315. [Law, Andrew. *The Art of Singing…Part II*. Cheshire, Conn.: William Law, 1794]. [2nd t. p.:] Law, Andrew. *The Christian Harmony; or the second part of The Art of Singing…Vol. I.* [Cheshire, Conn.: William Law, 1794]. Lacks pp. [1-2] (1st t. p.). *ASMI* 316.

printed bookplate pasted inside front cover: “No. [“4955” in MS.] Date

[stamped: “SEP 17 1928”] / LIBRARY OF / Frank J. Metcalf”

no MS. music

**DB Ob052; Catalog Record #334465**

316. Law, Andrew. *The Art of Singing…Part I*. Cheshire, Conn., 1800. [2nd t. p. :] *The Musical Primer; or the first part of The Art of Singing*. 3rd ed. [caption title, p. 49:] *Part II*. [caption title, p. 169:] *Part III*. Complete (208 pp.). BOUND WITH: Law, Andrew. *The Musical Magazine…Number Sixth*. N. p., 1801. Complete (pp. [209]-224). This composite is *ASMI* 327, the [2nd] ed. of *The Art of Singing*.

inscription: preliminary leaf *recto*, “William Aspinwall. 1803.”

no MS. music

**DB Ob126; Catalog Record #339382**

317. Law, Andrew. [*The Art of Singing*, 3rd (i. e., 2nd) ed., Part I:] *The Musical Primer*, [1800] – SEE

Law, Andrew. *The Musical Primer; or the first part of The Art of Singing*. 3rd

[i. e., 2nd] ed. N. p., [1800]

318. Law, Andrew. *The Art of Singing*. 4th [i. e., 3rd] ed. Cambridge, Mass.: W. Hilliard, 1803. [2nd t. p.:] Law, Andrew. *The Musical Primer; or the first part of The Art of Singing*. Complete. *ASMI* 328.

no inscriptions

no MS. music

**DB Ob014; Catalog Record #280521**

319. Law, Andrew. *The Art of Singing…Part Second*. 4th [i. e., 3rd] ed. Windsor, Vt.: Nahum Mower, 1805. [2nd t. p.:] Law, Andrew. *The Christian Harmony: or the second part of The Art of Singing*. Complete. *ASMI* 329.

inscriptions: inside front cover, “Ben\_ Lincoln – “; p. 114, “Asa Bullard”; a. l.

*verso*, “Bullard”

no MS. music

**DB Ob015; Catalog Record #280522**

320. Law, Andrew. *The Art of Singing…Part Second*. 4th [i. e., 3rd] ed. Windsor, Vt.: Nahum Mower, 1805. [2nd t. p.:] Law, Andrew. *The Christian Harmony: or the second part of The Art of Singing*. Complete. *ASMI* 329.

no inscriptions

no MS. music

**DP A0792; Catalog Record #280522**

321. Law, Andrew. *The Art of Singing…Part Third.* 4th [i. e., 3rd] ed. Boston: E. Lincoln, for the author, 1805 [i. e., 1804]. [2nd t. p.:] Law, Andrew. *The Musical Magazine; being the third part of The Art of Singing…No. I*. 4th [i. e., 3rd] ed. E. Lincoln, for the author. Complete. *ASMI* 330.

inscription: p. l. *recto*, “Nathan Jones / a present / from / The Author” (*ASMI*:

“In a letter of 28 Dec. 1804 in the Law Papers, Nathan Jones reported

having received a copy of the work from Law.”)

printed bookplate pasted inside front cover: “No. [“4928” in MS.] Date [“Sept.

26. 1928” in MS.] / LIBRARY OF / Frank J. Metcalf”

no MS. music

**DB Ob016; Catalog Record #280523**

322. Law, Andrew. *The Art of Singing*. 4th [i. e., 3rd] ed. Cambridge, Mass.: W. Hilliard, 1803. [2nd t. p.:] Law, Andrew. *The Musical Primer; or the first part of The Art of Singing*. Complete. BOUND WITH Law, Andrew. *The Art of Singing…Part Second*. 4th [i. e., 3rd] ed. Windsor, Vt.: Nahum Mower, 1805. [2nd t. p.:] Law, Andrew. *The Christian Harmony: or the second part of The Art of Singing*. Complete; pp. 129-136 bound in the order 135-136, 133-134, 131-132, 129-130. BOUND WITH Law, Andrew. *The Art of Singing…Part Third.* 4th [i. e., 3rd] ed. Boston: E. Lincoln, for the author, 1805 [i. e., 1804]. [2nd t. p.:] Law, Andrew. *The Musical Magazine; being the third part of The Art of Singing…No. I*. 4th [i. e., 3rd] ed. E. Lincoln, for the author. Complete; pp. 33-40 bound in the order 39-40, 37-38, 35-36, 33-34. *ASMI* 328, 329, 330.

no inscriptions

no MS. music

**DB Ob017; Catalog Record #423637**

Law, Andrew. *The Art of Singing…Musical Magazine…Number First* – SEE

Law, Andrew. *Musical Primer*. 3rd ed. (all 3 composite-book entries)

Law, Andrew. *The Art of Singing…The Musical Magazine…Number Second* – SEE

Law, Andrew. *Musical Primer*. 3rd ed. (all 3 composite-book entries)

Law, Andrew. *The Christian Harmony…Vol. I.* – SEE  
 [Law, Andrew. *The Art of Singing…Part II*, 1794]

323. Law, Andrew. *A Collection of Hymn Tunes from the most modern and approv’d authors.* Cheshire, Conn.: William *Law*, [1783]. Complete. BOUND WITH Law, Andrew. *A Collection of Hymns, for Social Worship* (caption title). [Cheshire, Conn.: William Law, 1783]. No music; complete.

no inscriptions

no MS. music

**DP B0255; Catalog Record #316021**

324. Law, Andrew. *Harmonic Companion, and Guide to Social Worship*. Philadelphia: Thomas T. Stiles, for the author and David Hogan, [1809-1810]. Complete. *ASMI* 342A. BOUND WITH Law, Andrew. *The Art of Playing the Organ and Piano Forte, or Characters adapted to Instruments.* Philadelphia: Jane Aitken, [1809]. 8 pp.

no inscriptions

no MS. music

**DB Ob108 (*Harmonic Companion*), DB Ob108 b-w (*Art of Playing the***

***Organ and Piano Forte*); Catalog Record #420206 (*Harmonic***

***Companion*), #280520 (*Art of Playing the Organ and Piano Forte*)**

325. Law, Andrew. *Harmonic Companion, and Guide to Social Worship*. 4th ed. Philadelphia: Thomas H. Palmer, for the author, 1819. 120 pp. Complete.

inscription: t. p., “Harriet Nettleton” (pencil)

no MS. music

**DB Ob109; Catalog Record #420582**

Law, Andrew. *Harmonic Companion, and Guide to Social Worship* – SEE

Law, Andrew. *Musical Primer*. 3rd ed. (all 3 composite-book entries)

326. Law, Andrew. *The Musical Magazine…Number First.* Cheshire, Conn.: William Law, 1792 [i. e., 1793]. *ASMI* 348A. Complete.

inscriptions: inside front cover, “[?] Keller” (pencil), “1850 / 1792 / 58”

(pencil ; written as subtraction exercise)

no MS. music

**DB Ob151; 341143**

327. Law, Andrew. *The Musical Magazine…Number Second*. Cheshire, Conn.: William Law, 1793. Complete, though leaves bearing pp. 17-18, 25-26, + 31-32 have been cut into, with loss of text.

no inscriptions

no MS. music

**DP B0257; Catalog Record #341144**

328. Law, Andrew. *The Musical Primer.* Cheshire, Conn.: William Law, 1793. Complete. *ASMI* 351. MS. music on 7 unnumbered preliminary leaves + 3 unnumbered additional leaves sewn or pinned in on either side of printed pamphlet.

inscriptions: front cover, “[Say Brook 1799?]”; p. l. [2] *recto*, “[B?]olly”; t. p.

(not front cover but p. [1]), “Ann Tully,”; a. l. [2] *verso*, “SayBrook”

8 stanzas of John Newton’s text starting “Tho’ Troubles assail, and Dangers

affright” written on p. l. [2] *recto*

Orient Clouds 1st printed in 2nd ed. of Daniel Read’s *The Columbian Harmonist*

(“1804,” *recte* 1805), which also contains 8 other tunes in MS. here:

All Saints, Coronation, Exhortation, Messiah, Mortality, Ocean,

Stafford, Symphony

MS. music entries may all be treble parts:

p. l. [1] *recto*: [Judgment Anthem by Morgan], treble, incomplete (leaf

preceding this is missing), from “Breaks up old marble” to

end, Em, …222|22|22D55|55, Breaks up old marble the repose

of princes

p. l. [1] *recto*: Cumberland, treble, F, 5|5-4-33|6-54|2, “cm” above

music, but this is a Short Meter, not a Common Meter tune

p. l. [2] *verso*: Lancaster, treble, G, 13|1D5|U35|4-32, Precious Bible!

What a Treasure; *HTI* no. 6045, printed before 1821 only in 4th

ed. of Law’s *Rudiments of Music* (1792)

p. l. [2] *verso*: Friendship [by I. Cook], treble, C, 5|U1D6U22|1,|542|

1D7|U1, How pleasant ‘tis to see

p. l. [2] *verso*: Dauphin, treble, Am, 1|1123-4|5,5|1232|3

p. l. [2] *verso*: Mortality [by Smith or Weeks], treble, Em, 555|5431|4,

Stoop down my thoughts that use[d] to rise

p. l. [3] *recto*: Middletown [by Bull], treble, A, after 2 mm. rest, 32-1|

23-5|1-2-32-1|D7

p. l. [3] *recto*: All-Saints, treble, Cm, 5|U1-22|3D7|U3-22|2

p. l. [3] *recto*: Danbury [by Canfield], treble, Am, 1|13|2D7|U33|5, Our

Life is ever on the wing, *HTI* no. 4782

p. l. [3] *recto*: Crucifixion [by Harris], treble, Am, 1|3332|12-1D#7\_|#7,

Methinks I see my Saviour dear

p. l. [4] *recto*: America [by Wetmore], treble, Am, 1|1143-4|5, Amid

surrounding [foes]

p. l. [4] *recto*: Complaint [by Parmenter], treble, Em, 5|55-433-4|

554\_|4, Spare us O Lord aloud we pray

p. l. [4] *recto*: Invitation [by Kimball], treble, D, 535|U1D5|4-65-43,

Come my [beloved, haste away]

p. l. [4] *verso*: Messiah [by Wright], treble, F, 533|313-45-6|5

p. l. [4] *verso*: Archdale, tenor? (non-melodic part; melody for this tune usually found in top voice of 4 voices in pre-1812

printings), F, 1|34|3-53|2-1D7|U1, 6½ mm. of melody written

erroneously at point where time signature changes (to reverse

C), then crossed out + correct part written from same point to

end

p. l. [5] *recto*, [6] *recto*: Heavenly Vision “By Dr[.] Dwight” [*recte* by

French], treble, G, after 1 m. rest, 3322|34|555|56|555|55, I

beheld and lo! a great multitude which no man can [*recte*

could] number

p. l. [5] *verso*: Canton [by Swan], treble, C, 5U14[*recte* 1]|334-32|3,

When marching to thy blest abode

p. l. [5] *verso*: [Newmark ?by Bull], treble melody, G, 5|U13-2-3|13|

2-1D7|U1

p. l. [5] *verso*: Lorrain, treble melody, G, 5|U13-2|1D5|U35-4|43

p. l. [6] *verso*: Grafton [by Stone], treble, C, 1\_|1D55|U1D7U1-D76|5,

Lo! what an entertaining sight

p. l. [6] *verso*: Bloominggrove [by Peck], treble, D, 5|5U1|1D6|

U2-31-D6|5

p. l. [7] *recto*: Aurora, treble?, A, 3|33-421-2|3,4|565-43|2, The very

🖝 songs I raise are faithless to thy [cause?]; neither of 2 short-

meter Auroras in *HTI* checks out, text incipit not in *HTI*

p. l. [7] *recto*: Venus [by Griswold?], treble, A, 3|3531|5,5|5-43-212|3,

2|1113|223,4-2|3-4-56-4|5,3|2-34-21D7|U1, appears to be a

highly variant treble to that found, e. g., in Jenks + Griswold, *The American Compiler of Sacred Harmony* (1803); *HTI* no.

6192

p. l. [7] *recto*: Coronation [by Holden], treble, A (part of p. missing,

so only the sharp on G remains visible), 1|3355|555

p. l. [7] *verso*: Harborough [probably by Shrubsole], “Treble” melody,

C, 5|U1112|32-12, All hail the power of Jesus’ Name; 6 stanzas

of text copied below music, last 3 mm. of music are 3-voice

chords, note that preceding entry, Coronation, was always

paired with this text

a. l. [1] *recto*: Jordan [by Billings], treble, A, after 4½ mm. rest, 1|14-3|

2-43-2|3, There is a Land of pure Delight (sung by other voices while trebles rest)

a. l. [1] *recto*: Symphony [by Morgan], treble, Eb, 555|53|456U1|D7

a. l. [1] *verso*: Fairlee [by Holden?], treble, G, 3|1-2-12|31|55|5

a. l. [1] *verso*: Exhortation [by Hibbard], treble, F, 5|3-2-34-3|22|

3[-]4[-]55|5, Joy to the world, the Lord is come

a. l. [2] *recto*: All Saints [by Hall], treble, Cm, 1|D7755|5-6-7U1|D7

a. l. [2] *recto*: Orient Clouds [by Wright], treble, C, 1|D5U1-D7|65|5U1|

D7-6-5

a. l. [3] *recto*: Williamsto[w]n [by Edson], treble, Am, 1|5432|

32-1|2\_|2, Shew pity Lord O Lord forgive

a. l. [3] *recto*: Waterford [by Edson], treble, C, 131|22|3,3|1D6U22|2

a. l. [3] *recto*: Refuge, probably treble, Em, 133|33-455|5,|533|

45U1D7|7

a. l. [3] *verso*: Stafford [by Read], treble, A, 1|5-4-34-3|2-1D7|U1

a. l. [3] *verso*: Ocean, treble, F, 3|34|5565-4|3

a. l. [3] *verso*: Newdurham [by Austin], treble, Am, 1|2231|234, Save

🖝 me O God [the swelling floods]; this tune never printed with this text before 1821; to left of entry, mm. 1-4 written with error, rubbed out

**DP B0258; Catalog Record #339383**

329. Law, Andrew. *The Musical Primer; or the first part of The Art of Singing*. 3rd [i. e., 2nd] ed. N. p., [1800]. Pp. [1-2], [9]-48; apparently complete. *ASMI* 325.

no inscriptions

no MS. music

**DB Ob127; Catalog Record #339385**

330. Law, Andrew. *Musical Primer*. 3rd ed. Philadelphia: Anderson [and Meehan], for the author, [1817]. 16 pp.; complete. Leaf bearing pp. [1-2] torn, with loss of text. BOUND WITH Law, Andrew. *Supplement to the Musical Primer*. Philadelphia: Robert and William Carr, for the author, [1811]. 7, [1], 25-64 pp.; lacks pp. 9-24 (compare with expanded + complete *Supplement* in item no. \_\_\_ below). BOUND WITH Law, Andrew. *Harmonic Companion, and Guide to Social Worship*. [2nd ed.] Philadelphia: Robert and William Carr, for the author, [1810]. *ASMI* 343. 120 pp.; complete; p. 88 misnumbered 112. BOUND WITH Law, Andrew. *The Art of Singing…Part Third.* 5th [i. e., 4th] ed. Philadelphia: Robert and William Carr, for the author, [1811]. [2nd t. p.:] Law, Andrew. *Musical Magazine, being the third part of The Art of Singing…Number First.* 5th [i. e., 4th] ed. Philadelphia: Robert and William Carr, for the author, [1811]. 96 pp.; complete. BOUND WITH: Law, Andrew. *The Art of Singing…Part Third.* [4th, i. e., 3rd ed.] Philadelphia: Jane Aitken, [1810]. [2nd t. p.:] Law, Andrew. *The Musical Magazine; being the third part of The Art of Singing…Number Second.* [4th, i. e., 3rd ed.] Philadelphia: Jane Aitken, [1810]. Complete with [4], 101-128 pp.; designed to follow *Musical Magazine…Number First*. *ASMI* 331. Index on p. [8] of *Number First* covers both *Number First* and *Number Second*. See *ASMI*, pp. 407-408, for a description of this composite, including the dating of (*The*) *Musical Magazine*, *Number First* and *Number Second*.

inscription: *Musical Primer*, p. [2], “J. French / Apr. 13. ‘68” (pencil)

no MS. music

**DB Ob155 (*Musical Primer*), DB Ob155 b-w (all others); Catalog Record**

**#420390 (*Musical Primer*), #424640 (*Supplement to the Musical***

***Primer*), #420582 (*Harmonic Companion*), #424685 (*Musical***

***Magazine…Number First*), #420293 (*The Musical***

***Magazine…Number Second*)**

331. Law, Andrew. *Musical Primer*. 3rd ed. Philadelphia: Anderson and Meehan, for the author, [1817]. 16 pp.; complete. BOUND WITH Law, Andrew. *Supplement to the Musical Primer*. Philadelphia: Robert and William Carr, for the author, [1811]. 72 pp.; complete, expanded by 8 pp. (compare with *Supplement* in item no. \_\_\_ above). BOUND WITH Law, Andrew. *Harmonic Companion, and Guide to Social Worship*. 4th ed. Philadelphia: Thomas H. Palmer, for the author, 1819. 120 pp.; complete. BOUND WITH Law, Andrew. *The Art of Singing…Part Third.* 5th [i. e., 4th] ed. Philadelphia: Robert and William Carr, for the author, [1811]. [2nd t. p.:] Law, Andrew. *Musical Magazine, being the third part of The Art of Singing…Number First.* 5th [i. e., 4th] ed. Philadelphia: Robert and William Carr, for the author, [1811]. 96 pp.; complete. BOUND WITH: Law, Andrew. *The Art of Singing…Part Third.* [4th, i. e., 3rd ed.] Philadelphia: Jane Aitken, [1810]. [2nd t. p.:] Law, Andrew. *The Musical Magazine; being the third part of The Art of Singing…Number Second.* [4th, i. e., 3rd ed.] Philadelphia: Jane Aitken, [1810]. Complete with [4], 101-128 pp.; designed to follow *Musical Magazine…Number First*. *ASMI* 331. Index on p. [8] of *Number First* covers both *Number First* and *Number Second*. See *ASMI*, pp. 407-408, for a description of this composite, including the dating of (*The*) *Musical Magazine*, *Number First* and *Number Second.*

inscription: *Musical Primer* t. p., “Vance”

stamped on t. p. of *Musical Primer*: “N W C.,” “NICHOLAS”

stamped on index (p. 120) of *Harmonic Companion* + on additional leaf [2]

*verso*: small circular medallion-like design w/ initials NWC + (in

reverse orientation to initials) words “SURGEON” + “DENTIST”

MS. indexes of tunes (indexes for *Musical Primer* + its *Supplement* apparently

complete; index for *Harmonic Companion* only started) on additional

leaves [1-2]

no MS. music

**DB Ob156 (*Musical Primer*), DB Ob156 b-w (all others); Catalog Record**

**#420390 (*Musical Primer*), #424636 (*Supplement to the Musical***

***Primer*), #423881 (*Harmonic Companion*), #424685 (*Musical***

***Magazine…Number First*), #420293 (*The Musical***

***Magazine…Number Second*)**

332. Law, Andrew. *Musical Primer*. 3rd ed. Philadelphia: Anderson and Meehan, for the author, [1817]. 16 pp.; complete. BOUND WITH Law, Andrew. *Supplement to the Musical Primer*. New Haven, Conn.: Thomas G. Woodward, [ca. 1820]. 72 pp.; complete. BOUND WITH Law, Andrew. *Harmonic Companion, and Guide to Social Worship*. 4th ed. Philadelphia: Thomas H. Palmer, for the author, 1819. 120 pp.; complete. BOUND WITH Law, Andrew. *The Art of Singing…Part Third.* 5th [i. e., 4th] ed. Philadelphia: Robert and William Carr, for the author, [1811]. [2nd t. p.:] Law, Andrew. *Musical Magazine, being the third part of The Art of Singing…Number First.* 5th [i. e., 4th] ed. Philadelphia: Robert and William Carr, for the author, [1811]. 96 pp.; complete. BOUND WITH: Law, Andrew. *The Art of Singing…Part Third.* New Haven: Thomas H. Woodward, [ca. 1820]. [2nd t. p.:] *The Musical Magazine; being the third part of The Art of Singing…Number Second.* New Haven: Thomas G. Woodward, [ca. 1820]. Complete with [4], 101-128 pp.; designed to follow *Musical Magazine…Number First*. Index on p. [8] of *Number First* covers both *Number First* and *Number Second*. See *ASMI*, pp. 407-408, for a description of this composite, and Crawford, *Andrew Law, American Psalmodist*, p. 243, for the dating of these issues of *Supplement to the Musical Primer* and *The Musical Magazine…Number Second*.

inscriptions: inside front cover, “Presented by Mr. Joseph P. Beach. /

Historian of Cheshire, Conn.” (pencil); preliminary leaf *recto*, “N. H.

Allen / June 1900 – “; preliminary leaf *verso*, “To / Jos P Beach / From

Wm Law” (pencil)

printed bookplate pasted inside front cover: “No. [“3401” in MS.] Date

[“Jan 11, 1918 / from N. H. Allen.” in MS.] / LIBRARY OF / Frank J.

Metcalf”

no MS. music

**DB Ob157 (*Musical Primer*), DB Ob157 b-w (all others); Catalog Record**

**#420390 (*Musical Primer*), #420415 (*Supplement to the Musical***

***Primer*), #420582 (*Harmonic Companion*), #424685 (*Musical***

***Magazine…Number First*), #424687 (*The Musical***

***Magazine…Number Second*)**

333. Law, Andrew. *The Rudiments of Music: or A Short and Easy Treatis[e] on the Rules of Psalmody*. [Cheshire, Conn.: William Law], 1783. Complete. MS. music on 14 of 23 unnumbered leaves bound in after printed book.

inscriptions: preliminary leaf *recto*, “Nancy Luther / Hur Book”; additional

leaf [17] *recto*, “Nancy Child / Book Warren Feb[.] 15th 1801”; inside back cover, “Nancy Child” written 7 times in a variety of

penmanship styles

🖝 38 MS. music entries total; 5 of these are duplications (i. e., different parts for

same tune) + 2 are secular, so there are 31 different sacred tunes

represented here; of these, 24 are in Crawford’s “Core Repertory of

Early American Psalmody”

MS. music entries are mostly treble parts, some counter parts:

a. l. [1] *verso*: Aylesbury, “Treble,” Am, 132|1D#7|U1

a. l. [1] *verso*: Little Marlborough, “Treble,” Am, 1|35|4-32|1

a. l. [1] *verso*: Mear, “Treble,” G, 1|33|51|31|D7

a. l. [1] *verso*: Irish, “Treble,” G, 1|1D7|U1-43|2-1D7|U1

a. l. [2] *recto*: Wells [by Holdroyd?], “Treble,” G, 3|553|543|2\_|2

a. l. [2] *recto*: Brookfield [by Billings], “Treble,” Dm, 5|55|57|5U1|D7

a. l. [2] *recto*: Amherst [by Billings], “Treble,” G, 153|65|3

a. l. [2] *recto*: Norwich [by Hibbard?], “Treble,” Am, 1|3-2-1D7|U12|3

a. l. [3] *verso*: Suffield [by O. King], “Treble,” Em, 5|1431|555\_|5

a. l. [3] *verso*: 34th Psalm Tune [by Stephenson], “Treble,” C,

5|U11D76[*recte* 5]|U1-D7-U1D7|U1

a. l. [3] *verso*: Africa [by Billings], “Treble,” Eb, 5|56|76|55|5

a. l. [3] *verso*: Bath or Buckland, “Treble,” A, 1|D7U1|25|4-32|3

a. l. [4] *recto*: Worthington [by Strong], “Treble,” Dm, 555|

U1D7U3-21|2

a. l. [4] *recto*: 46th [by Bull], “Treble,” F, 3|365|432|3\_|3

a. l. [4] *recto*: Chester [by Billings], “Treble,” F, 335|5U1|D6-5-43|2

a. l. [4] *recto*: Putney [by I. Smith], “Treble,” Am, 1|1D#7|U1-2-32-D7|

U11|D#7

a. l. [5] *verso*-a. l. [6] *recto*: 122nd [by Bull], “Treble,” A, 3|5-6-54|

32|3\_|3

a. l. [5] *verso*: 33rd [by Tuckey?], “Treble,” D, 1|D5-43-4|5U1|23-1|D7

a. l. [5] *verso*: Bunkerhill, “Treble,” Am, 1D7U1|24|3343|2D7, “Brisk”

written over start of music, 6 stanzas of text with this unusual

meter (11.11.11.5) appear on a. l. [17] *verso*, under title “The

Infant Saviour a Sapphic Ode”

a. l. [6] *recto*: Hartford [by Carpenter], “Treble,” Dm, 5|5577|U1D7-65

a. l. [6] *recto*: Sophronia [by A. King], “Treble,” Dm, 5|3457|U1D565|5,

[Forbear, my friends, forbear and ask no more], 7 stanzas of

text appear on a. l. [16] *verso*, under title “An Elegy on

Sophronia who died with ye Small pox 1711,” text meter is

10.8.10.8

a. l. [7] *verso*: Worcester [by Wood], “Treble,” F, after 6½ mm. rest,

5|65-432|1, How beauteous are their feet [sung while trebles rest]

a. l. [7] *verso*: Old 100, “Treble,” A, 1|32|1D7|67|U1

a. l. [8] *recto*: Rochester [by Holdroyd?], “Treble,” 332|13|423\_|3

a. l. [8] *recto*: Colchester [by Tans’ur], “Treble,” C, 5|U1-2-32|D7-U12|

D55|U1

a. l. [9] *verso*-a. l. [10] *recto*: Anthem from Luke 2nd Chap[ter] [by Stephenson], “Treble,” G, 1|5-6-5-43|442|31, behold I bring you Glad tidings

a. l. [12] *verso*: 33rd [by Tuckey], “Counter,” D, 1|31|54|43|5 a. l. [12] *verso*: Hartford [by Carpenter], “Counter,” Dm, 1|3355|54-32

a. l. [13] *verso*: Norwich [by Hibbard?], “Counter,” Am, 5|U1-2-[1 or 2;

*recte* 1]D7|65|5

a. l. [13] *verso*: 34th [by Stephenson], “Counter,” C, 3|5555|5-4-32|3

a. l. [13] *verso*: 46th [by Bull], “Counter,” F, 1|111|11D6|6

a. l. [13] *verso*: Lenox [by Edson], “Counter,” C, 3|5554|5

a. l. [14] *recto*: the Wolfe an Ode, melody?, G, 12|3-23-4|51D7|

U1-654|5,4|313|46-54-3|2

a. l. [14] *recto*: Naples [by Read], “Treble,” Dm, 5|577|554|5\_|5

a. l. [14] *recto*: Jubilee [by Brownson], “Treble,” A, 332|11D7\_|7

a. l. [14] *verso*: Bridg[e]water [by Edson], “Treble,” C, 5U11|D75|U123\_|3

a. l. [15] *recto*: Calvary [by Read?], “Treble,” no music, likely Read’s Calvary because of the nature of this MS.’s repertory, + text

meter is given here as C. M. (true for Read’s tune); treble of Read’s Calvary, in Am, begins (after 2 mm. rest) 1D75|U5552|

3-2-1

a. l. [15] *recto*: Greenfield [by Edson], “Treble,” Am, 1|1122|332

**DP B0259; Catalog Record #320612**

334. Law, Andrew. *The Rudiments of Music: or A Short and Easy Treatise on the Rules of Psalmody.* 3rd ed. [Cheshire, Conn.: William Law, 1791]. Complete, though lacking covers.

inscriptions: t. p., “James M. Aertsen / December 30th 1817.”; p. 50, “[?] [“or”?

“as”?] C M [?]he[n?]ney”

no MS. music

**DP B0260; Catalog Record #339388**

335. Law, Andrew. *The Rudiments of Music: or A Short and Easy Treatise on the Rules of Psalmody*. 4th ed. Cheshire, Conn.: William Law, 1792. *ASMI* 356. Lacks 2nd pp. 1-2 (beginning of rudiments; supplied in photocopy) + pp. 7-10, 23-26 of music. Pp. 61-68 printed + bound in this order: 61/66, 67/64, 65/62, 63/68. MS. music + scales on unnumbered additional leaf.

no inscriptions

MS. music entry is bass part:

a. l. [1] *verso*: Maryland, C, 1|15|13-4|55|1, “Lively” written over start

of music? (not clearly legible)

**DB Ob129; Catalog Record #339389**

336. Law, Andrew. *The Rudiments of Music: or A Short and Easy Treatise on the Rules of Psalmody*. 4th ed. N. p., [1792]. *ASMI* 356A. Lacks pp. 35-36.

inscriptions: inside front cover (partially covered by pasted-on label), “lany /

lban”; t. p., “Dulany”

no MS. music

**DB Ob128; Catalog Record #352946**

337. Law, Andrew. *The Rudiments of Music: or A Short and Easy Treatise on the Rules of Psalmody*. 4th ed. Cheshire, Conn.: William Law, 1793. Part of leaf bearing 1st pp. 5-[6] cut away, with loss of text; otherwise complete. *ASMI* 356B.

inscriptions: additional leaf *recto*, “Ammarilla Brown” (4½ times); additional

leaf *verso*, “Brow[n’s?] / Book”; inside back cover, “Fanny B”

no MS. music

vocal exercises in MS. inside front cover, using ascending scale “faw sol law

Faw sol law mi Faw”

**DB Ob130; Catalog Record #339390**

338. [Law, Andrew. *Select Harmony*. Farmington, Conn., 1779]. Lacks 1st unpaged leaf (w/ t. p.); leaf bearing 2nd pp. 1-2 torn, with loss of text. *ASMI* 358A (why not 358?), Lowens variant E (see *ASMI*, p. 430).

no inscriptions

no MS. music

**DB Ob131; Catalog Record #320613**

339. [Law, Andrew. *Select Harmony*. Farmington, Conn., 1779]. Lacks 1st unpaged leaf (w/ t. p.), 2nd pp. 1-6. *ASMI* 358A (why not 358?), Lowens variant E (see *ASMI*, p. 430).

no inscriptions

no MS. music

**DB Ob131a; Catalog Record #320613**

340. Law, Andrew. *Select Harmony*. N. p., n. d. [Farmington, Conn., 1779]. Complete, though this appears to be the 1st ed. with the 2nd ed.’s t. p. substituted. *ASMI* 358A (why not 358?), Lowens variant E (see *ASMI*, p. 430).

inscription: inside front cover, “Furness’-- / 1781.”

no MS. music

**DB Ob132; Catalog Record #350605**

341. [Law, Andrew. *Select Harmony*. N. p., [1781-1782]]. Lacks 1st unpaged leaf (w/ t. p.), pp. 13-20, 99-100. *ASMI* 359, Lowens variant H, or 359A, Lowens variant J (see *ASMI*, pp. 430-431).

inscriptions: p. 41, “Parnes Low Ballon 37” ; inside back cover, “ \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_ Book” (owner’s name rubbed out)

no MS. music

**DB Ob132a; Catalog Record #350605**

342. Law, Andrew. *Select Harmony.* [Cheshire, Conn.: William Law, 1782-87]. Complete. *ASMI* 359A, Lowens variant K. MS. music on *verso* of t. p.

inscription: preliminary leaf [3] *verso*, “Jos Martin’s / Property”

MS. music entries are all treble parts:

t. p. *verso*: A[y]lesbury, “Trible,” Am, 132|1D#7|U1

t. p. *verso*: Brookfield [by Billings], “Trible,” Dm, 5|55|57|5U1|D#7

t. p. *verso*: Chester [by Billings], “Trible,” F, 335|5U1|D6-5-43|2

t. p. *verso*: Meer [*recte* Mear], “Trible,” G, 1|33|51|31|D7

**DB Ob133; Catalog Record #320614**

343. Law, Andrew. *Select Harmony.* Philadelphia: Robert and William Carr, for the author, [1812]. 64 pp.; complete.

inscription: preliminary leaf *recto*, “Pomfret November 20th --------- 1813 /

William Allens Singing Book”

no MS. music

**DP B5861; Catalog Record #420409**

Law, Andrew. *Select Harmony* – SEE

[Bayley, Daniel]. *Select Harmony*

344. Law, Andrew. *A Select Number of Plain Tunes adapted to Congregational Worship*. [Cheshire, Conn.: William Law, 1781]. Complete; clearly removed from a book probably also containing psalm and/or hymn texts. *ASMI* 360; the 2 unnumbered leaves containing Niles’s poem “The American Hero” are separate, placed in their own folder.

no inscriptions

no MS. music

**DP B5863; Catalog Record #351351**

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

Law, Andrew. *Musical Primer*. 3rd ed. (all 3 composite-book entries)

Lee, Thomas, Jr. – SEE

*Sacred Harmony*

345. Leslie, Benjamin. *The Concert Harmony; or, Youth's Assistant to Sacred Music*. Salem, Mass.: for the author, 1811. xv, [1], 136, [2] pp.; appears complete.

no inscriptions

no MS. music

**DB Ob061; Catalog Record #420361**

346. Lewis, Freeman. *The Beauties of Harmony*. Pittsburgh: Cramer, Spear, and Eichbaum (printed by Robert Ferguson and Company), 1816. Appears complete with pp. [1]-12, [2] (unpaged engraved leaf), 13-26, [2] (unpaged engraved leaf), 27-200, [1].

inscription: p. l. [1] *recto*, “Elizabeth [T?]appan / Book April [1?]t 181[8?]”

no MS. music

**DB Ob025; Catalog Record #420431**

347. Lewis, Freeman. *The Beauties of Harmony*. [2nd ed.?] Pittsburgh: Cramer and Spear, 1818. pp. [1]-12, [2] (unpaged engraved leaf marked “Plate 1,” printed on *recto* side only), 13-26, [music:] pp. 1-16, [2] (unpaged engraved leaf marked “Plate 2,” printed on *recto* side only), 27-192. Lacks pp. 17-26 of music (index, pp. [4]-5, only lists music on pp. 27-194), all after 192. Pp. 1-16 of music (not bound in; added from another tunebook? –however, typefaces match the rest of the music pp.) fragile + frayed, with p. nos. barely visible or present: p. 1, Jehovah Reigns; p. 2, Warren, Gratitude; p. 3, Omega, Amboy; p. 4, Emanuel; p. 5, Exhortation; p. 6, Fairfield, Lisbon; p. 7, Mortality, Mendom; p. 8, New Durham, Ohio; pp. 9-11, The Prodigal Son; pp. 11-12, Alpha; p. 13, Vernon; pp. 13-15, Vital Spark; p. 16, Messiah, Bath Chapel.

no inscriptions

no MS. music

**DB Ob278; Catalog Record #420504**

348. Lewis, Freeman. *The Beauties of Harmony*. 4h ed. Pittsburgh: Cramer and Spear, 1820. Appears complete with pp. [1]-12, [2] (unpaged engraved leaf), 13-26, [2] (unpaged engraved leaf), 27-200, [1].

inscriptions: p. 5, “[?] Mo[?][y?]”; a. l. [2] *verso*, “George Walters / his Book

hand And pen / February the 7 182[4?]”

no MS. music

**DB Ob026; Catalog Record #423563**

349. Little, Henry. *The Wesleyan Harmony, or A Compilation of Choice Tunes for Public Worship*. Hallowell, Maine: E. Goodale, 1820. 125, [9] pp.; complete (though leaf bearing pp. 33-34 is torn, with loss of text).

“*Designed for the Methodist Societies, but proper for all Denominations.”* – t. p.

4-p. list of subscribers at end; most in Maine, but some in other New England

states

inscription: t. p., “Sidney [Roya?]ll”

no MS. music

**DB Ob259; Catalog Record #270274**

350. Little, William, and William Smith. *The Easy Instructor, or A New Method of Teaching Sacred Harmony*. N. p., [1802]. Lowens edition A*b*. Complete, though leaf with pp. [1-2] is missing its top ca. quarter.

inscriptions: preliminary leaf *recto*, “James Patterson's Book / Bought

Zanesville Eighteen hund[red] / [1.00?] / February 12th 1831 / great

Eclipse” [The annular solar eclipse of Feb. 12, 1831 was visible in full

or partial from over most of the U. S.; see Phillips Library sacred music

inventory, source no. 37, for another reference to this event]; additional leaf [2] *verso*, “James Patterson / Somerset Ohio,” “Smiths +

Little[']s / Music” (partly rubbed out)

no MS. music

**DB Ob071; Catalog Record #420114**

351. Little, William, and William Smith. *The Easy Instructor, or, A New Method of Teaching Sacred Harmony*. [3rd ed.] Albany, N. Y.: Websters and Skinner and Daniel Steele, 1806. Lowens edition C. Complete. MS. music entry on slip pasted to unnumbered additional leaf.

inscriptions: preliminary leaf *verso*, “Margaretta Rogert (afterwards Owen) /

This Music Book, into whose hands soever it may fall[,?] / I would

entreat to preserve for the sake of my love to a / dear departed Sister,

who delighted greatly in it in / her younger days, and in old age. She

died 24th / of August 1857 aged 80 yrs. Amen James Rogert / Sunday April 18, 1858” (pencil); p. [2], corrections to printed index

(Canaan att. “Edson,” Lisbon att. “Reed,” Jordan att. “Billings,” Old

Hundred first att. “Martin Luther,” then that attribution is crossed out

+ “Claude Goudimel” written in)

slip of paper bound between pp. 24 + 25 carries note on tune Old Hundred, its authorship, + Claude Goudimel; ends “July 1st 1843 Christian Intelligencer”

printed poem (cut from newspaper?) titled “ANTHEM, / For the FOURTH of

JULY.” pasted to a. l. [1] *recto* below MS. music entry; 2nd stanza is text most often found with Jenks’s Liberty, whose treble part is the

MS. music entry: “No more beneath the oppressive hand…” (1st stanza of poem begins “With songs of honor chanting high”)

MS. music entry:

slip pasted to a. l. [1] *recto*: Liberty…an Anthem [by Jenks], “[Tre]ble,”

F# or F, 333|3565|5, 4-shape notation, incomplete: clef, key +

time signatures, + 2 notes in fuging section missing

**DB Ob074; Catalog Record #420191**

352. Little, William, and William Smith. *The Easy Instructor, or, A New Method of Teaching Sacred Harmony*. [4th ed.] Albany, N. Y.: Websters and Skinner and Daniel Steele, 1807. Lowens edition D*b*. Complete (no located copy of Lowens editions D*a*, D*b*, or E has pp. 9-12). Pp. 101-108 bound in this order: 103-104, 101-102, 107-108, 105-106.

inscriptions: slip of paper pasted inside front cover, “Huntingdon 7 Novr. 1 /

Balto. 16 Nov 1808 / Set in to work with / Keller + Albright”; 2nd slip

of paper pasted inside front cover, “Henry Miller Junr. / Book /

Huntingdon Feb 4. 1808”; p. l. [2] *recto* + *verso*, lists of tunes by text

meter, then with p. nos.; p. l. [2] *verso*, “7 Novr. 180[9 written over 8?]”

no MS. music

texts occasionally written in for textless tunes; see, e. g., pp. 21, 24-25, 30

**DB Ob075; Catalog Record #420578**

353. Little, William, and William Smith. *The Easy Instructor, or, A New Method of Teaching Sacred Harmony*. [5th ed.] Albany, N. Y.: Websters and Skinner and Daniel Steele, 1808. Lowens edition E. Complete.

inscriptions: front cover, “T Pattens Book / 18[24?] [Beekman?] [?] [New?] /

1808”; inside front cover, “T Pa[ttens?] Book”; t. p., “Eliza Patten

New[t?]own [?]”; inside back cover, “La[th?] New Town [C?]

[Island?],” “[Johnson?],” “This Book is mine as you may [?] / the

[letters placed?] it with you[r?] [shame?] / [?] first [?]”

no MS. music

**DB Ob076; Catalog Record #420268**

354. Little, William, and William Smith. *The Easy Instructor; or, A New Method of Teaching Sacred Harmony*. [7th ed.] Albany, N. Y.: Websters and Skinner and Daniel Steele, [1810]. Lowens edition G. Complete. A clean, tight copy.

inscription: preliminary leaf *recto*, “The Property of John Lewis [V?]ally Falls

/ May the 13th 1827”

no MS. music

**DB Ob077; Catalog Record #420306**

355. Little, William, and William Smith. *The Easy Instructor; or, A New Method of Teaching Sacred Harmony*. Albany, N. Y.: Websters and Skinner and Daniel Steele, [1811]. Lowens edition I. Complete.

inscriptions: t. p., “Ann R. Collins”; inside back cover, “A R C[oll?]ins” (pencil),

“John A Colli[ns?]”

no MS. music

**DB Ob078; Catalog Record #296227**

356. Little, William, and William Smith. *The Easy Instructor; or, A New Method of Teaching Sacred Harmony*. Albany, N. Y.: Websters and Skinners and Daniel Steele, [1813]. Lowens edition K. Complete.

inscriptions: preliminary leaf *recto*, “Miss Mary Huls 1821,” “Don't steel this /

[b?]ook if you [?],” “Mrs Shimar,” “Morris C Ru[nyan?] / 181 6th St /

[Trenton?] / N. J.” (pencil), “Presented to Morris [RH?]amilton – 1888”

(pencil); preliminary leaf *verso*, “Samuel Forman his Book”; additional

leaf *verso*, “Samuel Forman 1816”

no MS. music

**DB Ob079; Catalog Record #420366**

357. Little, William, and William Smith. *The Easy Instructor; or, A New Method of Teaching Sacred Harmony*. Albany, N. Y.: Websters and Skinners and Daniel Steele, [1813]. Lowens edition K. Complete. MS. music on 3 slips of paper pinned to preliminary leaf.

inscription: preliminary leaf *recto*, “L Bake[r?]”

1st 2 MS. music entries could be written in same hand; 3rd entry is different

hand

MS. music entries are treble + counter parts:

1st slip pinned to p. l. [1] *verso*: Branford [by Benham], “Tr[i?]ble,” Em,

555|5-6-55|5-6-5-6-7|7|U1

2nd slip pinned to p. l. [1] *verso*: Washington, “Counter,” key signature

of 3 flats, alto clef mistakenly used, should be treble clef; if in

Cm, 5|55|52|44|3,5|5[-]4[-]35|3[-]D7U2|3[-]4[-]54|5 (slur

marks not present, suggested here); if in Eb, 3|33|3D7|U22|1,

3|3[-]2[-]13|1[-]D57|1[-]2[-]32|3

3rd slip pinned to p. l. [1] *verso*: Elysium [by W. Arnold], “Counter,” D,

3|35|4-2D7|U1, On the fair heav’nly hills

**DB Ob080; Catalog Record #420113**

358. Little, William, and William Smith. *The Easy Instructor; or, A New Method of Teaching Sacred Harmony*. Albany, N. Y.: Websters and Skinners and Daniel Steele, [1814]. Lowens edition M*a*. Complete.

inscriptions: preliminary leaf *recto*, “David Coley,s Book / Bot Nov 22[e?]d AD

1815 / Price 1,,$,” “[C?][?]tery Book” (partly rubbed out)

no MS. music

**DB Ob081; Catalog Record #424190**

359. Little, William, and William Smith. *The Easy Instructor; or, A New Method of Teaching Sacred Harmony*. Albany, N. Y.: Websters and Skinners and Daniel Steele, [1815] (not “[after 1817]” as pencilled note on preliminary leaf *verso* claims). Lowens edition M*c*. Complete.

no inscriptions

no MS. music

**DB Ob082; Catalog Record #296228**

360. Little, William, and William Smith. *The Easy Instructor; or, A New Method of Teaching Sacred Harmony*. Albany, N. Y.: Websters and Skinners and Daniel Steele, [1816]. Lowens edition O*b*. Complete.

inscriptions: preliminary leaf *recto*, “Miss Maria Olden[']s Book / April 16th

1818”; t. p., “Miss Maria P. Olden[']s Book”

inside back cover, pencil diagram of some outdoors space, with legends

“Bred of / The Ba[ker?]y,” “Stone Wall,” “[Market?] [J?][?][es?],”

“[Wheat Fields?]”

no MS. music

**DB Ob083; Catalog Record #420448**

361. Little, William, and William Smith. *The Easy Instructor; or, A New Method of Teaching Sacred Harmony*. Albany, N. Y.: Websters and Skinners and Daniel Steele, [1816]. Lowens edition O*a*. Complete.

inscription: additional leaf *verso*, “A F Stiles” (pencil)

p. 64: tune title Sunday crossed out, “Braintree” written in pencil

no MS. music

**DB Ob084; Catalog Record #424186**

362. Little, William, and William Smith. *The Easy Instructor; or, A New Method of Teaching Sacred Harmony*. Albany, N. Y.: Packard and Van Benthuysen, for Websters and Skinners and Daniel Steele, [1817]. Lowens edition P. Complete.

inscriptions: additional leaf *verso*, “Bliss,” “Wetthy and Sarah Book”

no MS. music

**DB Ob085; Catalog Record #420517**

363. Little, William, and William Smith. *The Easy Instructor; or, A New Method of Teaching Sacred Harmony*. Revised and enlarged ed. Albany, N. Y.: Packard and Van Benthuysen, for Websters and Skinners and Daniel Steele, [1817]. Lowens edition R. Complete.

inscription: inside front cover: “R [H?]”

no MS. music

**DB Ob086; Catalog Record #424045**

364. Little, William, and William Smith. *The Easy Instructor; or A New Method of Teaching Sacred Harmony.* Utica, N. Y.: William Williams, 1818. Lowens/Cooke edition S (see DB Ob088, below). Complete (index p. pasted inside back cover).

inscription: preliminary leaf [2] *verso*, “This is the first Book I ever attempted

/ to study music in, it was in the year 1821 / whilst an apprentice to

Frederick Lester in / Norwich Conn, A short time before his death /

he presented it to me as a token of his / friendship + esteem, wishing

me to keep it / carefully all the days of my life in / rememberance [*sic*]

of him. / [J B?] Coyle”

no MS. music

**DB Ob087; Catalog Record #420516**

365. Little, William, and William Smith. *The Easy Instructor; or, A New Method of Teaching Sacred Harmony.* Utica, N. Y.: William Williams, 1818. Lowens/Cooke edition S*a*, with numerous variants from edition S in typography and punctuation. See, for example, on t. p.: line 2, edition S has “OR” whereas edition S*a* has “OR,”; line 6, edition S has “plan,” whereas edition S*a* has “Plan,”; line 6, edition S has period at end whereas edition S*a* does not; line 9, edition S has “use” whereas edition S*a* has “Use”; line 13, edition S has “No. 60,” whereas edition S*a* has “NO. 60,”; also note that in edition S's index there are no commas after the tune titles, whereas edition S*a* has commas after most of the tune titles; there are additional variations. Complete.

inscriptions: preliminary leaf *recto*, “E S Elizabeth Scott's Book December”; 2 leaves sewn in between preliminary leaf + t. p., birth

dates of 17 Scotts (first 14 in one hand, last 3 in 3 different hands):

Henry born 3/27/178[4?], Thomasin born 3/20/178[2?], Benjamin R.

born 9/4/1806, John born 3/2[4?]/1808, Elizabeth born 12/25/1810,

David S. born 5/25/1813, Juliann [R.?] born 6/6/1815, Achsah [R.?]

born 7/27/1817, Henry born 6/30/1819, Thomas S. born 2/12/1822,

Harriet C. born 3/2/1824, Sarah born 9/10/1826, George W. F. born

8/6/1828 (this entry inked out, but still clearly legible), Thomasin

born 9/6/1830 (different hands now:) Sharlet [*recte* Charlotte?] born

7/19/1833, Jobe Garwood born 12/6/1834, Abram Myert born

10/15/1814 (all ink except Abram Myert, pencil); inside back cover,

“Anna C Scott, / April 8, 1894.” (pencil)

no MS. music

**DB Ob088; Catalog Record #409754**

366. Little, William, and William Smith. *The Easy Instructor; or A New Method of Teaching Sacred Harmony.* Utica, N. Y.: William Williams, 1820. Lowens edition W (t. p. identical, except for date, with edition S rather than S*a*). Complete.

inscriptions: pp. 22 + 23, “Providence” (pencil); p. 28, “Tom's,” “1789,” “John

R Cr[ate?]”; p. 29, “Samuel”; p. 30, “John R Crat[e?],” “Crat[e?]

Dav[i?]d”; p. 31, “Davi[d?]”

no MS. music

**DB Ob089; Catalog Record #424116**

Lock Hospital Collection – SEE

*The Collection of Psalm and Hymn Tunes sung at the Chapel of the Lock*

*Hospital*

367. The Lord in Zion. [Boston: Richardson and Lord?], n. d. [1820-1829?]. 8 pp.; complete. Printed caption title on p. [1] reads “THE LORD IN ZION.”; MS. annotations on p. [1] read “Original” where composer’s name is usually placed, + at bottom of p., “Published by Richardson&Lord --- Boston”; music, pp. [1]-8.

no other inscriptions

no MS. music

**DP B0800; Catalog Record #256804**

*LXXX Psalm and Hymn Tunes* – SEE

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

368. Lyon, James. *Urania, or A Choice Collection of Psalm-Tunes, Anthems, and Hymns*. Philadelphia: Hen. Dawkins, 1761. Lacks all front matter between leaf w/ t. p. + xii pp. of rudiments, so edition + actual date can’t be determined.

no inscriptions

printed bookplate pasted inside front cover: “No. [“4501” in MS.] Date

[“April. 1934” in MS.] / LIBRARY OF / Frank J. Metcalf”

**DB Ob135; Catalog Record #321202**

369. Major, Agnes. MS. music book. 27 unnumbered leaves; leaf [27] laid inside back cover. Mainly secular (opera excerpts, arias, songs), with one sacred-texted MS. music entry.

inscription: leaf [1] *recto*, “Agnes Major.”

sacred MS. music entry:

leaf [21] *verso*-leaf [23] *recto*: untitled piece, 4 voices (from top down:

soprano, alto, tenor, + bass clefs) + figured bass, melody in top

voice, Bb, 1|1|112|3|5|42|33|3, [B]lessed blessed be thou Lord

God of Israel; “Chorus” written below 1st system of music on

leaf [21] *verso*

**Mss. Oblong Vols. M, vol. 4**

370. Mann, Elias. *The Massachusetts Collection of Sacred Harmony*. Boston: Manning and Loring, for the author, 1807. Complete. Pp. 196-199 have printed staff lines, but no music, printed or MS.

🖝 inscription: preliminary leaf [2] *recto*, “Respectfully presented Mr O. Holden /

by the Compiler.”

no MS. music

**DB Ob139; Catalog Record #420220**

371. Mann, Elias. *The Northampton Collection of Sacred Harmony*. Northampton, Mass.: Daniel Wright and Company, 1797. Complete. Pp. 137-139 of the printed book have printed staves, with MS. music on them in this copy.

inscriptions: inside front cover, “[L. E. B\_\_\_?\_\_\_?]”; back cover, “Wilbraham

B[?] – Boo[k?]”

MS. music entries are three 4-voice tunes with melody in tenor voice, + one

fragmentary non-melodic part (likely treble)

MS. music entries:

p. 137: Monmouth [by French], 4 voices, Am, 535|4-3-24|3-2-13|2, Why do we mourn departing friends

p. [138]: Dauphin, 4 voices, Am, 1|3343|2, Welcome Sweet day of rest;

p. no. mostly worn away or trimmed off, but this is *verso* of p.

137

p. [138]: Austria “by Mitchel[l],” G, 1|3235|6, Is this the kind return; see last note for preceding entry

p. 139: untitled, incomplete vocal part for an anthem, 1st section

(likely 1 p. of music) missing, surviving section is 89 mm.,

C🡪Cm🡪C, 1st complete surviving phrase is (in C) 33|321|

21D7|U1D76|77U2|32|32|12-1|D77, And his m[ercif]ul

kindness his merciful kindness is ever ever more towards us,

“P[i]a” (piano) over “And his merciful…,” “Forte” over “ever

ever…,” ends with Doxology, final 8 mm. are (in C) 133|1D7-65|

13[3?]|2222|22|3|23, World without end amen World

[wi]thout end Amen [Amen] [Amen] [Amen]

**DB Ob136; Catalog Record #339961**

372. Mann, Elias. *The Northampton Collection of Sacred Harmony*. [2nd ed.] Northampton, Mass.: Andrew Wright, for Daniel Wright, 1802. Complete.

no inscriptions

printed bookplate pasted inside front cover: “Charles T. Wells, / 17 Spring

Street, / Hartford, Conn.”

no MS. music (pp. 130-[1]35 have printed staves, but no MS. music)

**DB Ob180; Catalog Record #420142**

373. MS. music book (1) with no owner’s name. 3 unnumbered preliminary leaves, leaves numbered 1-28, 29 unnumbered leaves. Watermark reads “R BARNARD / 1810” (see, e. g., 2nd from last leaf), dating the MS. to 1810 or later.

no inscriptions

index of all musical entries inside front cover

3 unnumbered preliminary leaves contain fragmentary musical rudiments

(at least one leaf is missing at the start) + 1st p. of music

almost all MS. music entries are melody + bass; exceptions will be noted

all entries but one (The Altar Piece) have 3, 4, or 5 underlaid stanzas of text

MS. music entries:

p. l. [3] *verso*-leaf 1 *recto*: Sunday Evening (“Hymn by Mason” [Rev.

W.?—see next entry]) or Sunday Evening Hymn “by Mason”

[Rev. W.?], Bb? (no key signature), 321D6U1|D5U1-323-4|3,

Soon will the ev’ning star with silver ray

leaf 1 *verso*-leaf 2 *recto*: A Hymn before Morning Service “By Revd.

W. Mason A.M.,” melody only (though staff ruled for bass), Eb, 5|5432|1D7|U12-3-4(4)-3, Again the day returns of holy rest

leaf 2 *verso*-leaf 3 *recto*: Evening Hymn, A (no key signature),

5|U11|11|22-3-4|3, Glory to the[e] my God this night; followed

by 6 blank pp.

leaf 6 *verso*-leaf 7 *recto*: Walmer Psalm 5th, G (or, less likely, but

supported by text, Gm) (no key signature), 1|555-32-1|

4[-]21[-]D7|U1, Lord hear the voice of my complaint

leaf 7 *verso*-leaf 8 *recto*: Psalm 8th N[ew] V[ersion] [= St. Edmund’s,

Hanover] [by Stephenson], G (no key signature), 1|5#45|331|2,

Oh thou to whom all creatures bow

leaf 8 *verso*-leaf 9 *recto*: The Altar Piece, D (no key signature; also no

clefs, no time signature), 11[-]23[-]455|65[-]6[-]5[-]43[-]45,

Therefore with angels & A[r?]changels; no bass part for last 10

mm.

leaf 9 *verso*-leaf 10 *recto*: Psalm 13th N[ew] V[ersion], Am, 112|34|

3-21-D7|U1, How long wilt thou forget me Lord

leaf 10 *verso*-leaf 11 *recto*: Psalm 16th…Western [*sic*] Favel [by

Knapp], G (no key signature), 1|3-4-32|1-2-13|5-6-54|

3-2, I strive each action to approve

leaf 11 *verso*-leaf 12 *recto*: Psalm 19th New Version…Bedford [by

Wheal], E or Eb (no key signature), 5-4|31|65|43|2, The

Heav’ns declare thy glory Lord

leaf 12 *verso*-leaf 13 *recto*: Psalm 24th New Version, G (no key

signature), 554|3-2-34|32|1, Lift up your heads eternal gates

leaf 13 *verso*-leaf 14 *recto*: Psalm 9th N[ew] V[ersion]…Wakefield, A,

1|3-2-15|4-32|3-1-4-21-D7|U1, To celebrate thy praise O Lord

leaf 14 *verso*-leaf 15 *recto*: Psalm 31st N[ew] V[ersion], melody only, C,

132|1D7U1,D5|35U12|3, Defend me Lord from shame

leaf 15 *verso*-leaf 16 *recto*: Psalm 34 N[ew] V[ersion] [by Stephenson],

C, 1|332D7|U1-2-32|1, Thro’ all the changing scenes of life

leaf 16 *verso*-leaf 17 *recto*: Psalm 33rd N[ew] V[ersion] [= St. Martin’s

by Tans’ur], G (no key signature), 1|1-2-1D5|U1-2-33-4|

5-4-32-1|2, Let all the Just to God with Joy

leaf 17 *verso*-leaf 18 *recto*: Psalm 43 N[ew] V[ersion]…Portugal [by

Thorley], G (no key signature), 5|U12|3-13-5|4-32|1, Let me

with light and truth be blest

leaf 18 *verso*-leaf 19 *recto*: Psalm 57th N[e]w Version [= Denston,

Hymn 17, Hymn 18 by Guest], A (no key signature),

111|22|32|1,2|3234|(5)-54-3|2, O God, my heart is fix’d ‘tis

bent; “Finis./.” at end (bottom right corner of leaf 19 *recto*)

leaf 19 *verso*-leaf 20 *recto*: Psalm 103 New Version, C, 1D76|5U1|

D6-U21-D7|U1, My soul inspir’d with sacred love

leaf 20 *verso*-leaf 21 *recto*: Psalm 25th N[ew] V[ersion]…Beverly [=

Colchester New by Levett], Bb (no key signature),

3|234#2|3,5|6543|2, Let all my youthful crimes

leaf 21 *verso*-leaf 22 *recto*: Psalm 135 N[ew] V[ersion]…Suffolk, G,

132|1432|3, O praise the Lord with one consent

leaf 22 *verso*-leaf 23 *recto*: Psalm 4th N[ew] V[ersion]…Sangate [=

Sandgate by Thomas Clark of Canterbury], Eb (no key

signature), 5|U1D563|4-5-6-5-43, O Lord that art my righteous

judge; “Finis.” at end (bottom right corner of leaf 23 *recto*)

leaf 23 *verso*-leaf 24 *recto*: Psalm 148 New Version…Rotherhithe

[by I. M. P.], D (no key signature), 135|U1-2-1-2-32|1, Ye

boundless realms of joy

leaf 24 *verso*-leaf 25 *recto*: Psalm 98th New Version, melody only

(though staff ruled for bass), D (no key signature), 1|3-4-53|

4-5-65|6-7-U1D7|U1, Sing to the Lord a new made song

leaf 25 *verso*-leaf 26 *recto*: Psalm 125 New Version…Hampshire, A,

132|1[-]2[-]34|5[-]6[-]5[-]43|(3)[-]2, Who place on Sion[’]s

God their trust

leaf 26 *verso*-leaf 27 *recto*: Psalm 86 N[ew] V[ersion]…Rollington, D,

5(4)[-]32|16|56-7|U1, Teach me thy way O Lord, And I; 4

stanzas of text are labeled 11, 12, 15, and “GP” (Gloria Patri; the

Doxology)

leaf 27 *verso*-leaf 28 *recto*: Psalm 139 New Version…Invitation,

melody only (though staff ruled for bass), D (no key signature),

1D65|U1-2-1D4|32|1+U1, Thou Lord by strictest search hast

known

**Mss. Boxes L / Octavo vol. 34**

374. MS. music book (2) with no owner’s name. Photocopies of 12 unnumbered leaves, representing part\* or all of a MS. sold by book dealer William Salloch to someone other than Irving Lowens. (\*Note made by Margery Lowens on leaf [1] *recto*: “Pp. sent to IL [her husband, Irving Lowens] but price so high we could not afford the MS.”)

no inscriptions (at least, none on these photocopies)

MS. music appears to be all treble parts, some melodic and some not; when a

(likely tenor) melodic incipit is known and is different from the part in

this MS., that melodic incipit is supplied here

MS. music entries:

leaf [1] *recto*: Springfield, Bm, 1|1D7|U1-23-2-1|D7-65|5, Teach me

the measure of my days

leaf [1] *recto*: Aylesbury, Am, 132|1D#7|U1 (tenor melody begins

154321)

leaf [1] *recto*: Immortality, F, 5|U1D5-432|34-21, I’ll praise my maker

with my breath

leaf [2] *recto*: Lisbon [= Adeste Fideles], G, 1D5U1|2D5|U3-23-4|3-2,

Hither ye faithfull haste with Songs of Triumph; 3 stanzas of

text written under music (not underlaid), plus additional

stanza of text beginning My soul thy great Creators [*sic*] praise

leaf [2] *verso*: Habakkuk [by Madan], C, 1|1113|2-14-32, Away my

unbelieving fear

leaf [2] *verso*: Castle Street [by Madan], G, 1|3-4-5U1|D42|

1-3-5U1|D6-5, Sweet is the work my God my king

leaf [3] *recto*: Reliance, G, 1|3331|555, My Shepherd will sup[p]ly my

need

leaf [3] *recto*: Extollation [by Janes], G, 5|5536|55|3 (tenor melody

begins 1|3554|32|1)

leaf [3] *recto*: Hosannah, D, 553|65|5, This is the Glorious day

leaf [3] *verso*: Concord [by Holden], C, 1|3311|D7 (tenor melody

begins 5|U1132-1|2), The hill of Zion yields

leaf [3] *verso*: Mortality [by Smith or Weeks], Em, 555|5431|4 (tenor

melody begins 515|345U1|D7), Stoop down my thoughts

which used to rise

leaf [3] *verso*: Alarm, Am, 1|21|51-2-3|2-1D#7|U1

leaf [3] *verso*: Aberdeen, Am, 1|13|5-3-2D7|U1, Let Sinners learn to

pray

leaf [4] *recto*: Mount Calvery [*sic*; by Jenks], Am, 1D7|U15-4|32|1

(tenor melody begins 12|33-2|1D#7|U1)

leaf [4] *recto*: Southwick, G, 5U1D5-31|2-345, Hail the day that saw

him [rise]

leaf [4] *recto*: Hebron, Dm, 5|57|77|5,5|U1-D7-65|5-6-77|U1

leaf [4] *recto*: Sherburn, F, 1|323-45|5,5|5554|5, text meter is

6.6.8.6.6.8

leaf [4] *verso*: Cambridge, C, 1|1D7|U1D7|6U1|D7, Ye that delight to

s[erve] the Lord

leaf [4] *verso*: Waltham, C, 5|5-U1D7|U1-D7-6U1|D7

leaf [4] *verso*: Wrinthum [*recte* Wrentham?], F, 567|U1D5|5566|5,

“50th P. S. [Psalm]” after title, and indeed text meter is

10.10.10.10.11.11

leaf [5] *verso*: Anthem [1?]6th Psalm, Gm, [stray C at

beginning?]1[|]123|23|11D#7|U1,[1+3?]|352|321|D#7; 67

mm. long

leaf [6] *recto*: London [by Swan], Bb, 122|3352|5 (tenor melody

begins 1D77|U1122|3)

leaf [6] *recto*: Doomsday [by Wood], D, 5|55|65|5 (tenor melody

begins 5|U11|11-D7|U1)

leaf [6] *recto*: Humili[t]y, Am, 1|3-21|D#7U5|4-32|1, My Soul lies

C[l?]eaving to the dust

leaf [6] *recto*: China [by Swan], D, 5|55|3U1|D5-6U2|D5 (tenor melody

begins 3|22|11|3-D66|3)

leaf [6] *verso*: Bu[c?]kland, Am, 5|U12|3-21|D#7, let Sinners take their

Cours[e]

leaf [6] *verso*: Bridgwater [*sic*] [by Edson], C, 5U11|D75|U123\_|3

(tenor melody begins 131|22|1D7U1\_|1), Thrice happy Man

who fears the Lord

leaf [6] *verso*: Ellington [by Wetmore], G, 3|3-#45-6|53|1-2-32-1|1-2

(tenor melody begins 1|3-21|D5U1|3-4-54-3|3-2), This life[’]s

a dream an empty show

leaf [7] *recto*: New 50th, “Treble,” G, 1|1[-]2345|6544-3|2

leaf [7] *recto*: Little Marlborough [by Williams?], Am, 1|3|5|4-32|1

(tenor melody begins 5|U13|2-1D#7|U1)

leaf [7] *recto*: Lebanon [by Billings], Am, 112|32|3-21|2 (tenor melody

begins 132|1D7|U1-23-4|5)

leaf [7] *verso*: [M?]i[l?]ton, if in Bm, 5|U11D#7U1|223,1|D74-565|5,

appears to start in Bm + end in D

leaf [7] *verso*-leaf [8] *recto*: 148th, G, 5|54|32|1-D7-U12|D7

leaf [8] *recto*: Hamitlon [*recte* Hamilton], “[1[s]t?] Treble,” C,

5|U11D7U1|D6,5|434-56|5, lively 40-m. piece

leaf [9] *verso*: Lyme, C, 555|U12|1D7|U1

leaf [9] *verso*: Bar[r?]ington, A, 3-456|5-4-35|6-5-4-32|1, Dearest of all the name[s?] above; text incipit only here, but 2 full stanzas

of text appear on leaf [8] *verso*

leaf [10] *recto*-*verso*: Denmark [by Madan], D, 1|11|11-2-3|22|2,

Before Jehovah,s awful throne

leaf [10] *verso*: Lenox [by Edson], C, 1|3311|D7 (tenor melody begins

1|11D56|5)

leaf [11] *recto*-*verso*: An Anthem taken from the 1[22?]d Psalm, C,

1D7|U12|3[-]2[-]1[-]2[-]3[-]4-|5[-]6[-]5[-]4-3|1-(2-3)2\_|2, I

was glad was Glad was glad; entire text underlaid, also written

on bottom of leaf [10] *verso*

leaf [12] *recto*: Sheffield, A, 331|5532|2 (tenor melody begins

113|2234|5), Joy to the world the lord is come

leaf [12] *recto*: Exhortation [by Doolittle], Am, 1|5-6-5-43-1|

D7U1-2|32-3|4 (tenor melody begins 1|3-4-3-21|23-4|

5-3-2-1D7|U1, Now in the heat of youthful Blood

leaf [12] *recto*: Amherst [by Billings], G, 153|65|3 (tenor melody

begins 135|4-32|1)

**Mss. Folio Vols. L / Vol. 15**

375. MS. music book (3) with no owner’s name. Most pp. numbered by original owner. 1 unnumbered blank leaf; MS. music on pp. 1-2, [3], 4-6, [7], 8-12, [13], 14-16, [17], 18, [19], 20, [20a], 21, [22], 23, [24], 25-27, [28], [28a], 29-99; 1 unnumbered blank p., 6 unnumbered blank leaves.

no inscriptions

all MS. music entries are scored for treble, tenor, + bass, with 1 exception

(noted); incipits provided here are middle (tenor) voice, with 1

exception (noted)

MS. music entries:

p. 1: Sutton [by Goff], F#m, 5|77U1D5-4|316

pp. 2-[3]: Ocean, F, 5|5-6-5-4[-]35|U111D7-6|5

p. 4: Concord [by Holden], C, 5|U1132[-]1|2

p. 5: Acton, Am, 1|35|5543|2,2|3212|34|5

pp. 6-[7]: Trumpet [= Portsmouth], Bb, 5|35U1D5|U1-2-1-2-3

p. 8: Cambridge, Bb, 133|21|43|2

p. 9: Doomsday [by Wood], D, 5|U11|11[-]D7|U1

p. 10: Goshen, C, 5|U1112|333,3[-]2|1343|2

p. 11: Bethel, C, 5U11|D65U12|3,2|134[-]32|1

pp. 12-[13]: Cowper [by Holden], Gm, 1|3355|1D#7U1

p. 14: Buckingham [by Williams?], Am, 1|5-4-32|34|5-43|2

p. 15: Windham [by Read], Fm, 1|345|532|1

pp. 16-[17]: Sabbath Morn [by Holden?], D, 1|5534|5-43-2|1

pp. 18-[19]: Extollation [by Janes], G, 1|3554|32|1

pp. 20-[20a], Castle Street [by Madan], G, melody in top voice,

1|3-4-5U1|D42|1-3-5U1|D6-5

pp. 21-[22], Zion, G, 1|35U1D7[-]6|5,4|35#43|2

pp. 23-[24], Milton, G, 5|5[-]43[-]2|33|4[-]32[-]1|D7

p. 25: St[.] Martin’s [by Tans’ur], A, 1|1-2-1D5|U1-2-33-4|5-4-31|2

p. 26: Northfield [by Ingalls], treble, tenor, C, 1D54|35U13|2, clef,

time signature, + bar lines provided for bass, but no notes

pp. 27-[28a]: Dover [by Swan], C, starts with bass: 132-1|

556-U1D7-6|5, then tenor: 12-32-1|D76-567|U1

p. 29: Evening Shade [by Jenks], Em, 1|3-4-55|U1D#7|U1

pp. 30-37: Farewell Anthem [by French], Am, starts with bass:

1|555|443|5-U12|3-21|D5\_|55, overlapped by tenor:

5|U133|223|56|5[-]43|22, [My friends, I am going a long and

tedious journey]

pp. 38-39: Brookfield [by Billings], Dm, 5|U13|23-2|1-D#7U1|2

pp. 40-41: Triumph [by Jenks], Gb [!], 1|3331|555|6[-]7|U1

pp. 42-44: Huntington [by Morgan], A, 5|U1-2-31|55|315

p. 45: Wells [by Holdroyd?], F, 1|35U1|D7U1D6|5

pp. 46-47: Dissolution, Cm, 5|U1-D7-U1D6[-]5|4-5-43|13[-]4|5

pp. 48-50: Pen[n]sylvania [by Ingalls], Am, 131|2531|D7U12

pp. 51: Norfolk [by Brownson], Dm, 1|55|U1D7|5

pp. 52-53: Newburgh [by Munson], C, 5|35U12|1

pp. 54-55: Refuge, C, 5|1112[-]3|4

pp. 56-57: New Durham [by Austin], Am, 1|D557U3|21[-]D7U1

pp. 58-59: Greenfield [by Edson], Am 1|3355|7U1D5

pp. 60-61: Greenwich [by Read], Em, 5|5U1D75|U1D7-U1-2|1

pp. 62-64: Montague [by Swan], Dm, 5U11|D75U32-1|2

pp. 65-66: Thirtyfourth [by Stephenson], C, 1|332D7|U1-2-32|1

p. 67: Condescension, Em, 5|U1D#7|U11D37|5, “Persia” originally

written as title, then erased

pp. 68-69: Almanza, C, 111|13|3-21-D7|U1

pp. 70-71: Ingratitude, A, 131|21[-]2[-]3[-]4|5

pp. 72-73: Persia, C, 555|U12|132

pp. 74-75: Valediction, Em, 1D53[-]2|13[-]457|U1, beginning of

melody reminiscent of Coan’s tune Delight

pp. 76-81: Ode on Science [by Sumner], G, 1|D5-32-1|26|6[-]56[-]7|U1

pp. 82-83: Green’s 148 [by G. Green?], C, 5U1D7|U12|1,|32D7|U1D6|5

pp. 84-85: Enfield [by Chandler], E, 1|33|32[-]1|55|5

pp. 86-87: Golgotha [by Billings], Fm, 5\_|5U1Dn7|U1|D534|5

pp. 88-96: No. 12 [= Supplication] [by Mann], Cm🡪C, 5|U11|

D#7[*recte* n7]U2|33|2

p. 97: China [by Swan], D, 3|22|11|3-D66|3

pp. 98-99: Contrition, Em, 55[-]67[-]5|U123[-]21[-]D7|U1

**Mss. Octavo Vols. M, vol. 12**

376. MS. music book (4) with no owner’s name. 1 very fragmentary unpaged leaf; pp. numbered 14-29, 34-53, 56-121, [122,] 123-125, [126], 127, [128], 129, [130], 131-135, [136], 137-145, [1 unnumbered p.], 146, [147], 148-150, [1 unnumbered p.], 155; 1 unpaged leaf. About 2/5 of the leaf carrying p. 80-81 torn off. MS. music entries are exclusively secular though p. 29, and exclusively sacred from p. 34 to the end; only the sacred entries are inventoried here.

inscriptions: inside front cover, “Hez Po” (fragment of personal name?),

“Instructions for the / Clarionette” (perhaps these instructions

occupied some of the missing pp. at the start of the MS., and the

secular tunes were played by a clarinetist)

partial index of sacred tunes (L.M. + C.M. tunes only, pp. 45-156) on final

unpaged leaf

index lists Lorrain on p. 152, Elstow on p. 154, + Bangor on p. 156; these

tunes have been provisionally identified, + will be listed on those pp.,

all in brackets; on the basis of the missing tunes listed in the index +

identification of the music on the *recto* side of the leaf of which p. 155

is the *verso* as the final 2 mm. of Samuel Holyoke’s Elstow, the

contents of the book’s final 5 leaves—2 of them still extant, 3 not—

have been hypothesized + will be listed here

accompanying this MS. volume are 2 pp. of typewritten notes (mostly a

listing of the secular entries)

this MS. is source no. 27 in Fuld + Davidson’s *18th-Century American Secular*

*Music Manuscripts: An Inventory* (1980)

secular entries, in order, are March in the God of Love, Yankey Doodle,

Washington’s March, Marquis of Granby’s March, Freemason[’]s

March, Durham March, Prince Eugene’s March, Duke of Holstein’s

March, March to Boston, Lesson by Morelli, March in the Battle of

Prague, Turkish March, Lesson, Lesson, Lesson, Belleisle March,

Boston March, For there’s no luck about the House, Dog & Gun,

Canada Farewell, The Wood Cutters, Love’s March, London March,

Favorite Air, Air in Rosina, Col. Orne’s March, The Pantheon

near end of MS. are 6 tunes by Walter Janes— Solemnity, Despair, Vernal

Morn, Beatitude, Precept, Cuba —1st (+, except for Despair,

exclusively, before 1821) published in Janes’s *The Harmonic*

*Minstrelsey*, 1807

sacred MS. music entries are a mix of treble/likely treble parts (when tenor

parts bearing the melody are known, these will be supplied); 4-voice

settings with the melody in the tenor voice; 3-voice settings with the

melody either in the top (presumably treble) voice or the middle

(presumably tenor) voice; + 1 tenor part

sacred MS. music entries:

p. 34: Sutton att. (in pencil; erroneously) “E. Goff,” treble, F, 3|13|42|3

(tenor melody begins 1|53|67|U1), Behold the lofty Sky

p. 34: St. Thomas [by Williams?], treble, A, 1|13-2|1D5-U1|D7 (tenor

melody begins 5|U1132-1|2), High as the heav’ns are rais’d

p. 34: Walsall, treble, Am, 3|32-1|23|2-1D#7|U1 (tenor melody

begins 1|32-1|D5U5|4-32|1), Lord in the morning [thou shalt

hear]

p. 34: Little Marlborough att. (in pencil) “Williams,” treble, Am,

1|35|4-32|1 (tenor melody begins 5|U13|2-1D#7|U1),

Welcome sweet day of rest

p. 35: Luton [by Burder?], treble, Eb, 3|34|36|54|3 (tenor melody

begins 5|56|54|32|1), With all my powers of Heart & tongue

p. 35: Monmouth, treble, A, 3|35+1|5+D73+U1|65|5, In robes of

Judgment lo he comes

p. 36: Arundall [probably *recte* Arundel], treble?, C, 5U1D7|

U13|2-1-1D7|U1, All glory be to God on high

p. 36: Peterborough, treble?, A, 3|5566|55-4|3, Once more my soul the

rising day

p. 36: Rothwell, treble?, F, 353|33|4-32|1, Blest be the Father & his

love

p. 37: Braintree, treble?, D, 355|5-4-34|5-3-45|5, While shepperds

watch’d their flocks by night

p. 37: Shoel, treble, F, 3|5-31-3|35|6-5-4-32|3 (tenor melody begins

1|3-13-5|5U1|D4-5-6-54|3), Now shall the trembling mourner

come

p. 38: Limehouse, treble?, Em, 5|35|5U1|1-D55|5, In mem’ry of your

dying Friend

pp. 43-44: Pilgrim’s Farewell [by Field?], 4 voices, F,

543|U1D65|1232-1|56|5-43-21\_|1, [Fare you well [x3] my

friends, I must be gone]; includes “I’ll march to Canaan’s land”

section (no text)

pp. 45-46: Portugal [by Thorley], 3 voices, melody in top voice, G,

5|U12|3-13-5|4-32|1

pp. 47-48: Buckingham [by Williams?], 4 voices, Am, 1|5-4-32|34|

5-43|2, “1793 Holden” written in pencil above music: refers to

Oliver Holden’s 1793 tunebook *The Union Harmony*, which

includes this tune

pp. 49-50: London att. “Swan,” 4 voices, Bb, 1D77|U1122|3

pp. 51-52: Majesty att. “Billings,” 4 voices, F, 5|U1-D7-U1D6|5-31|

43-2[*recte* 1]|U1

p. 53: Portland [by West], 4 voices, F, 133|3155|5, incomplete: breaks

off at end of m. 9 with new time signature 3/2, next entry

(Amity) begins immediately after; “NON” written between

counter + tenor parts

p. 53: Amity [by Read], 4 voices, A, 1|312D7|U1, incomplete: 1st 2

phrases (3 mm. + parts of 2 other mm.) only, leaf with pp. 54-

55 is missing

p. 56: last 27 mm. of an unidentified tune (previous leaf missing), 4

voices, F, last 2 phrases in tenor are 1|55|6[-]7[-]U1D6|54|

3,U1|D7-U2-D57|U1D6[-]5[-]4|32|1, 2/4 time, all surviving

phrases (almost 6 of them) set 8 syllables of text

p. 57: Formation, 4 voices, Em, 1|55U11|D75U1

p. 58: Flanders [by Babcock], 3 voices, melody in middle voice, Dm,

1[looks like 7]D56|53|44-5-6|5, Since I have plac’d my trust in

God

pp. 59-60: Friendship att. (in pencil) “Lea” [by T. Lee?], 4 voices, Dm,

113|557U1|D7

p. 61: Reviveing [*sic*] Hope [by Holden?], 4 voices, C, 5|U1112|321

p. 62: Gilboa att. “T. Olmstea[d],” 3 voices, “Air” in top voice, Em,

1|3[-]4[-]5654tr[-]3|3, And must this Body die; “Affett[uoso]”

over start of music

pp. 63-64: Celestial [by West], 4 voices, F, 1D53|1322|5

pp. 65-66: Extollation [by Janes], 4 voices, G, 1|3554|32|1,

“Sym[phony]” over bass, m. 15 (apparently bass is

instrumental in mm. 15-18)

pp. 67-68: Liverpool, 3 voices, melody in middle voice, G, 1|3154|

3[-]121, The day glides sweetly o’er their heads

pp. 69-70: Funeral Hymn att. “Holden,” 4 voices, Em, 555|

U1-D#7-U1D5|3-4-76|5, Why do we mourn [departing

friends], “Holden / 1793” written in pencil above music: refers

to Oliver Holden’s 1793 tunebook *The Union Harmony*, which

includes this tune

p. 71: Sutton New att. (in pencil) “E. Goff,” 4 voices, F#m,

5|77U1D5[-]4|316

p. 72: Gerry [by Stone], 4 voices, F, 1|1-2-13|5-6-535-6-7-U1D6|5

pp. 73-74: Delight att. (in pencil) “S. Coan,”4 voices, Em, 1D54|

3[-]214, No burning heats by day

p. 75: Woodstock, 4 voices, Am, 1|3543|2,|31[-]23|423\_|3, How

🖝 pleasant ‘tis to see; not in *HTI* under title/incipit or incipit

p. 76: Concord att. (in pencil) “O. Holden,” 4 voices, C,

5|U1132[-]1|2, The hill of zion yields; “O. Holden / 1793”

written in pencil above music: refers to Oliver Holden’s 1793

tunebook *The Union Harmony*, which includes this tune

pp. 77-78: Request [by Parmenter], 4 voices, Em,

1|33[-]45U1|D777\_|7, Spare us O Lord aloud we cry;

“Complaint” written in pencil next to ink title “Request”; this

tune appeared as Complaint in all its many pre-1821 printings

except Jacob French’s *The Psalmodist’s Companion* (1793),

where it was titled Request

pp. 79-[80]: 119 Psalm Tune, 4 voices, Em, 531|5577|7, My soul lies

cleaving to the Dust; counter part lacks last few mm., p. [80]

fragmentary, resulting in some loss of text

pp. [81]-82: [Con]fidence [by Holden], 3 voices, melody in middle

voice, G, [313|5432|3], [Now can my soul in God r]ejoice; p.

[81] fragmentary, resulting in loss of text

pp. 83-84: Mortality att. (in pencil) “Weeks,” 4 voices, Em,

5\_|515|345U1|D7, Stoop down my tho’ts that us’d to rise

pp. 85-86: Bristol att. (in pencil) “Swan,” 4 voices, F, 1|5-6-53|

U1-D5-31|6-5-67|U1, “Swan / 1790” written in pencil above

music: probably refers to *The Federal Harmony* (Boston, 6 eds.

between 1788 + 1794), which Swan was thought to have

compiled but did not compile, and which includes this tune in

its 1790 ed.

p. 87: Exhortation att. (in pencil) “Hibbard,” 4 voices, F, 1|3-54|

53[-]4|5-4-32|1

p. 88: Willington [by Fisher?], 4 voices, G, 1|3[-]456[-]54|5,

Welcom[e] swe[e]t day of rest

pp. 89-90: Newberg [= Newburg, Newburgh] att. (in pencil) “A.

Munson,” 4 voices, C, 5|35U12|1, The hill of Zion yields

pp. 91-92: Ocean att. (in pencil) “Smith,” 4 voices, F,

5|5-6-5-4-35|U111D7[-]6|5

pp. 93-94: Sherburne att. (in pencil) “D. Read,” 4 voices, D,

531|6665|6, “D. Read / 1793” written in pencil above music:

Sherburne, 1st printed 1785, was not printed by Read in 1793,

but did appear in French’s *The Psalmodist’s Companion* in that

year (see note for Request, 9 entries above)

p. 95: Winter att. (in pencil) “D. Read,” 4 voices, F, 1|5565|U1D5[-]31,

His hoary Frost his F[l?]eecy snow; “D. Read / 1793” written in

pencil above music: Winter, 1st printed 1785, was not printed

by Read in 1793, but did appear in Holden’s *The Union*

*Harmony* (an evident source for this MS.) in that year; it’s also

in French’s 1793 *The Psalmodist’s Companion*, titled “Lesson 2”

p. 96: Windham att. (in pencil) “D. Reed” [*sic*], 4 voices, Fm,

1|345|532|1, Broad is the road [that leads to death]; “D. Reed /

1793” written in pencil above music: Windham, 1st printed

1785, was not printed by Read in 1793, but did appear in

Holden’s *The Union Harmony* (an evident source for this MS.) in

that year

pp. 97-98: Montague att. (in pencil) “Swan,” 4 voices, Dm,

5U11|D75U32[-]1|2, Ye sons of Men with joy record; “Swan /

1790” written in pencil above music: probably refers to *The*

*Federal Harmony* (Boston, 6 eds. between 1788 + 1794), which

Swan was thought to have compiled but did not compile, and

which includes this tune in its 1790 ed.

pp. 99-100: Greenwich att. (in pencil) “D. Read,” 4 voices, Em,

5|5U1D75|U1D#7-U1-2|1, Lo[r?]d what a th’otless [*sic*] wretch

was I; “D. Read / 1793” written in pencil above music:

Greenwich, 1st printed 1786, was not printed by Read in 1793,

but did appear in Holden’s *The Union Harmony* and French’s

*The Psalmodist’s Companion* (both evident sources for this MS.)

in that year

p. 101: Chester att. (in pencil) “Billings,” 4 voices, F, 567|U1D5|

6-U1-D76|5, Let the high heav’ns [your songs invite]

p. 102: Participation [= Arlington; by Harrison, adapting Arne], 4

voices, G, 1|3332|111, Jesus with all thy saints above;

“Arlington” written in pencil along inner margin of p.; in all its

many pre-1821 printings, this tune is titled Participation only

5 times, the first 3 of them in tunebooks edited by Oliver

Holden

pp. 103-104: Anherst [*recte* Amherst] [by Billings], 4 voices, G, 135|

4-32|1, Ye boundless realmes of joy

pp. 105-106: New-jerusalem att. (in pencil) “Ingalls,” 4 voices, G,

132|1234|5, From the third heav’n where God resides

pp. 107-108: Calvary att. (in pencil) “D. Read” (also in pencil: “Swan’s

Columbian Harmony / 1790,” apparently a mix of Read’s *The*

*Columbian Harmonist* ([1793]-1795) + *The Federal Harmony*

([1788], 1790, + other eds.), which Swan was thought to have

compiled but did not compile), 4 voices, Am, 11D5|U1-2-32|

34-3|2, My tho’ts that often mou[n?]t the skies

pp. 109-110: Greenfield att. (in pencil) “Edson / 1793” (Greenfield 1st

printed in Jocelin + Doolittle’s *The Chorister’s Companion*,

1782), 4 voices, Am, 1|3355|7U1D5, God is our refuge in

distress

pp. 111-112: Coronation att. (in pencil) “Holden” + dated (in pencil)

1793 (Coronation 1st printed in Holden’s *The Union Harmony*,

1793), 4 voices, Ab, 5|U1133|212, All hail the pow’r of jesus[’]

mame [*sic*]

pp. 113-114: Vergennes, 3 voices, melody in middle voice, D, 1D54|

36-5-4|5, Ye vapours hail and snow

pp. 115-116: [Fulham], tenor, G, 331|1-D7U1|21-D7|U1, treble melody

begins 13[-]13[-]5|5-43|6-5-43-2tr|1, bar lines drawn for 2

other voices but no notes, incomplete: runs out of room with 3

mm. to go, see following entry

pp. 117-118: Fulham, 3 voices, melody in top voice, G, 13[-]13[-]5|

5-43|6-5-43-2tr|1, see previous entry

pp. 119-120: Sardis, 4 voices, Gm, 555|3234|5

pp. 121-[122]: Milton att. “T. Olmsted,” 4 voices, “Air” written over

start of tenor voice, Bm, 1|3321|D777, With earnest longings of

the mind

pp. 123-124: Farndon, source given as “Dr. Addington’s Coll.,” “Air,”

“Tenor,” bass, D, 5|3-5-4-32-1|5U1-D7|6-U1-D7-65-4|3, My Shepherd shall supply my need

p. 124: Mear, 4 voices, G, 1|55|33|1-23|2, How sweet and awfull is the

place

pp. 125-[126]: Montgomery att. (in pencil) “Morgan / 1793”

(Montgomery 1st printed in Benham’s *Federal Harmony*, 1790),

4 voices, C, 1|3331|2[-]1D7[-]65, mm. 3-9 of tenor part

erroneously written on counter staff, along with counter part

pp. 127-[128]: Shelburn [by Reynolds], 4 voices, A, 1|3322|

1[-]23[-]45, How did my heart rejoice to he[a?]r

pp. 129-[130]: Florida [by Wetmore], 4 voices, Dm, 5|31D7U1|5,

“America” (title of Wetmore’s other highly popular fuging

tune) written in pencil above music

p. 131: Devotion att. (in pencil) “D Read /1810” (Devotion 1st printed

in Doolittle + Read’s *The American Musical Magazine*, vol. I,

[1786-1787]; also printed in Read’s *The Columbian Harmonist*,

4th ed., 1810), 4 voices, C, 5|U112D7|U12|3

p. 132: China att. “T. Swan,” 4 voices, D, 3|22|11|3-D66|3, Why should

we mourn departing Friends; “1801” (date of Swan’s *New*

*England Harmony*) written in pencil over music

pp. 133-134: New Durham att. “Austin,” 4 voices, Am,

1|D557U3|21[-]D7U1, How vain are all things here below

p. 134: Old Hundred att. “M. Luther” [*recte* Bourgeois?], 4 voices, A,

1|1D7|65|U12|3, Be thou O God exalted high

pp. 135-[136]: Suspension att. “O. Holden,” 3 voices, top voice

labeled “Air,” Dm, 1|5-64|34|5-6-43[-]21, My harp untun[’]d &

laid aside

pp. 137-138: Religion att. “S. Jenks,” 4 voices, Am, 1|54[-]342|

3[-]45[-]32, Some wa[lk?] in honour’s gaudy show

p. 139: Northfield [by Ingalls], 4 voices, C, 1D54|35U13|2, How long

dear Saviour O h[ow?] long

p. 140: Mortality att. “Read,” 4 voices, Em, 1|5U1D7[-]65[-]4|345\_|5,

“1810” written in pencil above music; this tune was 1st printed

in Read’s *The American Singing Book* (1785), but it also appeared in Read’s *The Columbian Harmonist*, 4th ed., 1810

p. 141: Solemnity att. “Janes,” 4 voices, Am, 155|1|333|2, Hark from

the Tombs [a doleful sound]; “Slow” written at start, as in

Janes’s own printing (*The Harmonic Minstrelsey*, 1807)

p. 142: Despair att. “Janes,” 4 voices, Em, 1|337\_|74|33[-]45\_|5, As on

some lonely Building[’]s Top

p. 143: Lebanon att. “W. Billings,” 4 voices, Am, 132|1D#7|U1-23-4|5,

Lord what is Man [poor feeble man]

p. 144: Poland att. “T. Swan,” 4 voices, C#m, 1|D55|7U3|D7-U1-D75|4,

God of my lif[e?] look gently down; “1790” written in pencil above music: probably refers to *The Federal Harmony* (Boston,

6 eds. between 1788 + 1794), which Swan was thought to have

compiled but did not compile, and which includes this tune in

its 1790 ed.

pp. 145-[145a]: Vernal Morn att. “Janes,” 3 voices, top voice labeled

“Air,” G, 5|31[-]353[-]5|6-7-U1D7[-]6(6)-5, When verdure

clothes the fertile vale

pp. 146-[147]: Beatitude att. “W. Janes,” 3 voices, middle voice labeled

“Air,” F, 1|1-D7U2-1|3-25-4|3-21-D7|U1

pp. 148-149: Precept att. “W. Janes,” 3 voices, middle voice labeled

“Air,” Dm, 1|33-(4)|55-(6)|7U2|1, Now in the heat of youthfull

Blood

p. 150: Cuba att. “W. Janes,” 4 voices, C, 1|321D7|U1, Shall Wisdom cry

alou[d?]

[missing p. 151: probably a S. M. tune, because there is no p. 151

under the L. M. + C. M. tunes in the MS.’s partial index]

[missing pp. 152-153: Lorrain, G, 5|U13-21D5|U35-44-3; evidence

from the MS.’s index, which lists an L. M. “Lorrain[e?]” on p.

152]

[missing p. 154]-surviving p. [154a]: [Elstow by Holyoke], 3 voices,

melody in top voice, F, [53U1|D56|5-43|2]; only last 2 mm.

survive, on p. [155]; the MS.’s index lists an L. M. “Elstow” on p.

154

p. 155: St. Martin[’]s att. (in pencil) “Tans[’]ur,” 4 voices, A,

1|1-2-1D5|U1-2-33-4|5-4-31|2, Behold the love the gen’rous love

[missing p. 156: Bangor by Tans’ur, Dm, 5|32|15|U1D7-6|5]; the MS.’s

index lists a C. M. “Bangor” on p. 156; the 1st p. of the index was

probably on the *verso* of p. 156]

**Mss. Octavo Vols. M, vol. 13**

377. MS. music book (5) with no owner’s name. 26 unnumbered leaves, with MS. music on leaves [2-12], [25]. This MS. may be English, as all its pieces are anthems + set pieces by English composers (James Kent, John Wall Callcott) or by foreign-born composers active in England (Philip Van Wilder, Georg Frideric Handel). Strongly keyboard-oriented: reduced to 2 or 3 staves, with figured bass + many purely instrumental passages + punctuating instrumental figures; indications of who sings (“1st Voice,” “2nd Voice,” “Chorus,” etc.) above top staff; most often a structure of (treble) melody + (apparently instrumental) bass, with inner vocal parts written in smaller notes. Most pieces likely performed by SATB choir + organ. See no. 378 in this inventory, “MS. music book (6) with no owner’s name,” for related MS. with overlapping content (5 pieces in common).

no inscriptions

leaf [25] has (copied in reverse orientation + sequence to the sacred choral

pieces at the other end of the vol.) scales + fingerings for guitar on its

*recto* side and a short piece for flute + guitar, “Lesson 1. / Waltz,” on

its *verso*

several different hands evident in this MS.

sacred MS. music entries:

leaf [2] *recto*: Non Nobis [derived from van Wilder], 3 voices, G,

123|4433|21, [Non nobis, Domine, non nobis], strict canon

leaf [2] *verso*-leaf [3] *recto*: Blessed be Thou att. “Kent,” 4 voices?, Bb,

1|1|112|3|5|42|33|3, Blessed [x 2] be Thou Lord God of

Israel

leaf [3] *verso*-leaf [4] *verso* + fold-out leaf: Both Riches and Honour att.

“Kent,” 4 voices? (starts with “Duett”), Bb, 5|U112|3-45|54|

31\_|1D7|U1, Both riches and honour come of Thee; last 22 mm.

(on leaf [4] *verso*) copied onto fold-out leaf pasted to leaf [4]

*recto*, so that entire piece is viewable without having to turn

the page

leaf [5] *recto*-leaf [7] *recto*: O Lord I have heard att. “Callcott,” 2

voices?, C, 5-4|3|55|5U1|D7U1|D43|3, O Lord I have heard thy

speech and was afraid; last 22 mm. of one section on fold-out

leaf pasted to leaf [6] (music on fold-out leaf follows music on

leaf [6] *recto*, precedes music on leaf [6] *verso*), tempo marking

“Andagio” at beginning of piece

leaf [7] *verso*-leaf [9] *verso*: [Unto Thee O Lord will I Lift Up my Soul],

2 voices?, F, 345U1|1-D7U1D3|44[-]5[-]65[-]4|4-3, Unto Thee

O Lord will I lift up my soul

leaf [9] *verso*-leaf [11] *recto*: Ye Midnight Shades att. “Cal[l]cott,” 2

voices?, Cm🡪Eb, 555|35U12|3, Ye midnight shades o’er nature

spread

leaf [11] *verso*-leaf [12] *recto*: O praise the Lord att. Handel, 4 voices?,

Bb, 1|1D7|U12|34|2, O praise the Lord with one consent

**Mss. Oblong Vols. M, vol. 1**

378. MS. music book (6) with no owner’s name. Preliminary leaf, pp. numbered 1-11, [12-13], 14-15, [16-23], 24-29, [30-48], additional leaf. MS. music on pp. 1-[44]. This MS. may be English, as all its pieces are anthems + set pieces by English composers (Richard Farrant, James Kent, John Wall Callcott) or by Georg Frideric Handel, a foreign-born composer active in England. Figured bass lines throughout; keyboard introductions + interludes also present. See no. 377 in this inventory, “MS. music book (5) with no owner’s name,” for related MS. with overlapping content (5 pieces in common).

no inscriptions

MS. music entries:

pp. 1-3: Anthem att. “Richard Farrant,” 5 voices?, melody is top notes

on middle staff, F, 1|12|32|14|2, Lord, for thy tender mercies’

sake; no figurations under bass, suggesting intended a

cappella performance

pp. 3-10: Hear my prayer att. “Kent,” 4 voices, melody is top notes in

second, + later third, staff from bottom (organ right hand),

Em🡪Am🡪E, after organ introduction, starts with second

treble, 5|5-44-3|3, Hear, hear my pray’r; 7 sections: 1) duet for

trebles “1.mo” + “2.do,” 2) “Solo” (probably first treble: “Take

heed unto me and hear me”), 3) “Recitative” (probably still first

treble: “My heart is disquieted within me”), 4) duet (marked

“Lively”) for trebles “1.mo” + “2.do” (“e Org.”) (“Then I said, O,

that I had wings like a dove”), 5) “Chorus” (4 voices; “Men” on

top 2 staves), 6) duet for treble 1 + “2nd Treble” (“Then would

I flee away”), 7) final “Chorus” (4 voices)

pp. 10-[13]: Blessed be Thou att. “Kent,” 4 voices (top voice, labeled

“Treble,” has melody), Bb, 1|1|112|3|5|42|33|3, Blessed [x 2]

be Thou Lord God of Israel; bottom staff is figured bass for

organist

pp. 14-[20]: Both Riches and Honour att. “Kent,” 4 voices, starts with

duet (probably 2 trebles), melody in top voice (probably treble

1), Bb, 5|U112|3-45|54|31\_|1D7|U1, Both riches and honour

come of Thee come of Thee; bottom staff is figured bass for

organist

pp. [20]-28: [Why Do the Heathen So Furiously Rage Together], 4 voices, melody in top voice, Em, 333|555|554-3|2, Why do the

Heathen so furiously rage; in middle of piece, duet in relative

major, probably for 2 trebles; bottom staff is figured bass for

organist

pp. 29-[31]: Grant, we beseech Thee att. “Cal[l]cott,” “1st,” “2nd,”

melody in top voice (likely treble), F, 565|43|U1D76|5, Grant

we beseech Thee merciful God; penciled-in notes complete last

10 mm. of 2nd voice, bottom staff is figured bass for organist

pp. [32-37]: Anthem O Lord, I have heard att. “Callcott,” “2nd

Voice,” “1st Voice,” unison “Chorus” (unless “Chorus” signifies a

section of the piece), melody in all of these because they sing

alternately, begins with 2nd voice, C, 5-4|3|55|5U1|D7U1|

D43|3, O Lord I have heard thy speech and was afraid; bottom

staff is figured bass for organist

pp. [38-41]: [Ye Midnight Shades by Callcott], “1st Voice,” 2nd voice

(indicated by 2nd part written in small notes + word “Duetto”),

unison “Chorus” (unless “Chorus” signifies a section of the

piece), melody in 1st voice + chorus, Cm🡪Eb, 555|35U12|3, Ye

midnight shades o’er nature spread; bottom staff is figured

bass for organist

pp. [41-44]: O praise the Lord att. “Handel,” non-melodic part on 3rd

staff down (likely tenor), Bb, 3|32|3D7|U11|D7 (treble melody

begins 1|1D7|U12|34|2), staves + bar lines prepared for other

voices, but no notes, except 1 m. of bass, where ?tenor rests

**Mss. Oblong Vols. M, vol. 5**

379. MS. music book (7) with no owner’s name. Small sewn booklet of 23 unnumbered leaves: leaves [1-7], [19-23] are blank except for 2 inscriptions; leaves [8-18] contain MS. music.

inscriptions: leaf [1] *recto*, “Durham”; leaf [2] *recto*, “[V.?] Smith”

unless otherwise indicated, MS. music entries are for 4 voices with melody in

third voice from top, assumed to be tenor; one entry is for 3 voices

with melody in middle voice

3 MS. music entries are incomplete; about half of entries have no text

🖝 4 tunes here appear not to have been published before 1821; 2 of these att.

(J.) Emerson, whose name hasn’t been found in pre-1821 printed

tunebooks; was this Emerson’s copybook/workbook?

MS. music entries:

leaf [8] *verso*-leaf [9] *recto*: Newfield att. “M. Smith” [*recte* Huntington

by Morgan], A, 5|U1231|55|3153 (entire tenor part); only

other notes present are in bass: 1|11|55 (beginning), 11 (m. 14,

counting 1st m. of silence; dotted line signifying beginning of

repeat between these 2 notes), most notes have no stems

leaf [9] *verso*-leaf [10] *recto*: Contemplation, F, 5|56U1[-]D76[-]5|3,

🖝 2|3366|5, When I survey the stars; not in *HTI* under incipit,

title🡪incipit, or text🡪incipit

leaf [10] *verso*-leaf [11] *recto*: Concord [by Holden], C, 5|U1132[-]1|2, The hill of Zion yields

leaf [11] *verso*-leaf [12] *recto*: Livona, Em, 5|57U12[-]1|D75[-]45

leaf [12] *verso*-leaf [13] *recto*: Ryegate [by Holyoke?], Em, 5U1D7|U1D543|2, last 10 mm. of treble + last 13 mm. of

counter are blank; no attribution in *HTI*; 1st printed in

Holyoke, *Columbian Repository*, [1803], + only one more

printing (in 1819) before 1821

leaf [13] *verso*-leaf [14] *recto*: America att. “Wetmore,” Am, 1|1321|5, Amid surrounding foes

leaf [13] *verso*-leaf [14] *recto*: Bunker-Hill [by Ripley?], Am,

321|D7U1|D5U1D7U1|22, Why should vain mortals tremble at

the sight of

leaf [15] *verso*-leaf [16] *recto*: Consternation, Am, 1|3552|

🖝 3-D7-U1D7-U1|D7,5|U11D7U1|3[-]1[-]D75|U1, not in *HTI*

under incipit or title🡪incipit

leaf [16] *verso*-leaf [17] *recto*: Rapture att. “J. Emerson,” 3 voices, D, 5U11|132[-]1D7[-]6|5,U1|D543[-]45|U1, O could I strike some

🖝 heavenly strings; not in *HTI* under incipit, title🡪incipit, or text

leaf [16] *verso*-leaf [17] *recto*: Dissolution att. “Emerson”; Dm;

1|55|U1D5-4|3-7-5-32|1 (L. M. tune); Death like a

🖝 overf[l]owing stream; not in *HTI* under incipit, title🡪incipit, or

text🡪title🡪incipit; beautiful setting of this text!

leaf [17] *verso*-leaf [18] *recto*: [Plainfield by Jacob Kimball], G, 1|3123|423, breaks off after 13 mm.

**Mss. Octavo Vols. M, vol. 16**