**Pre-1821 American Sacred Music**

**at the Watkinson Library, Trinity College**

**November 2019**

*inventory made by Nym Cooke (*[*nymcooke@gmail.com*](mailto:nymcooke@gmail.com)*)*

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 4th degree of the scale,

signifying that it’s raised a half-step

b7 = flatted 7th 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.

🖝 or 🖜 = noteworthy

*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/>)

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

leaf [1]: inscription, “Mary Ann”; 3 entries, all apparently 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?]th, “1st 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?]th 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*. [2nd 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

no MS. music

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

**Special M 2116 .B3 1795**

4. Babcock, Samuel. *The Middlesex Harmony*. 2nd 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 2nd 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 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*. 27th 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*. 27th ed. Boston: Thomas and John Fleet, 1772.

inscription: 1st 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 1st 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*. 37th ed. Boston: John Boyles, 1774. **Bound with:** Watts, I[saac]. *Hymns and Spiritual Songs*. 37th 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*. [2nd 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*. [2nd 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*. 26th ed. Boston: D. Kneeland, for Nicholas Bowes, 1770. **Bound with:** Watts, I[saac]. *Hymns and Spiritual Songs*. 22nd 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*. [3rd 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*. 26th ed. Boston: Mein and Fleeming, 1768. **Bound with:** Watts, Isaac. *Hymns and Spiritual Songs*. 22nd 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.* 5th ed. Newburyport, Mass.: Daniel Bailey [*sic*], 1769. **Bound with:** Williams, A[aron]. *The American Harmony, or Universal Psalmodist*. Newburyport, Mass.: Daniel Bayley, 1769. Tans’ur vol. lacks 2nd 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 20th from 55th 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.* 5th ed., Newburyport, Mass.: Daniel Bailey [*sic*], 1769?] **Bound with:** Williams, A[aron]. *The American Harmony, or Universal Psalmodist*. Newburyport, Mass.: Daniel Bayley, 1769. Tans’ur vol. lacks 1st pp. [1-2], 2nd pp. 3-6, 9-12, pp. 33-34 of music. Williams vol. is complete, except pp. 1-8 are printed + bound in this order (*recto*s/*verso*s): 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.* 6th ed. Newburyport, Mass.: Daniel Bailey [*sic*], 1771. **Bound with:** Williams, A[aron]. *The American Harmony, or Universal Psalmodist*. Newburyport, Mass.: Daniel Bayley, 1771. Complete. *ASMI* 58, which 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.* 7th ed. Newburyport, Mass.: Daniel Bayley, 1771. **Bound with:** Williams, A[aron]. *The American Harmony, or, Universal Psalmodist*. 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

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

16. [Bayley, Daniel.] Tans’ur, William. *The American Harmony, or, Royal Melody Complete.* 8th ed. Newburyport, Mass.: Daniel Bayley, 1773. **Bound with:** Williams, A[aron]. *The American Harmony, or, Universal Psalmodist*. 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?)

MS. music entries:

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.* 8th ed. Newburyport, Mass.: Daniel Bayley, 1773. **Bound with:** [Williams, A[aron]. *The American Harmony, or, Universal Psalmodist*. Newburyport, Mass.: Daniel Bayley, 1773]. Tans’ur vol. lacks engraved leaf 7 of rudiments. Engraved leaf 8 of rudiments bound between 1st 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 Woodwards 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.* 8th ed. Newburyport, Mass.: Daniel Bayley, 1774. **Bound with:** Williams, A[aron]. *The American Harmony, or, Universal Psalmodist*. 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.* 3rd 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 1st 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*. 3rd ed., Boston: W. M’Alpine, 1767?] **Bound with**: Williams, A[aron]. *The American Harmony: or Universal Psalmodist*. Newburyport, Mass.: Daniel Bayley, 1769. *The American Harmony: or Universal Psalmodist* 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 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 1st pp. [1-2] (t.p. + blank *verso*) + 2nd 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 Psalmodist* 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?]; 2nd

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]

1 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 1st 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*. 2nd or 3rd 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*. 4th, 5th, or 6th 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 119th, 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 Clothd 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, No. 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, 17th,”; 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:

MS. music entries:

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 triumppant [*sic*] head;

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

**M 2116 .H267**

31. “Berlin [copybook fragment]” (Watkinson Library designation). 10 unnumbered leaves, without covers.

no inscriptions

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

MS. music entries:

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*. [2nd 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, 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 junr. 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 1st ed. (1778; *ASMI* 109A), the 2nd ed. ([1779-80]; *ASMI* 110), or the 3rd 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*. 4th 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 Crucifiction 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: Handel and Haydn Society. *Old Colony Collection of Anthems…Vol. II.* Boston: James Loring, [1818?]. [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, 2nd President of Trinity College; this same bookplate

appears inside the front cover of Vol. I (inventoried here under Old

Colony Musical Society and Handel and Haydn Society [Boston]; see

inventory no. 149); 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**

Boston: Hollis Street Church – SEE

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

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, Barthlomew, 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, “Jas: Gregory. 1802”; t. p., “[J?] [?] 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.* 8th 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 / No 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 18th 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 4th additional leaf

MS. entries for “1st and 2d” (probably 1st + 2nd trebles) unless otherwise

indicated; 1st treble incipits will be transcribed here

MS. music 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 2nd treble only singing

in the 1st + 3rd 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*: 108th 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 136th, 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 67th, D, 1|1-D76|5-43|4-32-1|5, “2 first verses” are

1st treble alone, in 3/2 time; “3d. verse” is apparently also 1st

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

**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 Musical Society. *Old Colony Collection of Anthems.*

MS. music entries:

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 4th, G, 1|1-D51|6-54|U1-D7-65|1

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

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 “28th [May?] 1820,”

“Auctioneer,” “[S Bouter?],” “F Bradley,” “Fair Ball / Octr 19th 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; 1st 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

**M 2116 .H3 cop.2**

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 Sabaoth, “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[i]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

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, unpaged, between p. viii + p. 9). Complete.

inscription: t. p., “Jona. Barnes Jr.”

single unpaged 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], soprano, 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*. 2nd ed. New London, Conn.: Samuel Green, 1818. 38, 12 pp. (caption heading on 2nd 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*. 2nd ed. New London, Conn.: Samuel Green, 1818. 38 pp., [8] leaves with printed staves + clefs. Appears to be a complete variant issue of the 2nd ed. (see item above, inventory no. 52).

inscriptions: 1st preliminary leaf *recto*, “S [P? or S?] Bishops”; t. p., “Al[ex?]

Pit[kin?]” (pencil)

MS. music on 1st 3 additional leaves:

a. l. [1] *recto*: Schenectady, 4 voices, Eb, tenor incipit (i. e., incipit of 3rd

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.* 3rd ed.

54. Dyer, Samuel. *A New Selection of Sacred Music*. 2nd ed. Baltimore: J. Robinson, for the author, [1819 or 1820]. xx pp., 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, No. 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*. 4th, i.e., “6th” ed. (see *ASMI*, 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 24th

1793”

incised in leather of front cover: “D II”

no MS. music

**M 2116 .F288 1792**

57. *The First Church Collection of Sacred Musick.* 2nd ed. Boston: Thomas and Andrews, for the First Church Singing Society, [1806] (date from end of preface, p. 4; 🖝note differences in imprint from *ASMI* nos. 123, 123A). 135, [1] pp. Complete.

no inscriptions

bookplate of Charles T. Wells pasted inside front cover

no MS. music

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

58. Forbush, Abijah. *The Psalmodist’s Assistant*. 2nd 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?] 7th 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*. ?3rd ed., [Cheshire, Conn.: William Law, 1791], +

likely one other post-2nd 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 Psalmodist’s Companion*. Worcester, Mass.: Leonard Worcester, for Isaiah Thomas, 1793. 100 pp. Complete. *ASMI*, 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 18th 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*: 72d, 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 50th, 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*: 46th, F, 3|365|432|3\_|3, I,,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?] 136th, 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 miscellaneously-placed 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 the 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, “# key of 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#7

U1[-]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], 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 / 2d 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 100th 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, “2d 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. 100th, 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; unusual text; 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, “2d 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, “2d Treble,” A, 1[-]33[-]4|3[-]22,|D7[-]U22[-]3|2[-]11, Hallelujah; “Allegro” over start of music, “2d time Adagio” over last 3 mm.

a. l. [15] *recto*: [F?]inedon, “2d treble,” G, 1D7U11|D67U1,|3453|423, Blessed are thesons [*sic*] of God; “Spirito” over start of music

a. l. [15] *recto*: Gloria Patri, “2d 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 pleasd & 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, “2nd 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 contains13 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], “Trebble,” “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, 1st 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, 1st 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 Pilgrrims 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, 2nd

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 (1st section on a leaf that is now

missing), fuging 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 50th 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], 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]: 1st 5 mm. of an untitled melody in 2/2, G,

1|5654|31D7|1234|21-342

p. [92]: 1st 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: 2nd preliminary leaf *recto*, “From Elizabeth Gilman / to / Miss

Catherine Downer / Septr. 20th 1818—”

bookplate of Charles T. Wells pasted inside front cover; also, Wells’s stamp

on 1st 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.” 2nd 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: 1st 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. 183, 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 88th 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 1st 2 phrases and a

rhythmic inaccuracy in m. 6

leaf [6] *verso*: 34th 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 66th 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*: Pleyels. 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 “145th 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 Affecttuoso [*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. 183, Rachel Todd MS. music book, which is almost identical.

no inscriptions

most MS. music entries are for 3 or 4 voices: if 4, “Treble,” “2d Treble,”

“Tenor,” “Bass”; if 3, 2nd treble or tenor omitted; melody in treble

1st 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 2nd 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 2nd 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 2nd treble, D,

1D34|55|U1-D76|5, To Jesus our exalted Lord

leaf [2] *verso*-leaf [4] *recto*: Easter by “Madan,” 3 voices omitting 2nd

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[eeler] Hill,” 3

voices omitting 2nd 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 2nd 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 2nd 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 2nd treble, Eb,

5126|54-(3-4)3, Jesus lover of my soul

leaf [7] *recto*: Mount Calvary, 3 voices omitting 2nd 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 2nd treble, Em,

1|3[-]4[-]5654[-]3|3, And must this body die

leaf [8] *recto*: Burway by “Handel,” 3 voices omitting 2nd treble, Eb,

3-4|5U1|D76|51-2|3, Awake my heart, arise my tongue

leaf [8] *verso*: Portugal by “Thorley,” 3 voices omitting 2nd 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*. 2nd 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*; the 2nd ed. of vol. I of this

work appeared in 1796]

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 EsqR 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 97th, 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 beautious 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: 46th 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 parts labeled “Tenor” on

2nd 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 persue

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: Porsmouth, 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: St 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 24th, 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: St 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*, call no. Special M 2116 .W55 1799 –

ghost of Special M 2116 .W55 1789, which includes this title (SEE Wood,

Abraham. *Divine Songs*)?

Special M 2116 .W55 1799 not located, 2019

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

Wood, Abraham. *Divine Songs*

92. Hubbard, John. *A Volume of Sacred Musick, containing Thirty Anthems.* Newburyport, Mass.: C. Norris and Company, for E. Little and Company, 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[eorge] K[nowil]. *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[eorge] K[nowil]. *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 16th 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[urt?]le 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 Junr.”

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 148th, 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*: 34th, 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*: 4th 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 togather [*sic*] Combine; beneath this

entry is a text beginning “Christ the Lord is ris[’]n to day

sons of men and angels say”

**Special M 2116 .J46 1803**

103. [Jocelin, Simeon.] *The Chorister’s Companion.* 2nd 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*, “No 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* – alphabetized under

*The Worcester Collection of Sacred Harmony*

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

inscriptions: inside front cover, “Jeremiah Sawyar [*sic*]. / His Book May th 9th

1795”; preliminary leaf *verso*, “3s/1d 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*. [2nd ed.] Cheshire, Conn.: [Samuel Andrews], 1800. [2nd t. p.:] Law, Andrew. *The Musical Primer; or the First Part of The Art of Singing*. 3rd [i.e., 2nd] 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.”; 1st 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*. 4th [i.e., 3rd] ed. Cambridge, Mass.: W. Hilliard, 1803. [2nd t. p.:] Law, Andrew. *The Musical Primer; or the First Part of The Art of Singing*. 96 pp. Complete.

inscriptions: inside front cover, “Jono Chester ----------”; 1st t. p., “John.

Chester. Owner”

no MS. music

**MT 820 .L38 1803 pt.1**

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

inscription: preliminary leaf [1] *recto*, “Wm. Sheldon Jun[r?].”

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*, 4th [i.e., 3rd] ed.? – SEE

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

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

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

(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]

(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 “Olcutts” changed to “a” of “Olcatts”]; p. [1] of

*Collection of Hymns*, “Dr. George Olcatts” [“u” of “Olcutts” 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.* 3rd ed., [1813] – SEE

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

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

Law, Andrew. *The Art of Singing…Part I*. [2nd ed.]

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

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

Law, Andrew. *Musical Magazine…Number First.* 5th (i.e., 4th] ed. – SEE

Law, Andrew. *Musical Primer.* 3rd 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 2nd 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*. 3rd [i.e., 2nd] ed. – SEE

Law, Andrew. *The Art of Singing…Part I*. [2nd ed.]

115. Law, Andrew. *Musical Primer.* 3rd 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*. 3rd 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*. 5th [i.e., 4th] ed. Philadelphia: Robert and William Carr, for the author, [1811]. [2nd t.p.:] Law, Andrew. *Musical Magazine, being the Third Part of The Art of Singing…Number First*. 5th [i.e., 4th] ed. Philadelphia: Robert and William Carr, for the author, [1811]. 96 pp. Appears to be complete. **Bound with:** Law, Andrew. *The Art of Singing…Part Third.* Philadelphia: Jane Aitken, [1810]. [2nd t.p.:] Law, Andrew. *The Musical Magazine; being the Third Part of The Art of Singing…Number Second.* Philadlephia: 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); 2nd

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.* 2nd ed.] 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 (*recto*s/*verso*s): 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 2nd 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*. ?3rd ed., [Cheshire, Conn.: William Law, 1791], + likely one other post-2nd 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*. ?3rd ed., [Cheshire, Conn.: William Law, 1791], + likely one other post-2nd 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,”; 2nd 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-OutTM or Liquid PaperTM

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”; 1st 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 1st leaf (first pp. [1-2]; then complete, with 8, 100 pp.

inscription: 1st (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 1st leaf (first pp. [1-2]); then complete, with 4, 100 pp.

inscription: inside front cover, “Wm 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. *Select Harmony*, call no. M 2116 .L41 S4 1780z – not located, 2019

126. 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*. 27th 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.* 3rd ed.

127. Lewis, Freeman. *The Beauties of Harmony*. 4th 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**

128. [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. 129, below) that it “lacks all before p. 13, all after p. 100.”

no inscriptions

no MS. music

**M 2116 .L7 E3 1802**

129. [Little, William, and William Smith. *The Easy Instructor, or A New Method of Teaching Sacred Harmony*. 2nd, 3rd, 4th, or 5th 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 1st ed., and the music is engraved, so this is not later than the 5th 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**

130. Little, William, and William Smith. *The Easy Instructor, or, A New Method of Teaching Sacred Harmony*. [5th ed.; Lowens ed. E.] Albany: Websters and Skinner and Daniel Steele, 1808. Pp. [1]-8 (typeset), 13-108 (engraved). Appears to be complete (see *ASMI*, 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**

131. 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 M*b* because of 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**

132. 🖝 [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. 133, 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**

133. 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**

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, though lacks original back cover. Lowens edition S.

no inscriptions

no MS. music

🖝 t. p. of Ananias Davisson’s *Kentucky Harmony*, 2nd ed. (Harrisonburg, Va.,

[1817]) attached inside front cover.

**M 2116 .L7 E3 1818**

135. 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; note absence of comma after “or” in title; t. p. has several other typographical differences from inventory no. 134, above, and typographical differences persist throughout the two copies.

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?]ly [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**

136. [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 *ASMI*, 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**

137. 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 14th 1816. / Messrs

West & Richardson to Elias Mann Dr / To 20 Boxes for packing

Books 2 at 75 Cts. / 4 at 60 Cts & 15 at 50 cents -- -- -- -- -- 10/90 / Apl.

15th To 7 d—for do at 37 [written over “50”] Cents each -- -- -- 2 62

[written over “3/50”] / May 21st Recd. payment $ 13.52 [written over

“14 40”] / Elias Mann / [S?]ame day, recd. back all the Massts. Colln /

left with them to [sell?] Elias Mann” [also some arithmetical

computation over to the side]; *verso*: “Messrs West & / Richardsons[’?]

/ Acct ,” [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 féte [accent

*sic*] Chérie

**M 2116 .M38**

138. 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**

139. Mann, Elias. *The Northampton Collection of Sacred Harmony*. [2nd ed.] Northampton, Mass.: Andrew Wright, for Daniel Wright, 1802. [1]35, [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: [1st?], 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: Assension [*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*. [2nd ed.] – SEE

Billings, William. *The Continental Harmony*

140. [*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**

141. *The Middlesex Collection of Church Music: or, Ancient Psalmody Revived.* 2nd 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**

142. [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”

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”

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*

143. *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*. 45th 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**

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.

no inscriptions

bookplate of Charles T. Wells pasted inside front cover

no MS. music

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

145. *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*

146. [Old Colony Musical Society. *Old Colony Collection of Anthems. No. 1*. Boston: Manning and Loring, [1813?].] 24 pp. Lacks paper front cover; 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 “Wm Jepson”

also with this item is No. 2 of the *Old Colony Collection of Anthems*; see below

**Quarto M 2040 .O56 1814**

147. Old Colony Musical Society. *Old Colony Collection of Anthems. No. 2*. Boston: Manning and Loring, [1813]. 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**

148. Old Colony Musical Society and Handel and Haydn Society [Boston]. *Old Colony Collection of Anthems…Vol. I*. 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 2nd 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**

149. Old Colony Musical Society and Handel and Haydn Society [Boston]. *Old Colony Collection of Anthems…Vol. I*. 2nd ed. Boston: James Loring, [1817?]. [2], 196 pp. Appears to be complete.

no inscriptions

no MS. music

printed bookplate inside front cover, dated 1862, honors Nathaniel Sheldon

Wheaton, 2nd President of Trinity College; this same bookplate

appears inside the front cover of Vol. II (inventoried here under

Boston: Handel and Haydn Society; see inventory no. 40), 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**

*Old Colony Collection of Anthems…Vol. II* – SEE

Boston: Handel and Haydn Society

150. 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*, 4th [i.e., 3rd] 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 unpaged 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 1st line)

leaf [1] *recto*: All Saints, C, 5|54|35|65|5 (assuming this is C. M., so 8

syllables for 1st line)

leaf [1] *recto*: Italy, “Treble,” Bb, 5|5-4[*recte* 3?]U1|1-D53|3-15|(5)-4

leaf [2] *recto*: Anthem from 66th 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 1st 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 97th, “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, Timothy. *The Musical Olio*. 2nd 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 18th 1878, / and by will created a fund for this purpose. /

19[added in ink:]17”

**M 2116 .O4 M88 1811**

153. *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**

154. “Psalmody.” MS. music book, mainly secular + instrumental. Unpaged. Undated, but 9th 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**

155. *The Psalms, Hymns, and Spiritual Songs, of the Old and New-Testament: faithfully translated into English Meeter.* 21st 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**

156. Read, Daniel. *The American Singing Book; or A New and Easy Guide to the Art of Psalmody*. 2nd ed. New Haven, Conn.: for the author, 1786. 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**

157. 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*. 2nd or 3rd ed. (*ASMI* says 3rd 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*. 3rd 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 1st 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,

1|311D7|5U1D7|U1, Thro all this world below god is seen all

around [photo]

a. l. [1] *verso*: 50th 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 Geoe Washington,

“Composed by Abraham Wood [?] Boston February th12 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, 1st 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**

158. Read, Daniel. *The Columbian Harmonist.* 3rd 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. Mr. 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**

159. Read, Daniel. *The Columbian Harmonist.* 4th 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**

160. Read, Joel. *The New-England Selection; or Plain Psalmodist*. 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**

161. Read, Joel. *The New-England Selection; or, Plain Psalmodist*. 2nd ed. Boston: Manning a[nd 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 th5, 1827 Book Book”;

inside back cover, “[Mrs Electa Madison?] / Stratford / [illegible]”

(pencil, written twice)

no MS. music

**M 2116 .R41 N4 1812**

162. 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[tt?]– 30th /

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**

163. 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*

164. 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; fuging tune

p. 13: Philadelphia, 4 voices, melody in tenor, D, 5|55|U1D7|U1, Let

dif’ring 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 beautious [*sic*] are their feet; fuging 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 1st 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 (2nd voice down, labeled “Air,” was

botched; only initial upbeat + 1st 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; fuging tune

p. 42: Sutton, 4 voices, melody in tenor, F#m, 5|77U1D5[-]4|316, Save

me O God, the swelling floods; fuging 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; fuging 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 fuging 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, 4 voices, top voice, “2d. treble,” “Air,” bass, A,

5|U13|24|32|1, My shepherd will supply my need

p. 59: Barby, 4 voices, top voice, “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, “2d. Treble,” “Air,” bass, A,

1|23|4-25-D7|U1, O blessed souls are they

pp. 62-63: Weymouth, top voice (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. 100th, 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, 4 voices, top voice, “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 pleasent [*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, “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; 2nd p. of this tune

headed “Chorus,” 2nd treble doesn’t enter until then; text

overlap, but not a conventional fuging 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 (2nd 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 (2nd voice down is the only voice written in ink; other voices written lightly in pencil), melody in

tenor (if tenor is 3rd voice down), D, 5|U12[-]3D53|456, There

is a land of pure delight

pp. 90-93: Sabbath, 4 voices (2nd voice down is the only voice written

in ink; other voices written lightly in pencil), melody in tenor

(if tenor is 3rd 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 (2nd 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, “2d. Treble,”

“Air,” bass, F, 54|3212|1D7, Gently, Lord, O gently lead us; 2nd

p. of this tune headed “Chorus,” 2nd treble doesn’t enter until

then

pp. 98-103: Salvation, top voice, “2d. Treble,” “Air,” bass, Bb,

3|1D5U23[-]4|D67U1, Salvation O, the joyful sound; apparently

some text overlap, but not a conventional fuging tune

pp. 104-[105]: New Sabbath, top voice, “2d Treble,” “Air,” bass (2nd

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), [no text]

pp. 106-108: Richmond, only 2nd voice down (2nd 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-[11]: 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**

165. 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 18th 1878, / and by will created a fund for this purpose. /

19[added in ink:]24”

no MS. music

**M 2116 .R63 H36**

166. Rogers, Jesse. MS. music book. Ca. 1712 (see inscription below)-after 1762 (🡨1762 is 1st 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 (1st p. headed “[**G**]**AM**[**UT**] / or, / *Scale of* **MUSICK.**”; 2nd 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”; 3rd p. contains 16 staff-fragments with various musical symbols, starting with “A single and / double Bar.”; 4th 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 *verso*s + *recto*s; 4) pp. 22-120, numbered by original owner, + p. [121], blank; 6) 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 ye Book was paged” (pp. between numbered *verso*s + *recto*s of leaves with MS. music contain tunes identified by letters B-I, K-L, used like p. nos.; this 2nd 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 / Mr 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 4th Under The / Tenor A 5th above ye Bass,”

tenor starts “A 4th above ye Treble / An 8th above ye Bass,” bass starts

“An 8th Below ye Tenor / An 5th below ye 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 100d 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*: St. Hellen[’]s or New 113th, “Treble,”

“Counter,” “Tenor,” “Bass,” C, 535U1D56U2D7, diamond

notation, tune assigned letter G

leaf 9 *verso*: The 100d 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 85th 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 2nd 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 132th [*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 136th or 148th Psalm, “Contra Tenor,” “Tenor,” “Bass,”

G, 1D65U321, He sent his only Son; diamond notation

pp. 53-54: The 108th Psalm, “Treble,” “Tenor,” “Bass,” G, 13254321, A

Wake ye Saints: to pra[i]se your King; diamond notation

pp. 55-56: The 50th Psalm, “Treble,” “Tenor,” “Bass,” Gm,

543|24|5432|1, The God of Glory sends his Summons forth;

diamond notation

p. 57: The 124th 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 67th 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 ye Vanity of ye 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 39th 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 1st 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**

167. *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.* 2nd 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.* 2nd 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**

168. *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, + 1st 3 leaves are in 2 pieces each.

no inscriptions

no MS. music

**M 2116 .S3 1805**

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

no inscriptions

no MS. music

**M 2116 .S3 1806**

170. *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.]

171. Seymour, Lewis, and Thaddeus Seymour. *The Musical Instructer: or An Easy Introduction to Psalmody.* 2nd ed. New York, 1808. [2], 5-53, [1] pp. Complete. Pp. 27-34 printed + bound in this order (*recto*s/*verso*s): 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**

172. 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**

173. 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**

174. Shumway, Nehemiah. *The American Harmony.* 2nd ed. Philadelphia: John M’Culloch, 1801. [2], 220 pp. Complete.

inscriptions: inside front cover, “P. Wh[it?]ney” (pencil), “William Williams /

June 19th 1849.”; 1st preliminary leaf *recto*, “H. R. & S. H. Norman /

Stonington Conn. / June 19th A. D. 1849.”; 2nd preliminary leaf *verso*, “J.

Curtice” (this is something of a guess); t. p., “Hibberd R. Norman

Stephen H. Norman / Stonington Ct. June 19th 1849”; p. 5, “Stephen

Henry Norman. / Stonington June 19th 1849.”

no MS. music

**M 2116 .S59 A6**

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

no inscriptions

MS. music entry:

Anthem from 14th 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**

176. 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**

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

🖝 inscription: 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**

178. 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**

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

no inscriptions

no MS. music

bookplate of Charles T. Wells pasted inside front cover

**M 2116 .S9 N4**

180. 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 Septr 29 / 1826”

bookplate of Charles T. Wells pasted inside front cover

no MS. music

**M 2116 .S974 1810**

181. 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*]

182. 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 7th 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.*

183. 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,” “2d Treble,”

“Tenor,” “Bass”; if 3, 2nd treble or tenor omitted; melody in treble

1st 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 2nd 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 2nd 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 2nd 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

2nd 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 2nd 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 2nd 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 2nd 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 2nd 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 2nd treble, Em,

1|3[-]4[-]5654[-]3|3, And must this body die

leaf [8] *recto*: Burway by “Handel,” 3 voices omitting 2nd treble, Eb,

3-4|5U1|D76|51-2|3, Awake my heart, arise my tongue

leaf [8] *verso*: Portugal by “Thorley,” 3 voices omitting 2nd 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

2nd 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 2nd 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**

184. 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.

185. 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 *verso*s; 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 [38] *verso*). Dates of 1782 + 1793 inside front + back covers (see inscriptions below).

inscriptions: inside front cover, “Elizabeth Sanders Van Rensselar [*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”

MS. music entries:

leaf 6 *verso*: 149th 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**

186. *The Village Harmony: or, Youth’s Assistant to Sacred Music.* 5th 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**

187. *The Village Harmony: or, Youth’s Assistant to Sacred Music.* 10th 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**

188. *The Village Harmony: or, Youth’s Assistant to Sacred Musick.* 11th ed. Newburyport, Mass.: E. Little and Company, [1813]. [2], 323, [3] pp., lacking pp. 73-76. Pp. 1st [1-2], 2nd [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. 2nd / 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**

189. [*The Village Harmony: or, Youth’s Assistant to Sacred Musick.* 11th ed. Newburyport, Mass.: E. Little and Company, [1813].] Lacks all before p. 7; otherwise complete, with p. 254 misnumbering corrected, so this copy must post-date inventory no. 188, above.

inscription: inside front cover, “G. Olcott. 1814.” (12th ed., with same

pagination, was issued in 1815)

no MS. music

**Special M 2116 .V8 1813 C.2**

190. *The Village Harmony: or, New-England Repository of Sacred Musick.* 16th 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 2d 1798 – This was her Book from which / she sang in the Choir of

the Congregational Church / at twelve years of Age”

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**

191. *The Village Harmony: or, New-England Repository of Sacred Musick.* 17th ed. Exeter, N. H.: J. J. Williams, for the proprietor, 1820. [2], 347, [3] pp. 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**

192. 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 *recto*s; 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 *verso*s; 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 scale (“The Eight Notes”), vocal

patterns (scale portions + leaps) for practicing various intervals, +

intervals from 3rd to 8ve 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 148th 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 15th 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-Brittain 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 “Chrismas” 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 113th. 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 (secular?), 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 145th 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 (secular?), 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 8th 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 34th “by Stephenson,” 4 voices, C,

1|332D7|U1-2-32|1

leaf [44] *verso*-leaf [45] *recto*: Psalm 122d., 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*: Ricmansworth, 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**

193. [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**

194. 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 *verso*s + *recto*s. 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. 534, “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, “St 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,” “Tuible,” G (though no key signature), tenor

incipit 123254-3-212

p. 61: Standish, “Tuible,” “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 4th line

up, and that is being assumed here),

1D65U321,15432,543112,351421

**Special M 2116 .W2**

195. Walter, Thomas. *The Grounds and Rules of Musick Explained: or, An Introduction to the Art of Singing by Note.* [4th ed.] Boston: for Samuel Gerrish, 1746. [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. / Jany 5.th [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 (1st 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?], “Tenr,” 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 Litchfeild [*sic*] Tune, melody, Gm, 13452342, diamond

notation

pp. [67]-68: 108th 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**

196. [Walter, Thomas. *The Grounds and Rules of Musick Explained: or, An Introduction to the Art of Singing by Note.* [4th ed.] Boston: for Samuel Gerrish, 1746.] Lacks 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 16th leaf of printed music) through leaf 38 (leaf 20 now missing),

with numbers (and MS. music) generally appearing on alternate facing

*verso*s + *recto*s, 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*: Guelford [*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 149th, “Tenor,” “Medius,” “Bass,” Bb,

5U1123512D7U1, diamond notation

leaf 26 *recto*: The Anthem or 100th New, “Tenor,” “Medius,” “Bass,”

Am, 11D7U354-321, diamond notation

leaf 27 *verso*: Psalm 136th, “Tenor,” “Medius,” “Bass,” each on 2

successive lines, not in score, G, 1D65U321, diamond notation

leaf 28 *recto*: Psalm 108th, “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

yr: Hand[s?] together, all ye People; tenor starts solo, other

parts join at “all ye 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 yu. 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

leaf [46] *verso*-leaf [47] *verso*: Stockbridge [by Billings], 4 voices,

starts with bass solo, 1|1D76|567|U1, round notation

leaf [48] *recto*: 24th or Norwich, 4 voices, Am, 1|1-2-32|1D#7|U1,

round notation

leaf [48] *verso*-leaf [49] *recto*: The 34th 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**

197. Walter, Thomas. *The Grounds and Rules of Musick Explained: or, An Introduction to the Art of Singing by Note.* [6th ed.] Boston: Benjamin Mecom, for Thomas Johnston, [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**

198. Walter, Thomas. *The Grounds and Rules of Musick Explained: or, An Introduction to the Art of Singing by Note.* [6th ed.] Boston: Benjamin Mecom, for Thomas Johnston, [1759?]. *ASMI* 521. Complete. Alternate blank *verso*s and *recto*s of leaves with printed music are pasted together.

inscriptions: 1st preliminary leaf *recto*, “Joseph Peirce His Book bought

Feb[y?] 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 1st 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,

1st 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 1st 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 1st 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 1st 8 notes of counter part are present,

and they have been partially erased

p. 52: Bromsgrove Tune, “Trible,” “Counter,” “Tenor,” “Bass,” Am,

15-43232-1D#7U1

p. 53: Middleton Tune, “Medius,” “Tenor,” “Bass,” G, 1232D5U1, 1st 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 4th 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[.] Alban[’]s 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**

199. Walter, Thomas. *The Grounds and Rules of Musick Explained: or, An Introduction to the Art of Singing by Note.* [6th ed.] Boston: Benjamin Mecom, for Thomas Johnston, [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 *recto*s; 1

numbered 31 on *recto*, 32 on *verso*; 1 numbered 33 on *recto*; 5

numbered 34-38 on alternate facing *verso*s + *recto*s

MS. music is scored for 2, 3, + 4 voices, labeled variously Treble (Trebl,

Treabell, Trible), 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,” “Trible,” “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**

200. [Walter, Thomas. *The Grounds and Rules of Musick Explained: or, An Introduction to the Art of Singing by Note.* [6th ed.] Boston: Benjamin Mecom, for Thomas Johnston, [1759?].] *ASMI* 521. Lacks 1st 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 Mr 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 1st 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**

201. 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**

202. 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**

203. Watts, I[saac]. *The Psalms of David, imitated in the Language of the New Testament.* 27th ed. Boston: Thomas and John Fleet, 1771. **Bound with:** Watts, I[saac]. *Hymns and Spiritual Songs*. 27th ed. Boston: Thomas and John Fleet, 1772. **Bound with:** Worcester, Samuel. *Select Hymns: The Third Part of Christian Psalmody*. 3rd ed. Boston: CU. 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.r” + “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 will be 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], [1]|12|13|42|1

Watts *Hymns*, *verso* of t. p.: Ely [by Tans’ur], [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**

204. [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: Bavil 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 labeled “Air” because on 1st of 2 systems

it’s copied below the bass part

leaf [2] *verso*: Green’s 100th, 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.

205. 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 Janth 17th 1841”

bookplate of Charles T. Wells pasted inside front cover

no MS. music

**M 2116 .W56 D3 1814**

206. Willard, Samuel. *Deerfield Collection of Sacred Music*. 2nd 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 Psalmodist* – SEE

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

*Complete*… Bound with: Williams, A[aron]. *The American Harmony, or*

*Universal Psalmodist*.

Williams, Aaron. *The American Harmony: or Universal Psalmodist* – 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 Psalmodist*.

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*

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 (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**

208. 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**

209. 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**

210. *Laus Deo! The Worcester Collection of Sacred Harmony. Part Third.* Worcester, Mass.: Isaiah Thomas, [1786]. [2] pp., pp. 107-200. Complete.

inscription: preliminary leaf *recto*, “Benja Goddard”

bookplate of Charles T. Wells pasted inside front cover

no MS. music

**M 2116 .W63**

211. *Laus Deo! The Worcester Collection of Sacred Harmony*. 2nd 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**

212. *Laus Deo! The Worcester Collection of Sacred Harmony*. 4th 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. + 5th ed., 1794 have attractive designs incised into both covers

[photo]

**M 2116 .W6 1792**

213. *Laus Deo! The Worcester Collection of Sacred Harmony*. 5th 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**

214. Wyeth, John. *Wyeth’s Repository of Sacred Music*. 3rd 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: 1st additional leaf *verso*, “William Bulkley,s / Berlin Conn”

no MS. music

**M 2116 .W93 R4 1814**

215. Wyeth, John. *Wyeth’s Repository of Sacred Music*. 5th 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**

INSCRIBED NAMES

*Names are followed by the inventory numbers for the sources where they appear. Only names including a full last name are copied 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.*

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