

Pre-1821 American Sacred Music in the Harvard University Archives as of November 2021

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

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

5+U1 = 2 notes at once in a part

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

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

(6) = grace note

DD5 = note in 2nd octave below preceding note

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

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

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

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

Pierce, John. MS. music book. 1789-1794. 98 hand-numbered pp.

[this item inventoried from photographs online]

see John Andrew Johnson, ed., "John Pierce, *A Collection of the Most Approved Pieces of Music from Various Authors: transcribed while a Member of Harvard University, from July 1789 to July 1793: A Facsimile with Critical Commentary*," Harvard Publications in Music, 19 (Cambridge, Mass.: President and Fellows of Harvard College, 1998)

inscriptions: inside front cover, "A collection of the / most approved pieces of music / from various authors.," "Transcribed / While member of Harvard / University.," "from July, 1789 / to July, 1793" (☞different inks + different Hand, or same hand at different ages), [crossed-out name: "J____ P____"?]; additional inscriptions relating to performances of specific pieces throughout the MS., transcribed below

MS. music is mix of anthems, set pieces, + plain tunes, for 3 or 4 voices

MS. music entries:

p. 1: HARTFORD [by Haweis], 3 voices, melody in top voice, A, 1|3-4-53-4-5|5-43|D5-U1-3-55-4|3, The Lord supplies his people's need

pp. 2-6: CHAMPLAIN [by Holyoke], 3 voices with occasional divisions of each voice part, melody in top voice, D, after 6-m. "Sym." (instrumental introduction), 1D5|56|54tr|3, Angels roll y^e rock away, 1st pr.

Holyoke's *Harmonia Americana*, 1791; all dynamics, tempo, + expressive indications in Holyoke 1791 are included, along with "Sym."s, trill markings; note at bottom of p. 2 reads "Performed at a publick exhibition in y^e Chapel, on y^e 19th / of April 1791[new ink:]; and on 30 Oct. 1792."

- p. 6: READING [1st prs. in 1720s as WALSAL; no atts.], 3 voices, melody in middle voice, Am, 1|32-1|D5U6[sic]|4-32|1, no text
- p. 7: ANGLESEA [1st prs. 1754; no atts.], 3 voices, melody in middle voice, Am, 323|4-5-65|432, Why do y^e proud insult y^e poor
- p. 8: ELSHAM [1st prs. in 1720s; no atts. except to a compiler who printed the tune], 3 voices, melody in middle voice, A, 5|U1-23|2D7|U1, no text
- p. 9: WALSALL [by Lampe], 3 voices, melody in middle voice, Dm, 5|U112|3,D3|556|7, no text
- pp. 10-15: AMESBURY [by S. Arnold? –see *HTI*, no. 17266; 1st pr. 1769], 3 voices, melody in top voice, G, 5|5433-4,5|4322-3, Come let us anew our journey pursue, one instrumental interlude notated, another indicated by note "Symphonia"; note at bottom of p. 10 reads "Performed at Commencement [different ink:] 1794. [written over "1796"?]"
- pp. 16-25: ANTHEM "by S Holyoke. B. A.," 3 voices, contracting to 2 ("Tenor," bass; later "1.st Tenor," "2.^d Tenor") and eventually expanding to 4; melody appears to be in top voice (in middle of piece, melody is in tenor, then 1st tenor), D→G→D→G→D, 1D55|U1D7[-]65U1|D7[-]653#4|5, Comfort ye, [comfort ye] my people saith y^r God, note at bottom of p. 16 reads "For Commencement 1791."; last piece in Holyoke 1791
- pp. 26-29: VICTORS [by Holyoke], 3, then 4 voices, melody appears to be in top voice, D→A→D, 1D5U1D7|U1343|2, Sing y^e triumphs of your conq'ring head, "Dudleian Lect. 7 Sep. 1791" written after title on p. 26, note at bottom of p. 29 reads "Performed at the Dudleian lecture, / Sept. 7. 1791."; in Holyoke 1791
- pp. 30-39: MAGDALENE ODE att. "D.^r Madan," 4 voices, melody appears to be in third voice down, D, 3455|65-44-3, Grateful notes & numbers bring, note at bottom of p. 30 reads "Performed at a public exhibition in the chapel, / Sept. 27th. 1791."
- pp. 41-49: CHESHUNT [by S. Arnold] "From Locke Hospital." (Martin Madan, *A Collection of Psalm and Hymn Tunes*, 1769, known as "Lock Hospital Collection"), 3 voices, melody in top voice, D, 134|5367|U1, Our Lord is risen from the dead, includes 5 instrumental "Symphonies"; note at bottom of p. 41 reads "Sung at Exhibition, 17 April, 1792."
- pp. 50-57: COLUMBIA "By S. Holyoke.", 4 voices, melody in third voice down, D, 12|3[-]45[-]4|3[-]23[-]#4|5, Sound y^e great redeemer's praise, 7 sections marked "Sym." (instrumental interludes); starts in 2/4 time, but time signature written simply as 2; note at bottom of p. 50 reads "Performed on Commencement 1792. [different ink:] & Exhib. 16 Ap. 1793."; ever published?

- pp. 57-60: FROM HANDEL'S ORATORIO OF SAUL, starts with recitative (solo voice + instrumental bass), C, 555U11|11123, Already see the daughters of the land; then 3-voice chorus, melody in middle voice, C, 1352|3-2-342, Welcome, welcome mighty king
- pp. 61-64, 85-97: ANTHEM / COMMENCEMENT ANTHEM "by Mr[.] Sam.¹ Holyoke," treble, counter, "Tenor," bass, melody in tenor, D→A→D→Dm→F→Dm→D, starts with "Tenor solo":
55|U1-D7-U1-2-32-1|1-D75|67|U1, Make a joyful noise unto the Lord, note at top of p. 61 reads "Prepared by Mr[.] Sam.¹ Holyoke, at the request of John Pierce, to / be sung at his commencement, 17 July 1793. ---- It was accordingly sung."
- pp. 65-66: Friendship [by James Lyon], "Tenor" melody, G→Gm→G, 112-3|44-5-61D7|U1, Friendship thou charmer of y^e mind, note at bottom of p. 65 reads "Performed, when I took leave of College, 20 June, 1793." (note in table of contents, p. 98: "Vale. 1793")
- pp. 67-76: CRESWICK [by S. Arnold] "from Locke Hospital." (Martin Madan, *A Collection of Psalm and Hymn Tunes*, 1769, known as "Lock Hospital Collection"), appears to be scored for 2 vocal parts + instrumental bass throughout, melody in top voice, C, 333|23|5-43-2|3, Come, let us join our cheerful songs, various sections marked "Women Duetto," "Men Duetto," "Women," "Men"; 4 instrumental interludes, marked "Sym.," "Org.," or without designation; note at bottom of p. 67 reads "Performed at an Exhibition at Leicester Academy / 21 May, 1794."
- p. 77: WILLIAMSTOWN [most atts. to "Brown," some to "Edson"], 4 voices, melody in tenor, Gm, 1|1D7U12|345_|5, no text
- p. 78: PSALM 145 [by Holden?], 4 voices, melody in tenor, G, 1|3235|432, no text, 1st pr. 1796
- p. 79: VICTORY [by Read], 4 voices, melody in tenor, Eb, 555|56-7|U12|3, no text
- p. 80: WINDHAM [by Read], 4 voices, melody in tenor, Fm, 1|345|532|1, no text
- pp. 82-83: ALL SAINTS NEW [by Hall], 4 voices, melody in tenor, Cm, 3|55-67U3|D7-U1-D7-65-3|4, Oh! if my Lord would come & meet