 4 voices, A, 1|1D7|65|U12|3, Ye nations round the earth rejoice

leaf [7] *recto*: HOTHAM by “Madan,” 3 voices omitting 2<sup>nd</sup> treble, Eb, 5126|54-(3-4)3, Jesus lover of my soul

leaf [7] *recto*: MOUNT CALVARY, treble melody only (staves set up for “Tenor” + “Bass,” but no notes), G, 1D5U31|54[-]332, Hark the voice of love & mercy

leaf [7] *verso*: MEAR, 4 voices, G, 1|55|33|1-23|2, Sing to the Lord ye distant lands

leaf [7] *verso*: PORTSMOUTH, 4 voices, Bb, 5|35U1D5|U1[-]2[-]1[-]2-3, Ye tribes of Adam join

leaf [8] *recto*: GILBOA by “T. Olmsted,” 3 voices omitting 2<sup>nd</sup> treble, Em, 1|3[-]4[-]5654[-]3|3, And must this body die

leaf [8] *recto*: BURWAY by “Handel,” 3 voices omitting 2<sup>nd</sup> treble, Eb, 3-4|5U1|D76|51-2|3, Awake my heart, arise my tongue

leaf [8] *verso*: PORTUGAL by “Thorley,” 3 voices omitting 2<sup>nd</sup> treble, A, 5|U12|3[-]13[-]5|4[-]32|1, Sweet is the work my God, my king

leaf [8] *verso*: MALMSBURY from “Rippon’s Collection,” 3 voices omitting 2<sup>nd</sup> treble, D, 1|D5-6-55[-]4|3[-]4-5U1|D6[-]U2-1D7|U1, Celestial worlds, your mak’ers [*sic*] name

leaf [9] *recto*: DONCASTER by “Doct. Miller,” 4 voices, C, 5|U12|3D5|67|U1, Erect your heads, eternal gates

leaf [9] *recto*: COMMUNION HYMN from “Spring[field] Collect[ion],” 4 voices, F, 3|56|75|U1D7|U1, Sweet is the mem’ry of his name

leaf [9] *verso*: JORDAN by “Harwood,” 4 voices, A, 1|54|3-21|2-3-4-32|1, My never ceasing songs shall show

leaf [9] *verso*: OLNEY, 4 voices, G, 5|56|54|2D7|U1, Ye sons of men in

God rejoice  
 leaf [10] *recto*: LUTON by "Burder," 4 voices, Eb, 5|56|54|32|1, With all  
 my pow'rs of heart & tongue  
 leaf [10] *recto*: ELYSIUM, treble melody only (staves set up for "2  
 Treble," "Tenor," + "Bass," but no notes), D, 1[-]D5|5-3U1[-]D7|  
 6-54|3, On the fair heav'nly hills  
 leaf [10] *verso*: SHIRLAND, 4 voices, A, 1|23|4-25-D7|U1, He leads me to  
 the place  
 leaf [11] *verso*-leaf [13] *recto*: CHESHUNT by "Doct. Arnold," 3 voices  
 omitting either 2<sup>nd</sup> treble or tenor (middle voice not  
 identified), with treble only from "Who is the king of glory" to  
 the end, D, 134|5367|U1, Our Lord is ris'n from the dead  
 between leaf [19] + leaf [20], folded over green ribbon, 2 slips of  
 paper, each with same untitled melody by Handel: G,  
 1|53-4|51|2[-]34[-]543|(3)-2, The Lord the sov'reign sends his  
 summons forth (text only on one of the slips)  
 leaf [45] *verso*-leaf [46] *recto*: DUETTO "by U[ri] K[eeler] Hill," "Canto  
 Primo," "Canto Secundo" (with "Viol. Primo" + "Flute" cue  
 notes, and blocks of mm. clearly intended for instrumental  
 passages), A, 123|5-43|2-12|3, Praise ye the Lord, tis good to  
 raise  
 leaf [46] *verso*: St. Thomas, melody (treble? tenor?), A, 5|U11|32-1|2  
 leaf [46] *verso*: St. Helen[']s, non-melodic treble part?, C,  
 5|5U1|31|D66|5

### Music MS 30

183. [Turner, James A.]. *To learn to sing, observe these rules...* Boston: James A. Turner, 1752. 16 numbered leaves. Leaf 16 partial; otherwise 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.

inscription: leaf 16 *verso*, "Thomas / Brown / his Book"  
 bookplate of Charles T. Wells pasted inside front cover  
 no MS. music

**BS 1440 .B3**

*A Valuable Collection of Sacred Musick* – SEE

[Elliot, Moses]. *The Psalms of David...* by Isaac Watts, D. D.

184. Van Rensselaer, Elizabeth Sanders. MS. music book. Mostly secular (marches, dance tunes, songs), but with several sacred pieces, which are inventoried here. 45 leaves, the first 22 numbered on their *versos*; leaves [38-45] copied from the back of the book and in inverse vertical orientation to the first 37 leaves (Denmark on 2 of these last 8 leaves will be located with the numbering system used for and continued on from the first 37 leaves, thus it is located on leaf [39] *recto*-leaf [39] *verso*). Dates of 1782 + 1793 inside front + back covers (see inscriptions below).

inscriptions: inside front cover, "Elizabeth Sanders Van Rensselaer [sic],"  
"Elizabeth Van Renss[elaer] her ~~Note~~ Music Book Boston / 1782";  
leaf 1 *recto*, "Elizabeth Phil Van Rensselaer"; inside back cover, "Peter  
S V Rensselaer / 1793"

sacred MS. music entries:

leaf 6 *verso*: 149<sup>TH</sup> PSALM TUNE, melody, bass (likely an ornamented  
keyboard version of the tune), A, 5|U112[-]3[-]4|3tr5[-]3|  
13[-]21[-]D7|U1

leaf 11 *recto*: LITTLETON, PSALM TUNE, melody, bass, A,  
13|54-3|2-34|3-21, Lo! he cometh countless trumpets

leaf [39] *recto*-leaf [38] *verso*: DENMARK [by Madan], 3 voices, D, top  
voice incipit 1|11|1-(2)-3|22|2, before Jehovah's awful throne

### Music MS 8

185. *The Village Harmony: or, Youth's Assistant to Sacred Music*. 5<sup>th</sup> ed. Exeter, N. H.:  
Henry Ranlet, 1800. [2], 205, [1] pp. Complete; a nice clean copy.

inscriptions: t. p., "Jos May" (pencil); additional leaf *recto*, list of 6 pieces in  
the book, all by William Billings, with their p. nos. (pencil); inside back  
cover, "Jos: May's. / 1801."

no MS. music

**M 2116 .V55 1800**

186. *The Village Harmony: or, Youth's Assistant to Sacred Music*. 10<sup>th</sup> ed. Exeter,  
N. H.: C. Norris and Company, [1810]. [2], 283, [3] pp. Complete, though some  
leaves are frayed, tattered, + worm-eaten.

inscriptions: inside front cover, "[Dorothy] Ward" (pencil); inside back cover,  
"The property of / AM[OS?] [MERRILL?] / Salisbury January 1823,"  
"Dorothy Ward" (pencil, below ink "The property of")

bookplate of Charles Holbrook Library, Pacific School of Religion pasted  
inside front cover

no MS. music

**M 2116 .V55 1810**

187. *The Village Harmony: or, Youth's Assistant to Sacred Musick*. 11<sup>th</sup> ed.  
Newburyport, Mass.: E. Little and Company (printed, Exeter, N. H.: C. Norris and  
Company), [1813]. [2], 323, [3] pp., lacking pp. 73-76. Pp. 1<sup>st</sup> [1-2], 2<sup>nd</sup> [1-2], [3]-4,  
5-6, 63-64 trimmed, with minimal loss of text. P. 254 misnumbered 252.

inscriptions: inside front cover, "Jan. 1813 – Lyman Spaulding Barnes."; on  
pasted-in printed poem inside front cover, "Belle" + "Nov. 2<sup>nd</sup> / 1874."

☛ printed poem pasted inside front cover: "An Old Song" by "C. J. S."; begins  
"You laugh as you turn the yellow page / Of that queer old song you  
sing / And wonder how folks could ever see / A charm in the simple  
melody / Of such an old-fashioned thing. // That yellow page was fair  
to view, / That quaint old type was fresh and new, / That simple strain  
was our delight, / When here we gathered night by night, / And  
thought the music of our day / An endless joy to sing and play, / In

our youth, long, long ago.”; later, “’Tis not alone when music thrills, /  
The power of thought profound that fills / The soul. ’Tis not all art! /  
The old familiar tones we hear / Die out upon the listening ear; / They  
vibrate in the heart.” [photo]

no MS. music

**M 2116 .V8 1813**

188. [*The Village Harmony: or, Youth’s Assistant to Sacred Musick*. 11<sup>th</sup> ed.  
Newburyport, Mass.: E. Little and Company (printed, Exeter, N. H.: C. Norris and  
Company), [1813]]. Lacks all before p. 7; otherwise complete, with p. 254  
misnumbering corrected, so this copy must post-date inventory no. 187, above.

inscription: inside front cover, “G. Olcott. 1814.” (12<sup>th</sup> ed., with same  
pagination, was issued in 1815)

no MS. music

**Special M 2116 .V8 1813 C.2**

189. *The Village Harmony: or, New-England Repository of Sacred Musick*. 16<sup>th</sup> ed.  
Exeter, N. H.: J. J. Williams, for the proprietor, 1819. [2], 347, [3] pp. Appears to be  
complete.

☛ inscription: inside front cover, “Jemima Price was Born in Rocky Hill Conn /  
Feb 2<sup>d</sup> 1798 – This was her Book from which / she sang in the Choir of  
the Congregational Church / at twelve years of Age” (arithmetic  
doesn’t check out)

single MS. music entry pinned to additional leaf:

WHEELOCK, melody (treble? tenor?), A, 1|32|1D7|U1, Come sound his  
praise abroad

**M 2116 .V54 1819**

190. *The Village Harmony: or, New-England Repository of Sacred Musick*. 17<sup>th</sup> ed.  
Exeter, N. H.: J. J. Williams, for the proprietor, 1820. [2], 347, [3] pp. Appears to be  
complete, though the final leaf is fragmentary.

☛ inscription: t. p., “W Palfr[ay?]” (pencil) (possibly the composer/compiler  
Warwick Palfray)

bookplate of Charles T. Wells pasted inside front cover

no MS. music

**M 2116 .V8 1820**

191. W., J. MS. music book dated 1772. 53 leaves, numbered erratically (sometimes  
numbering tunes rather than leaves or pages) by original owner: leaf [1]  
unnumbered; leaf [2] originally numbered “P 1” on *recto* side, but “1” smudged out;  
leaves [3-40] numbered “P 1”-“P 38” on *rectos*; leaf [41] numbered “P 39” on *recto* +  
“P 40” on *verso*; leaf [42] numbered “41” on *recto* + “42” on *verso*; leaves [43-45]  
numbered “43”-“45” on *versos*; leaf [46] unnumbered; leaf [47] numbered “46” on  
*recto*; leaf [48] numbered “50” on *recto* + “51” on *verso*; leaf [49] numbered “52” on  
*verso*; leaf [50] numbered “53” on *recto*; leaves [51-53] unnumbered. Leaves [48-  
53] are smaller and not bound in. PSALM 3, started on leaf [49] *verso*, doesn’t



continue on leaf [50] *recto*, which has BROOKFIELD—suggesting that these last 6 leaves (at least) were numbered at some point after the music was copied, and after at least one leaf had been lost.

inscriptions: inside front cover, “This book was found in E. Hartford” (pencil);

leaf [50] *verso*, “Ben” (blue ink); back cover, “J W. 1772”

repertory is mostly sacred, but secular tunes (most in blue ink or pencil) are added here and there; these will be noted below

leaf [1] *recto* is index to tunes on leaves [3]-[50], including 2 of the secular tunes

leaf [2] *recto* has ascending + descending scales (“The Eight Notes”), vocal patterns (scale portions + leaps) for practicing various intervals, + intervals from 3<sup>rd</sup> to 8<sup>ve</sup> in sequence (“Leaps”)

all sacred entries have vocal parts labeled (from top down) “Treble,” “Counter,” “Tenor,” “Bass”; these part names can be assumed except where their absence is noted here; if a tune has 3 voices, the counter is omitted; melody incipits taken from tenor voice

MS. music entries:

leaf [3] *recto*: CANTERBURY, 3 voices, G, 1|32|31|23|4

leaf [4] *recto*: OLD 100, 3 voices, G, 1|1D7|65|U12|3

leaf [5] *recto*: MEER [*sic*], 3 voices, G, 1|55|33|1-23|2

leaf [6] *recto*: ANGLES [*sic*] HYMN, 3 voices, G, 1|31|23|42|1

leaf [7] *recto*: WOODBURY, 3 voices, G, 1|32|42|1

leaf [8] *recto*: PORTSMOUTH, 3 voices, G, 1|12|31|34|5

leaf [9] *recto*: WALSAL, 3 voices, Am, 1|32-1|D5U5|4-32|1

leaf [10] *recto*: NORTH-BRITAIN, 3 voices, G, 1|3-2-1D5|U15-4|32|1,1|4-3-21|54|5

leaf [10] *verso*-leaf [11] *recto*: THE 148<sup>TH</sup> PSALM TUNE, 3 voices, G, 1|13|42|3

leaf [11] *verso*-leaf [12] *recto*: THE 12 PSALM, 4 voices, C, 11D7|U1234-3|2

leaf [12] *verso*-leaf [13] *recto*: THE 15<sup>TH</sup> PSALM TUNE, 4 voices, G, 1|5531|2D7|U1

leaf [14] *recto*: PLIMOUTH, 3 voices, Am, 1|34|54|31|2

leaf [15] *recto*: SOUTH-BRITAIN TUNE, 3 voices, G, 1|33-2|13-4|5-4-342\_|2,5-4|31-2|35-4|5

leaf [15] *verso*-leaf [16] *recto*: A CHRISTMAS CAROL, 4 voices, G, 1|155-4|333-2|132-1|1, A virgin unspotted the Prophets foretold; 5 additional verses of text on leaf [32] *recto*, identified as “Christmas” in MS. index

leaf [17] *recto*: RIPTON TUNE, 3 voices, G, 1|32|5-43-42\_|2

leaf [18] *recto*: ROXBURY TUNE, 3 voices, D, 5|53|4U1|D7U2|1, 3-2|1D7-65|7U2-1-D7-|U11D5\_|5

leaf [19] *recto*: SOUTH BURY TUNE, 3 voices, Am, 1|13|54-3|43|2

leaf [19] *verso*-leaf [20] *recto*: ST. HELLEN[']S OR NEW 113<sup>TH</sup>. PSALM TUNE, 3 voices, C, 5|35|U1D5|6U2|D7

leaf [21] *recto*: NEW YORK TUNE, 3 voices, G, 1|35|42|31|2

leaf [22] *recto*: THE NEW 100 PSALM TUNE, 3 voices, Am,  
1|1D7|U35|4-32|1

leaf [23] *recto*: LITTLE MARLBOROUGH, 3 voices, Am, 5|U13|2-1D#7|U1

leaf [24] *recto*: UTOXETER, 3 voices, Gm, 1|D#7U1|32|1

leaf [25] *recto*: THE CRADLE HYMN, 3 voices, Am, 3322|112D7, Hush my  
dear ly [*sic*] Still and Slumber

leaf [26] *recto*: QUERCY TUNE, 3 voices, G, 1|33|23|2D7|U1

leaf [27] *recto*: HARTFORD TUNE, 3 voices, Am, 1|55-4|25|34-3|2,2|13|  
4-32|1

leaf [28] *recto*: WELLS TUNE, 3 voices, G, 1|35U1|D7U1D6|5

leaf [29] *recto*: WIRKSWORTH TUNE, 3 voices, Am, 154|32|1

leaf [30] *recto*: A FUNERAL THOUGHT, 3 voices, Am, 5|4323|21D#7

leaf [30] *verso*-leaf [31] *recto*: DALSTON TUNE, 3 voices, G, 5|112D7|U1

leaf [31] *verso*: NEWCASTLE, 3 voices, G, 1|3-21|5-43|2; melody for  
“Blue Bells of Scotland” written in blue ink on what would be  
counter staff, using bar lines ruled for counter part: D,  
5|U1D76|56U1|D33(5)[-]42|1

leaf [32] *verso*: THE 145<sup>TH</sup> PSALM TUNE, 4 voices, C, 5|3-4-55|75|  
U1-2-34|2,2|3-2-12|1-D76|5

leaf [33] *recto*: DARBURY TUNE PSALM THE 23, 4 voices (including  
“Couter”), G, 1|31|23|2D7|U1

leaf [34] *recto*: ORANGE TUNE, 3 voices, Am, 1|34|32|1

leaf [34] *verso*: AMHERST [by Billings], tenor, bass (staves ruled for  
“Treble” + counter, but notes for those parts aren’t present;  
treble has part name, clef, key + time signatures), G, 1|3542|1,  
melody for “March to the Battle field” written in blue ink on  
what would be treble + counter staves, using bar lines ruled for  
those voices: C, 332|1D67U1|D5U131|2-1-2-3

leaf [35] *recto*: A CANON OF FOUR IN ONE, melody line written one phrase  
per staff, implying this would be sung by 4 voices, C, 1|53|23|  
1D7|U1, A wak[e] my sole a wake my eyes

[leaf [35] *verso*: “The duke of Holsten[']s March” in blue ink: D,  
1111321D7U1]

leaf [36] *recto*: ST. MARTIN[']s [by Tans’ur], 3 voices, A, 1|1-2-1D5|  
U1-2-33-4|5-4-31|2

leaf [36] *verso*-leaf [37] *recto*: THE IV PSALM TUNE, 4 voices, G,  
1|3-21-D7|6-7U1-2|3-2-12|1

leaf [37] *verso*-leaf [38] *recto*: THE V PSALM TUNE, 4 voices, Gm,  
552|3-2-1D#7|U12|3

leaf [38] *verso*: ST. ALBANS, 3 voices, G, 1|25|4-32|1

leaf [39] *recto*: THE 8<sup>TH</sup> PSALM TUNE, 4 voices, Am,  
1|3-4-3-21-D7|U15|76|5,5|72|3-4-3-21|5

leaf [39] *verso*: PUTNEY, 4 voices, Am, 1|1-2-32|54|3-2-13|2

leaf [40] *recto*: STANDISH TUNE, 3 voices, Am, 1|32|15|43|2

leaf [40] *verso*-leaf [41] *recto*: AMSTERDAM A HYMN, 3 voices, G,  
1D5|U1-2-32|32|3-4,5|65|43|2, Rise my Sole & Stretch thy

wings

- leaf [41] *verso*: COLCHESTER, 4 voices, C, 1|1-76|54|3-21|5
- leaf [42] *recto*: BRAY, 4 voices, G, 1|5554-3|6-54-32
- leaf [42] *verso*-leaf [43] *recto*: HATFIELD, 3 voices (staff ruled for "Counter," but notes for counter part aren't present), Gm, 11234|531, melody for "New Haven Green" written on counter staff, using bar lines ruled for counter part: G, 1D56U1|323|563U1|D1231D6
- leaf [43] *verso*-leaf [44] *recto*: PSALM 34<sup>TH</sup> "by Stephenson," 4 voices, C, 1|332D7|U1-2-32|1
- leaf [44] *verso*-leaf [45] *recto*: PSALM 122<sup>D</sup>, 3 voices (staff ruled for "Counter," but counter part not present), G, 1|3-4-32|1D7|U1, melody for "Yankee Doodle" written in blue ink on counter staff, using bar lines ruled for counter part: D, 123|132D7|U123|1D65
- leaf [45] *verso*-leaf [46] *verso*: [NORTH BOROUGH] (title from MS. index on leaf [1] *recto*, as title has been cut out above music), "Tenor," "Bass" (staves ruled for "Treble" + "Counter," but notes for those parts aren't present), F, 5U11|D75U1D7|U1, on leaf [45] *verso* + leaf [46] *recto*, melody + bass part for "[D?]andy [Jim]" are written in dark blue ink on treble + counter staves, using bar lines ruled for those parts [photo]: D, 5|U1D565|3555|U1D565311; on leaf [46] *verso*, melody for "New Haven Air" written in dark blue + brown ink on treble + counter staves, using bar lines ruled for those parts: if in D, 4|4111|D5U111|D7U222|254||3111|D5U111|D6U21D767|U1
- leaf [47] *recto*: RICHMANSWORTH, 4 voices, G, 1|13|53|13|2, corner of page missing, so last 4 mm. of bass aren't present
- leaf [47] *verso*: KINGSBRIDGE, 3 voices, Am, 5|U1-2-32-1|2-5D5|U1-2-32-1|D7-6-5
- leaf [48] *recto*: CHESTER [by Billings], 3 voices (staff ruled for "Counter," but notes for counter part aren't present), F, 567|U1D5|6-U1-D76|5, march melody written in pencil on counter staff: if in D, 11311211D6U111
- leaf [48] *verso*-leaf [49] *recto*: BETHESDAY *[sic]*, 4 voices (from top down, "Treble," "Tenor," "Counter," "Bass"), G, 1|3234-2|1
- leaf [49] *verso*: PSALM 3 (originally "13," but the "1" has properly been smudged out) "by J Stephenson," 4 voices, Am, 512|32|1-2-34|5, Look down O Lord regard my Cry; mm. 1-9 only
- leaf [50] *recto*: BROOKFIELD [by Billings], 3 voices (staff ruled for "Counter," but notes for counter part aren't present), Dm, 5|U13|23-2|1-D7U1|2, march melody written in pencil on counter staff: if in G, 55[U1?]D5565[4?]3555, 55U1D5565[4?]3111
- leaf [50] *verso*-leaf [52] *recto*: STOCKBRIDGE [by Billings], 4 voices, F, starts with bass solo: 1|1D76|567|1

## Music MS 25

192. [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*. Boston: Thomas Badger, Jr., 1819. 49, [1] pp. Appears to be complete.

no inscriptions

no MS. music

**M 2125 .W3 S48**

193. 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. [2], iii, [1], 24 pp., [16] leaves, printed on alternate facing *versos* + *rectos*. Lacks pp. 7-8 of introductory matter. Leaves with printed music + following 9 additional leaves paged 26-73 by original owner; additional leaves contain MS. music; owner's added pagination used here to locate MS. annotations on leaves with printed music + MS. music entries on additional leaves.

inscriptions: inside front cover, "D Woodbridg[e]"; t. p., "William

Woodbridge"; inside back cover, "Dudley Woodbridge / His Book"

MS. index to printed + MS. music on preliminary leaf [2] *recto*

voice parts identified in MS. on p. 27: from top down, "Tenor," "Trible" [this copyist writes r's like u's, so this looks like "Tuible," and the tune name "Quercy" looks like "Queucy"; adjustments have been made silently here], "Bass"

MS. tune titles with no music: p. 48, "STONINGTON NEW"; p. 49, "CAPE COD OLD"; p. 52, "CAPE SABLE"; p. 53, "PEMAQUID TUNE"; p. 56, "PENOBSCOT TUNE" ("fa La Sol me fa," but no musical notation); p. 72, "ROUSEAU TUNE" (sections of p. marked "Treble," "Tenor," "Bass"); p. 73, "S<sup>t</sup> PEIRRS TUNE" (sections of p. marked ditto)

MS. music entries are all in diamond notation, with no bar lines, just vertical lines at ends of phrases (commas used below to show these end-of-phrase marks)

MS. music entries:

p. 59: 108, "Tenor," "Trible," G (though no key signature), tenor incipit 123254-3-212

p. 61: STANDISH, "Trible," "Tenor," Am, tenor incipit 13215432

p. 63: PORTSMOUTH, "Tenor," F, 112313n45

p. 65: QUERCY, "Altus," "Tenor," "Bass," G, tenor incipit 133232D7U1

p. 67: CANTERBURY, "Altus," G, 35554556

p. 67: WINDSOR, "Altus," Am, 55777755

p. 69: 100 NEW, "Tenor," Am, 11D7U354-321

p. 69: 136 PSALM TUNE, "Tenor," if in G (no clef or key signature; 100 NEW on the same page has a rudimentary C clef on the 4<sup>th</sup> line up, and that is being assumed here),

1D65U321,15432,543112,351421

**Special M 2116 .W2**

194. Walter, Thomas. *The Grounds and Rules of Musick Explained: or, An Introduction to the Art of Singing by Note*. [4<sup>th</sup> ed.]. Boston: for Samuel Gerrish, 1746. [2], iii, [1], 25, [1] pp., 16 leaves. Complete.
- inscriptions: inside front cover, "40 1750 1700 and [?]as[?]a / [Sleap?] / 40 1750 / 1758," "Sam. Grant" ["Grant" partly obscured by pasted-on label], "[1]757," "Samue[ll?]; t. p., "James Tyler. / Jan<sup>y</sup> 5.<sup>th</sup> [1?]756" (partly rubbed out); leaf 2, "Good Tune" written very small next to title of CANTERBURY TUNE; last additional leaf *verso*, "Samuel Grant / His Book / 1757 / Samuel / Grant / His / Steal Not this Book / For Fear of Shame / For under Neath, their / Their is my Name / Samuel Grant / His Book / Book," "1756"; inside back cover, "1750? Ejus Liber," "Samu[e?]l Grant. Ejus Liber. A D. 1757."
- bookplate of Charles T. Wells pasted inside front cover
- MS. music on 2 leaves bound in between typeset introduction + engraved music, and on leaves bound in after engraved music; the pp. of these latter leaves numbered 17-76 by original owner, and these p. nos. will be used in locating MS. music entries
- MS. music is a mix of cantus melody + bass, tenor melody + bass, unidentified melody + bass, bass, cantus melody, tenor melody, melody (voice not specified), + one 4-voice setting; assume that incipit given here is cantus or tenor, where these parts are present along with others
- staves occasionally labeled "altus" + "med[i]us," but almost always with no musical notation; staves occasionally labeled with other part names, but lack musical notation; parts without musical notation will not be listed here, even if part name is present
- note-heads a thorough mix of diamond + round, occasionally switching from one style to the other in the middle of a voice part, or from voice part to voice part in one entry
- most entries lack bar lines, with only double bars to indicate the ends of phrases; consider all bar lines included here as literal transcriptions of what is and isn't present in the MS.
- MS. music entries (1<sup>st</sup> 4 on additional leaves preceding engraved music):
- a. l. [1] *recto*: MEER [*sic*] TUNE, "Cantus," "Medus," "Bassus," cantus + medius crossed out, but still legible ("Rong" written after medius part, then crossed out), F, 1|5533|1-232, diamond notation
  - a. l. [1] *recto*: NEW YORK TUNE, "Cantus," F? (G clef, + possible key signature on middle line—looks like an S or 8), if in F, incipit is 13541212,235345, round notation
  - a. l. [2] *recto*: 100 OF NEW TUNES [*sic*!—"of" + "s" added later], "Cantus," "Bassus," Am, 11D7U354-321, round notation
  - a. l. [2] *recto*: QUERCEY, "Cantus," "Bassus," G, 133232D7U1, round notation
  - p. 17: HUMPH[ER?]Y[']s, melody, bass, G, 123254-3-212, round notation

- p. 17: STANDISH TUNE, melody, bass, Am, 13215432, round notation
- p. 18: CAMBRIDGE TUNE, "Cantus," "Bas[s]us," if in Gm (only one flat in key signature), 13121D6#7U1, round notation
- p. 18: ISLE OF WEIGHT [*sic*], "Cantus," "B[assus?]," Gm, 1|5-43-4|57|54|5, round notation
- p. 19: FARNHAM, "Cantus," "Bas[s]us," G, 13#4553,3|235#45, round notation
- p. 19: ABINGTON, melody, bass, G, 11325432, round notation
- p. 20: FAREHAM, "Cantus," "Bas[s]us," Gm, 5U1321D#7U12, round notation
- p. 20: BUCKLAND, "Cantus," "Bas[s]us," G, 123211D7U1, round notation
- p. 21: EVENING HYM[M?], "Ten<sup>r</sup>," Am, 11D765U23-21D7, round notation with, for the first time, curious wedge-shaped note stems (that will recur)
- p. 21: SABATH HYM [both *sic*], "Tenor," G, 13455443, round notation
- p. 22: HESLINGTON Tune, "Tenor," "Bas[s]us," F, 13253451, tenor in round notation, bassus in diamond notation [photo]
- p. 22: SALEM TUNE, melody?, Am, 12124321, diamond notation
- pp. 23-24: 136 PSALM TUNE, "altus," medius?, "Tenor," bass, G, 1D65U321, round notation
- p. 25: WAL[L]INGFORD TUNE, "Tenor," Gm, 132154-321, round notation
- p. 26: AN HYMN FOR CHRISTMAS DAY, "Tenor," G, 11325432, round notation
- p. 27: 149 PSALM TUNE, "Tenor," "Bass," Bb, 5U1123512D7U1, tenor in round notation, bass in diamond notation
- p. 28: ANGELS SONG, "Tenor," G (or possibly Gm; unnotated staff w/ bass clef below this melody has key signature of 2 flats), 11123425, round notation
- p. 30: Sapphick ode, "Tenor," "Bass," G, 111|11|1D7U11|22, round notation
- p. 32: DUNHEAD or BRUNSWICK, "Tenor," "Bass," Am, 11234-3251, round notation
- p. 34: Indulgent Parents Dear (! likely secular), "Tenor," "Bass," if in G (no key signature), 5U121D7-65,5U123,2-345432,3212, 254321,321D765,5U12-32[-]143221, round notation
- p. 36: Ambition (secular?), melody, G, 1235421, "Rest," 32323#45, Let ambition fire thy mind; diamond notation
- p. 38: MEER TUNE, "Tenor," "Bass," F, 155331-232, diamond notation, title "HANDEL TUNE" below this entry (no music)
- p. 40: HALLIFAX Tune, "Tenor," "Bass," Am, 112345-432, round notation
- p. 42: BRADFORD TUNE, "Tenor," 13153424, diamond notation
- p. 44: STANDISH, "Base," if in Gm (no clef or key signature), 11D5137U1D4 [last note *sic*], round notation; very rough, with scratched-out notes, one pitch written over another, + several clear errors of pitch

- p. 48: ST EDMUND[']S TUNE, "Tenor," "Bass," if in Gm (only one flat in key signature), 1D5U523142, tenor in diamond notation, bass in round notation
- p. [55]: YORK, "Bass," F, 111D64U11D5, round notation
- p. [55]: STANDISH, "Bass," Am, 11D5137U1D5, round notation, "Rong" written next to title + part name
- p. [55]: HUMPHERY[']s, "Bass," G, 1D53-45U1D4-5-6-7U1D5, round notation
- p. [55]: STANDISH, "Bass," if in Gm (no clef or key signature), 11D5137U1D4 [last note *sic*], round notation
- p. [65]: OLD LITCHFIELD [*sic*] TUNE, melody, Gm, 13452342, diamond notation
- pp. [67]-68: 108<sup>TH</sup> PSALM TUNE, "Tenor," "Bass," F, 13254321, tenor in a mix of round + diamond notation, bass in diamond notation  
[photo]
- p. [73]: untitled tune, secular?, melody (labeled "Song"), if in C (no clef or key signature), 12456534553,5321243212,4565124321, Fare Lady Lay your Costly Robes a Side / No Longer may you Glory in your Pride / Take Leave of All your Carnal vain Delites / I am Come to Summons you away this Night; diamond notation

### **Special M 2116 .W218**

195. [Walter, Thomas. *The Grounds and Rules of Musick Explained: or, An Introduction to the Art of Singing by Note*. [4<sup>th</sup> ed.]. Boston: for Samuel Gerrish, 1746]. Lacks all before p. 5.
- no inscriptions
  - bookplate of Charles T. Wells pasted inside front cover
  - 2 preliminary leaves contain MS. index of printed tunes, + of MS. tunes through leaf [37]
  - MS. music appears on leaves bound in after printed book; the first 21 of these were numbered by the original owner from leaf 17 (directly following the 16<sup>th</sup> leaf of printed music) through leaf 38 (leaf 20 now missing), with numbers (and MS. music) generally appearing on alternate facing *versos* + *rectos*, as in the printed portion; leaf 32 is numbered 32 on its *recto* side + 33 on its *verso*, so at this point the numbering used here departs from the numbering in the source: leaves after leaf 32 numbered here [33-62]; last MS. entry is incomplete, so at least one leaf is missing at the end
  - at least 2 different hands copied the MS. music here, with hand no. 2 starting on leaf [40] *verso*: hand no. 1 copies mostly 3-voice settings, and uses mainly diamond-shaped note-heads, with a gradual and inconsistent change (starting at leaf 32 *recto*) towards round note-heads, 4-part settings, and a looser, less formal style overall (if indeed this remains the same hand throughout this portion of the MS.); hand no. 2 copies only 4-voice settings (9 of them by William Billings), and uses round

note-heads

see Karl Kroeger, "William Billings's Music in Manuscript Copy and Some Notes on Variant Versions of his Pieces," Music Library Association *Notes*, Second Series, vol. 39, no. 2, pp. 316-45, especially pp. 331-32)  
most entries through leaf [35] lack bar-lines, having instead lines denoting ends of phrases

MS. music entries (tenor incipits copied here):

- leaf 17 *verso*: COLCHESTER NEW, "Tenor," "Medius," "Bass," C, 11-D76543-215, diamond notation
- leaf 17 *verso*: CANTERBURY NEW, "Tenor," "Medius," "Bass," G, 131211D7U1, diamond notation
- leaf 18 *recto*: WANTAGE, "Tenor," "Medius," "Bass," Dm, 1D775567U1, diamond notation
- leaf 18 *recto*: AN HYMN ON THE DIVINE USE OF MUSICK, "Tenor," "Medius," "Bass," G, 1135321D7, diamond notation
- leaf 19 *verso*: CAMBRIDGE, "Tenor," "Medius," "Bass," Am, 13121D#6#7U1, diamond notation
- leaf 19 *verso*: NEW YORK, "Tenor," "Medius," "Bass," G, 13542312, diamond notation
- leaf 21 *verso*: WORCESTER, "Tenor," "Medius," "Bass," Em, 1232144#3, diamond notation
- leaf 21 *verso*: ST. MARGARET'S, "Tenor," "Medius," "Bass," G, 11D7U1D657U1, diamond notation
- leaf 22 *recto*: ANDOVER, "Tenor," "Medius," "Bass," Dm, 1132D5U11D#7, diamond notation
- leaf 22 *recto*: GUELDFORD [*sic*], "Tenor," "Medius," "Bass," Am, 154321, diamond notation
- leaf 23 *verso*: WARWICK, "Tenor," "Medius," "Bass," Am, 11315421, diamond notation
- leaf 23 *verso*: QUERCY, "Tenor," "Medius," "Bass," G, 133232D7U1, diamond notation
- leaf 24 *recto*: STANDISH, "Tenor," "Medius," "Bass," Am, 13215432, diamond notation
- leaf 24 *recto*: ST. HUMPHREY'S, "Tenor," "Medius," "Bass," G, 123254-3-212, diamond notation
- leaf 25 *verso*: EVENING HYMN, "Tenor," "Medius," "Bass," Am, 11-D765U23-21D#7, diamond notation
- leaf 25 *verso*: BRUNSWICK, "Tenor," "Medius," "Bass," Am, 11234-3251, diamond notation
- leaf 26 *recto*: PSALM 149<sup>TH</sup>, "Tenor," "Medius," "Bass," Bb, 5U1123512D7U1, diamond notation
- leaf 26 *recto*: THE ANTHEM OR 100<sup>TH</sup> NEW, "Tenor," "Medius," "Bass," Am, 11D7U354-321, diamond notation
- leaf 27 *verso*: PSALM 136<sup>TH</sup>, "Tenor," "Medius," "Bass," each on 2 successive lines, not in score, G, 1D65U321, diamond notation
- leaf 28 *recto*: PSALM 108<sup>TH</sup>, "Tenor," "Medius," "Bass," each on 2



successive lines, not in score, F, 13254321, diamond notation  
 leaf 29 *verso*: HALLIFAX, tenor, "Medius," "Bass," Am, 112345-432,  
 diamond notation  
 leaf 29 *verso*: ST. MARTIN'S [by Tans'ur], "Tenor," "Medius," "Bass," A,  
 11-2-1D5U1-2-33-45-4-312, diamond notation  
 leaf 30 *recto*: PALATINE HYMN, "Tenor," "Discantus," "Bass," F, 1153112,  
 diamond notation  
 leaf 30 *recto*: ST. NEOT'S, "Tenor," "Medius," bass, Am, 13254342,  
 diamond notation  
 leaf 31 *verso*: RESURRECTION HYMN, "Tenor," "Medius," "Bass," each on 2  
 successive lines, not in score, G, 1351465,3-45-13421,  
 diamond notation  
 leaf 32 *recto*-leaf [33] *recto* (numbered 34 in source): untitled anthem,  
 "Medius," "Altus," "Tenor," bass, G, 5U1|23231|34-32|1, O clap  
 y<sup>r</sup>: Hand[s?] together, all y<sup>e</sup> People; tenor starts solo, other  
 parts join at "all y<sup>e</sup> People," diamond notation  
 leaf [34] *verso* (numbered 35): SARUM, "Tenor," bass, Am, 5432534-32,  
 diamond notation  
 leaf [34] *verso* (numbered 35): BROOKFIELD [by Billings], tenor, bass,  
 Dm, 5U1323-21-D7U12  
 leaf [35] *recto* (numbered 36): BANGOR, medius, "Tenor," "Bass," Dm,  
 53215-6-7U1D7-65, diamond notation  
 leaf [35] *recto* (numbered 36): BUCKINGHAM, tenor, Am,  
 15-4-32345-432, diamond notation  
 leaf [36] *verso*-leaf [37] *recto* (numbered 37-38): PLYMOUTH [by  
 Billings], "Tenor," bass, F, 5|67|U1D5|4321|5, Lift up yo[u]r  
 he[a]ds yo[u] everlasting doors, round notation  
 leaf [37] *verso*: NEW BRANTREE, 4 voices, Am, 1|32D7|5U12|345,|  
 353|4-3-2|321|D7-U1D7-65, round notation  
 leaf [38] *verso*-leaf [39] *recto*: HADLEY [by Billings], 4 voices, C,  
 1|1|11|1|3|2 Hark hark hear y<sup>u</sup>. not hark hark; round notation  
 leaf [40] *verso*-leaf [41] *recto*: BOSTON [by Billings], 4 voices, Bb,  
 1|D5555|U1-D765, round notation  
 leaf [41] *verso*-leaf [42] *recto*: HEATH [by Billings], 4 voices, C,  
 5|11|1|1|33|3, round notation  
 leaf [42] *verso*-leaf [43] *recto*: PHOEBUS [by Billings], 4 voices, F#m,  
 1|55-434|55-67, round notation  
 leaf [43] *verso*-leaf [44] *recto*: WORCESTER, 4 voices, Gm, 1|3235|432,  
 round notation  
 leaf [44] *verso*-leaf [45] *recto*: MAJESTY [by Billings], 4 voices, F,  
 5|U1-D7-U1D6|5-31|43-1|U1, round notation  
 leaf [45] *verso*-leaf [46] *recto*: WASHINGTON [by Billings], 4 voices, E,  
 555|U1D7U12|3, round notation  
 leaf [46] *verso*-leaf [47] *verso*: STOCKBRIDGE [by Billings], 4 voices, F,  
 starts with bass solo, 1|1D76|567|U1, round notation  
 leaf [48] *recto*: 24<sup>TH</sup> OR NORWICH, 4 voices, Am, 1|1-2-32|1D#7|U1,

round notation  
 leaf [48] *verso*-leaf [49] *recto*: THE 34<sup>TH</sup> PSALM, 4 voices, C,  
 1|332D7|U1-2-32|1, round notation  
 leaf [49] *verso*-leaf [50] *recto*: FARMINGTON, 4 voices, F#m,  
 1|335\_|5U1D76|5, round notation  
 leaf [50] *verso*-leaf [51] *recto*: HARTFORD, 4 voices, Dm, 5|U1122|32-12,  
 round notation  
 leaf [51] *verso*-leaf [52] *recto*: WORTHINGTON, 4 voices, Dm,  
 5U12|1D5-434-6|5, round notation  
 leaf [52] *verso*-leaf [53] *recto*: Victory, 4 voices, Bb, 5|U12|34|54|5,  
 round notation  
 leaf [53] *verso*-leaf [54] *recto*: BURK[E?] [by Wood], 4 voices, Em,  
 5|5345|U11D7, round notation  
 leaf [54] *verso*: CHATHAM, 4 voices, Am, 1|5432|34|5, round notation  
 leaf [55] *recto*: MORTON [Moreton, by John Arnold], 4 voices, C, 5|U1-2-  
 32|1-D56|5-U14-3|2, round notation  
 leaf [55] *verso*: ST. GEORGE[']s, 4 voices, G, 1|5553|54-32, round  
 notation  
 leaf [56] *recto*: IRISH OR ST. PATRICK[']s, 4 voices, G, 1|1D5|U1-23|4-32|3,  
 round notation  
 leaf [56] *verso*-leaf [57] *recto*: BOXFORD, 4 voices, F→Dm,  
 1|3-4-32|154|32\_|2, round notation, last 10 mm. of tune  
 (fuging section) are a steal from Swan's Montague [\[photo\]](#); this  
 tune not found in *HTI* under title/incipit or incipit  
 leaf [57] *verso*-leaf [58] *recto*: 136 OR SCOTLAND, 4 voices, C,  
 1|3-2-1D5|U1D7|U1, round notation  
 leaf [58] *verso*-leaf [59] *recto*: RESIGNATION [by Billings], 4 voices, Em,  
 5|56|5-U1D7|6-54|5, round notation  
 leaf [59] *verso*: SUFFIELD, 4 voices, Em, 1|3235|3-21-D7U1\_|1, round  
 notation  
 leaf [60] *recto*: LENOX [by Edson], 4 voices, C, 1|11D56|5, round  
 notation  
 leaf [60] *verso*-leaf [61] *recto*: GOLGOTHA [by Billings], 4 voices, Fm,  
 5\_|5U1Dn7|U1|D534|5, round notation  
 leaf [61] *verso*-leaf [62] *recto*: KITTERY [by Billings], 4 voices, Am,  
 1|1D7U12|332, round notation  
 leaf [62] *verso*: GREENWICH [by Read], 4 voices, Em,  
 5|5U1D75|U1D7-U1-2|1, round notation, incomplete (fuging  
 section would have been on the next leaf *recto*)

### Special M 2116 .W218 c.2

196. Walter, Thomas. *The Grounds and Rules of Musick Explained: or, An Introduction to the Art of Singing by Note*. [6<sup>th</sup> ed.]. Boston: Benjamin Mecom, for Thomas Johnston, [1759?]. ASMI 521. Lacks only the final leaf (leaf 20) of music. Nice clean copy, beautifully re-bound by one F. Bedford (though both covers are

detached, the front cover taped to the marbled front endpaper); "GROUNDS / & RULES / OF / MUSICK / BY / T. WALTER / BOSTON / N. D." tooled in gold on spine.

no inscriptions

no MS. music

**Special M 2116 .W22**

197. Walter, Thomas. *The Grounds and Rules of Musick Explained: or, An Introduction to the Art of Singing by Note*. [6<sup>th</sup> ed.]. Boston: Benjamin Mecom, for Thomas Johnston, [1759?]. ASMI 521. Complete. Alternate blank *versos* and *rectos* of leaves with printed music are pasted together.

inscriptions: 1st preliminary leaf *recto*, "Joseph Peirce His Book bought Feb<sup>[y?]</sup> 24 / Domini 1762," "price 36 / = 4 [?] 9 / Lawfull"; last additional leaf *verso*, "Joseph Peirce His Book / Bought February Ye 24 / 1762"; inside back cover, "Tunesto [*sic*] / Take down from / Williams" with 5 tune names + p. nos. (e. g., St. Clements + Hereford, both p. 49), "Instructions / for Singing by / Note" with columns for "Rule," "Subj[ect]," + "Page" (e. g., rule 3, "gamut," p. 7; rule 7, "me," p. 12; these check out with the printed "Instructions" in the book)

MS. music (mostly 3- and 4-voice settings; all in diamond notation)

immediately follows the printed book, on pp. numbered by original owner 21-79 + 87; remaining unnumbered pp. with MS. music numbered here [80-88]; pp. 34-35 of MS. music are missing

for the most part, no bar lines, just lines indicating ends of phrases; bar lines will be indicated here when they are present

MS. music entries (tenor or cantus incipits copied here):

p. 21: WORMINSTER TUNE, "Attus" [*sic*], "medius," "Tenor," "Bas[s]," G, 11325432

p. 22: WIRKSWORTH TUNE, "Counter," "Treble," "Tenor," "Bass," Am, 154321

p. 23: PLYMOUTH TUNE, "Medius," "Tenor," "Bass," Am, 13454312

p. 24: NEW YORK TUNE, "Cant[us]," "Med[ius]," "Bass," G, 13542312

p. 25: KIDDERMINSTER TUNE, "Altus," "Medius," "Tenor," "Bass," A, 112534-321

p. 26: CAMBRIDGE TUNE, "Med[ius]," "Tenor," "Bass," Am, 13121D#6#7U1

p. 27: EPSOM TUNE, "Altus," "Medius," "Tenor," "Bass," G, 12321D671

p. 28: MEAR TUNE, "Med[ius]," "Tenor," "Bass," F, 155331-232

p. 29: BERLIN TUNE, "Altus," "Medius," "Tenor," "Bass," Am, 13254#342

p. 30: BUCKLAND TUNE, "Altus," "Med[ius]," "Tenor," "Bass," G, 123211D7U1

p. 31: BEDFORD TUNE, "Medious [*sic*]," "Tenor," "Bass" (with 1<sup>st</sup> 8 notes of medius part written also on otherwise blank top staff), Bb, 5U1D7U11243

p. 32: 108 PSALM TUNE, "Med[ius]," "Tenor," "Bass," 2 successive staves for each part, so not written in score, F, 13254321

p. 33: WESTFIELD NEW TUNE, "Medius," "Tenor," "Bass," G, 121365#45,

- 1<sup>st</sup> 8 notes of a possible altus part written in pencil on otherwise blank top staff
- p. 36: TRUE RICHES, "Medius," "Tenor," "Bass," G, 55U1123D6, 55U44321,1155643,115567U1 (etc.)
- p. 36: ABINGTON TUNE, "Medius," "Tenor," "Bass," G, 11325432
- p. 37: BRUMSWICK [*sic*] TUNE, 3 staves with clefs and cut-time time signature, but only top staff and 1<sup>st</sup> half of bottom staff (bass) have notes, and these are partly rubbed out; if in G (no key signature), top staff notes are 133|5675-3|1122|4521|1D7U31|D56U111|35U1D5[?]|6U1D65
- p. 38: FAREHAM TUNE, "Altus," "Medius," "Tenor," "Bass," Gm (though only one flat in key signature), 5U1321D#7U12
- p. 39: NEWBURY TUNE, "Altus," "Medius," "Tener" [*sic*], "Bass," A, 11254351
- p. 40: 45 PSALM TUNE NEW, "Altus," "Medius," "Tenor," "Bass," 113221
- p. 41: NEW COMMANDMENT, "Altus," "Medius," "Tenor," "Bass," F, 13255-#4323, of 10 B's in the 4 voice parts for this tune, 6 are "sharped" (i.e., raised from Bb to B natural)
- p. 42: FALMOUTH, "Altus," "Medius," "Tenor," "Bass," G, 153112, no notes in altus's 1<sup>st</sup> m.
- p. 43: ST[.] HUMPHREY[']S TUNE, "Medius," "Tenor," "Bass" (with staff labeled "Altus," but no musical notation), G, 123254-3-212
- p. 44: ISLE OF WHITE, "Altus," "Medius," "Tenor," "Bass," Gm, 15-43-457545
- p. 45: COULCHESTER NEW TUNE, "Altus," "Medius," "Tenor," "Bass," C, 1|1-D76|54|3-21|5
- p. 46: QUEBECK TUNE, "Medius," "Tenor," "Bass," G, 13|32|D7U1|21; though there are bar lines throughout this entry, the copyist has very little command of musical meter: various mm. contain 2, 3, 4, or 5 beats, in all vocal parts
- p. 47: LANGUISSANT TUNE, "Tenor," "Bass" (with staff labeled "Medius," but no musical notation), Am, 53|21|35|32,|53|12|13|21, Mourn mourn ye saints as if ye see; 2 verses of text written at bottom of p.
- p. 48: ST[.] ALBAN[']S TUNE, "Medius," "Tenor," "Bass," G, 1254-321
- p. 49: WHITECHURCH TUNE, "Medius," "Tenor," "Bass," G, 5U1133553
- p. 50: ST[.] JOHN[']S TUNE, "Medius," "Tenor," "Bass," G, 1353235432
- p. 51: DUNCHURCH TUNE, "Treble," "Counter," "Tenor," "Bass," G, 1D65U132-1D7U1, only 1<sup>st</sup> 8 notes of counter part are present, and they have been partially erased
- p. 52: BROMSGROVE TUNE, "Tribble," "Counter," "Tenor," "Bass," Am, 15-43232-1D#7U1
- p. 53: MIDDLETON TUNE, "Medius," "Tenor," "Bass," G, 1232D5U1, 1<sup>st</sup> 9 notes of an altus part written in pencil in top staff, unlabeled as to part but with clef, time + key signature, + phrase dividing lines

- p. 54: ELY TUNE, "Medious," "Tenor," "Bass," G, 5U123321D7
- p. 55: BANGOR TUNE, "Medius," "Tenor," "Bass," Dm, 53215U1D7-65
- p. 56: 45 PSALM TUNE OLD, "Medius," "Altus," tenor, bass, G, 13#4553
- p. 57: STANDISH TUNE, "Medius," "Tenor," "Bass," Am, 13215432
- p. 58: COLCHESTER TUNE, altus?, "Medius," "Tenor," "Bass," G, 13214532,  
top part (altus?) has corrections to ca. 17 of its notes, so  
essentially 2 versions of the part are present
- pp. 59-60: CAMBRIDGE NEW TUNE, "Medius," "Tenor," "Bass," Am,  
1312321D7
- pp. 61-62: 149 PSALM TUNE NEW, "Medius," "Tenor," "Bass," G,  
1553231123
- p. 63: ST[.] ASAPH'S TUNE, "Tr[i?]ble," "Tenor," "Bass," Gm,  
5U1-2325-43-21D#7
- p. 64: LEMSTER TUNE, "Trible," "Tenor," bass (with 5 notes of a 4<sup>th</sup> part  
in pencil on otherwise blank top staff), Am, 134-325432
- p. 65: ZEALAND TUNE, "Trible," "Tenor," "Bass," G, 134-3231-232
- p. 66: BLENHEIM TUNE, "Trible," "Tenor," bass, G, 15655-4321
- p. 67: A CANNON FOR FOUR VOYSES, single melodic line, G, 11356553
- p. 67: A CANON OF FOUR IN ONE, single melodic line, Bb, 13321323, Bles'd  
is the man Who fears the Lord
- p. 68: LAUNTENBURY TUNE, "Medius," "Counter," "Tenor," "Bass," Am,  
54323-21
- pp. 69-70: LITTELTON [sic] TUNE, medius?, tenor, bass, A, 1354-32[-]34  
3-21,2231D77U1
- p. 71: HELAND TUNE, "Counter," "Tenor," "Bass," G, 11353112
- p. 72: HAMBURY TUNE, "Counter," "Medius," "Tenor," "Bass," G,  
11D5U132D7U1
- pp. 73-74: PSALM 50 TUNE, "Trible," "Counter," "Tenor," "Bass," Am,  
5432321D7U12
- p. 75: THE OLD ANGELS HYMN, treble, counter, "Tenor," "Bass," F,  
131234321
- p. 76: AXMINSTER TUNE, treble, counter, "Tenor," bass, G,  
15-4323-45-432
- pp. 77-78: DRESDEN TUNE "from Williams," treble, counter, "Tenor,"  
"Bass," F, 132343-212, He dies the heav'nly Lover dies
- p. 79: ST[.] DAVID'S NEW TUNE, treble, counter, "Tenor," "Bass," G,  
134556-54-32
- pp. [81-82]: GREAT MILTON TUNE "from Williams," treble, counter, tenor,  
bass, G, 123-456-54-321
- p. [83]: STORTFORD TUNE, treble?, "Tenor," "Bass," G,  
1D6[sic]U11-232,23-21-2345
- p. [83]: ST[.] ALBANS TUNE "from Williams," treble?, "Tenor," "Bass," G,  
1254-321,1325#45
- pp. [85-86]: ST[.] CLEMENT'S TUNE "from Williams," treble, counter,  
tenor, bass, Bb, 1D5U1321[?]222-1D765[?]U1323
- p. [86]: HEREFORD TUNE "from Williams," "Tenor," "Bass," each written

on two successive lines, thus not in score, G,  
 13-4-5434-6-5tr(1-2-)3432tr1  
 pp. [87-88]: HOLBORN TUNE "from Williams," treble, counter, tenor,  
 bass, G, 5U1132-15,532-1432, "The Christian Soldier" written  
 above music on p. [88] (which is numbered 87 by the original  
 owner)

**Special M 2116 .W22 c.2**

198. Walter, Thomas. *The Grounds and Rules of Musick Explained: or, An Introduction to the Art of Singing by Note*. [6<sup>th</sup> ed.]. Boston: Benjamin Mecom, for Thomas Johnston, [1759?]. ASMI 521. Lacks pp. 7-8; pp. 11-12, 13-14 fragmentary; leaves 2, 15 (printed music) fragmentary.

inscriptions: p. 1 of printed instructions, "Nathan Merrill his Singinbook"; p. 25 of instructions, "Nathan Merrill His Singing Book"; additional leaf 22, "N M"

bookplate of Charles T. Wells pasted inside front cover

MS. music on 18 additional leaves bound in after printed portion; about ½ of the leaves originally in this volume, all at the back, have been cut out  
 additional leaves numbered by hand: 11 numbered 20-30 on *rectos*; 1 numbered 31 on *recto*, 32 on *verso*; 1 numbered 33 on *recto*; 5 numbered 34-38 on alternate facing *versos* + *rectos*

☛ MS. music is scored for 2, 3, + 4 voices, labeled variously Treble (Trebl, Treabell, Tribble), Cantus (Cant), Medius (Meadus, Med, Medus, Medios, Meduis, Meades, Medias), Altus or Countertener or Counter, Tenor (Tener, Tenore), + Bass (Base, Basus, Basse); melodic incipits are taken from the cantus or tenor parts, when one or the other is present; in 5 instances neither is present, + the incipit is taken from the treble part; vocal parts are listed here from top down as they appear in the MS.

diamond notation is used throughout for the MS. music, + bar lines are generally not present (with a couple of exceptions); instead, double vertical lines mark the ends of phrases

MS. music entries:

- a. l. 20: NEWYORK TUNE, "Medius," "Tenor," "Base," G, 13542312
- a. l. 21: QUEBECK TUNE, "Tener," "Base" (staff set up for "Medius," but no notes), G, 1332D7U121
- a. l. 22: FAREHAM TUNE, "Medius," "Tener," "Base," Gm, 5U1321D#7U12
- a. l. 23: PLYMOUTH TUNE, "Meadus," "tener," "Base," Am, 13454312
- a. l. 24: SOUTHWELL, "Cant," "Med," "Bass," Am, 131|221
- a. l. 25: STANDISH, "Cant," "Med," "Bass," Am, 132|1543|2
- a. l. 26: 100 "By Holdro[y]d," "Tribble," "Countertener," "Tenor," "Bass," F, 135U1D7U1D65
- a. l. 27: BUCKLAND TUNE, "Tenor," "Medius," "Bass," G, 123211D7U1
- a. l. 28: WORMINISTER [*sic*] TUNE, "Tenor," "Medius," "Bass," G, 11325432
- a. l. 29: BRANDING BURG TUNE, "Tenor," "Medius," "Bass," "Counter," Am,

154321

- a. l. 30: EPSAM [*sic*] TUNE, "Tenor," "Medius," "Altus," "Bass," G,  
12321D67U1
- a. l. 31/32 *recto*: EXATIVA ["Ex" written on top of original letter/s that  
can't be deciphered] TUNE, "Tener," "Medius," "Bass," G,  
1553231123,3553236545
- a. l. 31/32 *verso*: CAMBRI[D]G[E] TUNE, "Cantus," "Medias," "Base," Am,  
13121D6#7U1
- a. l. 31/32 *verso*: KID[D]ERMINSTER TUNE, "Cantus," "Basse," "Medias," A,  
112534-321
- a. l. 33: NEWBURY TUNE, "Treabell," "Meduis," "Bass," A,  
11254351,325554#5[*sic*]
- a. l. 33: BRADFORD TUNE, "Treble," "Meades," "Bass," G,  
13252425,223445
- a. l. 34: ABINGTON TUNE, "Trebl," "Medias," "Bass," G, 11325432
- a. l. 34: ASAPH[']S TUNE, "Trebl," "Medias," "Bass," Gm, 5U132D#7U1
- a. l. 35: WORCESTER TUNE, "Tenore," "Medius," "Bass," if in Em (no key  
signature), 12321443,154763
- a. l. 35: EXETER TUNE, "Tenore," "Medios," "Bass," F, 15345665
- a. l. 36: 45 PSALM TUNE, "Cantus," "Medus," "Basus," G, 113221
- a. l. 36: MEAR TUNE, "Cantus," "Basus," F, 155331-234[*sic*]
- a. l. 37: SOUTH HAMTOWN [*sic; recte* SOUTHAMPTON] TUNE, "Cantus,"  
"Meadus," "Basus," G, 13215323
- a. l. 37: NEW COMMANDEMENTS TUNE, "treble," "Medias," "Bass," F,  
13255-n4323
- a. l. 38: COLCHESTER TUNE, "Tener," "Med[iu?]s," "Altus," "Bass," G,  
13214532,534321

### Special M 2116 .W22 c.3

199. [Walter, Thomas. *The Grounds and Rules of Musick Explained: or, An Introduction to the Art of Singing by Note*. [6<sup>th</sup> ed.]. Boston: Benjamin Mecom, for Thomas Johnston, [1759?]]. *ASMI* 521. Lacks 1<sup>st</sup> leaf, with t. p., + leaf 7 (printed music); leaves 15 + 16 of printed music bound between leaf 12 + leaf 13.  
inscriptions: p. i, "HannaH [*sic*] Brigham," "Willard Brigham"; p. 1,  
"[ha?]nnahBrigh[a?]m," "Willard / Brigham"; additional leaf [3] *recto*,  
"Marlborough march 18["th" directly above "18"] / for Value  
receive[d] I promis[e] to / pay to M<sup>r</sup> Caleb Brigham sum o[f?] / 13 ["S"  
above "13"] ----6----or order as witness [at?] my / hand ----- attest.  
David Brig ["h" above "ig"?"]; inside back cover, a great mélange of  
writing, with "Dorothy / [Brig?]" the only clearly decipherable new  
name
- bookplate of Charles T. Wells pasted inside front cover
- MS. music on 2 additional leaves following printed portion: all in diamond  
notation + with no bar lines, only double vertical lines at ends of  
phrases; all scored either for treble, counter, tenor, + bass (with  
counter staves + some treble staves left blank) or for tenor, med[ius],

+ bass (with medius staves left blank); melodic incipits copied here are all tenor parts

MS. music entries:

- a. l. [1] *recto* (p. numbered "21" in MS.): ST. MICHAEL'S, "Treble," ["Counter"], "Tenor," "Bass," C, 5U1123512D7U1, treble part only has 1<sup>st</sup> phrase in diamond notation + black ink; remainder of part written in round notation + blue ink, + smudged
- a. l. [1] *recto* (p. numbered "21" in MS.): STROWDWATER, "Tenor," ["Med."], ["Ba]ss" (← part of p. is missing), Am, 13123421
- a. l. [1] *verso*: BROMSGROVE, ["Treble"], ["Counter"], "Tenor," "Bass," Am, 15-43232-1D#7U1
- a. l. [1] *verso*: STANDISH, "Tenor," ["Med."], "Bass," Am, 13215432
- a. l. [2] *recto*: ST. MARTIN'S [by Tans'ur], ["Treble"], ["Counter"], "Tenor," "Bass," A, 11-2-1D5U1-2-33-45-4-312
- a. l. [2] *recto*: PSALM LXVII, "Tenor," ["Med:"], "Bass," G, 13-214-3-2-1D7U1
- a. l. [2] *verso*: COLCHESTER TUNE, "Tenor," ["Med:"], "Bass," G, 13214532,534321
- a. l. [2] *verso*: COLCHESTER NEW, "Treble," ["Counter"], "Tenor," "Bass," C, 11-D76543-215

#### **Special M 2116 .W22 c.4**

200. Warriner, Solomon. *The Springfield Collection of Sacred Music*. Boston: Manning and Loring, for Warriner and Bontecou, 1813. 159, [1] pp. Appears to be complete.

inscription: preliminary leaf *recto*, "Laban B. Hine"

no MS. music

in Preface, Warriner comments at length on disposition of vocal parts, and which part should sing the melody [\[photo\]](#)

#### **M 2116 .W3 S8 1813**

201. Washburn, Japheth Coombs. *The Parish Harmony, or Fairfax Collection of Sacred Musick*. Exeter, N. H.: C. Norris and Company, for the author, [1813]. 111, [1] pp.; appears to be complete. P. 16 misnumbered 61; p. 28 misnumbered 38.

no inscriptions

bookplate of Charles T. Wells pasted inside back cover

no MS. music

#### **M 2116 .P3 1813**

202. Watts, I[saac]. *The Psalms of David, imitated in the Language of the New Testament*. 27<sup>th</sup> ed. Boston: Thomas and John Fleet, 1771. BOUND WITH Watts, I[saac]. *Hymns and Spiritual Songs*. 27<sup>th</sup> ed. Boston: Thomas and John Fleet, 1772. BOUND WITH Worcester, Samuel. *Select Hymns: The Third Part of Christian Psalmody*. 3<sup>rd</sup> ed. Boston: U. Crocker, for Samuel T. Armstrong, 1819.

inscription: Watts *Psalms* t. p., "Sarah [?]"

bookplate of Charles T. Wells pasted inside front cover



MS. music on p. [ii] of Watts *Psalms*; along bottoms of Watts *Psalms*, p. 298 + indices (pp. hand-numbered 1-20); on *verso* of Watts *Hymns* t. p.; and along bottoms of Watts *Hymns*, pp. ii-viii (hand-numbered 26-32) + “Advertisements” (pp. hand-numbered 33-34) + index (pp. hand-numbered 36-43)

MS. music is almost all paired “Ten.” + “Bass” parts, either written in score or at the bottoms of pairs of pp. sharing an opening (tenor at bottom of left-hand p., bass at bottom of right-hand p.); the one exception, BRIMFIELD, seems to have 4 different voices; all incipits given here are taken from tenor parts

music written with diamond-shaped note-heads

because pp. have been trimmed, much of handwritten music is missing + some handwritten p. nos. are mostly obliterated; some melodic incipits are partly guessed at here

MS. music entries:

Watts *Psalms*, p. [ii]: ALL SAINTS, C, 1|1-76|5U1|2-1D7|U1

Watts *Psalms*, p. [ii]: PUTNEY, Am, 1|1-2-32|54|3-2-13|2

Watts *Psalms*, p. [ii]: RICHMANSWORTH [*sic*], G, 1|13|53|13|2

Watts *Psalms*, p. 298 + hand-numbered p. 1: EVENING HYMN, Dm, 1|D56|55|U1-23-2-1|D#7; tenor at bottom of p. 298, bass at bottom of hand-numbered p. 1; this pattern can be assumed whenever a single tune is located on 2 pp.

Watts *Psalms*, hand-numbered pp. 2-3: SUTTON, F, [1]|5[3]|67|U1

Watts *Psalms*, hand-numbered pp. 4-5: MEAR, F, [1]|55|[33|1-23|2]

Watts *Psalms*, hand-numbered pp. 6-7: CANTERBURY, G, [1]|3[2]|3[1|2]3|4

Watts *Psalms*, hand-numbered pp. 8-9: ST. HUMPHREY[']S, G, [1|2]3|[2]5|4-3[-21|2]

Watts *Psalms*, hand-numbered pp. 10-11: ST. HELLEN[']S, C, 5|35|U1D5|6U2|D7

Watts *Psalms*, hand-numbered pp. 12-13: NEW YORK, G, [1]|35|4[2]|3[1|2]

Watts *Psalms*, hand-numbered pp. 14-15: LITTLE MARLBOROUGH, Am, [5|U1]3|2[-1D7|U1]

Watts *Psalms*, hand-numbered pp. 16-17: PLYMOUTH [by Tans'ur], Am, [1]|34|54|31|2

Watts *Psalms*, hand-numbered pp. 18-19: EPSOM [by Tans'ur], G, [1|23|21|D67|U1]

Watts *Psalms*, hand-numbered p. 20: GUILDFORD [by Tans'ur], Am, 1|54|32|1

Watts *Hymns*, *verso* of t. p.: PORTSMOUTH, G, [1]|12|31|3#4|5

Watts *Hymns*, *verso* of t. p.: STAFFORD [by Green], G, [1]|12|13|42|1

Watts *Hymns*, *verso* of t. p.: ELY [by Tans'ur], G, [5]|U12|33|21|D7

Watts *Hymns*, *verso* of t. p.: WORKSOP [by Green], Am, 1|32|54|34-3|2

Watts *Hymns*, *verso* of t. p.: BUCKINGHAM, Am, 1|5-4-32|34|5-43|2

Watts *Hymns*, hand-numbered pp. 26-27: FUNERAL THOUGHT [by I.

Smith], Am, 5|43[2|321|D#7]  
 Watts *Hymns*, hand-numbered pp. 28-29: LINEBOROUGH, Am?,  
 [1?]|34|52|[1?], S.M. tune not in *HTI* under this title or any  
 close variant  
 Watts *Hymns*, hand-numbered pp. 30-31: ST. MARTIN[']s [by Tans'ur], A,  
 [1|1-2-1D5|U1-]2-33-4|5-4-3[1]|2  
 Watts *Hymns*, hand-numbered pp. 32-33: WELLS, F,  
 [1|3]5U1|D7U1D6|5  
 Watts *Hymns*, hand-numbered p. 34: BRIMFIELD, "[T]reble," "[Ten].r,"  
 bass, possibly counter, Am or A, [5 or 1?|1?-]2-34|5-4-32|  
 3-4-53|4,1|D5U1|3-4-34|5, not in *HTI* under title or either  
 hypothesized incipit (5|U1... or 1|1...)  
 Watts *Hymns*, hand-numbered pp. 36-37: ST. MARTIN[']S NEW, G,  
 [1]|55|3|2|1|  
 Watts *Hymns*, hand-numbered pp. 38-39: RIPON [by Barrow], Am,  
 [1]|3[-]2[-]|1D7|U1-]2-34|5-43|2  
 Watts *Hymns*, hand-numbered pp. 40-41: FARNHAM, G, [1]|3#4|55|3  
 Watts *Hymns*, hand-numbered pp. 42-43: TRINITY [by Tans'ur?], D?,  
 [1|1-2-3-21|5-43|4-5-6]7|U1?, lots of guesswork here,  
 including where bar-lines occur

**Special BS 1440 .W3 1771 c.2**

203. [Watts, Isaac. *The Psalms of David, imitated in the Language of the New-Testament*. Hartford: Patten and Webster, 1780? –Watkinson Library annotation; this copy lacks all before p. 11]. BOUND WITH Watts, I[saac]. *Hymns and Spiritual Songs*. Hartford: Bavi Webste[r], 1781.

no inscriptions

bookplate of Charles T. Wells pasted inside front cover

MS. music on sheet folded + (partly) cut, producing 8 leaves; laid inside front cover

MS. music entries are all tenor + bass parts:

leaf [2] *recto*: Bangor, Dm, 5|32|15-6-7|U1D7-6|5

leaf [2] *recto*: Bath, G, 1|23|21|1D7|U1

leaf [2] *verso*: St. Martin[']s [by Tans'ur], A, 1|1-2-1D5|U1-2-33-4|  
 5-4-31|2, tenor part identified as "Air" because on 1<sup>st</sup> of 2  
 systems it's erroneously copied below bass part

leaf [2] *verso*: Green's 100<sup>th</sup>, A, 1|13|43|42|1

leaf [3] *recto*: Buckingham, Am, 1|5-4-32|34|5-43|2

leaf [3] *recto*: Sutton, F, 1|53|67|U1

leaf [4] *verso*: Windham [by Read], Fm, 1|345|532|1

leaf [4] *verso*: Brookfield [by Billings], Dm, 5|U13|23-2|1-D7U1|2

leaf [5] *recto*: Mear, G, 1|55|33|1-23|2

**Special BS 1440 .W3 1780**

Watts, Isaac. *The Psalms of David* – SEE

[Elliot, Moses]. *The Psalms of David...by Isaac Watts*, D. D.

204. Willard, Samuel. *Deerfield Collection of Sacred Music*. Northampton, Mass.: Simeon Butler (Greenfield, Mass.: printed by H. Graves), 1814. 144 pp. Appears to be complete.

inscription: p. [xviii], "Moses Fairbanks / Hydepark Jan<sup>th</sup> 17<sup>th</sup> 1841"

bookplate of Charles T. Wells pasted inside front cover

no MS. music

**M 2116 .W56 D3 1814**

205. Willard, Samuel. *Deerfield Collection of Sacred Music*. 2<sup>nd</sup> ed. Greenfield, Mass.: Denio and Phelps, 1818. 179, [1] pp. Appears to be complete.

inscription: additional leaf *verso*, "Arthur [Root?] Albany" (pencil)

bookplate of Charles T. Wells pasted inside front cover

no MS. music

**M 2116 .W56 D3 1818**

Williams, Aaron. *The American Harmony, or Universal Psalmist* – SEE

[Bayley, Daniel.] Tans'ur, William. *The American Harmony: or, Royal Melody Complete...* BOUND WITH Williams, A[aron]. *The American Harmony, or Universal Psalmist*.

Williams, Aaron. *The American Harmony: or Universal Psalmist* – SEE

[Bayley, Daniel.] [Tans'ur, William. *The Royal Melody Complete: or The New Harmony of Zion...*]. BOUND WITH Williams, A[aron]. *The American Harmony: or Universal Psalmist*.

Winchell, James M. *An Arrangement of the Psalms, Hymns, and Spiritual Songs of the Rev. Isaac Watts, D. D.* – SEE

*Sacred Harmony*

Winchell, James M. *A Selection of more than three hundred Hymns* – SEE

*Sacred Harmony*

206. 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. 32 pp. Complete (though missing back paper cover).

inscription: preliminary leaf *recto*, "Lemuel Crane – 1798 / Nathaniel Crane – 1868" (all in same hand)

no MS. music

**Special M 2116 .W55**

207. 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. 32 pp. Complete. BOUND WITH Holden, Oliver. *American Harmony*. Boston: Isaiah Thomas and Ebenezer T. Andrews, 1792. 32 pp. Complete. BOUND WITH Howe, Solomon. *Worshipper's Assistant*. Northampton, Mass.: Andrew Wright, for the

author, 1799. 32 pp. Complete. BOUND WITH Cooper, William. *An Anthem. Designed for Thanksgiving Day. But proper for any Publick Occasion.* Boston: Isaiah Thomas and Ebenezer T. Andrews, 1792. 16 pp. Complete.

no inscriptions

no MS. music

**Special M 2116 .W55 1789**

208. 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]. 109, [1] pp. Complete. Many pages uncut, and all pages untrimmed.

no inscriptions

printed label with Charles T. Wells's name + address pasted to p. [2]

no MS. music

**M 2116 .W66 1810**

209. *The Worcester Collection of Sacred Harmony. Part Third.* ("Laus Deo!" at head of title). Worcester, Mass.: Isaiah Thomas, [1786]. [2] pp., pp. 107-200. Complete.

inscription: preliminary leaf *recto*, "Benj<sup>a</sup> Goddard"

bookplate of Charles T. Wells pasted inside front cover

no MS. music

**M 2116 .W63**

210. *The Worcester Collection of Sacred Harmony* ("Laus Deo!" at head of title). 2<sup>nd</sup> ed. Worcester, Mass.: Isaiah Thomas, 1788. [4], 120 pp. Complete.

inscriptions: fragmentary preliminary leaf *recto*, "Lucy Perkin's / Singing Book."; *verso*, "Lucy Perkins [New?] / New Hampton / 1794"; inside back cover, "[letter?]rake"

printed label pasted inside front cover says that this book was presented to the Watkinson Library by Mrs. Fred Griffin

MS. music on 4 unnumbered leaves sewn in between p. 112 and p. 113

both MS. music entries are longer pieces, 4 voices, with melody in tenor:

leaf [1] *recto*-leaf [2] *verso*: A Funeral Elegy on the Death of General Washington [by Wood], Am, starts with treble solo:

12|344|5|43|22-1|1, know ye not that a great man hath fall'n to Day; "Words from hart[']s hymns" written over 2/4 section with text beginning "Earthly Cavern to thy keeping"

leaf [3] *recto*-leaf [4] *recto*: THE HEAVENLY VISION [by French], G, 1234|5\_|54|322|24|322|11, I beheld and lo a great multitude which no man could number

**Special M 2116 .W6 1788**

211. *The Worcester Collection of Sacred Harmony* ("Laus Deo!" at head of title). 4<sup>th</sup> ed. Boston: Isaiah Thomas and Ebenezer T. Andrews, 1792. [4], 151, [1] pp. Complete.

no inscriptions

no MS. music  
bookplate of Charles T. Wells pasted inside front cover  
this vol. + 5<sup>th</sup> ed., 1794 have attractive designs incised into both covers

[photo]

**M 2116 .W6 1792**

212. *The Worcester Collection of Sacred Harmony* ("Laus Deo!" at head of title). 5<sup>th</sup> ed. Boston: Isaiah Thomas and Ebenezer T. Andrews, 1794. 155, [1] pp. Complete.

inscriptions: t. p., "Samll Pratt[']s Property 1798"; final (unnumbered)

p., "Samuel Pratt[']s Property"

bookplate of Charles T. Wells pasted inside front cover

no MS. music

**M 2116 .W6 1794**

213. Wyeth, John. *Wyeth's Repository of Sacred Music*. 3<sup>rd</sup> ed. Harrisburgh, Pa.: John Wyeth, 1814. 120 pp. Appears to be complete. Leaves with pp. 54-56 chewed a bit, with some loss of text.

inscription: 1<sup>st</sup> additional leaf *verso*, "William Bulkley,s / Berlin Conn"

no MS. music

**M 2116 .W93 R4 1814**

214. Wyeth, John. *Wyeth's Repository of Sacred Music*. 5<sup>th</sup> ed. Harrisburgh, Pa.: John Wyeth, 1818. Lacks pp. 29-34, 121-124, all after 128. P. 41 misnumbered 43; p. 114 misnumbered 14.

inscription: inside front cover, "E Cushman Jr"

no MS. music

**M 2116 .W93 R4 1818**

unlocated, November 2019

Howe, Solomon. *Worshipper's Assistant*, call no. Special M 2116 .W55 1799

Is this a ghost of Special M 2116 .W55 1789, which includes this title (see Wood, Abraham. *Divine Songs*)?

Law, Andrew. *Select Harmony*, call no. M 2116 .L41 S4 1780z

## 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 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., CT). When a date accompanies a name,*

*the year is given in parentheses. Bookplates and presentation labels are generally not included.*

Abbot, Ephraim (1803, 18[31?]) 108  
Albee, Lona 142  
Albee, Zuriel (Westmorland) 142  
Allen, [Calvin?] (1826) 179  
Allen, Elisha 17  
Allen, N. H. (1900, 1913) 74  
Anderson, Espy L. (Bedford [County?]) 126  
[Armst?], Peter 11  
[Armstrong?], Peter 11  
Bachelor 175  
Baker, [Sal?]ly [Ja?]ne 134  
Barlow, Samuel B. 155  
Barnes, Jona., Jr. 49  
Barnes, Lyman Spaulding (1813) 187  
Barney, John (St. Johnsbury) 131  
Bauman, Anna (1784) 89  
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