

# Pre-1821 American Sacred Music at the Pocumtuck Valley Memorial Association Library as of February 2023

Nym Cooke

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1, 2, 3, 4, 5, 6, 7 = scale degrees in a given key

U = next octave above the preceding note; D = next octave below the preceding note

(1st 2 phrases of "Happy birthday to you": 55|65U1|D755|65U2|1)

DD5 = 5th degree of scale in 2nd octave below preceding note

5-6-7 = slurred notes (setting one syllable)

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

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

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

5+U1 = 2 notes at once in a part

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

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

(6) = grace note on 6th degree of the scale

TCTB = treble, counter, tenor, bass, identified as such in the source

[TCTB] = treble, counter, tenor, bass, not identified as such in the source

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

L. M. = Long Meter: the 4 lines of text in a verse have 8, 8, 8, and 8 syllables

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

All copied inscriptions are in ink unless otherwise noted.

Labeled vocal parts are listed from the top part down.

[photo] = photograph taken by and in the possession of Nym Cooke

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

*A Bibliography* (American Antiquarian Society, 1990)

When an item's pagination is not given, see ASMI.

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

*The American Harmony: or, Royal Melody Complete...by William Tans'ur* – SEE

[Bayley, Daniel]. *The American Harmony: or, Royal Melody Complete...by William Tans'ur*

1. *The American Musical Magazine, or, Repository of Sacred Music. Volume I.—For 1801.* Northampton, Mass.: Andrew Wright, for the Hampshire Musical Society, 1801. [1] leaf, 4, 94 pp.; complete. Leaf [1] *recto*: vol. I t. p.; leaf [1] *verso*: “General Index” for all of vol. I; 1<sup>st</sup> pp. [1]-4: “Rudiments of Vocal Music.” (caption title, p. [1]), then music, divided into 4 nos. as follows: 2<sup>nd</sup> pp. [1]-24: “The American Musical Magazine, Vol. I. No. 1. October 1800.” (caption title, p. [1]); 2<sup>nd</sup> pp. [25]-48: “The American Musical Magazine, Vol. I. No. 2. January 1801.” (caption title, p. [25]); 2<sup>nd</sup> pp. [49]-72: “The American Musical Magazine, Vol. I. No. 3. April 1801.” (caption title, p. [49]); 2<sup>nd</sup> pp. [73]-94 [*sic*; 2 pp. less than other nos.]: “The American Musical Magazine, Vol. I. No. 4. July 1801.” (caption title, p. [73]). BOUND WITH “The American Musical Magazine. Vol. II. No. 1. January, 1802.” (caption title, p. [1]), 3<sup>rd</sup> pp. [1]-24; “The American Musical Magazine. Vol. II. No. 2. February, 1802.” (caption title, p. [25]), 3<sup>rd</sup> pp. [25]-48. “Index to Volume II.” on bottom half of p. 48, suggesting that vol. II is complete with these 2 nos. Inside front cover paste-down + preliminary leaf are leaves bearing pp. 29-30, 31-32 from vol. I, no. 2, as are additional leaf + inside back cover paste-down. *ASMI* 20-24 are copies of vol. I, nos. 1-4; vol. II of this title is not in *ASMI*. ➔

no inscriptions

no MS. music

**K-sing 3525**

2. “The American Musical Magazine. Vol. II. No. 1. January, 1802.” (caption title, p. [1]). 24 pp., [1] leaf. (pp. [1]-24 are music; followed by paper cover: *recto* blank, *verso* bears ads for other musical publications by Andrew Wright (including Elisha West’s *The Musical Concert*, “Just Published”). Followed by single leaf, blank except for “Vol. 1. No. 1.” handwritten at top of its *recto* side. BOUND WITH *The American Musical Magazine, or, Repository of Sacred Music. Volume I.—For 1801.* Northampton, Mass.: Andrew Wright, for the Hampshire Musical Society, 1801. Pp. [1]-72, [1] leaf, pp. [73]-94, [1] leaf. The unpagged leaf between pp. 72 + [73] has a t. p. (with index) for vol. I, no. 4 on its *recto* (*verso* blank); the unpagged leaf at the end is the t. p. for vol. I as a whole (*recto*), with “General Index” for all of vol. I on its *verso* (this leaf is the first leaf after the p. l. in K-sing 3525).

no inscriptions

no MS. music

**K-sing 3526**

Bay Psalm Book – SEE

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

3. [Bayley, Daniel]. *The American Harmony: or, Royal Melody Complete...by William Tans’ur.* 7<sup>th</sup> ed. Newburyport, Mass.: Daniel Bayley, 1771. [2<sup>nd</sup> t. p.:] [*The American Harmony, or, Universal Psalmist...by A. Williams.* Newburyport, Mass.: Daniel Bayley, 1771 or later]. Vol. I lacks leaves 7-8 (rudiments) before music, pp. 11-14, 89-96 of music; Vol. II lacks all before p. 25, pp. 89-96; pp. 25-88 (some pp. appearing twice) are in this order: pp. 25-26 (fragmentary), 49-50, 55-56, 51-54, 73-88, 27-72. Vol. I has musical content IV (see Table 1, *ASMI*, pp. 118-119).

inscriptions: inside front cover, “Phinehas Field / [E.?] Charlement 1877 / presented Feb. 27.” (label pasted inside front cover records that the vol. was presented to the P. V. M. A. by “Dea Phinehas Field” of “Charlemont”); inside back cover,

“Abner”  
no MS. music  
**K-sing 3515**

4. [Bayley, Daniel]. *The American Harmony: or, Royal Melody Complete...by William Tans'ur*. 7<sup>th</sup> ed. Newburyport, Mass.: Daniel Bayley, 1771. [2<sup>nd</sup> t. p.:] *The American Harmony, or, Universal Psalmodist...by A. Williams*. Newburyport, Mass.: Daniel Bayley, 1773 [sic]. This combination of 1771 7<sup>th</sup> ed. of Vol. I + 1773 [8<sup>th</sup> ed. of] Vol. II isn't included in *ASMI*. Vol. I lacks leaves 7-8 (rudiments) before music; Vol. II lacks pp. 33-64, 71-74, with pp. 65-70 bound in reverse order (i. e., 70-69, 68-67, 66-65) between p. 80 + p. 81 (stub reveals that pp. 72-71 were originally bound in between p. 80 + p. 70).

inscriptions: inside front cover, “Sampson [←crossed out] / Joseph Book”; t. p. of vol. I, “Joseph Bascom Greenfield (Mass)”; inside back cover, letters that seem to be variations on “Joseph,” “her,” drawing of a plant with 6 blossoms

no MS. music  
**K-sing 3516**

5. Bayley, Daniel. *The Psalm-Singer's Assistant*. Newburyport, Mass.: for the author, [1768]. Lacks leaves 2-3, 6-7, 9, 12-16 of music; surviving leaves are in this order: 10, 11, 1, 5, 8, 4. Table 3 in *ASMI*, p. 148, establishes that this is variant issue 77C, even though it lacks leaves 7 + 9, which provide 2 points of comparison with other issues. BOUND WITH [Brady, N[icholas], and N[ahum] Tate. *A New Version of the Psalms of David*. [Boston: Mein and Fleeming?]. Lacks pp. 1-2 (otherwise complete), so the printer is a guess; but the copy at the American Antiquarian Society of this issue of Bayley's tune supplement, listed in *ASMI* but not located by me in 2021, is bound with a Mein and Fleeming issue of Brady + Tate's *New Version* (see *ASMI*, p. 150, no. 77C), and Mein and Fleeming printed the *Collection of Hymns* which is part of this volume. P. 189 misnumbered 139; pp. 223-228 misnumbered 123-128. BOUND WITH *A Collection of Hymns, from Dr. Watts, &c.* Boston: Mein and Fleeming, n. d. Lacks pp. 67-70. BOUND WITH “MEIN / At The LONDON BOOK-STORE...” (listing/advertisement of publications), 19, [1] pp.

inscriptions: inside front cover, “From / Miss Fidelia Holton / Northfield / 1892”; *Psalm-Singer's Assistant*, leaf 1 recto, “Elisabeth / Dickinson / Northfield / N[ov?] 26th / 1801”

no MS. music  
**K-psal 3566**

6. [[Bayley, Daniel]. *The Royal Melody Complete [Compleat]: or the New Harmony of Zion [Sion]...by William Tans'ur*.] Issue uncertain because of missing pages; however, surviving tunes suggest that this is musical content “I” (see Table 1 in *ASMI*, pp. 118-119), so it could be *ASMI* 54, 54A, 55, or 56B; these variants were printed in Boston by William M'Alpine and/or by Daniel Bayley in Newburyport, Mass. in 1767 and 1768. Lacks 1<sup>st</sup> pp. [1-4], 3<sup>rd</sup> pp. 35-38, 51-54; leaves 7-8 in 2<sup>nd</sup> numbering, 3<sup>rd</sup> pp. 5-6, 49-50 fragmentary; 3<sup>rd</sup> pp. 1-2, 7-8, 61-62, all after 80 only stubs. Printed ads for Boston bookbinder + bookseller Andrew Barclay pasted inside front cover + on top half of 2<sup>nd</sup> p. [16].

inscriptions: inside front cover, “Winthrop Bailey.”; inside back cover, “Ebenezer

Bailey / his Book Anno Domini / 179[1?]"  
no MS. music  
**K-sing 3514**

7. [Bayley, Daniel]. *The Royal Melody Compleat: or The New Harmony of Sion...by William Tans'ur*. 4<sup>th</sup> ed. Newburyport, Mass.: for Daniel Bayley, 1768. [2<sup>nd</sup> t. p.:] *The American Harmony: or Universal Psalmist...by A. Williams*. Newburyport, Mass.: Daniel Bayley, 1769. ASMI 56C, no Lowens-Britton designation. *Royal Melody Compleat* is compleat, with (as in ASMI 54A, 55, + 56A) additional leaf before t. p., blank on *recto* + with frontispiece image of "M.r WILLIAM. TANS'UR.," "Engrav'd by John Ward Gilman. Exeter 1767." on *verso*; leaf bearing 1<sup>st</sup> pp. [3-4] is bound before frontispiece leaf, + 1<sup>st</sup> pp. [15-16] ("TABLE of the Contents of the *INTRODUCTION*." + "A Poetical ENCOMIUM on the AUTHOR...") is bound after 2<sup>nd</sup> pp. [15-16] ("An Alphabetical TABLE of Tunes, Hymns, and Anthems." + "P R I N T I N G / PERFORMED by W. M'ALPINE..."); leaf bearing 1<sup>st</sup> pp. 5-6 evidently disbound at one point + sewn back in, but with p. 6 before p. 5. *Universal Psalmist* lacks pp. 79-88, 91-96; leaf bearing pp. 89-90 is bound between p. 28 + p. 29. MS. music inside front + back covers + on *recto* of preliminary leaf.

inscription: inside front cover, "[???]el Bli[?]s"

musical rudiments (info. on various "moods," or time signatures/tempi) on *verso* of p. l.

MS. music is a variety of vocal parts, single + in different combinations:

inside front cover: WORTH, "Trebl[e?]," "Counte[r]," G, treble: 13435  
4-3-2-123, round notation; no bar lines, just double end-of-phrase lines; abortive start of treble part crossed out

inside front cover: [WORTH], tenor, G, 5|U12|33|2-3-4-32-1|1, diamond notation; bar lines as well as double end-of-phrase lines; HTI no. 2102

p. l. *recto*: THE NEW 113<sup>TH</sup> PSALM TUNE [PSALM 113 NEW], ?treble, tenor, bass, "Counter" (counter probably for same tune, though written separately from the other 3 parts which are very roughly in score), G, 1[looks almost like 7]1-D7-65U1-2-345-4-32-12, all parts except counter in diamond notation, counter in round notation; no bar lines, just double end-of-phrase lines

inside back cover: NEW YORK TUNE, "Tennor," "Base," G, 1|35|42|31|2, diamond notation; bar lines as well as double end-of-phrase lines; no attempt made to line the parts up vertically

inside back cover: POOL NEW TUNE, "Tenor," Gm, 5|55-4|32|1-32-1|D#7, They that in ships with Courage Bold; diamond notation; bar lines as well as double end-of-phrase lines

inside back cover: STUPLAND TUNE, "Tenor," Am, 3|22-3|43-2|1, To God in whom I trust, diamond notation; bar lines as well as double end-of-phrase lines

**K-sing 3513**

8. Belknap, Daniel. *The Evangelical Harmony*. Boston: Isaiah Thomas and Ebenezer T. Andrews, for the author, 1800. Complete; back paper cover detached.  
no inscriptions

no MS. music  
**K-sing 3524**

9. [Benham, Asahel. *Federal Harmony*. 4<sup>th</sup>, 5<sup>th</sup>, or 6<sup>th</sup> ed. Middletown, Conn.: Moses H. Woodward, [1794-1796?]]. Lacks all before engraved pp. 7-10, also lacks pp. 15-22, 57-58 of music; engraved pp. 7-10 + typeset pp. [9]-16 are all fragmentary or mutilated, with considerable loss of text; more than half of front cover is missing. *ASMI* 92, 93, or 94, because last 2 typeset pp. are numbered. A much-used book.

inscriptions: inside front cover, "J. N. Fuller" (pencil); inside back cover, "Elijah Hunt,s Book / Col[u?]mb[ia?]" (an Elijah Hunt b. Lebanon CT in 1734 or 1749, d. Columbia CT in 1815)

no MS. music  
**K-sing 3555**

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

10. Brown, Bartholomew, and others. *Columbian and European Harmony: or, Bridgewater Collection of Sacred Music*. Boston: Isaiah Thomas and Ebenezer T. Andrews, 1802. Complete, but lacks back cover. MS. music on 4 unpagged additional leaves with printed staff lines bound in at end.

inscriptions: slip of paper pasted inside front cover, "THEDY / SHERWIN's / 1804"; preliminary leaf *recto*, "Thedy Sherwin[s?]"

label pasted on p. l. *recto* reads "[printed:] **P. V. M. A.** / PRESENTED BY / [handwritten:] Julia Whiting / [printed:] of [handwritten, not quite clear: "Seafuld"?]"

MS. music entries:

a. l. [1] *recto*: Ode to Science, [Sumner], treble?, G, 3|3-55-3|21|D6-7-U12|3

a. l. [1] *verso*-a. l. [4] *verso*: JUDGMENT ANTHEM, [Morgan], TCTB, Em, Eb, Em, Eb, Em (incomplete, so lacking last change to Eb), tenor: 5|U1, followed by treble: 1D5|315U1|D77, Hark hark Hark you mortals hear the trumpet; what should be the 4<sup>th</sup> leaf is bound between the 1<sup>st</sup> leaf + what should be the 2<sup>nd</sup> leaf; parts move in + out of vertical alignment; lacks final leaf

**K-sing 3527**

11. Bull, William. *Music, adapted to Language*. Greenfield, Mass.: Denio and Phelps, for the author, 1819. Complete with 123, [3] pp.

☛ inscriptions: preliminary leaf *recto*, "\$00.40 / Consider Dickinson's / Presented by W<sup>m</sup> Bull. / A D. 1821. Jan'y."; p. [3], "Consider Dickinson's"

no MS. music  
**M-b 935w 1819**

12. Bull, William. *Music, adapted to Language*. Greenfield, Mass.: Denio and Phelps, for the author, 1819. Complete.

no inscriptions

no MS. music

**M-b 935w 1819 copy 2**

13. *Deerfield Collection of Sacred Music*. Northampton, Mass.: Graves and Clap, for S. and E. Butler, [1808]. Complete. Probably compiled by Samuel Willard; this copy has "Saml Willard" written in pencil below the title on the t. p. 2 folded leaves (counted as 4 leaves here) pinned in between pp. 134 + 135; MS. music on one of these.

inscriptions: inside front cover, "Consider Dickinson's / 1810" ; t. p., "Consider Dickinson's"; inside back cover, "[J?]. N. Fuller" (pencil)

substantial alterations to top voice of LONDON, NEW, pp. 68-69

MS. music entries:

leaf [1] *recto*: PRUDENCE, treble?, Bb, 3|56|55|5-67-U1-2|1

leaf [1] *recto*: BATH, treble?, A, 555|U12|1D7tr|U1

leaf [1] *recto*: TRENTON, treble?, D, 3|5431|U1D7-U1D7

leaf [1] *verso*: SILVER-STREET, treble?, C, 11D7|U12-(1)|1,1|D7U1|1D7-6|7

leaf [1] *verso*: ST. ASAPH'S, treble?, probably Bb, if in Bb: 555[←2 8<sup>th</sup> notes, tied]5U1|11|1,1|3[-]21[-]D7|U12|3

leaf [1] *verso*: LANCASTER, treble?, probably D, if in D: 3|57|U1D1[-]2|34[-]3|3

**M-w 4848**

14. *Deerfield Collection of Sacred Music*. Northampton, Mass.: Graves and Clap, for S. and E. Butler, [1808]. Complete. Probably compiled by Samuel Willard; this copy has "By Samuel Willard" written below the title on the t. p. Slip of paper with MS. music pasted onto p. 13.

inscriptions: preliminary leaf *recto*, "Susan Clap's" (same inscription on t. p. + on additional leaf *verso*)

MS. music entry:

slip pasted on p. 13, *recto*: ARNHEIM, [Holyoke], "Treble," D, 3|1-23|33|

4-33-2|1, All ye bright armies of the skies, "F & C. sharp" written after "Treble"

**M-w 4848 cop2**

15. *Deerfield Collection of Sacred Music*. Northampton, Mass.: Graves and Clap, for S. and E. Butler, [1808]. Lacks pp. [iii]-vi, 13-14, 23-24, 73-74, 83-84, almost half of front cover. Probably compiled by Samuel Willard.

no ownership inscriptions

p. 10, "or Marlins La[ne?]" written after tune title ANTWERP + its text meter L. P. M.;

p. 25, "John\_" written before printed tune title BUCKINGHAM; p. 87, m. 12 of PLYMPTON, bass, alternate version of this m. written below printed music;

p. 91, "Odd." written above Thorley's PORTUGAL; p. 92, "to be omitted" [*sic*] written above Dalmer's QUINCY, which carries this printed note: "Nota - When this tune is sung in other words, those notes, on which the words are repeated may be omitted."; inside back cover, "Handel the stan[d]ard of all Composuists"

no MS. music

printed tune LONDON NEW, pp. 68-69, has a highly ornamented melody: 23 grace

notes + 3 trills in 18 mm.

**M-w 4848 c.3**

16. [Field?], Phineh[as, Jr.?]. MS. music book. 9 leaves, 2 of them fragmentary, with stubs of additional leaves at beginning, + again before final leaf. First + final leaves fragmentary, so their page numbering hasn't survived; remaining leaves numbered pp. 11-12, 13-14, (no p. 15), 16-17, 18-19, 20-21, 22-23, 24-25. This numbering will be used here, with p. nos. [9-10] + [26-27] assigned to the first + final leaves (though stubs before final leaf mean its p. nos. would probably have been higher). Musical repertory suggests a date of ca. 1800. Speculative assignment of the book to Phinehas Field, Jr. of Northfield (probably Mass.) is based on the close similarity between the fragmentary inscription "Phineh" on p. [27] + the inscription "Phinehas Field. Jun. / Northfield." in K-sing 3531 A, *The Village Harmony*, 13th ed., [1816]. The PVMA Library's collection includes quite a few tunebooks formerly owned by Field.

inscription: p. [27], "Phine[has Field?]"

Jacob French is a notable presence here; the tune RUSSEL (p. 18) suggests that

French's *New American Melody* (1789) was one of the compiler's sources

MS. music entries:

p. [9]: [JORDAN], [Billings], tenor, A, [5|U11|32-1|2-32-3|4], only mm. 17-31 are present, + mm. 27-29 are fragmentary

pp. [10]-11: [INVITATION], [Kimball], tenor, D, [5]U1D5|65|67U1, [Come] my beloved haste away; mm. 1 + 5 are fragmentary

p. [10]: [unidentified tune], 3 voices; melody in middle voice, probably G, [5 syllables' worth of notes missing]3|2,|11|5[-]31|33|2,|66|56|5[-]31|2,|11|56[-]5|32|1, 1<sup>st</sup> 2-2½ mm. missing; text meter is surely 7.7.7.7

p. 11: Lausin Water, instrumental melody, A mixolydian, 54|311231|D75457, minor-mode version of this melody used by Ingalls for the tune SEPARATION in his *The Christian Harmony*, 1805; scale here is A-B-C#-D-E-F#-G-A

pp. 12-13: SANDBORNTON [SANDBORNTOWN], treble, tenor melody, Dm, 5|5U1D7U1|D5#45\_|5, this tune 1<sup>st</sup> pr. in French, *Psalmist's Companion* (1793)

pp. 12-13: NORFOLK, [Brownson], tenor melody, Dm, 1|55|U1D7|5, last 4 mm. + 2<sup>nd</sup> ending written one note too high

p. 13: [untitled melodic fragment], probably Bm, 5321D7|U1-D765|U132142+33+45|5 [2<sup>nd</sup> line:] 2432342-32D74+5 (entire entry)

pp. 14 + 16: DOOMS DAY [DOOMSDAY], [Wood], tenor, D, 5|U11|11-D7|U1

p. 14: [untitled fragment], vocal part uncertain, A or F#m, if F#m: 5|777U1 (entire entry)

p. 16: LISBON, [Read], tenor, Bb, 1|D65U12|3

p. 16: [untitled melody], D, 1|D54|321|5,5|U11|22|1, in 3/8 time; melody begins below Read's LISBON + is completed above it

p. 17: CONTEMPLATION, [William Read], treble, tenor melody, Fm, 131|5535|1

p. 18: RUSSEL, [French], tenor melody, G, after 2 mm. rest: 535|1\_|1|346|5, My lot is fall,n in that bless,d land; 1<sup>st</sup> pr. in French, *New American Melody*

- (1789); also pr. in French, *Psalmist's Companion* (1793), but in key of A; these were the tune's only 2 pre-1821 printings
- pp. 19-20: Lausin Water, instrumental melody, A mixolydian, 5-4|311-23-1|D7-54-57, see note on this melody above (p. 11)
- pp. 19-20: EASTFORD, [French], tenor melody, F, 1|5-4-32|3-65|4-32|1, When marching to thy bless't abode; 1<sup>st</sup> pr. in French, *New American Melody* (1789); also in French, *Psalmist's Companion* (1793), but in key of Eb
- p. 19: [untitled fragment], treble, tenor?, C, top line: 5U123231D5|U2231; bottom line: 1321D5653|567U1, O, clap your hands all ye people Praise ye the Lord; written in pencil; entire entry transcribed here
- pp. 21-22: FAREWELL AN ANTHEM [FAREWELL ANTHEM], [French], tenor melody, Am, 5|U133|223|56|5-43|22, My friends I am going a long & tedious Journey; marked "Gavissonnos" over start of music
- p. 23: GREENFIELD, [Edson], tenor melody, Am, 1|3355|7U1D5, abortive start to melody (1<sup>st</sup> 5 mm.) at top of p., then complete melody
- p. 23: [untitled fragment], no key signature; key uncertain, if treble clef + key of F, would start 13144U1[or 7?]1D64|46645U211D6+14+6|6555U1D6U21D766|
- p. 24: AMANDA, [Morgan], "Tenor," Am, 1|54|3-4-53-2-1|D7-U1-D57|1, Death like an overflowing stream; followed by title "Sounding Joy," but no music
- p. 24: CORONATION, [Holden], tenor melody, Ab, 5|U1133|212, All hail the power of Jesus['] name]; followed on p. 25 by poem: "Wrapt, in the Sable curtains of the night / When wordly objects fail to court my sight / When the wide concave & the vast expanse / All glittering call my contemplations thence / With wondering eyes O let me then explore / The starry heavens and the great Sire adore / From east to west From north to south I see / Myriads of orbs a boundless theatre / With glittering gems all s[p]arkleing to my view / The more I gaze the [more] I find them new"
- p. [27]: CORONATION, probably treble or tenor (treble clef), Bb or Gm, if Bb: 1|21 (entire entry transcribed)
- p. [27]: [untitled fragment], G?, if treble clef + G: 5U1131D565[|?]U12
- K-sing 3554** ("Ms Collection of Music" written on envelope containing this item)

17. Holden, Oliver. *The Charlestown Collection of Sacred Songs*. Boston: Isaiah Thomas and Ebenezer T. Andrews, [1803] (date obscured by staining). Complete. MS. music + text on leaf pasted inside back cover.

inscription: *recto* of leaf pasted inside back cover, "Woodsto[ck?]"

label pasted on front cover reads "[printed:] **P. V. M. A.** / PRESENTED BY /

[handwritten:] Ma[j?] [T?] N. Ripley / [printed:] of [handwritten:] [?] Boston"

MS. music entry:

leaf pasted inside back cover, *verso*: MARIETTA FOR NEW YEAR, "By Janes," 3

voices; melody in middle voice, Dm, 1|1U1D7U1D3|37n67, This life is a dreame Oour [*sic*] time as a streame; 3<sup>rd</sup> of 6 verses copied on *recto*



side of same leaf was chosen here as text because of note after title:  
"Adap[t]ed to the 3 verse / By Janes"

**K-sing 3529**

18. Holden, Oliver. *The Union Harmony, or Universal Collection of Sacred Music...Vol. I.* Boston: Isaiah Thomas and Ebenezer T. Andrews, 1793. Complete. MS. music on 1<sup>st</sup> 2 additional leaves.

inscriptions: inside front cover, "Epaphras Sheldon,s / Book / Deerfield / May the 8  
[the" directly over "8"] 1802"; preliminary leaf *recto*, "George Sheldon"

MS. music is bass parts for 2 anthems:

a. l. [1] *recto*: ANTHEM PSALM 137<sup>TH</sup>, "Bass," Em, 1D5|U11D5|U1232|3-211|D5,  
By the Rivers of Babylon we sat down and wept; note at bottom of p.:  
"sing from the words 'If I do not remember thee['] &c / twice over to  
compleat the tune"

a. l. [2] *recto*: ANTHEM PSALM 126<sup>TH</sup>, "Bass," G, after 15 mm. rest: 111|D5|  
6-7-U1-D76-5|U11, Then was our mouth filled with Laughter; section  
where bass enters is marked "Chorus"; later notes include "after these  
rests sing Chorus," "Chorus again"; see very similar MS. music entry in  
Mann's *Northampton Collection*, 1797 (K-sing 3522)

**K-sing 3520**

19. [Holyoke, Samuel. *The Columbian Repository of Sacred Harmony.* Exeter, N. H.: Henry  
Ranlet, [1803]]. Lacks pp. [i-ii].

inscriptions: fragmentary preliminary leaf *recto*, "Daniel Stocker / Worst[er?],"  
"Daniel Stocker<sup>s</sup>," "By J. N. Fuller" (pencil; probably referring to donation to  
P. V. M. A. by Fuller)

no MS. music

**K-sing 3560**

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

20. Janes, Walter. *The Harmonic Minstrelsey.* Dedham, Mass.: H. Mann, 1807. Complete. 2  
leaves inserted between pp. 16 + 17: one has poetry, the other MS. music.

inscription: preliminary leaf *recto*, J. N. Fuller (pencil)

MS. music entry:

fragmentary leaf inserted between p. 16 + p. 17, *recto*: Corrydons Ghost  
[Corydon's Ghost], 3 voices; melody in middle voice, Em,  
[5|5455U1D7|U1], [What sorrowful sound]s do I hear; leaf originally  
folded in quarters: now torn at midpoint, + left-most quarter missing;  
many verses of text written on both sides of leaf; 2<sup>nd</sup> leaf inserted  
here bears poem on *recto* (*verso* blank): lines 1-2 are "Come on young  
people one and all / Let us begin this hap[p]y year"

**K-sing 3530**

21. Jenks, Stephen, and Elijah Griswold. *The American Compiler of Sacred Harmony. No. I.* Northampton, Mass.: for the compilers, 1803. Lacks all after p. 60; corner cut from leaf bearing pp. 41-42, with loss of text.

inscription: inside front cover, "From Charles M. Taintor, / Jan.y 28<sup>th</sup>, AD 1889."

(almost identical inscription inside back cover)

no MS. music

**K-sing 3528**

22. [Jocelin, Simeon, and Amos Doolittle]. *The Chorister's Companion: or Church Music Revised.* New Haven, Conn.: for Simeon Jocelin and Amos Doolittle, [1783-1784]. Lacks 1<sup>st</sup> pp. 5-8, pp. 59-62. BOUND WITH [Jocelin, Simeon, and Amos Doolittle]. *The Chorister's Companion. Part Third.* New Haven: Thomas & Samuel Green, for Simeon Jocelin & Amos Doolittle, [1783-1784]. Complete. Original punctuation for *Part Third* printers' + publishers' names retained to show that this is ASMI 299 (see Table 9, ASMI p. 370). MS. music on preliminary leaf, *verso* of t. p., + additional leaf (different hand on a. l. *recto*).

inscriptions: inside front cover, "From J. A Smead / Mch 1880," "[Isaac"? –obscured by pasted-on label] Doles Sh[elburn?]," "lydiadoleherbook shelburn"; preliminary leaf *recto*, "Price 6/"; inside back cover, "Isaac Dole"

MS. music is all bass parts:

p. l. [1] *recto*: BRANDFORD, "Bass," Em, 111|3-51|3-2-1-5D5|U1

p. l. [1] *recto*: BARRINGTON, "Bass," Dm, 1|1134|5,5|32-145|1

p. l. [1] *recto*: THE 4[6?]TH [PSALM 46, PSALM 40], "Bass," D, 11D5|U1345|1

p. l. [1] *recto*: LISBON, [Read], "Bass," Bb, 1|1565|U1

p. l. [1] *verso*: SHERBURNE, [Read], "Bass," D, 111|4441|D6

p. l. [1] *verso*: BRISTOL, [Swan], "Bass," F, 1|D5U1|13|2D5|U1

p. l. [1] *verso*: W<sup>MS</sup>TOWN [WILLIAMSTOWN], "Bass," Gm, 1|1232|32-1D5\_|5

*verso* of t. p.: CHARLESTOWN, "Bass," D, 1|1D5|U1-23|45|1

*verso* of t. p.: OCEAN, "Bass," F, 1|12|11D65|U1

*verso* of t. p.: LISBON, "by Swan," "Bass," C, 1|114-23|2

*verso* of t. p.: BROOKLINE, "Bass," A, 1|1-D7-65|6-7-U1D5|41|5\_|5

a. l. [1] *recto*: WILLIAMSTOON [WILLIAMSTOWN], "Base," Gm, 1|1232|32-1D5\_|5

a. l. [1] *recto*: SOLITUDE, "Base," Em, 1|111|232-1|D5\_|5

a. l. [1] *recto*: JUSTICE, "Base," C, 1|123|111|11|5\_|5

a. l. [1] *verso*: CHOCKSETT, "Bass," G, 1|D65U12|D5,6-7|U1D7-U12-1D7-6|5

a. l. [1] *verso*: CHATHAM, "Bass," E, 111|4-55|1,3|53-211|1

a. l. [1] *verso*: CANAAN, "Bass," G, 1|11D55|U1D65

**K-sing 3557**

Laus Deo! *The Worcester Collection of Sacred Harmony* – SEE

*The Worcester Collection of Sacred Harmony*

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

inscriptions: inside front cover, "Phinehas Field." (see [Bayley], *The American Harmony*, 7<sup>th</sup> ed., 1771 [K-sing 3515]: label pasted inside front cover records that the vol. was presented to the P. V. M. A. by "Dea Phinehas Field" of

- ☛ "Charlemont"); back cover, "T. S[w?]an[s?]" (note: the Harvard Musical Association has a copy of this ed. of Law's tunebook inscribed "Timothy Swan'[s] / Book")

no MS. music

**K-sing 3519**

24. [Lee, Samuel W., probable compiler]. MS. music book, dated 1810, 1811 (also 1776, 1792, but those are probably not dates of use). 17 leaves; leaf [2] verso-leaf [8] *recto* numbered pp. 1-12; contents are identified here with assigned leaf nos. [1-17]. Mix of secular-texted and sacred-texted music; all entries inventoried here. One piece, Morgan's JUDGMENT ANTHEM, is written in reverse orientation and direction to the remaining contents of the book, beginning on leaf [16] *recto* and ending on leaf [11] *recto*. Leaves [1-9] chewed and/or frayed, with some loss of text.

inscriptions: leaf [2] *recto*, "1810"; leaf [3] *recto*, "Sam<sup>l</sup> W Lee Lee Berlin"; leaf [5] *recto*, "1810 July," "S. W. Lee's Book / Berlin Connecticut"; leaf [6] *verso*, "Buckland"; leaf [8] *verso*, "Sept<sup>r</sup> 2 1810 S. W Lee," "The Property of Sam<sup>l</sup>. W. Lee Berlin Nov. 12<sup>th</sup>," "Large Desk [K?]ettle [?] Sam<sup>l</sup> W Lee / Bo't of [?]<sup>n</sup>[<sup>o</sup>?]. B. Dunning Middletow[n?]; leaf [9] *recto*, "Sept<sup>r</sup> 2<sup>d</sup> 1810," "Oct<sup>r</sup> 14<sup>th</sup> 1810," "Samuel W. Lee's Book"; leaf [9] *verso*, "Nov. 17<sup>th</sup> 1811"; leaf [12] *recto*, "Levi Hubbar[d?]; leaf [15] *verso*, "Samuel W Lee's Book"; leaf [17] *recto*, "Ephrai[m?] Higbe," "Sam<sup>l</sup>.W.L and," "[??] Hasmer Dec [?]," "Hon. Stephen T. Hasmer"; leaf [17] *verso*, "W<sup>m</sup> B. Hall," "Sam<sup>l</sup>W Lee," "Citizen Civilian W<sup>m</sup> B. Hall," "Berlin D Dec. 25<sup>th</sup> 1811," "Sam<sup>l</sup> W. Lee \$10. Born at Middletown / ["1812" smudged?] [?] 1776 ["1792" smudged] Sept 14<sup>th</sup>, 1792 1792," "W<sup>m</sup> C. Hal C City City City City"

MS. music entries:

- leaf [1] *recto*: ODE ON FRIENDSHIP, "Tenor," G, 1|1115|3-2-1D7|U1, no text, but "C. M. 133<sup>d</sup> PS." given as text source, treble for this piece on leaf [10] verso-leaf [11] *recto*, counter on leaf [11] verso-leaf [12] *recto*
- leaf [1] verso-leaf [2] *recto*: EXTOLLATION, [Janes], tenor melody, G, 1|3554|32|1
- leaf [1] verso-leaf [2] *recto*: NEWPORT, [Read], tenor melody, Bm, [5]U13|2[-]1D7U12|3, I send the joys of earth away; incomplete because of tear in p.
- leaf [1] *verso*: FLORIDA, [Wetmore], tenor melody, Dm, [5|3]1D7U1|5, Our moments fly apace; incomplete because of tear in p.
- leaf [1] verso-leaf [2] *recto*: FRIENDSHIP, [T. Lee?], bass, Em, 111|D555U3|D7, Thy wrath lies heavy on my soul
- leaf [2] *recto*: NORTHFIELD, [Ingalls], tenor melody, C, 1D54|35U13|2
- leaf [2] verso-leaf [3] *recto*-leaf [2] *verso*: The Devils Dream [The Devil's Dream], instrumental melody, probably Dm, [1?]|35313531|34576543, incomplete because of tear in p.
- leaf [2] verso-leaf [3] *recto*: Masons Felicity [Mason's Felicity], instrumental melody, D, 5|5345U53|21231D6|5356U1D3|2222, incomplete because of tear in p.
- leaf [2] verso-leaf [3] *recto*: Primrose Hill, instrumental melody, probably A,

- [??]313|4443|222-12|3-5, incomplete because of tear in p.
- leaf [2] *verso*: The Indian Philosopher, secular melody, D, 133|3255|55U1D5|6563|21|3657|U1
- leaf [3] *recto*: Cubas March or Heavenly Union [Cuba's March], instrumental melody, G, 1|1556|53214|666U1|D5321, "Royalton P. M #C B" (no music) written below this entry, in reverse orientation to the rest of the p. (i. e., "upside down")
- leaf [3] *verso*: Hail Columbia or Presidents March [President's March], instrumental melody, D, 1232|1D5U1|3354|313-([2 or 1]), incomplete because of tear in p.
- leaf [3] *verso*-leaf [4] *recto*: We are on our way to Boston or Greens March [Green's March], instrumental melody, D, 33323|4321|D7U123|1D531
- leaf [3] *verso*-leaf [4] *recto*: Black Sloven, instrumental melody, G, [???]1212|343345|121212|3433, incomplete because of tear in p.
- leaf [3] *verso*-leaf [4] *recto*: Corydons Ghost [Corydon's Ghost], secular melody, Em, 5|5455U1D7|U1
- leaf [4] *recto*: Federal March, instrumental melody, G, 12|333313|555567|U1D7653513|2222
- leaf [4] *recto*: Bonapartes Favorite [Bonaparte's Favorite], instrumental melody, probably D (no key signature), 323433|U1D7U1211|321D7U1D4
- leaf [4] *verso*-leaf [5] *recto*: Duke of Holstines March [Duke of Holstein's March], instrumental melody ("1<sup>st</sup>") + harmony part ("2<sup>d</sup>"; not bass), D, 1111|321D7U1|35543|24432|13345|222
- leaf [4] *verso*-leaf [5] *recto*: The Orphan Boy, secular melody, G, 13|556|535|U112|1
- leaf [4] *verso*-leaf [5] *recto*: The White Cockade, instrumental melody, G, 12|3234321|53437[sic; recte U1?]|6|534321|D7U1232, incomplete? no final bar line/s
- leaf [4] *verso*-leaf [5] *recto*: The Devils March [The Devil's March], instrumental melody, G, 5|111|13|5353|131|222|265|4321|D7575
- leaf [4] *verso*-leaf [5] *recto*: Fifers Delight [Fifer's Delight], instrumental melody, surely G (no key signature), 1|D75567|U1D531
- leaf [5] *verso*-leaf [6] *recto*: Jefferson & Liberty [Jefferson and Liberty], instrumental melody, Am, 1|311D7U1|D5U113|2D77U1D7|U42D77
- leaf [6] *recto*-leaf [5] *verso*-leaf [6] *recto*: Washingtons Disso[?]lution [Washington's Dissolution], instrumental melody, G, 53456|21D5|U121232|[ ]3, incomplete because of tear in p.
- leaf [6] *recto*-leaf [5] *verso*: Fly Cree[k?] [p? b?]ray tune [Fly Creek], instrumental melody, G, 5|U135U1D6|531232|12332|3111
- leaf [5] *verso*-leaf [6] *recto*: Yankey Doodle [Yankee Doodle], instrumental melody, D, 1D765|6U1D7|5654|345|U1D764[sic]|6U1D7|5675|U11 (entire "B" section, which is followed by "A" section: 123|132D7|U123|1D5|U123|4321|D7567|U11)
- leaf [5] *verso*-leaf [6] *recto*: St. Patricks Day in the Morning [St. Patrick's

- Day], instrumental melody, surely G (no key signature survives),  
5|U1211234|565531|3232D75|6766
- leaf [5] *verso*-leaf [6] *recto*: French Grenadiers March [French Grenadiers' March], instrumental melody, surely G (no key signature survives),  
321|54321|321|D77U12D7|56567|5
- leaf [6] *recto*-leaf [5] *verso*-leaf [6] *recto*: Old Hundred A Drag tune, instrumental melody, surely G (apparently no key signature),  
67|U1D76653|U1D7U1D167|U1D76653|5322, 6½ mm. crossed out on leaf [5] *verso* (concluding section copied in by mistake)
- leaf [6] *verso*-leaf [7] *recto*: Shays March [Shay's March], instrumental melody, probably Am, 5U1231|51231|D577U7|D767U12D7
- leaf [7] *recto*-leaf [6] *verso*: Baltimore A March, instrumental melody, surely G (no key signature), 5|3232|11123|4343|222
- leaf [6] *verso*-leaf [7] *recto*: Marys Dream [Mary's Dream], instrumental melody, Em, 34|51545|3121D7|U345457|U1D454
- leaf [6] *verso*: Rogues March [Rogues' March], instrumental melody, surely G (no key signature survives), 1D765|U1D765|3433666|565553
- leaf [6] *verso*-leaf [7] *recto*: Nancy Dawon [Nancy Dawson], instrumental melody, G (one sharp on D line), 5|U1113|5313|2123|21D7
- leaf [6] *verso*-leaf [7] *recto*: Black Cockade, instrumental melody, G (one sharp on D line), 12|31313543|2D7U2D7U2[3 or 4]42
- leaf [6] *verso*-leaf [7] *recto*: None So Pretty (as.....), instrumental melody, probably Dm (no key signature), 123455|U111D75|646535|42432
- leaf [7] *verso*-leaf [8] *recto*: Matross March, instrumental melody, D, 53|113535|67U1D6535|4U2D4|353|2232
- leaf [7] *verso*-leaf [8] *recto*: Succesfull Campaign [Successful Campaign], instrumental melody, surely G (no key signature survives), 113224|3135U1|1D7656543|42311D765
- leaf [7] *verso*-leaf [8] *recto*: Old Man, instrumental melody, D, 1|D755644|7555U1|D753456|5311
- leaf [7] *verso*-leaf [8] *recto*: Felicity March, instrumental melody, Am, 54|31131|D75457U54|311D5|U12345, Ingalls's SEPARATION is a 3-voice setting of this tune
- leaf [7] *verso*-leaf [8] *recto*: [untitled instrumental melody], surely D (no key signature), 4|312D567|U1D653|1U1D53|21232
- leaf [8] *recto*: Ent[er?]ed Apprentice [Entered Apprentice], instrumental melody, probably D (no key signature), 5|U123321|D7U122D75|U123321|3555
- leaf [8] *verso*: British Muse, secular melody, bass, G, 111D77|665|U1-D76-7U1D4|5U1
- leaf [8] *verso*-leaf [9] *recto*: ANIMATION, [Buel], bass, G, 1|3[-]2[-]1D6|56|U1D5|6, written in shape notes
- leaf [8] *verso*-leaf [9] *recto*: BRISTOL, [Swan], bass, F, 1|D5U1|14[*sic*; *recte* 3|2D5|U1
- leaf [9] *recto*: INCARNATION, bass, G, after 2 mm.: 111|1D5U11|D4[*sic*],U1|1-2321|D5, apparently incomplete (ends after 11 mm., where fugging

might be supposed to start); no major-mode INCARNATION in this key + text meter in *HTI*; various notes (not on staff) + "Judgement Anthem" written below this entry

leaf [9] *verso*: MEAR, 4 voices; melody in tenor, G, 1|55|33|1-23|2

leaf [9] *verso*: BRIDGEWATER, [Edson], bass, C, 111|55|651\_|1

leaf [9] *verso*: NEW DURHAM, "Treble," Bm, 1|2231|234,4|23-452-D7|U1

leaf [10] *recto*: SHERBURNE, [Read], 4 voices; melody in tenor, D, 531|6665|6,  
no attempt to keep parts lined up vertically

leaf [10] *recto*: NEW DURHAM, tenor melody, bass, Bm, 1|D57U13|21-D7U1

leaf [10] *verso*: LENOX, [Edson], 4 voices; melody in tenor, C, 1|11D56|5,  
parts gradually get out of vertical alignment

leaf [10] *verso*-leaf [11] *recto*: ODE ON FRIENDSHIP, "Treble," G, 3|1355|  
3-4-32|1, no text, but "Ps. CXXXIII" given as text source, tenor for this  
piece on leaf [1] *recto*, counter on leaf [11] *verso*-leaf [12] *recto*

leaf [11] *recto*: STAFFORD, [Read], 4 voices; melody in tenor, A (though no key  
signature in 2 voices, key signature of one sharp in the other 2  
voices), 5|U1-2-32-1|4-32|1, no attempt to line parts up vertically; 17  
notes written at bottom of this page, not on a staff but higher or lower  
according to pitch

leaf [11] *verso*-leaf [12] *recto*: ODE ON FRIENDSHIP, "Counter," G, 1|1D5U11|  
D5-6-56-7|U1, tenor for this piece on leaf [1] *recto*, treble on leaf [10]  
*verso*-leaf [11] *recto*

leaf [12] *verso*: NORTHFIE[L]D [NORTHFIELD], [Ingalls], bass, C, 112|3141|5

leaf [12] *verso*: CORONATION, [Holden], bass, A (sharps, from top down, on G  
space, D line, A space), 1|11U11|D555

leaf [16] *verso*-leaf [11] *verso*\*: JUDGMENT ANTHEM, [Morgan], 4 voices; melody  
in tenor, except for solos by other voices, Em, Eb, Em, Eb, Em, Eb,  
tenor: 5|U1; treble: 1D5|315U1|D77, Hark hark Hark y<sup>e</sup> Mortals hear  
the Trumpet; \*written in reverse order to the remainder of the MS.'s  
contents; final 2 pp. are a heroic job of cramming, suggesting that this  
piece was copied into the MS. after all pp. through leaf [11] *recto* had  
been filled

### **K-sing L481 1810**

25. Mann, Elias. *The Northampton Collection of Sacred Harmony*. Northampton, Mass.: Daniel Wright and Company, 1797. Complete. Pp. 137-139 of the printed book have printed staves, with MS. music on them in this copy; 1<sup>st</sup> 5 MS. music entries are identical to (and in the same order as) the 1<sup>st</sup> 5 entries in the K-sing 3523 copy of this book, and the copies also share 2 additional tunes. ➤

inscriptions: t. p., "Sam<sup>l</sup>, Catlin[s?] Book / Deerfield"; inside back cover, "Samuel / Catlin" (also a list of 12 tunes + 1 anthem whose ?treble parts appear in MS. here)

MS. music appears to be all treble parts:

p. 137: CONFIDENCE, [Holden], treble, G, 131|321D7|U1

p. 137: WOBURN, [Kimball], treble, Am, 11[-]D#7U1[-]2|32[-]1|D#7-U12|3

p. 137: NORFOLK, treble?, C, 1|D5U11D6|6U22

- p. 137: DEERFIELD, treble?, Gm, 5|4[-]3232|1[-3]22
- p. 137: JERUSALEM, [Ingalls], treble, G, 355|3234|2
- p. 138: CONFESSION, [Holden], treble?, Am, 1|1-2-33|1D#7|U1\_|1
- p. 138: ANTHEM PSALM 126<sup>TH</sup>, treble?, G, after 15 mm. rest: 333|2|  
1-2-3-23-4|55, Then was our mouth filld with Laughter; section  
where this part enters is marked "Chorus"; later notes include "after  
these rests Chorus," "rest 15 bars then sing Chorus again"; see very  
similar MS. music entry in Holden's *Union Harmony*, 1793 (K-sing  
3520)
- p. 138: VISION, treble?, G, 354|356U1|D5
- p. 138: NEW CREATION, treble?, C, 1\_|1D55|5U1D7[-]U12[-]1|D7
- p. 139: MARLBOROUGH, treble?, C, 1|3-11-3|4-22-1|D7
- p. 139: DELIGHT, [Coan], treble, Em, 534|55U1,3|D577U2|1
- p. 139: WHITESTOWN, treble?, Em, 5|5555|45-67\_|7
- p. 139: EMM[i?]<sup>SUS</sup> [EMMAUS], [Forbush], treble, Am, 1|321|D7|U333 (tenor  
melody: 1|1232|354\_|4)

### **K-sing 3522**

26. Mann, Elias. *The Northampton Collection of Sacred Harmony*. Northampton, Mass.: Daniel Wright and Company, 1797. Complete. Pp. 137-139 of the printed book have printed staves, with MS. music on them in this copy; 1<sup>st</sup> 5 MS. music entries are identical to (and in the same order as) the 1<sup>st</sup> 5 entries in the K-sing 3522 copy of this book, and the copies also share 2 additional tunes.

inscriptions: front cover, "Zur Hawks."; preliminary leaf *recto*, "Zur Hawks /  
Property                      Deerfield M'[\_s?]"

label pasted inside front cover reads "[printed:] **P. V. M. A.** / PRESENTED BY /  
[handwritten:] Miss Mary Hawks / [printed:] *of* [no location provided]"

MS. music appears to be all treble parts:

- p. 137: CONFIDENCE, [Holden], treble, G, 131|321D7|U1
- p. 137: WOBURN, [Kimball], treble, Am, 11[-]D#7U1[-]2|32[-]1|D#7-U12|3
- p. 137: NORFOLK, treble?, C, 1|D5U11D6|6U22
- p. 137: DEERFIELD, treble?, Gm, 5|4[-]3232|1[-3]22
- p. 137: JERUSALEM, [Ingalls], treble, G, 355|3234|2
- p. 138: DELIGHT, [Coan], treble, Em, 534|55U1,3|D577U2|1
- p. 138: VISION, treble?, G, 354|356U1|D5
- p. 138: BUCKINGHAM, treble?, Am, 1|3-2-1D7|U1-2-32|1-23|5
- p. 138: NEWBURY, treble?, Gm, 32D7|U1-23|44|3
- p. 138: PUTNEY, treble?, Am, 1|1D7|U1-2-32-1|11|D7
- p. 138: ALSTED, treble?, C, 1|1D7U1-D7-|656U2|1-D7-U1
- p. 139: CHARLESTOWN, [Read], treble?, D, 5|55|5-43|65|5,5|3-65-6-7|  
U1-D56-7|U1

### **K-sing 3523**

27. Mann, Elias. *The Northampton Collection of Sacred Harmony*. [2<sup>nd</sup> ed.]. Northampton, Mass.: Andrew Wright, for Daniel Wright, 1802. Complete, though lacks covers. P. 69

misnumbered 96; p. 95 misnumbered 97; p. 135 misnumbered 35; p. [108] lacks p. no. MS. music on pp. 130-134 (printed staves), additional leaves [1-2].

inscriptions: preliminary leaf *recto*, "Thomas [R? K?][ieeee?]," "Mr / W<sup>m</sup> [S/ted?] Williams"

handwritten index on additional leaf [3] *verso*: tunes listed by text meter (C.M., L.M., S.M., P.M.); both printed + MS. tunes included, MS. tune titles followed by p. nos.

MS. music entries are all bass parts:

p. 130: NEWBURGH, [Munson], bass, C, 1|1135|U1, bass part written on 2 systems, with 3 blank staves above each line of the part

p. 131: EMMAUS, "Bass.," Am, 1|1D7U1D5|337\_|7

p. 131: MARLBOROUGH, "Bass.," C, 1|13|24|5,1|U1D6|45|1

p. 131: NEW CREATION, "Bass.," C, 1\_|111|1U12-1D7-6|5

p. 131: FRIENDSHIP, "Bass.," Em, 111|D555U3|D7,7|U1D7U32D77U1\_|1

p. 131: WHITESTOWN, "Bass.," Em, 1|11D55|7U3D7\_|7,U311-D7|U31D55|U1, note similarity of this bass's incipit to that of FRIENDSHIP, immediately above

p. 132: EXHORTATION, [Doolittle], "Bass.," Am, 1|11|D55|35|4

p. 132: DURHAM, "Bass.," Em, 1|3[-?]2[-?]13-5|43D7U1|D5

p. 132: DEVOTION, "Bass.," G, 111|1111|D5,U1|111D5|1+U1

p. 132: CLARIMONT, "Bass.," Cm, 1|1D5|U11|4321|D5\_|5

p. 133: MORTALITY, "Bass.," Em, 111|1D7U34|D7,7|U13D7U1|D5

p. 133: OLIVE BRANCH, "Bass.," G, 1|1+32-1D53|65U1

p. 133: MAJESTY, "Bass.," C, 1|11|45|1,3|4321|5

p. 133: TRANQUILITY, "Bass.," C, 1|15|11U11|D5,5|13[-]4|56|U1D5|1

p. 133: CROYDEN, "Bass.," C, 11D66|U1D144,|5535|223

p. 134: BUCKINGHAM, bass, Am, 1|1D5|U12|3-21|D5,5|U1D7|3-45|1

p. 134: PUTNEY, bass, Am, 1|1D5|U12|31|D5,5|51|33|45|1, note similarity of this bass's incipit to that of BUCKINGHAM, immediately above

p. 134: NEWBURY, bass, Gm, 1D55|U1-D7-65|47|3

p. 134: ALSTED, bass, C, 1|U1D56-5-|632D7|U1

p. 134: CHARLESTON, bass, D, 1|1D5|U1-23|45|1

p. 134: CROYDEN, bass, C, 11D66|U1D144,|5535|223

a. l. [1] *recto-verso*: EMANUEL, [Billings], "Bass.," 1|111555|1+U2[sic]551, As shep[h]erds in jewry were guarding their sheep; 1<sup>st</sup> verse of text copied out below music (not underlaid); 5 additional verses written on *verso*

a. l. [2] *recto*: JUDGEMENT ANTHEM [JUDGMENT ANTHEM], "by Morgan," bass, Em, Eb, Em, Eb (incomplete, so last 2 key changes are missing), 1|[2½ mm. rest]12|3345|1, Hark [rests] sounding loud a mighty roar

### K-sing 13897

28. [New York. Reformed Protestant Dutch Church. *The Psalms of David, with the Ten Commandments, Creed, Lord's Prayer, &c. in metre. Also, the Catechism, Confession of Faith, Liturgy, &c. ... For the use of the Reformed Protestant Dutch Church of the city of New-York.* New York: James Parker, 1767]. Executed by Francis Hopkinson; see *ASMI*, p. 475. Lacks



all before 1<sup>st</sup> p. 9; most of leaf bearing pp. 281-282 is missing. BOUND WITH New York. Reformed Protestant Dutch Church. *The Heidelbergh Catechism, or Method of Instruction, in the Christian Religion*. N. p., n. d. Lacks all after p. 120. No music.

inscription: inside front cover, "M[rs?] J. M. Crafts / Wha[te?]ly"

no MS. music

**K-sing 12651**

29. [*The Psalms[,] Hymns, and Spiritual Songs, of the Old and New-Testament: faithfully translated into English Meeter. For the Use, Edification and Comfort of the Saints in Publick and Private, especially in New-England*. 15<sup>th</sup> or 16<sup>th</sup> ed. Boston, 1711 or 1713]. Determined to be ASMI 41 or 42 because of pagination, presence of 11 (not 12) monophonic tunes, + inscription date of 1717. Lacks all before p. 23.

inscriptions: inside front cover, "Betty / Jackson / hur Book / God Grace / thair into / [l? t?]ook Betty / Jackson hur / Book Salms / Book Bety," "presented the P.V.MA, Sept 10 1874 by Ph[i?]lander Boutwell of / Mont. [= Montague?]; additional leaf *recto*, "Bet[t?]y Jackson hur Book / God Give hur Grace thair / in to [l?]ook and when the Bell / [B/]e Gin to toll the Land of he[-] / aven recive my Soul Godsholy / name Be Bee [Sound praise?]; additional leaf *verso*, "Edmond Jackson / his psalm Book An[?] / [in box:] 1717"; inside back cover, "Jo[s?]eh" (rest of inscription illegible to me), "[?]ne m[?]h / i hear / Betty Ja[-] / ckson hur / Book / Clarissa / Jedath[?]n / Jackson"

no MS. music

**K-psal 3569**

30. Stickney, John. *The Gentleman and Lady's Musical Companion*. Newburyport, Mass.: Daniel Bayley, 1774. Complete. Pp. 10-15 printed in the order 14-15, 12-13, 10-11; pp. 26-31 printed in the order 30-31, 28-29, 26-27; pp. 102-107 printed in the order 106-107, 104-105, 102-103; pp. 133-156 seem to have had p. nos. printed as 33-56, with "1"s added by hand.

inscriptions: preliminary leaf *recto*, "L. Stone's Book / [?]S4 / Lucy [F?]rink's Property"; p. l. *verso*, "[S?]ally," "L. Stone's / [?]S [4?]" [← idiosyncratic way of writing "Nº?"]

no MS. music

**K-sing 3518**

31. Swan, Timothy. *New England Harmony*. Northampton, Mass.: Andrew Wright, 1801. Complete. 1<sup>st</sup> 5 leaves show some worm damage, + flyleaves are missing; otherwise, a perfect, tight copy.

no inscriptions

no MS. music

**K-psal S972n 1801**

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

“Tenor, Ode on Friendship” – SEE

[Lee, Samuel W., probable compiler]. MS. music book

32. [Unidentified, incomplete tune supplement]. N. p., n. d. Pp. 11-14; 15 tunes in 2- + 3-voice settings; round-note notation. P. 11: YORK, LONDON NEW, FAREHAM, EVNING [*sic*] HYMN (all 3-voice); p. 12: DALSTON, S<sup>T</sup> MICHAELS (both 3-voice, 2 systems each); p. 13: 100<sup>TH</sup> PS. TUNE, S.<sup>T</sup> EDMUNDS, MEAR, LUTTERWORTH, ISLE OF WHITE (all 3-voice except MEAR + LUTTERWORTH, which are 2-voice); p. 14: FETTERLANE, BUCKINGHAM, WANTAGE, SUNDAY (all 3-voice). 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*. 25<sup>th</sup> ed. Boston: for J. Perkins, 1771. Not checked for completeness, but lacks all after p. 324.

inscription: inside front cover, “Psalm of David / M<sup>rs</sup> Goodridge / 1776”

label pasted inside front cover reads “[printed:] P. V. M. A. / PRESENTED BY / [handwritten:] Jona. Johnson / [printed:] of [handwritten:] Greenfield”

no MS. music

**K-psal 3572**

33. *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 pp. 319-320; leaves bearing pp. 5-6, 7-8, 317-318, 321-322 fragmentary.

inscriptions: inside front cover, “Geo. U. Morse / from his Friend / Jno. S. Metcalfe

[remainder cut off by edge of p.] / [different hand:] (Metcalfe),” “Charles Mich: Tayu[r?]d[q? g?]hntor – Owner\_\_ / Colchester Connecticut / June 24<sup>th</sup>, / AD1868 ----” [drawing of face in profile]; t. p., “Charles Mich: Taintor. – 1868\_\_\_\_ / Colchester – Connecticut. June, / AD1868”; inside back cover, “Lydia Carpenter, / Providence, R.I.,” “Mary [R?]. Carpenter / Uxbridge / Mass,”

no MS. music

**K-sing 3531**

34. *The Village Harmony: or, Youth’s Assistant to Sacred Musick*. 13<sup>th</sup> ed. Newburyport, Mass.: E. Little and Company (printed, Exeter, N. H.: C. Norris and Company), [1816]. Complete, though final 2 leaves are mutilated, with loss of text. P. 318 misnumbered 218.

inscription: slip of paper pasted inside front cover, “Phinehas Field. Jun. / Northfield.”

no MS. music

**K-sing 3531 A**

35. *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. Lacks pp. 241-244, final leaf (2<sup>nd</sup> + 3<sup>rd</sup> unnumbered pp. of index).

inscriptions: inside front cover, “Joseph Goodhue”; preliminary leaf *recto*, “Joseph Goodhue his Book / Bought Feb<sup>y</sup> 2.<sup>d</sup> 1820.”; t. p., “Presented by Charles M. Taintor, / Manchester, Conn. / Dec.<sup>r</sup> 17<sup>th</sup>, AD1883”

☛ solmization syllable abbreviations (f, s, l, m) for bass parts handwritten on at least pp. 13-14, 22-24, 100, 134 (tunes, mostly popular in late 18th-c. New

England: OLD HUNDRED, MEAR, LITTLE MARLBOROUGH, ARCHDALE, FUNERAL  
THOUGHT, WINDHAM, WINTER, LITCHFIELD, SEAMAN'S SONG)

no MS. music

**K-sing 3532**

36. *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. Lacks pp. 15-16, 104-105, 108-109, 327-328, all after (probably) 344; pp. 19-26, 31-32, 163-164 torn, fragmentary, with loss of ca. 2-85% of text; between p. 102 + p. 111 the following pp. occur, in this order (/ = backed with): 103/110, 107/106, 107/106 again, 103/110 again; p. 312 misnumbered 213. P. nos. after p. 336 are torn off, but last 4 surviving leaves are likely pp. 337-344. Lacks back cover.

no inscriptions

no MS. music

**no call or inventory no.; located in uncatalogued PVMA Library music section**

37. Willard, Samuel. *Deerfield Collection of Sacred Music*. Greenfield, Mass.: H. Graves at R. Dickinson's office, for Simeon Butler in Northampton, Mass., 1814. Complete with 144 pp.; p. no. 99 printed upside-down; this is corrected in other copies, so there were clearly at least 2 printings.

inscriptions: inside front cover, "J John[son?]" (pencil); inside back cover,

"[Lawrence?] / [Mor?][?][g?][?]" (pencil)

6 tune titles, poetic meters, + musical keys handwritten at bottom of p. 144; none of these tune titles are listed in the book's printed index

no MS. music

**M-w 4849 c.2**

38. Willard, Samuel. *Deerfield Collection of Sacred Music*. Greenfield, Mass.: H. Graves at R. Dickinson's office, for Simeon Butler in Northampton, Mass., 1814. Complete with 144 pp.; p. no. 99 printed upside-down; this is corrected in other copies, so there were clearly at least 2 printings. MS. music on blank p. [18].

inscription: additional leaf *verso*, "Jos[e?]ph L. Woodbur[y?]" (pencil; faint)

MS. music entry:

p. [18]: MOUNT ZION, bass, C, 1|15|U1D5[-]4|35|1,1|43|22|D5, Bulwarks of  
mighty Grace defend

**no call or inventory no.**

39. Willard, Samuel. *Deerfield Collection of Sacred Music*. Greenfield, Mass.: H. Graves at R. Dickinson's office, for Simeon Butler in Northampton, Mass., 1814. Complete with 144 pp.; p. no. 99 printed right side up.

no inscriptions

no MS. music

**M-w 4849**

40. Willard, Samuel. *Deerfield Collection of Sacred Music*. Greenfield, Mass.: H. Graves at R. Dickinson's office, for Simeon Butler in Northampton, Mass., 1814. Lacks pp. 143-144; p. no. 99 printed right side up.

no inscriptions

no MS. music

**no call no. (inventory no. 14981; gift of Mrs. Thomas Herlihy)**

41. [Willard, Samuel. *Deerfield Collection of Sacred Music*. Greenfield, Mass.: H. Graves at R. Dickinson's office, for Simeon Butler in Northampton, Mass., 1814]. Lacks pp. [i-ii], v-viii; p. no. 99 printed right side up.

inscription: inside front cover, "Ephraiam [*sic*] Williams" (2x)

no MS. music

**no call or inventory no.; located in uncatalogued PVMA Library music section**

42. [Willard, Samuel. *Deerfield Collection of Sacred Music*. 2<sup>nd</sup> ed. Greenfield, Mass.: Denio and Phelps, 1818]. Lacks pp. [i-ii], 179-[180].

no inscriptions

no MS. music

**K-sing 3556**

43. Willard, Samuel. *Deerfield Collection of Sacred Music*. 2<sup>nd</sup> ed. Greenfield, Mass.: Denio and Phelps, 1818. Complete with 179, [1] pp.; original binding + flyleaves; a fine copy.

no inscriptions

no MS. music

**M-w 4850**

44. Willard, Samuel. *Deerfield Collection of Sacred Music*. 2<sup>nd</sup> ed. Greenfield, Mass.: Denio and Phelps, 1818. Complete. MS. music on 2 additional leaves at end.

inscription: preliminary leaf *recto*, "Mary Hawk,s'."

label pasted on preliminary leaf *recto* reads "[printed:] **P. V. M. A.** / PRESENTED BY / [handwritten:] Estate / [printed:] of [handwritten:] Little Mary Hawks"

written in pencil, p. 176: "Do you know where there is / any Melons in the mead \_\_\_\_\_"

written in pencil, inside back cover: "Job 89 12 / great men are not always wise"

MS. music entries:

a. l. [1] *verso*-a. l. [2] *recto*: CHANT, 3 voices (top voice splits into 2 voices in 2<sup>nd</sup> half); melody possibly in middle voice, A, 5|4|3|2|3|4|3|2|1, The Lord is in his holy temple; 9 verses of text

a. l. [2] *verso*: CHANT, 3 voices (top voice split into 2, even 3 voices on one chord); melody possibly in middle voice, F, 3|5|U1|D7|U1|D6, I was glad when they said unto me; incomplete: 2<sup>nd</sup> p. missing

**M-w 4850 c.2**

45. Willard, Samuel. *Deerfield Collection of Sacred Music*. 2<sup>nd</sup> ed. Greenfield, Mass.: Denio and Phelps, 1818. Lacks pp. 109-112. MS. music on *recto* side of leaf pasted inside back cover.

inscriptions: inside front cover, "Nathaniel Hitchcock / Deerfield" (pencil), "M[????]  
H[?]yhiu"; t. p., "Julia [H?]oyt Deerfield ... / M[ass?]" (pencil)  
several alternative notes written in top voice of ROTTERDAM, p. 50 (book not checked  
for other MS. additions to printed music)

MS. music entry:

- a. l. [1] *recto*: [probably 2<sup>nd</sup> p. of a chant], 2 voices on one staff, occasionally  
splitting into 3, F, 2+7|3+5+U1|3-5+U1|4+6+U[2?]-6+U1|5+U1|5+7|  
3+U1, ...house of the Lord: |let us |go |to the |house |of the |Lord

**M-w 4850 c.3**

46. Willard, Samuel. *Deerfield Collection of Sacred Music*. 2<sup>nd</sup> ed. Greenfield, Mass.: Denio and Phelps, 1818. Lacks pp. 89-92. Front cover detached.

inscriptions: preliminary leaf *recto*, "No 82.,", "\$ , 62½," "Edward Hitchcock / Jany  
1819.," "Edward Hitchcock Jr 1864"

no MS. music

**no call no. (inventory no. 15068; gift of Mrs. Henry Emerson)**

47. Willard, Samuel. *Deerfield Collection of Sacred Music*. 2<sup>nd</sup> ed. Greenfield, Mass.: Denio and Phelps, 1818. Complete, though lacks front cover. 1<sup>st</sup> leaf (pp. [i-ii], with t. p.) trimmed at left end then sewed onto book block, so it is ca. 1" shorter than the other leaves.

inscriptions: additional leaf [1] *verso*, "Asa Munn / [J?]an 1838," "anaughty [J?]oy  
[F?]rancis"

no MS. music

**no call or inventory no.**

48. Willard, Samuel. *Deerfield Collection of Sacred Music*. 2<sup>nd</sup> ed. Greenfield, Mass.: Denio and Phelps, 1818. Complete; both covers detached, 1<sup>st</sup> leaf (pp. [i-ii], including t. p.) worn + torn, but (just) without loss of text.

inscription: t. p., "Maria [A?] Stebbins" (pencil)

no MS. music

**no call or inventory no.; located in uncatalogued PVMA Library music section**

Willard, Samuel. *Deerfield Collection of Sacred Music* – SEE ALSO  
*Deerfield Collection of Sacred Music* (3 copies)

49. [Wood, Abraham. *Divine Songs, extracted from Mr. J. Hart's Hymns*. Boston: Isaiah Thomas and Company, 1789]. Lacks covers, pp. [1-2], 7-8, 27-28.

inscription: p. [3], "Phinehas Field" (see [Bayley], *The American Harmony*, 7<sup>th</sup> ed.,  
1771 [K-sing 3515]: label pasted inside front cover records that the vol. was  
presented to the P. V. M. A. by "Dea Phinehas Field" of "Charlemont")

no MS. music

**K-sing 3517**

50. [Worcester, Samuel]. *Select Harmony: The Fourth Part of Christian Psalmody*. Boston: Samuel T. Armstrong (Exeter, N. H.: C. Norris and Company, printers), 1813. Lacks pp. 43-44. BOUND WITH Worcester, Samuel. *Christian Psalmody, in four parts; comprising Dr.*

*Watts's Psalms abridged; Dr. Watts's Hymns abridged; Select Hymns from other authors; and Select Harmony.* Boston: Samuel T. Armstrong, 1815. Not checked for completeness, but appears complete.

inscription: preliminary leaf *recto*, "N. T. Willard / Deerfield." (pencil)

no MS. music

**K-psal 3607**

51. [Worcester, Samuel]. *Select Harmony: The Fourth Part of Christian Psalmody.* 2<sup>nd</sup> ed. Boston: Samuel T. Armstrong (James Loring, printer), 1817. Lacks all after p. 72; leaf bearing pp. 7-8 torn, with loss of text. BOUND WITH Worcester, Samuel. *Christian Psalmody, in four parts; comprising Dr. Watts's Psalms abridged; Dr. Watts's Hymns abridged; Select Hymns from other authors; and Select Harmony.* 2<sup>nd</sup> ed. Boston: Samuel T. Armstrong's Presses, 1817. Not checked for completeness.

inscription: inside back cover, "Thomas Harrington" (pencil)

no MS. music

**K-psal 13347**

52. [Worcester, Samuel]. *Select Harmony: The Fourth Part of Christian Psalmody.* 2<sup>nd</sup> ed. Boston: Samuel T. Armstrong (James Loring, printer), 1817. Lacks all after p. 78; leaf bearing pp. 75-76 torn out, with only a fragment left. BOUND WITH Worcester, Samuel. *Christian Psalmody, in four parts; comprising Dr. Watts's Psalms abridged; Dr. Watts's Hymns abridged; Select Hymns from other authors; and Select Harmony.* 2<sup>nd</sup> ed. Boston: Samuel T. Armstrong's Presses, 1817. Not checked for completeness.

inscription: inside front cover, "...[P?] Ha[y?]n[es?] / E[sq?]" (1st part of inscription under pasted-on label)

no MS. music

**K-psal 13734**

53. *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. Complete, though about half of back cover is missing.

inscription: front cover, "John Williams"

label pasted inside front cover reads "[printed:] **P. V. M. A.** / PRESENTED BY /

[handwritten:] Samuel Willard / [printed:] of [handwritten:] Deerfield"

no MS. music

**K-sing 3521**

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### UNLOCATED IN 2023

Willard, Samuel. *Deerfield Collection of Sacred Music*. 2<sup>nd</sup> ed. Greenfield, Mass.: Denio and Phelps, 1818. Complete. MS. music on additional leaf *recto*. Inventoried for the *HTI* by me at PVMA on 2 November 1990; this info. taken from my *HTI* inventory form.

inscriptions: preliminary leaf *recto*, "John J. G[ra?]ves's / Sacred Music," "John [J?] Graves / Gr[e?]enfield / Mass"

MS. music entry:

a. l. [1] *recto*: ARNHIEM [ARNHEIM] [Holyoke], "Tenor," probably D (key not recorded), 1|3-55-U1|1D5|6-55-4|3

**no call or inventory no.**