**Pre-1821 American Sacred Music**

**at the American Antiquarian Society**

**as of June 2021**

by Nym Cooke

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

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

5+U1 = 2 notes at once in a part

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

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

(6) = grace note

DD5 = note in 2nd octave below preceding note (ex. Benjamin 1799, Babylon)

🖝 or  = noteworthy, or possibly noteworthy

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

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

*A Bibliography* (American Antiquarian Society, 1990)

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

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

*AVMM* = *American Vernacular Music Manuscripts, ca. 1730-1910*, scanned images online at <http://popmusic.mtsu.edu/ManuscriptMusic/project.aspx>

1. Adams, Benoni. *The Evening Star.* 2nd ed. Utica, N. Y.: William Williams, for Benoni Adams and L. and B. Todd, 1820. 36 pp. Appears to be complete. MS. music on 6 unnumbered additional leaves bound in after printed portion.

inscriptions: front cover, “Anna Rogers / Stillwater [Saratoga County?] /

[AD?] 1822 8th of 1st Month”; a. l. [4] *verso*, “David’s Lamen[t?]ation /

[first + last name, not quite legible]” (pencil); a. l. [6] *verso*, Oscar C[.]

Moody [K?]etchums Corners” (pencil)

MS. music is 1 secular tune, 4 sacred pieces, + some musical miscellany;

sacred entries are set for 3 + 4 voices, with melody in middle voice of

3-voice settings + 3rd voice down in 4-voice setting (melodic voice

is likely intended to be tenor, by its position); in 2 entries, only 1st

note of 2nd voice down is present, so these are essentially 3-voice

settings

texts for MS. entries 2-5 written below treble part, suggesting that copyist

sang treble

MS. music entries:

a. l. [1] *recto*: The Three Friends, melody, bass, Dm,

55|4321|5,77|7U1D54|5

a. l. [1] *verso*-a. l. [2] *recto*: North Salem [by Jenks], 3 voices, Em,

555|3157|U1, My soul come meditate the day

a. l. [2] *verso*-a. l. [3] *recto*: Cowper [possibly by Holden], 3 voices, Gm, 1|3355|1D#7U1, Forgive the song that falls so low; staff, bar

lines, clef, time signature, key signature, + 1st note supplied for

counter part, but no more

a. l. [3] *verso*-a. l. [4] *recto*: Liberty [by Ingham], 3 voices, Am,

1|3345|312, Mortals can you refrain your tongues; staff, bar

lines, clef, time signature, + 1st note supplied for counter part,

but no more; printed before 1821 only in Bushnell, *The Musical*

*Synopsis* (1807)

a. l. [4] *verso*-a. l. [5] *recto*: David’s Lamentation [by Billings], 4 voices,

Am, 112|32|323|4[-]2D7, David the king was grieved & moved

a. l. [6] *verso*: penciled notes on clefless staff: 8 whole notes (with

treble clef, would be E F G A A G F E; vocal exercise?) then 6

eighth notes (marked above these: E f f [f?] E C) + 8 additional

note letter-names, B a c a d [d?] [d?] [a?]

**DP A0105; Catalog Record #355737**

2. Adeste Fideles[,] the favorite Portuguese Hymn. New York: J. Hewitt, [1804-1807] (see *ASMI*, p. 659, 2nd item). Complete (1 unnumbered leaf). Pasted inside the front cover of no. 159 here, Peter Erben’s *Sacred Music[,] being a Collection of Anthems in Score* (New York, [ca. 1808]).

no inscriptions

no MS. music

**Reserve 1807 01 F; Catalog Record #285580 (call no. + Catalog Record**

**no. assigned to Erben tunebook)**

Adeste Fideles – SEE

The Portuguese Hymn on the Nativity

3. Adgate, [Andrew], and [Ishmael] Spicer. *Philadelphia Harmony, or, A Collection of Psalm Tunes, Hymns, and Anthems*. Philadelphia: for the authors, [1790]. [2nd t. p.:] Adgate, Andrew. *Rudiments of Music*. 3rd ed. Philadelphia: John McCulloch, 1790. Complete, with 6 additional leaves containing MS. music (a. l. [1-4] folded in—almost double length; a. l. [5-6] fragmentary).

inscription: additional leaf [6] *verso*, “Arnolds [Win?]sted[s?] Note Book /

Was Bought in the year of our Lord / An[?] Do 1799 Prise [6?] in

Cash”

MS. music entries are all single voice parts:

a. l. [1] *recto*: [Farewell Anthem by French], treble, Am, after 3 mm.

rest: 55|5433|255|5555|554-32|1, My Friends I am going a

Long and Tedious journey Never to Return

a. l. [1] *verso*: [Farewell Anthem by French], tenor, Am, after 1½ mm. rest: 5|U133|223|56|5-43|22|33-21D5|U1, My Friends I am

going a Long and Tedious journey Never to Return

a. l. [2] *recto*: [Farewell Anthem by French], bass, Am, 1|555|443|

5U1-2|3-21|D55\_|5|3345|1, [My friends I am

going a long and tedious journey never to return]

a. l. [4] *recto*: [Salisbury by Brownson], tenor, Am, 15|4233|2

a. l. [4] *recto*: [Mendon by Billings], tenor, Am, 11|D75U1D#7|U1

a. l. [4] *recto*: [Jubilee by Brownson], tenor, A (missing key signature of 3 sharps), 112|34|2\_|2,2|22D75|U1

a. l. [4] *verso*: untitled vocal part, if in F, 523453121

**DB Ob001; Catalog Record #332059**

4. Adgate, A[ndrew]. *Philadelphia Harmony, or, A Collection of Psalm Tunes, Hymns, and Anthems*. Philadelphia: for the author, [1791]. [2nd t. p.:] Adgate, Andrew. *Rudiments of Music*. 4th ed. Philadelphia: John M’Culloch, 1791. [3rd t. p.:] Adgate, Andrew. *Philadelphia Harmony, or, A Collection of Psalm Tunes, Hymns, and Anthems*…*Part II*. Complete.

inscriptions: inside front cover, “Thomas,” “Marg[a?]ret”; 1st leaf *verso*,

“Marget Pearce her Music Book Given her / by her uncle Jose[p?]h

King / Marget Pearce / Marry Boggs John Mc donnal / theo[p?]hilis

Mc donnal,” “William Pearce / Died october the / first

1[smudge]0[85?] [*recte* 1805?]”; unnumbered leaf between p. 56 + 2nd

p. 1, “Margaret Pearce Musick Book / Given her by her / uncle Joseph

King”

no MS. music

**DB Ob002; Catalog Record #332057**

5. Adgate, A[ndrew]. *Philadelphia Harmony, or, A Collection of Psalm Tunes, Hymns, and Anthems*. Philadelphia: Mathew Carey, [1801]. [2nd t. p.:] Adgate, Andrew. *Rudiments of Music*. 7th [i. e., 8th] ed. Philadelphia: Mathew Carey, 1801. [3rd t. p.:] Adgate, Andrew. *Philadelphia Harmony, or, A Collection of Psalm Tunes, Hymns, and Anthems*…*Part II*. Complete, with MS. music on preliminary + additional leaves.

inscriptions: 1st t. p. *verso*: list of dates (months, days, years; years are 1779,

178[1?], 1784, 1786, 1790, 1793, 1795, 1797, 1800) (pencil);

additional leaf [1] *verso*, under treble part for Billings anthem,

“Isabella Christians Book”; additional leaf [2] *verso*: “CHRISTIAN /

Isabella Christian / Augusta County / Isabella Christian’s Music Book”

MS. music entries seem to be all treble parts, in round notation:

p. l. [1] *recto*: Rockbridge [by Chapin?], treble?, C,

534|5U1|D755\_|5,6|75-67|U1D7U1|2

p. l. [1] *recto*: Invitation, treble?, Am, 132|13|532,|356|53|D7U23\_|3

p. l. [1] *recto*: Liberty Hall, treble?, Am, 5|32|1D7-U1|1-2-34-3|2

a. l. [1] *recto*: 24th [by Chapin], treble, A, 1|355|542|2

a. l. [1] *recto*: Wantage, treble, Dm, 5|54|U1D7|54|5,5|5U1|12|1

a. l. [1] *recto*: Williams Town [by Brown?], treble, Am,

1|5432|32-12\_|2

slip pasted to a. l. [1] *recto*: Branford, treble?, Em, 555|5-7-55|

5-6-5-6-77|U1

slip pasted to a. l. [1] *recto*: Mercer, treble?, G, 5|3333-4|564\_|4, note

rhythmic liveliness of this line: with note lengths, it’s half 5|

quarters 333 eighths 3-4|half 5 quarters 64\_|4

a. l. [1] *verso*: Funeral Anthem [by Billings], treble, F#m,

1|33-45|5U1-D7|U1

**DB Ob003; Catalog Record #272636**

6. Adgate, A[ndrew]. *Philadelphia Harmony, or, A Collection of Psalm Tunes, Hymns, and Anthems*. Philadelphia: Mathew Carey, [1803]. [2nd t. p.:] Adgate, Andrew. *Rudiments of Music*. 8th [i. e., 9th] ed. Philadelphia: Mathew Carey, 1803. [3rd t. p.:] Adgate, Andrew. *Philadelphia Harmony, or, A Collection of Psalm Tunes, Hymns, and Anthems*…*Part II*. Complete, with MS. music on 2 slips pasted to a preliminary leaf.

inscriptions: inside front cover, “Michael J. Withers Book,” “George Withers,”

“Elizabeth Withers / September 4th 1852 / Strasburg Township /

Lanc[.] Co[.] Penna[.]” (pencil), “John M[.] Wither[s?]”; p. l. [1] *recto*,

“Michael Witherss Book of Strasburg / Tounship Lancaster County /

and State of Pennsylvania”; 1st t. p., “A[.] E[.] Withers[’?] Book / Sept[.]

8th 1812” (pencil); a. l. [1] *recto*, “Michael Witherss / Music Book”; a. l.

[1] *verso*, “George K. Hopkins / Attorney at Law / Lancaster /

Pennsylvan[ia],” “George L[.] Mayer Esq[.],” “George [J?] Withers”; a. l.

[2] *recto*, “John A. B[?] B[?] / Major of the United States Army /

Ma[j?]or of Dragoons / Standing Army”; a. l. [2] *verso*, “Anne C.

Withers,” “George Withers [Jun.?],” “Catherine Withers”; inside back

cover, “[T Esmond?]”

MS. music entries:

p. l. [2] *verso*: Portugal 106 Psalm, melody (treble or tenor), A,

🖝 5|U12|3-13-5|4-32|1, To God the great the ever blest, 4-symbol

notation used here: fas have diagonal left-right ascending line

through notehead, sols have plain notehead, las have diagonal

left-right descending line through notehead, mis have vertical

line through notehead

p. l. [2] *verso*: 92 Psalm, “Tenor,” C, 132|31|1D7|U1, who known [*sic*]

the wonders of thy ways; alternate text (“sweet is the Day of

se[cred rest?]”) written + crossed out, round-note notation

**DB Ob004; Catalog Record #363538**

7. Adgate, A[ndrew]. *Philadelphia Harmony, or, A Collection of Psalm Tunes, Hymns, and Anthems*. Philadelphia: Mathew Carey, [1807]. [2nd t. p.:] Adgate, Andrew. *Rudiments of Music*. 9th [i. e., 10th] ed. Philadelphia: Mathew Carey, 1807. [3rd t. p., p. [77]:] Adgate, Andrew. *Philadelphia Harmony, or, A Collection of Psalm Tunes, Hymns, and Anthems*…*Part II*. Complete.

inscriptions: inside front cover, “James”; p. l. *recto*, “La[ues ?] [ ?],”

“Samuel Conaway[s?] Book / Bought Feby 19th 1827,” “[L?]ulling”; a. l.

*verso*, “Delaware State New Castle County Borough of Wilmington

No[.] 73 Market Street,” “Saml. Conaway / James”

no MS. music

**DB Ob005; Catalog Record #363541**

8. [Aitken, John]. *Aitken’s Collection of Divine Music*. Philadelphia: John Aitken, [1806]. Complete.

inscription: p. l. [1] *recto*, “Elizabeth B. Ross. / May 12th. 1815”

no MS. music

**DB Ob006; Catalog Record #272678**

9. [Aitken, John]. *Aitken’s Collection of Divine Music*. Philadelphia: John Aitken, [1807 or later?]. [2], 187, [1] pp. Apparently complete. MS. music on additional leaves at end + on leaf (actually, smaller leaf pasted to larger leaf) inserted inside back cover.

🖝 *ASMI* nos. 15 + 16 are 120-p. + 161-p. editions, dated by Crawford [1806] and

[1807?]; the index of this [3rd?] ed. is headed “Index to Aitken’s Second

Collection of Devine Music”

inscription: preliminary leaf [1] *recto*, “Divine / Music / [M?]ary Bringhurst’s

/ Musical Companion. / Wm. Duncan October 27th. / 1807.”

🖝 (beautifully calligraphed in black + reddish-brown ink, with

sumptuous ornamentation) [photo]

calligraphy of MS. music entries is also superb—extremely neat

2nd-4th MS. music entries are scored for 3 voices, presumably (from top

down) treble, tenor, + bass, with melody in middle voice

MS. music entries:

a. l. [1]*recto*: Dismission, melody, bass, Am, 12|34|55|44, Lord dismiss

us with thy blessing; British tune, 1st printed 1793 (no att. in

*HTI*)

a. l. [1]*recto*: America [by Wetmore], 3 voices, Am, 1|1321|5, Amid

surrounding foes

a. l. [3] *recto*: Mount-Pleasant [by Deaolph], 3 voices, F, 1|3323-4|565, There is a house not made with hands

🖝 inserted leaf [1]*recto*: Mount Airy New [= Boston by William Billings], 3 voices, Bb, 2[*recte* 1]|D5555|U1-D765, Shepherds rejoice lift

up your eyes

**DB Ob007; Catalog Record #272679**

10. Aitken, John. *A Compilation of the Litanies and Vespers Hymns and Anthems as they are sung in the Catholic Church.* Philadelphia, 1787. Complete.

inscriptions: t. p., “Chas A. Boyer” (written by hand, or a stamp?); *verso* of p.

136, “Peter Rementer 1805,” “Peter Rementer / October 3d 1813”

slip of paper with “MEW / ZIK” written in large capital letters pasted to front

cover [photo]

no MS. music

**Reserve 1788 01 F; Catalog Record #334893**

11. Akerly, Catharine. MS. music book, dated 1792-1794. 47 unnumbered leaves + folded sheet laid inside back cover. 52 secular entries (songs with keyboard accompaniment, keyboard pieces); 1 sacred entry.

inscriptions: leaf [1] *recto*, “Catharine Akerly’s Music Book. / Bethle[hem,

Pa.?] Dec. 19th / 1792.”; leaf [16] *recto*, “May 17th. 1794”

sacred MS. music entry: leaf [3] *verso*-leaf [4] *recto*: Larghetto [by Georg

Frideric Handel; from *Messiah*], melody + keyboard accompaniment,

Bb, 5|5[-]4321D57|U1[-]2[-]3-4-5-D5, He shall feed his flock like a

Shepherd; notated in cut time (C with vertical slash; equivalent of

2/2)

**Mss. Boxes L / Octavo vol. 1**

12. Albee, Amos. *The Norfolk Collection of Sacred Harmony*. Dedham, Mass.: H. Mann, 1805. Complete, with MS. music on leaves with printed blank staves following printed music.

no inscriptions

solmization syllable letters written below printed notes on pp. [viii], [9]

MS. music entries:

leaf [1] *recto*: Peckham att. “S H” (personal name initials, or

abbreviated tunebook title?), 3 voices, “Air” in middle voice

(bass clef written in error; should be treble), D,

1|D5-43-5-U1|D4-32-(1)-(2)|1, Shall we go on to sin

leaf [2] *recto*: New Spring Street att. “S H” (personal name initials, or

abbreviated tunebook title?), 4 voices, melody in 3rd voice from

top, Bb, 1|1+D65U12|3, Welcome Sweet Day of rest; top part

erroneously has alto clef; should be treble

**DB Ob179; Catalog Record #365558**

13. Allen, F. D. *The New-York Selection of Sacred Music.* N. p., 1818 [*recte* 1819?]. [3], [vii]-viii, [2], 106 pp. ; appears complete (see below for complete pagination).

t. p. bears date 1818, but “RECOMMENDATIONS” on 1st p. [1] are dated “*New-*

*York,* 9*th January*, 1819.”

1st p. [1], “RECOMMENDATIONS”; 1st p. [2], t. p.; 1st p. [3] blank; pp. [vii]-viii,

“INDEX”; 2nd p. [1], “PREFATORY REMARKS”; 2nd p. [2], “MUSICAL

TERMS EXPLAINED”; PP. 1-5, “A BRIEF INTRODUCTION” (rudiments);

p. 6, “A FEW GENRAL OBSERVATIONS ON SINGING”; pp. 7-106, music

inscriptions: preliminary leaf *recto*, “No 16”; t. p., “David. S. Dodge / 179 Pearl

St / New York” (pencil)

no MS. music

**DB Ob177; Catalog Record #369781**

Almighty God whose Heav’nly Pow’r – SEE

Hymn, Ordinary / Almighty God whose Heav’nly Pow’r

14. *The American Musical Magazine.* Vol. I, nos. 1 (October 1800), 2 ((January 1801), 3 (April 1801), 4 (July 1801). Northampton, Mass.: Andrew Wright, for the Hampshire Musical Society, 1800-1801. Lacks t. p. leaf + back-cover leaf for no. 3, back-cover leaf for no. 4. Pp. 5-6 misbound so that sequence is 6, 5.

no inscriptions

no MS. music

**PRD; Catalog Record #15648**

Andrews, Moses. MS. music book – SEE

*The Singer[’]s Pocket Companion*

Anthem [*AVMM* designation] – SEE

MS. music book (6) with no owner’s name

15. Anthem. Suitable for Thanksgiving. Psalm XXVI. (caption title). Boston: Richardson and Lord, [1820-1829]. 7 pp.; complete.

text begins “I’ll wash my hands in innocence,” music begins with 4-m.

“SYM[phony],” then treble + bass duet, melodic incipit (key of F)

1[-]2|33[-]454[-]3|6[-]54[-]3(3)[-]2

no inscriptions

no MS. music

**DP A0663; Catalog Record #406787**

*Appendix, containing a number of Hymns, taken chiefly from Dr. Watts’s Scriptural Collection* (various editions) – SEE

[Johnston, Thomas]. “To learn to sing…”

*Appendix, containing a number of Hymns, taken chiefly from Dr. Watts’s Scriptural Collection* (various editions) – SEE

Bayley, Daniel. *The Essex Harmony*

16. Armstrong, John. *The Pittsburgh Selection of Psalm Tunes: or Ancient Church Music Revived.* Pittsburgh: Robert Ferguson and Company, for Cramer, Spear and Eichbaum, 1816. [1], 11, [1] pp.; complete.

4-shape notation

Armstrong described on t. p. as “*Teacher of Mathematics*”

contains “a variety of plain psalm tunes, the most suitable to be used in

divine service. To which is annexed, A few Pieces, of a more delicate

construction, proper to be performed by a Choir of good Musicians”

(t. p.)

no inscriptions

no MS. music

**DB Ob184; Catalog Record #421758**

17. Arnold, [Samuel]. Our Lord is Risen from the Dead. New York: for G. Gilfert and Company, [1794-1795]. Complete: both sides of 1 folded leaf, numbered pp. 2-4.

no inscriptions

no MS. music

**SM ArnoldS 1794 01; Catalog Record #492180**

18. [Atwill, Thomas H. *The New York & Vermont Collection of Sacred Harmony*. 2nd ed. Albany: the proprietor, [1804]]. Lacks pp. [i]-ii, part of pp. 111-112 (these 2 leaves supplied in photocopy). Pp. 17-24 printed as follows: 17/22, 23/20, 21/18, 19/24. *ASMI* 29.

no inscriptions

no MS. music

**DB Ob172; Catalog Record #420138**

19. [Atwill, Thomas H. *The New York & Vermont Collection of Sacred Harmony*. 2nd ed. Albany, [1804-1806]]. Lacks 1st pp. [i]-vi, 9-10, 13-16, 2nd pp. 1-4, 111-112; leaf bearing 1st pp. 11-12 is fragmentary. *ASMI* 29, 29A, or 29B; undatable because it lacks both t. p. + dated prefatory statement on p. [9].

no inscriptions

no MS. music

**DB Ob286; Catalog Record #421780**

20. Atwill, Thomas H. *The New York & Vermont Collection of Sacred Harmony*. 2nd ed. Albany: the proprietor, [1805]. Complete. *ASMI* 29A.

inscriptions: additional leaf [2] *verso*, “Hannah Thayers Book Petersham”;

inside back cover, “Now the day Is / past and gone [remainder

insufficiently legible; last word probably “Call”]”

no MS. music

**DB Ob173; Catalog Record #421780**

21. Atwill, Thomas H. *The New York & Vermont Collection of Sacred Harmony*. 2nd ed. Albany: Backus and Whiting, [1806?]. Complete. *ASMI* 29B.

inscription: t. p., “R. L Lamb” (pencil)

alternate text written in for Exhortation on p. 71 (“O, may thy spirit guide my

feet”); same text written on slip of paper tipped-in between pp. 70 +

71

MS. music : see MS. music leaves (2) with no inscription, source no. 389 here

(typed note tipped-in before t. p. of this book: “2 manuscript pieces of

music removed to Music Book Collection : Box 1, Folder 7, Manuscript

Department”)

**DB Ob174; Catalog Record #283153**

22. Atwill, Thomas H. [*The*] *New* [*York & Vermont*] *Collection of Select Music*. 3rd ed. New York: the author, [ca. 1807-1810?]. 8, [9-40] pp. 1st leaf, bearing t. p. on its *recto*, is torn, with loss of text; otherwise complete? *ASMI* 30.

inscriptions: front cover, “French”; p. [2], “Jarusha Mathewsons Book /

Rutland Vermont”; p. 8, “Jarusha Mathewsons Book of / Rutland in the

County of / Rutland and State of Vermont”

pp. 9-40 hand-numbered

no MS. music

**DB Ob175; Catalog Record #283154**

23. Babcock, Samuel. *The Middlesex Harmony*. Boston: Isaiah Thomas and Ebenezer T. Andrews, 1795. Complete.

no inscriptions

no MS. music

**DB Ob018; Catalog Record #332563**

24. Babcock, Samuel. *The Middlesex Harmony*. 2nd ed. Boston: Isaiah Thomas and Ebenezer T. Andrews, 1803. Complete; pagination (corrected from *ASMI*) is vii, [1], [3]-110 pp.

inscriptions: front cover, “Lemuel Whitney's”; p. l. *recto*, “George [S? G?]

Whitney / Bennington” (pencil)

no MS. music

**DB Ob019; Catalog Record #420131**

25. Baltimore. Associate Reformed Presbyterian Church. *The Baltimore Collection of Sacred Musick*. Baltimore: Cushing and Jewett (printed by Thomas Murphy), 1819. [I]-VIII, [9]-95, “IX” pp. (i. e., the final p. numbered IX); complete.

“Selected and compiled under the direction of a committee of the Associate

Reformed Presbyterian Church of Baltimore.”

inscriptions: front cover, “James [V? P?] Campbell 183[0?]”; inside front

cover, “John G Guthrie”; inside back cover, “David C [Sullivan?]”

(pencil)

no MS. music

**DB Ob020; Catalog Record #420576**

*The Baltimore Collection of Sacred Musick* – SEE

Baltimore. Associate Reformed Presbyterian Church. *The Baltimore*

*Collection of Sacred Musick*

Baptist Church. *The Customs of Primitive Churches* – SEE

[Edwards, Morgan]. *The Customs of Primitive Churches*

26. Bassett, Anselm. MS. music book, dated 1803-180[8?]. Pp. [1-3], 4-96, [97-102 torn out], 103-123, [1], 124-151, [152-155 torn out], 156-167, [several leaves torn out]; p. nos. through 128 in ink, from 129 on in pencil.

inscriptions: p. [1], “ANSELM BASSETT xx / Anselm Bassett xx Rochester

September 1, 1805,” “Rochester Nov. 18th 180[8?]” (pencil); p. 31,

“Rochester October 5th 1803”; p. 43, “May 20th 1806 Rochester”; pp.

49 + 53, “Rochester August 5th 1806”; p. 75, “Rochester Febry 28th

1807”

index of sacred-texted tunes inside back cover; titles include Linnet, Grafton,

Willington, Venus, Barnstable, Complaint, Ohio, Livonia, Stratfield, and

Milton, none of these tunes found in the ms. as it now stands

alternate openings (i. e., pp. [2-3], 6-7, 10-11, 14-15, etc.) usually blank; all

pp. not listed below are blank, or contain writing only

pp. 165-167 are 10 stanzas (one of them partial) of a text titled “Sambo’s

‘dress to [th?]e Bredren” (probably = “brethren”)

unless indicated, all MS. music entries are 4-voice settings with melody in 3rd

voice down, assumed to be tenor

MS. music entries:

pp. 4-5: Symphony [by Morgan], Eb, 135|U1D5|4321|5, To bless the

Lord Our God in strains divine

pp. 8-9: Amanda “By Reed” [*recte* Morgan], Am, 1|54|

2[*sic*]-4-53-2-1|D7-U1-D57|U1, Death like an over flowing

stream

pp. 12-13: Shoreham “By Stone,” Cm, 1D75|54|777, In the full choir a

broken string

pp. 16-17: Solemn Song “By E. West,” F#m, 155|7543|2, Here is a song

which doth belong

pp. 20-21: Sunday “By E. West,” Am, 112|34|54-346|5, The God of

Glory sends his summons forth

pp. 24-25: Attleborough “By Lane,” F, 5|U1D7U1D5|43|2, The Lord how wond’rous are his ways

pp. 26-27: Solitude “By E. West,” Am, 532|1234|5, My refuge is the

God of Love

pp. 30-31: Evening Shade “By Troop,” Em, 5|5U1D75-4|5, The evening

shade of life

pp. 34-35: Elogy, Dm, 1|1D7U31|D5,U1|D5434-3|2, Behold a sinner

🖝 Lord; not in *HTI* under title (Elogy, Elegy, Eulogy) or incipit

pp. 38-39: Pennsylvania [by Ingalls], Am, 131|2531|D7U12, The God

of Glory [sends his summons forth]

pp. 42-43: Tribulation “by W. Janes,” Em, 5|57U1D5|4, Our Moments

fly apace

p. 45: Wantage “[from] William’s Coll.,” Dm, 1|D77-6|55|67|U1, My

God, the visits [*sic*] of thy face

pp. 48-49: Richmond [by Frary], F, 1|3-4-55|67U1D6|5, Life is the

time to serve the Lord

pp. 52-53: Evening Hymn [by West], Bm, 1|5543|2, Our moments fly

apace

p. 55: Fairy Bells, melody only, Eb, 3|3334|655#4|5|3, [no text]

pp. 58-59: Delight [by Coan], Em, 1D54|3-214, [no text]

pp. 62-63: Canton “By Swan,” C, 1D54|35U1D7|U1, [no text],

incomplete (cut off in middle of m. 31); middle of m. 29-middle

of m. 31 on slip of paper which has been pasted onto the end of

p. 63

pp. 66-67: Solitude [by Janes], Dm, 5|33-45-7-|5U1D7U2|1, As on some lonely building[’]s top; “Mod. Pia.” over start of music

pp. 70-71: Funeral Hymn “By Stone,” Fm, 5|1-2-31|43|2, [no text, but “The spirits [&? as in “&c.”?]” written in pencil sideways at end

of music]

pp. 74-75: Abington [by Stone], Bm, 1|5511|2-34-5D7, [no text]; 5

mm. of bass part copied erroneously then scratched out, +

correct 5 mm. written below

pp. 78-79: Repentance [by Rollo], Em, 5|U11D7-65-4|3-5-43|2, Oh if

my soul was form’d for woe

pp. 82-83: New Durham [by Austin], Am, 1|D557U3|21-D7U1, [no

text]

p. 86: America [by Wetmore], Am, 1|1321|5, “My God when I reflect /

How all my life time past / I ran the road of sin and death /

With rash impetuous haste”

p. 92: [untitled and incomplete melody in 4/4, written in pencil], G,

34|5321D6U13|26543, [no text], not in *HTI* under incipit

p. 93: [untitled melody in 6/8; notes 2-7 written in ink, the rest in

pencil], F, 6[*recte* 5?]|U111113|5531, I’ll tell you a tale now

with out any plan[;] in Holland there dwelt [illegible]; not in

*HTI* under incipit

p. 94: [untitled piece in 6/8, melody on 1 staff above keyboard

accompaniment on 2 staves; written in pencil, except for G clef

and key + time signatures], F, 5345|12|33321|2, [no text], not

in *HTI* under incipit

pp. 105-107: [Annie Laurie, scored for voice (1 staff) + piano (2

staves), written in pencil], C, vocal melody (after 8-mm. piano

introduction): 4[*sic*]2|11U1D7|76; Max [welton?] [braes are

bonnie]; not in *HTI* under title or incipit 3211U1D776

p. 130: Auld Lang Syne, bass, F, 1|1111|D5555|U1111|D4, My God

what silken cords are thine!; not in *HTI* under title, *HTI* no.

16667 is “The Moon Has But a Borrowed Light,” with melody

based on this

p. 138: Serenade, melody in 6/8, Eb, 5|135U1D5|65n453|432321|

23n45, [no text], not in *HTI* under title or incipit

p. 164: [untitled and incomplete melody, with no time signature and

almost all notes written as eighth notes], Eb,

11355665653132, [no text], not in *HTI* under incipit

**Mss. Octavo Vols. B; Catalog Record #505819**

Bay Psalm Book – SEE

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

27. [Bayley, Daniel]. *The American Harmony: or, Royal Melody Complete…by William Tans’ur.* 5th ed. Newburyport, Mass.: Daniel Bailey [*sic*], 1769. [2nd t. p.:] *The American Harmony, or Universal Psalmodist…by A. Williams*. Newburyport, Mass.: Daniel Bayley, 1769. Complete. *ASMI* 56, Lowens-Britton G. MS. music entry on slip pinned to additional leaf.

inscription: preliminary leaf [1] *recto*, “Justus Riley’s / B[t?] of Joseph Webb /

Jan[.] 17th 1771”

MS. music entry:

slip pinned to a. l. [3] *verso*: St. George[’]s 134 Psalm, “Treble,” G,

1|3231|212,D7|U1232|2

**DB Ob217; Catalog Record #329044**

28. [Bayley, Daniel]. *The American Harmony: or, Royal Melody Complete…by William Tans’ur.* 6th ed. Newburyport, Mass.: Daniel Bailey [*sic*], 1771. [2nd t. p.:] *The American Harmony, or Universal Psalmodist…by A. Williams*. Newburyport, Mass.: Daniel Bayley, 1771. *Universal Psalmodist* lacks pp. 19-20, 25-32, 89-96. 2 blank leaves bound in: before t. p. and before music of *Universal Psalmodist*. *ASMI* 58, Lowens-Britton H.

inscriptions: preliminary leaf *recto*, “Alexander Meady,” “Jethro Putnam’s

Book 1787.,” “Ellery Bro[wn?]”; additional leaf [1] *recto*, “Jethro

Putnams property,” “Z Porters Property”; additional leaf [2] *verso*,

“Jethro Putnam’s property, / 1784.”; inside back cover, “Jethro

Putnam His Book”

no MS. music

**DB Ob218; Catalog Record #329046**

29. [Bayley, Daniel]. *The American Harmony: or, Royal Melody Complete…by William Tans’ur.* 7th ed. Newburyport, Mass.: Daniel Bayley, 1771. [2nd t. p.:] *The American Harmony, or, Universal Psalmodist…by A. Williams*. Newburyport, Mass.: Daniel Bayley, 1771. Complete, except 2 engraved leaves numbered 7 + 8 are lacking before music of vol I (see listing in *ASMI*, p. 130, which lists “2 l. numbered 7-8” but also says “engraved leaves are omitted from introduction”). *ASMI* 60B (with musical content V in vol. I), no Lowens-Britton designation.

no inscriptions

no MS. music

**DB Ob219; Catalog Record #329045**

30. [Bayley, Daniel]. *The American Harmony, or, Royal Melody Complete…by William Tans’ur.* 8th ed. Newburyport, Mass.: Daniel Bayley, 1773. [2nd t. p.:] *The American Harmony, or, Universal Psalmodist…by A. Williams*. Newburyport, Mass.: Daniel Bayley, 1773. Music of vol. I lacks pp. 1-2, 9-16, 43-46, 57-64, 73-80; pp. 89-96 of vol I bound in the order 89/94, 93/90, 95/92, 91/96; pp. 73-80 of vol. II bound between pp. 72 + 81 of vol. I; pp. 41-48 of vol. II bound in the order 41/46, 47/44, 45/42, 43/48. *ASMI* 61C; no Lowens-Britton designation.

inscriptions: original preliminary leaf [1] *recto*, “William Dim[i?]ond,” “Daniel

Herrich [*sic*] of Concord / His Book,” “Robert Knowlton,” “Meh[i]tible

Blake,” “Sally Blake,” “Asa Herrick,” “Dolly Chandler,” “Polly Simpson”;

original preliminary leaf [1] *verso*, “Daniel Herrick his Book / Hopkinton”; original preliminary leaf [2] *recto*, “Daniel Herrick his

Book Bought at / Manchester 1773 price 55 Shillings,” “Daniel Herrick

His Book February 27 1786 / George Washington Esq.r Lord Protector

of / the Common-Wealth of the United States of / America”; original

preliminary leaf [3] *recto*, “Concord March th4 1815 / William Dimond,

Properly [probably “Property” with the “t” not crossed] / Singing is

acceptable to god at all times and in all places / For the lord heard

silas and paul at midni[n? t?]e w[ith? hen?] they / Were in prison and

the prison doors were opened / and their Bands were lused this verry

instant one Wor[d? l?]d”

no MS. music

**DB Ob220; Catalog Record #329047**

31. [Bayley, Daniel]. *The American Harmony, or, Royal Melody Complete…by William Tans’ur.* 8th ed. Newburyport, Mass.: Daniel Bayley, 1774. [2nd t. p.:] *The American Harmony, or, Universal Psalmodist…by A. Williams*. Newburyport, Mass.: Daniel Bayley, 1774. Lacks, in *Royal Melody Complete*, 2nd pp. 3-6, 9-10. *ASMI* 61D, Lowens-Britton K. MS. music entry on slip sewn to additional leaf.

inscription: inside front cover, “M[e?]rcy Trask[,?] Her Book / March. 1776. /

Steal not this book for fear of Shame / for Above you see the

Owner[’?]s Name”

MS. alterations to treble of Utoxeter, p. 92 in *Royal Melody Complete*

MS. music entry:

slip sewn to a. l. [1] *recto*: Cumberland [by Williams?], “Tr[eble],” G,

3|3+54|3-23|D7-U1-21|(1)-D7, 3-voice setting of this tune

appears on p. 55 in *Universal Psalmodist*, with text starting The

Lord my Pasture shall prepare; needle-holes in a. l. [1] suggest

that 2 or 3 other slips were originally sewn to this page

**DB Ob221; Catalog Record #329048**

32. Bailey [*sic*], Daniel. *The Essex Harmony*. Newburyport, Mass.: the author, 1770. *ASMI* 64A. Complete. BOUND WITH Brady, N[icholas], and N[ahum] Tate. *A New Version of the Psalms of David, fitted to the Tunes used in Churches.* Boston: John Boyles, 1771. Not examined for completeness. BOUND WITH *Appendix, containing a number of Hymns, taken chiefly from Dr. Watts’s Scriptural Collection.* Boston: John Boyles, 1771. Lacks pp. 73-76, all after 80.

inscriptions: preliminary leaf *verso*, in 3 different hands, “B Parkman’s /

1771,” “Anna Sophia Tyler[’]s, / 1841 / From C B Parkman:,”

“Parkman Tyler Denny / 1889.”

no MS. music

**Bindings Coll.; Catalog Record #314386**

33. Bailey [*sic*], Daniel. *The Essex Harmony*. Newburyport, Mass.: the author, 1770 [*recte* 1771?]. *ASMI* 64B. Complete (see note on pagination in *ASMI*). BOUND WITH Watts, I[saac]. *The [P]salms of David, imitated in the language of the New-Testament; and applied to the Christian State and Worship.* 27th ed. Boston: for J. Hodgson, 1772. Not examined for completeness. BOUND WITH Watts, I[saac]. *Hymns and Spiritual Songs*. 27th ed. Boston: for J. Hodgson, 1772. Not examined for completeness.

no inscriptions

no MS. music

**Dated Books; Catalog Record #314386**

34. Bailey [*sic*], Daniel. *The Essex Harmony*. Newburyport, Mass.: the author, 1770 [*recte* 1771?]. *ASMI* 64B. Complete (see note on pagination in *ASMI*). BOUND WITH Brady, N[icholas], and N[ahum] Tate. *A New Version of the Psalms of David: fitted to the Tunes used in Churches.* Boston: for Nicholas Bowes, 1774. Not examined for completeness. *Appendix* with Watts hymns continues pagination from Brady + Tate, with its own t. p. but no separate imprint.

inscriptions: Brady + Tate t. p., “Katy Wendell her Book ---“; additional leaf

[2] *recto*, “Tommy” (pencil)

no MS. music

**Bindings Coll.B; Catalog Record #314386**

35. Bayley, Daniel. *The Essex Harmony*. [2nd ed.] Newburyport, Mass.: the author, 1771. Complete. BOUND WITH Brady, N[icholas], and N[ahum] Tate. *A New Version of the Psalms of David, fitted to the Tunes used in Churches.* Boston: J. Kneeland and S. Adams, for Thomas Leverett, 1765. Not examined for completeness. BOUND WITH *Appendix, containing a number of Hymns, taken chiefly from Dr. Watts’s Scriptural Collection*. Boston: Kneeland and Adams, for the Company of Stationers, 1765.

inscription: t. p. of Brady + Tate, “N. Appleton:s N:o 2 / 1772”; 2 lines of pencil

writing on additional leaf [2] *recto* crossed out, illegible to this reader

no MS. music

**Bindings Coll.; Catalog Record #314387**

36. Bayley, Daniel. *The Essex Harmony*. [2nd ed.] Newburyport, Mass.: the author, 1771. Lacks pp. 17-18. BOUND WITH Brady, N[icholas], and N[ahum] Tate. *[A] New Version of the Psalms of David, fitted to the Tunes used in Churches.* Boston: John Boyles, 1771. Apparently complete, although top of t. p. has been cut off. BOUND WITH *Appendix, containing a number of Hymns, taken chiefly from Dr. Watts’s Scriptural Collection.* Boston: John Boyles, 1771. Lacks at least pp. [1]-10.

inscriptions: Brady + Tate t. p., “\* Allowed Dec. 3. / 1696” (note linked to title

*New Version*?); inside back cover, “James Russell”

no MS. music

**Dated Books Copy 2; Catalog Record #314387**

37. Bayley, Daniel. *The Essex Harmony*. [2nd ed.] Newburyport, Mass.: the author, 1771. Lacks pp. 17-18. BOUND WITH Brady, N[icholas], and N[ahum] Tate. *A New Version of the Psalms of David, fitted to the Tunes used in Churches.* Boston: for A. Barclay, 1771. Not examined for completeness. BOUND WITH *Appendix, containing a number of Hymns, taken chiefly from Dr. Watts’s Scriptural Collection.* Boston: John Boyles, 1771. Complete.

inscriptions: inside front cover, “Joseph,” “Josephee[n?]”; *New Version*, t. p.,

“Calvin Gardner”; *New Version*, p. [3], “Enoch W Gardner / Boston [?]

49 [?]”; inside back cover, “Jesse / Gardner”

no MS. music

**Bindings Coll.B; Catalog Record #314387**

38. Bayley, Daniel. *The Essex Harmony*. [3rd ed.] Newburyport, Mass.: the author, 1772. *ASMI* 66. P. 6 misnumbered 5. Complete.

no inscriptions

no MS. music

**DP A1513; Catalog Record #314388**

39. Bayley, Daniel. *The Essex Harmony*. [3rd ed.] Newburyport, Mass.: the author, 1772. *ASMI* 66. Apparently complete, but preliminary leaf + pp. 1-6 are bound in this order: p. l. *recto* (t. p.)/4, 5/2, 3/p. l. *verso* (rudiments, index), 1/6. Several pp. trimmed so that printed p. nos. are missing; these are mostly supplied in MS. 2 leaves torn, with loss of text. BOUND WITH Watts, I[saac]. *The Psalms of David imitated in the language of the New Testament.* 26th ed. Boston: Mein and Fleeming, 1768. Not examined for completeness. Preface ends with 4-p. “Advertisement to  the Readers” (pp. [xxvii]-xxx; dated Dec. 1, 1718) which treats “Of chusing or finding the psalm,” “Of naming the psalms,” “Of dividing the psalm,” + “Of the manner of singing,” the last of these sections including this: “It were to be wished also that we might not dwell so long upon every single note, and produce the Syllables to such a tiresome extent with a constant uniformity of time ; which disgraces the music, and puts the congregation quite out of breath in singing five or six Stanza’s : Whereas, if the *method of singing* were but reformed to a greater speed in pronunciation, we might often enjoy the pleasure of a longer Psalm with less expence of time and breath ; and our Psalmody would be more agreeable to that of the ancient churches, more intelligible to others, and more delightful to ourselves” (p. xxix).

inscriptions: preliminary leaf *recto*, “Ebenezer / Chee[v?]er,s / Psalm Book”;

additional leaf *verso*, “Lizzie Rhodes / Franklin” (pencil); inside back

cover, “Cyrus Cheever / his pap- / S Sarah / cyrus Cheever / his psaln

book” (all *sic*; “ok” of “book” written directly above “bo”)

no MS. music

**Dated Books; Catalog Record #314388**

40. Bayley, Daniel. *The Essex Harmony*. [3rd ed.] Newburyport, Mass.: the author, 1772. *ASMI* 66. Complete; p. 6 misnumbered 5. BOUND WITH Brady, N[icholas], and N[ahum] Tate. *A New Version of the Psalms of David. Fitted to the Tunes used in Churches.* Boston: John Fleeming, 1771. Not examined for completeness. BOUND WITH *A Collection of Hymns, from Dr. Watts, &c.* Boston: John Fleeming, n. d. (or date trimmed off). Complete; unnumbered additional leaf, printed on *recto* side only, bound between p. 40 + p. 41, to supply missing text (but missing hymn no. LVII wrongly numbered LVIII).

no inscriptions

no MS. music

**Dated Books; Catalog Record #314388**

41. Bayley, Daniel. *The Essex Harmony*. [3rd ed.] Newburyport, Mass.: the author, 1772. *ASMI* 66. Complete. BOUND WITH Watts, I[saac]. *The Psalms of David imitated in the language of the New Testament.* 27th ed. Boston: Thomas and John Fleet, 1771. Not examined for completeness. BOUND WITH Watts, I[saac]. *Hymns and Spiritual Songs.* 27th ed. Boston: Thomas and John Fleet, 1772. Not examined for completeness.

inscription: preliminary leaf [2] *verso*, “Sarah Bradish / 1801”

no MS. music

**Bindings Coll.; Catalog Record #314388**

42. Bayley, Daniel. *The Essex Harmony*. [3rd ed.] Newburyport, Mass.: the author, 1772. *ASMI* 66. Complete. BOUND WITH Brady, N[icholas], and N[ahum] Tate. *A New Version of the Psalms of David, fitted to the Tunes used in Churches.* Boston: for John Perkins, 1773. Not examined for completeness. BOUND WITH *Appendix, containing a number of Hymns, taken chiefly from Dr. Watts’s Scriptural Collection.* Boston: Mills and Hicks, 1773. Complete.

inscriptions: t. p., “S\_ Salisbury 1777”; Brady + Tate p. [3], “S [&?] S. Salisbury

--- / 1778”

no MS. music

**Dated Books; Catalog Record #314388**

43. Bayley, Daniel. *The Essex Harmony, or Musical Miscellany*. Newburyport, Mass.: the author and son, 1785. Complete.

inscription: inside front cover, “[Book?] 1796”

no MS. music

**DB Ob022; Catalog Record #332840**

44. [Bayley, Daniel]. *A New and Compleat Introduction to the Grounds and Rules of Musick*. [Newburyport, Mass.: Daniel Bayley], for Bulkeley Emerson of Newburyport, 1764. Lacks leaves 4-5, 14-17, 20-21, 24-28 of music. *ASMI* 70A. MS. music on 7 additional leaves, numbered pp. 63-64, 67-70, 79-86.

no inscriptions

MS. music has diamond-shaped note heads throughout; no bar lines, just

phrase separator lines

MS. music entries mostly 3- and 4-part tunes with melody in tenor voice;

parts listed here in order from top down

MS. music entries:

p. 63: Martyrs, “Tenor,” “M[e]dius,” “Bass,” Em, 13153215

p. 63: Peterborough, “Tenor,” “Medius,” “Bass,” G, 123211D7U1

p. 64: Barnett, “Tenor,” “Medius,” “Bass,” G, 11235-4321

p. 64: Burford or hallifax, “Tenor,” “Medius,” “Bass,” Am, 112345-432

p. 67: 68 psalm, “Tenor,” “Medius,” “Bass,” not in score, G,

11D765U123

p. 68: 113 Psalm, tenor or cantus, “Medius,” “Bass,” not in score, F,

112313#4[*sic*]5

p. 69: Northampton, “Tenor,” “Me[e?]dius,” “Bass,” F, 135-43-21432

p. 69: Brunswick, “Tenor,” “Bass,” Am, 11234-3251, stave provided for

“Medius,” but no notes

p. 70: 18 psalm, “Tenor,” “Medius,” “Bass,” not in score, Am,

11D#7U1322D5

p. 79: Charlotte, “Tenor,” “Bass,” “Medius,” “Alt[u]s,” Am,

123424-321, 4 notes of altus part missing

p. 80: Bradford, “Tenor,” “Bass,” “Medius,” altus?, key unclear: no key

signature or clefs; if tenor is in treble clef, melody begins +

ends on F, though bass seems to be solidly in A (major or

minor); if tenor melody is in F or F# (major or minor), incipit is

1345236-7-52; no melody with that incipit in *HTI*

p. 81: Brintwood, “Tenor,” “Bass,” “Medius,” “Alt[u]s,” F,

11-D76554-32-15

p. 82: Babylon, “Treble,” “Counter,” “Tenor,” “Bass,” G, 13455432, The

man is blest that god doth fear; lines of text numbered 1-4

p. 83: St[.] Katherine[’]s, “Treble,” “Counter,” “Tenor,” “Bass,” C,

5U1-2323-212[-]1D7, Thy mercy is above all things

p. 84: Darlington, “C[a]ntus,” “Tenor,” “Bass,” melody in tenor, Am,

11D655U132, “psal 22d” identifies text, music extensively

corrected or altered

p. 84: Newport, “Cantus,” “Tanor” [*sic*], “Bass,” melody in tenor, G,

11235432, Lord who[’]s the happy man that may; lines of text

numbered 1-4, line 4 is “but to inherit their,” suggesting

continuation in a further stanza

p. 85: Tunbridge, cantus, “Tenor,” “Bass,” melody in tenor, G,

13456-5432

p. 85: Gillingham, cantus, “Tenor,” “Bass,” melody in tenor, G,

31253432

p. 86: New Boston [= Boston], “Tenor,” “Bass,” “Medius,” “Alt[u]s,” Am,

13-215-431D7U1, Hail hail, all glorious La[m]b of god

**DB Ob159; Catalog Record #324114**

45. Bayley, Daniel. *A New and Complete [I]ntroduction to the Grounds and Rules of Music.* [2nd ed.] Newburyport, Mass.: Daniel Bayley, 1764. Complete (*ASMI* says “music inc.”; does this refer to another copy at the AAS?). *ASMI* 70C. MS. music on blank sides of 6 printed leaves of music + on additional leaf.

inscriptions: front cover, “A. Willi[ams]”; inside front cover, “Mr[s?] Sarah

Fuller, Daughter / of the Rev. Abrm Williams, / Minister of Sandwich,

in Mass. / presented this to her son / Timothy Fuller, 19. Oct. 1812 - /

being 27 years after he was taught / the rudiments of Musick from

this / book by her & the Rev. Timothy Fuller / his Father – “; t. p.,

“Williams. 1766”

additions or alterations to printed tunes Canterbury (leaf 8 *recto*), St.

Martin’s (leaf 12 *recto*), Portsmouth (leaf 16 *recto*), Newbury Port

(leaf 19 *verso*)

MS. music has diamond-shaped note heads throughout, more common in the

1760s (when Sarah Williams Fuller’s father Abraham Williams

apparently used the book) than ca. 1785, when Timothy Fuller

learned the rudiments of music from the same book; see inscriptions

above

🖝 MS. music is mix of counter + tenor parts, 2- and 3-voice settings; all 7

(definite or probable) counter parts supplement vocal parts for tunes

printed in Bayley’s book

MS. music entries:

printed leaf 3 *recto*: Buckland, counter?, G, 55555655 (no bar lines;

only double lines at ends of phrases) (tune’s melody begins

1|23|21|1D7|U1), Buckland printed on leaf 3 *verso* (3 voice

parts, none of them this one)

printed leaf 4 *verso*: Brookfield [by Billings], “Tennor,” Dm,

5|U13|23-2|1-D7U1|2

printed leaf 5 *recto*: 100 Psalm, “Counter,” A, 355-435-43-455 (no bar

lines; only double lines at ends of phrases) (tune’s melody

begins 11D765U123), 100 Psalm printed on leaf 6 *recto* (3

voice parts, none of them this one)

printed leaf 13 *recto*: [Guilford by Tans’ur], melody, bass, Am,

154321,2123-145 (no bar lines; only double lines at ends of

phrases)

printed leaf 13 *recto*: New York, “Counter,” G, 5|53|25|55|5 (tune’s

melody begins 1|35|42|31|2), New York printed on leaf 13

*verso* (3 voice parts, none of them this one)

printed leaf 13 *recto*: Tune Set to Dr. Watts’s Sapphick Ode on the Day

of Judgment, melody?, bass, G, 111111D7U1122 (no bar lines;

only double lines at ends of phrases) (not listed as a melodic

incipit in *HTI*), text meter is 11.11.11.5, musical meter given as

“3”

printed leaf 15 *recto*: Farnham Tune [by Tans’ur], “Cantus,” “Tenor,”

“Bass,” melody in tenor, Em, 5|34|55|U1D7-6|5, pitching

numerals above all 3 parts

printed leaf 15 *recto*: Quercy, “Counter,” G, 5|55|53|65|5 (tune’s melody begins 1|33|23|2D7|U1), Quercy printed on leaf 15

*verso* (3 voice parts, none of them this one)

printed leaf 15 *recto*: Warwick, “Counter,” Am, 5|55|55|65|5 (tune’s

melody begins 1|13|15|42|1), Warwick printed on leaf 15

*verso* (3 voice parts, none of them this one)

printed leaf 15 *recto*: Colchester New [by Tans’ur], “Counter,” C,

5|54|34|5U1|1 (tune’s melody begins 1|1-D76|54|3-21|5),

Colchester New printed on leaf 6 *recto* (3 voice parts, none of

them this one)

printed leaf 20 *verso*: Yaxley [by Tans’ur], “Counter,” “Tenor,” “Bass,”

melody in tenor, G, 1|13|12|3,3|2|1|3#4|5 pitching numerals at

beginning + end

a. l. [2] *verso*: [Weston-Favel by Knapp], counter?, G, 5553534565 (no

bar lines; only double lines at ends of phrases) (tune’s melody

begins 1|3-4-32|1-2-13|5-6-54|3-4-2), probably alternate

counter part to that printed on leaf 4 *recto*

a. l. [2] *verso*: Trinity [by Tans’ur], “Counter,” “Tenor,” [“Bass”?], D, 11-2-3-215-434-5-67U1 (no bar lines; only double lines at

ends of phrases), p. torn, part of bass part lost; counter in

different hand, probably added later (has bar lines; other parts

don’t)

**DB Ob160; Catalog Record #324117**

46. Bayley, Daniel. *A New and Compleat Introduction to the Grounds and Rules of Musick.* [3rd ed.] Newburyport, Mass.: Daniel Bayley, 1765. Complete. *ASMI* 71.

inscriptions: far too many to copy; key inscriptions include inside front cover,

“John Davis His Book,” “Elisha Goodwin” (twice); p. 24, “Elisha

goodwin Elisha goodwin”; leaf 2 *verso*, “Sarah Field”; leaf 18 *verso*,

“John Davis His Singing Book”; leaf 21 *recto*, “Elisha Goodwin” (15

times, complete or partial), “Nat[h]aniel grant”; additional leaf [3]

*verso*, “Barwick” (4 times; Barwick appears many times on other pp.,

often with a date along the top of a p., with records of work done

listed below); inside back cover, “ 17[66?] John Davis his hand,” “John

Davis his Book,” “William / Chadwick”

MS. inscriptions located inside both covers, on pp. [2] + 24, on 13 *recto*s or

*verso*s of leaves with printed music on the other side of the leaf, + on 8

unnumbered leaves (2 of these partial) bound in after printed music

records of work done + money owed (e. g., “To one Day worck mi self and

fore oxon 0-12-0”); lists of goods purchased or sold (e. g., “To one

pige a month old --- 0-3-0”); copies of religious poems; records of

deaths (e. g., additional leaf [2] *verso*: “Barwick July the 19 Day

1779 / Moly Goodwin Died”

1st lines of poems (all on additional leaves): “Come Siners Atend & make no

Delay,” “When The Fierce north winds with his arey force,” “the Lord

is gon up with a shout,” “come Let us prepare we Brothers that are,”

“Must All the Charms of Nature then,” [new poem?:] “Pore Virtues that

he Boasted So,” “How Sweet and awful is the Place,” “Lord why was I a

gestt”

various inscriptions include every year from 1770 through 1790

no MS. music

**DB Ob161; Catalog Record #324115**

47. [Bayley, Daniel. *A New and Compleat Introduction to the Grounds and Rules of Musick.* [4th ed.] Boston: Thomas Johnston, 1766]. Lacks pp. [1]-6, leaves 17, 28, covers. *ASMI* 72.

no inscriptions

no MS. music

**DB Ob162; Catalog Record #324116**

48. Bayley, Daniel. *The New Universal Harmony, or, A Compendium of Church-Musick*. Newburyport, Mass.: the author, 1773. Lacks p. 105.

inscription: t. p., “Sarah Ja[?]” (pencil)

no MS. music

**DB Ob023; Catalog Record #314389**

49. Bayley, Daniel. *The Psalm-Singer’s Assistant*. Newburyport, Mass.: for the auther [*sic*], [1764-66]. Lacks leaves 13-16 of music. *ASMI* 77. BOUND WITH Brady, N[icholas], and N[ahum] Tate. *A New Version of the Psalms of David*. Boston: W. M’Alpine and J. Fleeming, 1765. Not examined for completeness. BOUND WITH *A Collection of Hymns, from Dr[.] Watts, &c.* Boston: W. M’Alpine and J. Fleeming, 1765. Complete.

inscription: preliminary leaf *verso*, “John Mower”

no MS. music

**Bindings Coll.B; Catalog Record #349825**

50. Bayley, Daniel. *The Psalm-Singer’s Assistant*. Newburyport, Mass.: the author, [1765-66]. Lacks leaves 9-16 of music. *ASMI* 77A. BOUND WITH Watts, I[saac]. *Hymns and Spiritual Songs*. 20th ed. London, reprinted Boston: Z. Fowle and S. Draper, 1762.

inscriptions: inside front cover, “Elias Nason”; *The Psalm-Singer’s Assistant*, p.

8: “Enoch Long’s Book / 1776”

MS. music entry:

*The Psalm-Singer’s Assistant*, leaf 8 *verso*: Buckingham, “Bass,” Am,

1|1D5|U12|3-21|D5, staves with bar lines also for “Trebel,”

“Counter,” + “Tennor,” but no notes, *HTI* no. 2924

**Dated Books; Catalog Record #330903**

51. Bayley, Daniel. *The Psalm-Singer’s Assistant*. Boston: W. M’Alpine, for the author in Newburyport, 1767 (typeset pp. [1]-8); Newburyport, Mass.: Daniel Bayley, n. d. (engraved music). Lacks leaf 12 of music. *ASMI* 77B. BOUND WITH [Brady, N[icholas], and N[ahum] Tate. *A New Version of the Psalms of David*. Boston: D. Kneeland, 1766? W. M’Alpine, 1767?]. Not examined for completeness, but lacks t. p. leaf. BOUND WITH *Appendix, containing a number of Hymns, taken chiefly from Dr. Watts’s Scriptural Collection.* Boston: D. Kneeland, 1766. Complete, though leaf bearing pp. 9-10 is torn, with loss of text.

legible inscription: t. p. of *Appendix*, “Levi Lincoln,” [*sic*]

printed bookplate of Worcester County Atheneum [*sic*] pasted inside front

cover

no MS. music

**Bindings Coll.B; Catalog Record #314392**

52. [Bayley, Daniel]. *The Royal Melody Complete: or The New Harmony of Zion…by William Tans’ur.* 3rd ed. Boston: W. M’Alpine, 1767. Complete. *ASMI* 54, Lowens-Britton A.

inscription: preliminary leaf *recto*, “N. L. Frothingham / From J. H. Foster”

no MS. music

**DB Ob214; Catalog Record #329050**

53. [Bayley, Daniel]. *The Royal Melody Complete: or The New Harmony of Zion…by William Tans’ur.* 3rd ed. Boston: W. M’Alpine, 1767[-1768?] (-1768 speculatively added because of additional pp. of music). Lacks front cover, frontispiece, pp. 35-36 (supplied in photocopy); leaf bearing pp. 1-2 of music torn, with loss of text; entire leaf supplied in photocopy. *ASMI* 54A,Lowens-Britton B.

inscription: preliminary leaf *recto*, “Stephen Dean,s: April the 10.th 1768: /

Price £0=6=0 Lawful Money”

no MS. music

**DB Ob213; Catalog Record #351500**

54. [Bayley, Daniel]. *The Royal Melody Compleat: or The New Harmony of Sion…by William Tans’ur.* 4th ed. Newburyport, Mass.: for Daniel Bayley, 1768. Lacks 2nd pp. [15-16] (“An Alphabetical Table of Tunes…” on p. [15], ad for William M’Alpine’s publications on p. [16]). *ASMI* 55, Lowens-Britton C. MS. music on *recto* of unnumbered leaf which has frontispiece on its *verso*, + on 1st 3 of 10 unnumbered additional leaves bound in after printed book.

inscriptions: inside front cover, “Hannah White / Her Book”; frontispiece,

“Hannah White[’]s Book”; a. l. [1] *recto*, “Capt. Joseph Cushing”; a. l.

[10] *verso*, “Han[n]ah White 1769”

various MS. music entries have diamond-shaped note heads, round note

heads, + note heads which are right inbetween diamond-shaped and

round

MS. music entries are three 4-voice tunes + one treble part:  
 frontispiece leaf *recto*: Harlington [by Tans’ur], “Treble,” Am,

53123-4545, diamond-shaped note heads, phrase separator

lines rather than bar lines

a. l. [1] *verso*: [America by Billings], 4 voices, D, 1|1-54|3-U1D7|

U1-D76|5, round note heads

a. l. [2] *verso*: A New Tune to The Sapphick ode “by W[m?] Billings,” 4 voices (“Treble” labeled as such), note heads right inbetween diamond-shaped + round, no attempt to align vocal parts vertically

a. l. [3] *recto*: last 13 mm. of a fuging tune in C + 3/4 time, setting a text

whose 1st line (not preserved here) is “Hark! hear you not a cheerful noise”; these 13 mm. are the fuging section, starting

with bass solo: 1-D76-7U1|D5-43-21-2|3-45\_|5\_|5, See where

🖝 light stars Bright angels fly; only setting of this text in *HTI* is no.

1683, William Knapp’s Christmas Day Hymn, a different piece;

note heads diamond-shaped for the most part, last 4 mm.

are in 2/4 time, marked “Presto”

**DB Ob216; Catalog Record #329049**

55. [Bayley, Daniel]. *The Royal Melody Compleat: or The New Harmony of Sion…by William Tans’ur.* 4th ed. Newburyport, Mass.: for Daniel Bayley, 1768. [2nd t. p.:] *The American Harmony: or Universal Psalmodist…by A. Williams*. Newburyport, Mass.: Daniel Bayley, 1769. Complete. *ASMI* 56C, no Lowens-Britton designation.

inscriptions: preliminary leaf [1] *recto*, “Hezekiah Hale His Singing Book,”

[different hand:] “Descended in a Zig Zag line / To / [Th?]o Bliss

Stebbins 1835,” [different hand:] “and Bought by Alex.r W. Thayer, /

of Howe & Leonard auctioneers / Dec 1845” (pencil)

no MS. music

**DB Ob215; Catalog Record #351499**

56. [Bayley, Daniel]. *Select Harmony, containing in a plain and concise manner, the Rules of Singing chiefly by Andrew Law, A.B.* [2nd ed.] Newburyport, Mass.: Daniel Bayley, [1784]. Apparently complete. One MS. vocal part written along top + bottom of printed p. [x].

inscription: inside front cover, “Sarah & Elisabeth Tenny’s property, / Given

them by their Honoured Father – 1784.”

MS. music entry:

p. [x]: 115th, “The Second Treble,” F, 1 m. rest then 5|333|511|33|4\_|4,

[Psalm] 115 printed on next 2 pp. ([xi-xii]), with text beginning

“Not to our names thou only just and true” + 4 vocal parts,

none of them this one

**DB Ob204; Catalog Record #344648**

57. Bayley, Daniel, Jr. *The New Harmony of Zion; or Complete Melody.* Newburyport, Mass.: the publisher, 1788. Complete. MS. music on additional leaves (numbered pp. 97-145 in ink, 146-153 in pencil, then unnumbered, supplied with p. nos. in square brackets as necessary) bound in after printed tunebook.

inscriptions: p. l. *recto*, “Comedore” (pencil) / C[?]m[?]d[?] P[e?]rry

(scratched into paper; no ink or graphite); p. 144, “Newbur[y?]”; p. [157], “West Newbury No / Fo[r?] [v?]alue receivd i p[r?]omis[t?] to

pay / to Joseph Stanw[ar?]d [an order?] of / $100 on demand with

inter[es?]t / [W?]it[nes?] / Tim[othy?] L[?]ch / Willy [D?]ole” (pencil);

p. [158], “Samuel Sylvester / West Newbury / No[v?] the [7?]”

(pencil); p. [159], “M[o?]s[es?] C[arr?] / [L? P?]ar[s?]on[s?]” (pencil)

many attributions supplied in MS. for tunes in printed book

partial index of tunes in printed book + in MS. supplement, inside back cover

🖝 this MS. clearly compiled by a highly literate individual, knowledgeable about

authorship of American sacred tunes; perhaps a singing-school student of tunebook composer + compiler Amos Pilsbury (Pilsbury

born 1772 in Newbury, Mass. + lived there until at least 1788 and

probably until later 1790s—see references to Newbury in this vol.’s

inscriptions; also, 2 pieces in MS. here, including incomplete 14+- stanza secular set piece “Thunder-Storm,” are att. “Pilsbury” or “M[r?]

Pilsbury” + were never pub’d.)

many, perhaps most MS. tunes here 1st printed in late 1780s

MS. music entries are 4 voices, melody in tenor voice, unless indicated:

p. 97: Sherburn[e] att. “Reed” [= Daniel Read], D, 531|6665|6

p. 98: Bristol att. “Swan,” F, 1|5-6-53|U1-D531|6-5-67|U1, The lofty

pillows [!] of the Sky

p. 99: Greenwich att. “Reed,” Em, 5|5U1D75|U1D7-U1-2|1

p. 100: Windham [by Read], Fm, 1|345|532|1

p. 100: Indian, [comma *sic*] Philosopher, C, 133|3255|5

p. 101: Sterling, D, 5U1D7|6-56-7U1, How free the waters flow

p. 102: Rochford att. “Pilsbury,” Cm, 1|321D7|U12|3, Behold I fall

🖝 before thy face; no Rochford or Rockford in index of Pilsbury’s

only printed tunebook, + no tune with this incipit in *HTI*

p. 103: Balloon [by Swan], Em, 5|U1[-]2[-]3D7-5|45|3-2-14-3-4|5,

Behold I fall before thy face; note 2 settings of same text on

facing pp. of this MS.

p. 104: Annapolis att. “Reed,” C, 5|U1D7|U1-D76|5-4-34|5, Awake ye

Saints to Praise your king

p. 105: Complaint [by Read], Em, 5|3-4-32|15|5-U1-D76|5, ’twas in a

vale where Osiers grew; corner of p. torn off, with loss of text

p. 106: 90.th. Psalm att. “Strong,” Em, 5|3214|5, Lord what a feeble

piece; corner of p. torn off, with loss of text

p. 107: Majesty att. “Swan,” C, 113|D6567|U1, He fram’d ye globe he

built ye Sky

pp. 108-109: Appearance att. “Wood,” C, 5|U13|D5U1|

D7-U1-2-3-1D7|U1, The voice of my Beloved Sounds

p. 109: Stafford att. “Reed,” A, 5|U1-2-32-1|4-32|1, See what a living

stone

p. 110: Litchfield [by Brownson], Am, 1|55|3-1-35|432, ’Twas from

thy hand my god I came

pp. 110-111: Golgotha att. “Billings,” F#m, 5\_|5U1D7|U1|D534|5,

Hark from ye tombs a Dol[e]ful Sound

p. 111: 119th P.S. [= Psalm] att. “Pilsbury,” Em, 531|5577|7, Had not

thy word been my delight; text source given as “119,th Psalm by

D,r W..ts 14,th part,” printed in Pilsbury’s *United States’ Sacred*

*Harmony* (1799), but with no attribution; elsewhere (starting

with *Village Harmony*, 2nd ed.) att. “Smith”

p. 112: 46.th. Psalm tune att. “Bull,” D, 5U1D7|6567|U1, The Lord hath

eyes to give the blind

p. 113: Devotion [by Read], C, 5|U112D7|U12|3

p. 113: Hollis [by Holden?], Dm, 5|U11|D7534|5\_|5

p. 114: Federal-street , Am, 5|U1\_|134|5-4-32|1-2-32-1|2

p. 114: Rushia [= Russia by Read], Am, 132|1D7U13|2, Fals[e] are ye

men of high degree

p. 115: Stratfield att. “Goff,” F#m, 5|U11D75|3-4-56|5, Thro’ ev’ry age eternal god

p. 116: Danbury att. “Stone,” Am, 1|3-4-34|5-4-3-4-56|5, Alas, the

brittle clay

p. 116: Lisbon att. “Swan,” C, 1|31D65|6, O let thy god & King

p. 117: Babylon att. “Benham,” Em, 1|55-4|51-2|335U1|

D7-53-4-5-3-|4, Along the banks where Babel[’]s current flows

p. 118: Solitude att. “Mann,” Am, 532|11|D76|5, Oft have I sat, in

Secret Sighs

p. 118: Amity att. “Reed,” A, 1|312D7|U1

p. 119: Archangel att. “Wood” [probably by Alexander Gillet], melody

in treble, Em, 1|3455|75U1-2-32-1|D#7, The god of glory

Sends his Summons forth

pp. 120-122: Victory att. “mann” [Elias Mann], D🡪Dm🡪D,

1|31|5U1|D5-32-1|6, He reigns, ye lord ye Saviour reigns

p. 122: Pittsfield att. “Select Harmony” (i. e., Oliver Brownson’s

collection, 1784 + 1785 issues, where the tune first appeared),

Em, 135|U1D7|6-5-43|2, My Soul lies humbled in ye dust

p. 123: Newport att. “Reed,” Bm, 5U13|2-1D7U12|3, I Send the joys of

earth away

p. 124: Montague att. “Swan,” Dm, 5U11|D75U32-1|2, Ye sons of men

with joy record

p. 125: Judgment att. “Reed,” C, 5|U1D7|U1D5-4|35|U1-2-31|2, Behold

ye judge descends his guards are nigh

p. 125: Amboy att. “Reed,” C, 55|U1D7U12|3, I am not concern’d to

know

p. 126: Surry att. “Nolan” [Charles? Nolen], Eb, 11D7|65|4-32-1|5,

I’ll praise my maker with my Breath; Billings’s influence

suggested in mm. 1-2 of treble (Chester) + mm. 17-19 of tenor

(Bethlehem)

p. 126: Poland att. “Swan,” C#m, 1|D55|7U3|D7-U1-D75|4, God of my

life look gently down

p. 127: Charlestown att. “Reed,” D, 5|U1D7|U1-D765|U1D7-U2|1,

When god reveal’d his gracious name

p. 127: Mortality att. “Reed,” Fm, 1|5U1D7-65-4|345\_|5, Death like an

overflowing Stream

p. 128: Framingham att. “Billings,” Am, 5|U1-2-12|3-4-34|5, Shall

wisdom cry aloud

pp. 129-131: The Heavenly Vision, An Anthem att. “French,” G,

1234|5\_|54|322|24|322|11, I Beheld & lo, a great Multitude

which no man cou’d number

p. 132: 3,d, Psalm att. “Stephenson,” Am, 512|32|1-2-34|5

p. 133: Brandford [by Benham], Em, 133|7-5-7U1|1-2-3-1-2D7|5,

Why Should ye Children of a king

p.133: Palmer att. “Stone,” F, 3-4|5-65|5-43|44|4, Eternal are thy

mercies lord

pp. 134-135: Denmark [by Madan], 3 voices, melody in middle voice,

D, 1|11|11-2-3|22|3 (last note *sic*), Sing to the Lord with joyful

voice

p. 136: Jordan att. “Billings,” A, 5|U11|32-1|2-32-3|4, there is a land of

Pure delight

p. 137: Stoddard, E, 5|11U1D7|U1, Come Sound his praise abroad

p. 137: Danbury [by Canfield], Am, 1|55|4231|2,2|32-1D#77|U1, Our

life is ever on the wing

p. 138: Complaint [by Parmenter?], Em, 1|33-45U1|D777\_|7, Spare us

O, Lord aloud we pray

pp. 138-139: Crucifixtion [*sic*] att. “Harris,” Am, 5|U1112|34-32\_|2,

Me thinks I see my Sav[i]our dear

p. 139: Rehoboth, Am, 5|U11-2|34-32,|2|321D5|U1, Death O, the awful

🖝 Sound; not in *HTI* under melodic incipit or title🡪melodic

incipit; 1st 4 phrases resemble Billings’s New-Hingham, a 4-

phrase Am setting of this text in his *Singing Master’s Assistant*;

note varying rhythmic declamation of 1st line of text, treble +

tenor vs. counter + bass

p. 140: Victory att. “Mann” [by Daniel Read], Eb, 555|56-7|U12|3, Now

Shall my head be lifted high; title also written as “Vivctory”

pp. 140-141: Ohio att. “Holyoke,” A, 5|3312|34|(3)-2, I’ll praise my

maker with my breath

p. 142: Deanfield att. “Goff” (only 1 attribution to Goff in 13 pre-1821

printings, according to *HTI*), F, 5|U11D75|U1-2-1D7|U1

p. 143: Ocean, F, 5|5-6-5-4-36[*sic*]|U111D7-6|5, with songs and

honours Sounding loud

pp. 144-148: Thunder-Storm att. “M[r?] Pilsbury” (with “Newbury”

written above end of “Pilsbury”), Dm, 1|D77-654|

32-1|5,5|3456|7, When Sol began for to descend from ye

🖝 meridian high; mostly secular text describing the approach, the

bursting forth, + the fading away of a thunderstorm; entry is

incomplete (missing p. or pp. at end); piece not in Pilsbury’s

*United States’ Sacred Harmony* nor any other publication

known to this writer

p. 149: Montgomery [by Morgan], C, [1|3331|2-1D7-65], last 8 mm.

only, headed “Continuation of Montgomery”

p. 149: China [by Swan], beginning of tenor melody (soon becomes

inaccurate) written on 3rd staff from top, 14 notes in pencil, no

clef, key signature, time signature, or bar lines; if treble clef, in

C, 322113-D776?77111, only title written in ink

p. 150: New-Jerusalem [by Ingalls], G, 132|1234|5, From the third

heav’ns [*sic*] where god resides

p. 151: Devotion New [variant of Portland by Abraham Maxim], F,

15U1|D6421|2, sweet is the day of sacred rest

🖝 p. 152: Repentance [by Rollo], variant, F#m, 5|U11D7-65-4|3-5-43|2,

oh, if my soul was form’d for woe

p. 153: Spring, Dm, 1|11D55|345,5|U321D7-U1|2-D7-5\_|5, he sends

🖝 his word & melts the snow; not in *HTI* under melodic incipit or

title🡪melodic incipit

p. [155]: [Montague by Swan], 1st 3 mm. of bass only, in pencil, Dm,

111|3311|55, no clef, key signature of one flat, cut-time

signature

**DB Ob021; Catalog Record #332839**

58. *The Beauties of Psalmody*. Baltimore: Sower and Cole, 1804. Complete.

no inscriptions

no MS. music

**DB Ob027; Catalog Record #420096**

Beissel, Conrad. *Paradisisches Wunder-Spiel* – SEE

Ephrata, Pa. Ephrata Cloister. *Paradisisches Wunder-Spiel*

59. Belcher, Supply. *The Harmony of Maine*. Boston: Isaiah Thomas and Ebenezer T. Andrews, 1794. Complete.

no inscriptions

no MS. music

**DB Ob030; Catalog Record #332890**

60. Belknap. Daniel. *The Evangelical Harmony*. Boston: Isaiah Thomas and Ebenezer T. Andrews, for the author, 1800. Complete.

no inscriptions

no MS. music

**DP A1676; Catalog Record #332893**

61. Belknap, Daniel. *The Harmonist’s Companion.* Boston: Isaiah Thomas and Ebenezer T. Andrews, 1797. Complete.

no inscriptions

no MS. music

**DP A1677; Catalog Record #332894**

62. Belknap, Daniel. *The Middlesex Collection of Sacred Harmony.* Boston: Isaiah Thomas and Ebenezer T. Andrews, for the author, 1802. Complete.

no inscriptions

no MS. music

**DB Ob144; Catalog Record #420130**

63. Belknap, Daniel. *The Village Compilation of Sacred Musick.* Boston: J. T. Buckingham, for the author, 1806.

🖝 added in MS. after imprint info.: “at Thomas & Andrews’s / Office and for

them”

no other inscriptions

no MS. music

**DB Ob234; Catalog Record #420253**

64. [Belknap, Daniel, publisher]. Judgment Anthem [by Justin Morgan]. Dedham, Mass.: H. Mann, for D. Belknap, 1810. Complete.

no inscriptions

no MS. music

**DP B2244; Catalog Record #282270**

Benham, Asahel. *Devotional Harmony* – SEE

Woodruff, Merit N. *Devotional Harmony*

65. Benham, Asahel. *Federal Harmony*. New Haven, Conn.: A. Morse, 1790. Complete, though front matter is bond out of order: pp. [1-4], [9]-12, 5-8. 15 unnumbered additional leaves sewn in after printed music; MS. music entries on 8 of these.

inscriptions: inside front cover, “Aretas Sheldon[’]s Singing Book Price 3[s?]/ /

[Mr?] [J? T?][?]te[r?] [?]eas to Coppy m[i?] / Framingham A[?]

Sheldon”; leaf laid inside back cover (after sewn-in leaves), *recto*,

“Aretas Sheldon[’]s Singing Book Bought in the year / 1792 . price

three shilling[s]”

5 sewn-in leaves contain mathematical problems, in sentence form, including

one problem which includes date 1/21/1793

MS. music entries are mostly tenor parts, whether explicitly labeled as such

or not; exceptions noted here

MS. music entries:

a. l. [1] *recto*: last 9½ mm. of untitled melody, Am, 5|U111\_|15|

5[-]6[-]5[-]4[-]55|345-4-3|2,2|345D5|U1234-3|2|1, surely text

for this portion is “The trumpet sounds; hell trembles; heav’n

rejoices; Lift up your heads, ye saints, with cheerful voices,”

and the tune as a whole is a setting of the text beginning “The

God of glory sends his summons forth”

a. l. [1] *recto*: last 4¼ mm. of untitled vocal part, probably melody, if in

F, Fm, or F#m, 4-3|23-456|5553|U1D54-32|1 (2 endings: 1st is

dotted half note, 2nd is whole note)

a. l. [1] *recto*: last 7¼ mm. of untitled vocal part, probably melody, likely minor mode, if in F#m or Fm,

3|553-21-D7|U175\_|55|U11D75-4|34|532D7|U1 (2 endings:

1st is half note, 2nd is whole note)

a. l. [1] *recto*: 10¼ mm. of untitled vocal part, probably melody, likely

minor mode, if in F#m or Fm, 3|5575|335\_|57|U1D5-431|1|||7|

U1121|D5557, last 9 notes (after what appear to be 2 mm.

rest) partially rubbed out

a. l. [3] *recto*: Calvary [by Read], “Tenor,” Am, 11D5|U1-2-32|34-3|2

a. l. [3] *recto*: Stafford [by Read], “Tenor,” A, 5|U1-2-32-1|4-32|1

a. l. [3] *recto*: Montague [by Swan], “Tenor,” Dm, 5U11|D75U32-1|2

a. l. [3] *verso*: Framingham [by Billings], “Tenor,” Am, 5|U1-2-12|

3-4-34|5, Shall wisdom cry aloud

a. l. [3] *verso*: Rainbow [by Swan], “Tenor,” C, 5U11|12|312\_|2

a. l. [3] *verso*: Dover [by Swan], “Tenor,” C, after 3 mm. rest,

12-32-1|D76-567|U1

a. l. [4] *recto*: 46th att. “Chandler,” “Tenor,” D, 5U1D7|6567|U1

a. l. [4] *recto*: Majesty att. “Swan,” “Tenor,” C, 113|D6567|U1, note at

end of music reads “The above Tunes are the metre of the 113th

P.s”

a. l. [4] *recto*: Stratfield [by Goff], “Tenor,” F#m, 5|U11D75|3-4-56|5

a. l. [4] *verso*: Lisbon [by Swan], “Tenor,” C, 1|31D65|6

🖝 a. l. [4] *verso*: Albion, “Tenor,” Am, 132|345-43-4|5,653|43-12\_|2, not

in *HTI* under incipit or title🡪incipit

a. l. [4] *verso*: Cyprus, “Tenor,” F, after 2½ mm., 1|5531|6-54-65\_|5,

this tune only printed twice before 1821, in 2 eds. (ca. 1796- 1798) of Griswold + Skinner’s *Connecticut Harmony*

a. l. [4] *verso*: Barrington, “Tenor,” Dm, 5|U11D7U1|2,2|321D7|U1, this tune printed with this title only once before 1821, in Chapin + Dickerson’s *The Musical Instructor* (1808)

a. l. [5] *recto*: Ocean, “Tenor,” F, 5|5-6-5-4-35|U111D7-6|5

a. l. [5] *recto*: Sutton [by Goff], “Tenor,” F#m, 5|77U1D5-4|316

a. l. [5] *recto*: Greenwich [by Read], “Tenor,” 5|5U1D75|U1D7U1-2|1

a. l. [5] *verso*-a. l. [6] *recto*: Ohio [by Holyoke], tenor, A, 5|3312|34|2

a. l. [5] *verso*-a. l. [6] *recto*: Delight [by Coan], bass, Em, 112|354

a. l. [5] *verso*-a. l. [6] *recto*: Troy [by Z. Peck], bass, Am,

111|D51|5,5|75U1D1|5

a. l. [6] *verso*-a. l. [7] *recto*: Delight [by Coan], tenor, Em, 1D54|3-214

a. l. [6] *verso*-a. l. [7] *recto*: Edom [by West], tenor, F,

5|3-4-56-7|U1D653|5

a. l. [6] *verso*: Troy [by Z. Peck], tenor, Am, 131|21-2-3-4|5

a. l. [6] *verso*-a. l. [7] *recto*: North B[olt?]on, probably tenor melody, G,

1|55-43-45|5,4-[3?]|31[4?]4-3|2, musical notation rough—

🖝 ambiguous as to pitch, tune not in *HTI* under incipit or

title (North Bolton)🡪incipit

a. l. [7] *verso*-a. l. [8] *recto*: Friendship [by T? Lee], tenor, Em, 113|557U1|D7, “Portland” (written immediately after title

“Friendship” above music) refers to tune 2 entries below

a. l. [7] *verso*-a. l. [8] *recto*: Brookfield [by Billings], tenor, Dm, 5|U13|23-2|1-D7U1|2

a. l. [7] *verso*-a. l. [9] *recto*: Portland [by West], tenor, F🡪F#m🡪F, 133|3155|5,535|U1D7U1\_|1

**Dated Books; Catalog Record #332949**

66. Benham, Asahel. *Federal Harmony*. 2nd ed. New Haven, Conn.: A. Morse, 1792. Complete. *ASMI* 90, with music pp. sequentially numbered throughout.

🖝 inscription: preliminary leaf *recto*, “58 cts.,” “Joseph Stone’s, Property, / July.

1793.”

no MS. music

**Dated Books; Catalog Record #332950**

67. Benham, Asahel. *Federal Harmony*. 3rd ed. New Haven, Conn.: Abel Morse, 1794. [4], 7-10, [9]-15, “11” (i. e., a page numbered 11), 15-58 pp.; complete.

This copy should be used to complete and correct *ASMI* 91.  inscription: “price 3/9 / 1795 / Adonijah Bidwell,s Book”

no MS. music

**DB Ob031; Catalog Record #351966**

68. Benham, Asahel. *Federal Harmony.* 4th ed. Middletown, Conn.: Moses H. Woodward, [1794?]. Complete.

no inscriptions

no MS. music

**DB Ob032; Catalog Record #332951**

69. Benham, Asahel. *Federal Harmony.* 6th ed. Middletown, Conn.: Moses H. Woodward, [1796?]. Apparently complete, despite quirky pagination. MS. music on 6 additional leaves bound in after printed portion + numbered pp. [59]-70.

inscriptions: inside front cover, “Sthepen [*sic*] [?]ten N saybrook Aprail [*sic*]

[the?] 22,” “Nootkian Language: Cheek up – man / Klootznid[l?]i

woman”; inside back cover, “1821 / [-] 0052 [=] 1769” (written as

subtraction example)

MS. music entries are mix of 2-, 3-, + 4-voice settings (melody in tenor), bass

+ tenor parts

MS. music entries:

p. [59]: 119th [by Smith], 4 voices, Em, 531|5577|7, text identified as

“PS 89th 2nd part verse 4th C[.]M. Dr W.”

p. [59]: Contemplation [by W. Read], 4 voices, Fm, 131|5535|1, text

identified as “Psalm 72d , 2d part verse 3d. L[.]M.”

p. 60: Mortality [by Smith or Weeks], 4 voices, Em, 515|345U1|D7,

from this point to end of MS., different hand from that on p.

[59]

pp. 60-61: Delight [by Coan], bass, Em, 112|354

p. 61: Florida [by Wetmore], 3 voices, Dm, 5|31D7U1|5, by end, bar

lines for 3 voice parts don't align vertically

p. 62: New Jerusalem [by Ingalls], 3 voices, not written in score, G,

132|1234|5

p. 63: Concord [by Holden], 3 voices, C, 5|U1132[-]1|2, The hill of Zion yealds

p. 63: Sab[b]ath, “Tenor,” G, 1|1234|5[-]432,2|345#4|5, printed before

1821 only in *A Collection of Sacred Vocal Music* (Northampton,

Mass.: Andrew Wright, 1804)

p. 63: Pilgrim[’]s Farewell [by Field], “Tenor,” F, 543|U1D65|1232-1|

56|5-43-21\_|1, includes music for “I’ll march to Canaan’s land”

chorus, added in French’s *Harmony of Harmony* (1802)

[pp. 64-65 blank, other than staff lines]

p. 66: Windham [by Read], tenor + bass, Fm, 1|35[*sic*]5|532|1, text

identified as “158th Hymn 2d Book. L. M.”

p. 67: Elsdon, 3 voices, not written in score, Em,

1D75|3455|4,4|5457|U1, Harck from the tooms a Doleful

🖝 sound; not in *HTI* under incipit or title🡪incipit

p. 68: North Salem [by Jenks], 3 voices, Em, 555|314[*sic*]7|U1, My Soul

come meditate the Day; no attempt to align bar lines vertically

p. 69: New Durham [by Austin], 4 voices, Am, 1|D557U3|21-D7U1,

how vain are all things here Below; no attempt to align bar

lines vertically

p. 70: Harlow, 4 voices, A, 133|22|3-23-4|5,|514|32|1, text identified

🖝 as “P S 119th C M,” not in *HTI* under incipit or title🡪incipit

p. 70: Darlington, 4 voices, Am, 111|2343|2,D7|U132-1D7|U1, text

🖝 identified as “P S 5 th C M,” not in *HTI* under incipit or

title🡪incipit

**DB Ob033; Catalog Record #332953**

70. Benham, Asahel. *Social Harmony*. [1798]. Complete. Followed by 2 unnumbered leaves of printed staff lines, assigned leaf nos. [1-2] here; then 27 leaves, hand-numbered pp. 1-27, [5 unnumbered pp., assigned p. nos. 27a-e here], 28-30, [1 unnumbered p., assigned p. no. 30a], 31-34, [3 unnumbered pp., assigned p. nos. 34a-c], 35 [assigned p. no. 35a], 35 [*sic*; assigned p. no. 35b], 36-44 [p. 41 unnumbered]; then 21 additional leaves, assigned a. l. nos. [1-21] here. MS. music on most of the leaves following the printed book.

inscriptions: preliminary leaf *recto*, “Amasa Jones,s. / Singing Book. Price

[2/3s/3d?]. / Amasa Lebanon, February 20,th AD. 1799.”; a. l.

[21] *verso*, “Amasa Jones,” “Lydia Jones”

2 MS. indexes of tunes, on a. l. [1-2] (including slip pasted to a. l. [1] *verso*) +

a. l. [19] *verso*

list of tunes with meters, modes, + keys (but no p. nos.), a. l. [21] *recto* + *verso*

8 stanzas of religious poem beginning “If you feel a heart lamen[t]ing,” a. l.

[20] *verso*

evidence for missing leaves: 1st MS. index of tunes (see a. l. [1], *recto* + slip

pasted to *verso*) lists Castle Street on p. 83 + Clifton on p. 45 (neither

p. and neither tune is in the MS.); same index lists 9 tunes (Amsterdam,

Condolance [*sic*], Littleton, Monmouth, Ocean, St. Martin’s, Sicilian

Hymn, Sincerity, Windham), all without p. nos., which are not in the MS.

as it survives; a. l. [15] *recto* contains ends of 2 entries, begun on a

preceding leaf which is now missing

MS. music entries are mostly 2-, 3-, + 4-voice settings (melody assumed to be

In tenor voice: top voice of 2-voice settings, middle voice of 3-voice

settings, 3rd voice from top in 4-voice settings), with smattering of

multi-voice settings where melody part is uncertain + individual voice

parts

repertory largely American through leaf [2] *verso*, then largely English

through p. 44 (numerals written above pieces in this middle section of

the MS. suggest p. nos. in a hymnal from which the pieces were taken),

then largely American again, through a. l. [19] *recto*; all 3 sections

could have been copied by same hand

later eds. of [Bartholomew Brown *et al.*], *Templi Carmina* (4th ed., 1816; 8th

ed., 1820; others?) were likely sources for this MS.

MS. music entries:

leaf [1] *recto*: Exhortation [by Doolittle], tenor, Am, 1|3-4-3-21|23-4|

5-3-2-1D7|U1, Now in the heet [*sic*] of [youthful blood]

leaf [1] *recto*: Sh[el?]burn [by Reynolds], tenor, A, 1|3322|1-23-45, How did my heart [rejoice to hear]

leaf [1] *recto*: Kaats-Kill, tenor, bass, Am, 1|5533|2,3|1453-2|1, Lord

What A fe[e]ble piece; not in *HTI* under incipit or title🡪incipit

(Kaatskill, Katskill, Catskill), appears to be a fuging tune

leaf [1] *verso*: Mount Olivet [*sic*; printed 3 times before 1821 (1807,

1808, 1810) as Mount Olive], tenor, bass, G, 5|531D7|

U1-23-45, The King of saints [how fair his face]

leaf [1] *verso*: Newmark [by Bull], tenor, bass, G, 5|U11|35|4-32|1, Come holy Spirit [heav’nly Dove]; 1st pr. Wyeth Pt. 2nd 1813,

only other pre-1821 printing Wyeth Pt. 2nd 1820

leaf [2] *recto*: Northfield [by Ingalls], tenor, bass, C, 1D54|35U13|2,

How long dear Saivour [*sic*] O how long

leaf [2] *recto*: Brookfield [by Billings], tenor, bass, Dm, 5|U13|23-2|

1-D7U1|2, Shew pitty Lord [O lord forgive]

leaf [2] *recto*: Forty-Six [by Bull], tenor, bass, F, 5|543|654|3, I[’]ll

🖝 praise my [maker with my breath]; 135U1 in F (all whole

notes) on tenor staff before clef, key + time signatures, melody

🖝 leaf [2] *verso*: Coventry [appears to be a substantially altered variant

of Amoskeag by Holyoke; otherwise, not in *HTI*], tenor, bass, C,

1|44-322|33-21 (Amoskeag in Holyoke’s *The Columbian*

*Repository*, [1803], also in C, begins 1|44-322|33-21); above

this entry, on 2 staves, “Intervals Proved.” (vocal exercises)

leaf [2] *verso*: Milton [by West], tenor, bass, 1|5556-7|U1, Ye tribes of

Adam join

p. 1: Braintree, 4 voices, D, 135|U1-2-1D7|U1-D7-65[-]4|3, While

Shepards watch [their flocks by night]; “25” written above

music

p. 1: Corydon, 4 voices, C, 5|U12|32|1,|333|2-5-3-1-|D76|5, Come

sound his [praise abroad]

p. 2: Prussia, 4 voices, Am, 1D7U1|23-1|D5, My eyes & my desires

p. 3: Portugal [by Thorley], 4 voices, G, 5|U12|3[-]13[-]5|4[-]32|1, O

could I soar to worlds above

p. 3: Peterborough, 3 voices, A, 1|3344|32|1, Once more my soul the

rising day; 1st note of counter part, but rest of staff blank, “53”

written above music

p. 4: Spencertown, 4 voices, Em, 1|55|57|U1-D7-U1D5|4, Save me O

God the swelling floods

p. 5: Immortality, 4 voices, melody in top staff (treble?), F,

5|U1D5[-]4|32|34[-]2|1, text incipit is likely “I’ll praise my

maker with my breath”

pp. 6-7: Brattle-Street, 4 voices, Eb, 5|5U1|D53|44|2, Whille [*sic*]

thee I seek, protecting Pow’r; “24” written above music

p. 7: Anti[g?]ua, 3 voices, C, 5|U12|31|D54|3-2-1, The King of saints

[how fair his face]; 1st note of counter part, but rest of staff

blank, “76” written above music

p. 8: Armley, 4 voices, Am, 5|U1-2-32|32|1-2-32-1|D7, Thou whom my

soul admires above; “77” written above music

p. 9: Bethesda [by Green], 3 voices, Bb, 1|32|34[-]2|1, Blow ye the

trumpet blow; “157” written above music

p. 10: Guilford, 4 voices, Am, 1|54|32|1, I hear the voice of woe

p. 10: Dundee, 3 voices, G, 1|3#4|51|23|4, Let not despair nor fell

revenge; 1st 3 notes of counter part, but rest of staff blank, “35”

written above music

p. 11: Bradford [by Kimball], 3 voices, Cm, 5|U1D7|U12|3[-]21|2, How

short and hasty are our lives

p. 12: St[.] Thomas [by Williams?], 3 voices, A, 5|U11|32-1|2, Hark! it is

wisdom[’]s voice; 1st 3 notes of counter part, but rest of staff

blank, “150” written above music

p. 12: Shirland [by Stanley], 3 voices, A, 1|23|4-25-D7|U1, He leads me

to the place (1st published pairing of this tune + this text:

Brown, *Templi Carmina*, 4th ed., 1816), 1st 3 notes of counter

part, but rest of staff blank, “148” written above music

p. 13: Limehouse, 3 voices, Em, 1|5U1|1-D76|5-4-32|1, In mem’ry of

your dying Friend; 1st 3 notes of counter part, but rest of staff

blank, “101” written above music

p. 14: Dalston [by Williams?], 3 voices, Bb, 5|U112D7|U1, How

p[l]eas’d and b[l]est was I; 1st 5 notes of counter part, but rest

of staff blank, “177” written above music

p. 15: Luton, 4 voices, Eb, 5|56|54|32|1, With all my power of heart

and tongue; “104” written above music

p. 15: Solemnity, 3 voices, Am, 5|U12|32|1, And must this body die

pp. 16-17: Sanctus, 4 voices, A, 33|22|333|44|55, Holy [Holy] Holy

Lord God of Sabbooth [*sic*]

p. 17: Durham, 4 voices (slip with new treble part pasted over original

treble part), Am, 1|32-1|D5U5|4-32|1, Lord who’s the happy

man that may

p. 18: Rutland, 4 voices, D, 5|U1[-]2[-]3[-]1D5[-]3|4-32|1, Grace ‘tis a

charming sound; “146” written above music

p. 19: Devizes [by Tucker], 4 voices, A, 112|34|3-21-D7|U1, Behold the

glories of the Lamb; “34” written above music

p. 20: Elgin (“Broomsgrove” rubbed out), 3 voices, Am, 5|53-4|

5D5-U3|21|D7, That awful day will surely come

p. 20: Broomsgrove (“Elgin” rubbed out), 3 voices, Am, 1|5-43|23|

2-1D7|U1, To God I cry with ev’ry breath, “2[6?]” written above

music

p. 21: Plympton, 3 voices, Em, 1-231|54|3-4-5U1|D7-U1-2, Now let our

drooping hearts revive; “54” written above music

p. 21: Orange, 3 voices, Am, 1|34|32|1, Let Sinner[s] take their course;

1st note of counter part, but rest of staff blank

p. 22: Mount Ephraim, 4 voices, Eb, 1|3-21|5-4-32|1, Great is the Lord

our God

pp. 22-23: Shoel [by Shoel], 4 voices, F, 1|3[-]13[-]5|5U1|

D4[-]5[-]6[-]54|3, Now shall the trembling mourner come;

“125” written above music

p. 23: London [New], 3 voices, F, 1-3|53|U1D5|6U1|D7 (variant of

1|53|U1D5|6U1|D7), O holy [holy, holy] Lord; 1st note of

counter part, but rest of staff blank, “4[0? 6?]” written above

music

p. 23: Arundel, 3 voices, C, 112|33[-]4[-]5|4-32|1, All glory be to God

on high; “19” written above music

p. 24: Orland, 3 voices, C, 111|1D5|66|5, Eternal are thy mercies,

Lord; 1st 3 notes of counter part, but rest of staff blank, “113”

written above music

p. 24: Darwent, 2 voices + 1st phrase of treble part (top staff), Cm,

5|U11|23|4-32[-]1|Dn7, Who, from the shades of gloomy night;

“86” written above music

p. 25: Surry, 3 voices, Eb, 5|U1D7|U1D3|65[-]4|3, No more fatigue no

more distress; 1st note of counter part, but rest of staff blank,

“127” written above music

p. 26: Greenwalk, 3 voices, Em, 1|54-5|32|34|5, How vain are all

things there [*sic*] below; partial draft of treble (top-staff) part

scratched out, “41” written above music

p. 26: Western, 3 voices, F, 1|5-4-32|1-23[-]4|4-3

p. 27: Ninety-Seventh, 3 voices, Eb, 313|25-4|36|6-5, Darkness and

clouds of awful shade; “119” written above music

p. 27: Rothwell, 3 voices, F, 135|U1D5|6-54|3, Blest be the Father and

His love; “121” written above music

pp. [27a-e], 28: Dying Christian [by Harwood], 3🡪4 voices (counter

enters 23 mm. before end), Fm🡪F, 11D55[-]4|321, Vital spark

of heav’nly flame; many dynamics + expressive indications,

including “Slow & soft,” “Tenderly,” “Swell the sound,”

“Dim[inuendo],” “with life & loud”; “[2? 1?]18” written above

music, p. [27a]

p. 28: Watchman, 3 voices, E, 135|U1D3|2, Ah when shall I awake

p. 29: Elysium, 3 voices, D, 1[-]D5|5-3U1[-]D7|6-54|3, On the fair

heav’nly hill; “139” written above music

p. 29: Christmas [by Handel?], 3 voices, Eb, 3-4|5U1|D76|51-2|3,

Awake my soul stretch every nerve; “31” written above music

p. 30: Wareham, 3 voices, G, 3|3-13|2-D7U2|1-21|D7, How large the

pr[o]mise, how devine; “71” written above music

p. [30a]: Walsall, 3 voices, Dm (key signature of 2 sharps scratched

out, 1 flat superimposed), 5|U112|3D3|556|7, Ye servents [*sic*]

of God [your master proclaim]; “184” written above music

p. 31: Arlington, 3 voices, G, 1|3332|111, Jesus with all thy saints

above; “19” written above music

pp. [30a]-31: Froome [by Husband], 3 voices, Bb, 1|D5-67|U1-4-32|1,

Shall Wisdom cry aloud; “139” written above music

p. 32: Eaton, 3 voices, E, 1|12|34|32|1, Come, gentle patience smile on

pain; “89” written above music

p. 33: Egypt, 4 voices (counter written below bass, not in vertical sync

with other 3 parts), Gm, 1|35|4-32|1, And must this body die

p. 34: Cranbrook, 3 voices, D, 1D565[-]43[-]2|1, Come ye that love the

Lord

pp. [34a-c], 35[a]: “Chorus Vivace” (likely the concluding section of a

larger piece), 3 voices, F, 3-4|555|67|U1, For the Word of the

Lord is true; leaves on which this piece is written are smaller

than preceding leaves, + loose

p. 35[a]: Funeral Thought, 3 voices, Am, 5|432|321|D#7, Hark! from

the tombs [a doleful sound]; “40” written above music

p. 35[b]: Munich, 3 voices, Am, 1-2|3-21|55|43|2, [’]Tis finish’d so the

savior cry’d; “110” written above music

p. 36: Barby, 3 voices, A, 1|33|23-2|1D7|U1, Hope looks beyond the

bounds of time

pp. 36-38: untitled, incomplete piece, 3 voices, E, 11D7[-]6|

5-6-54|3,|345|4-32|3, Lord of all pow’r and might

p. 39: Romney, 3 voices, A, 1|3355|43|2, Kingsdoms [*sic*] & thrones to

God belong; “12[0?]” written above music

p. 40: Rochester, 3 voices, A, 112|31|2D7U1, God, my supporter and

my hope; “57” written above music

pp. 40-[41]: Portsmouth, 3 voices, A, 5|35|U1D5|U1[-]2[-]1[-]2-|3, Ye

boundless realms of Joy; “161” written above music

p. 42: Lowell, 3 voices, F, 1|5-43|4[-]6[-]5[-]43[-]2|1, With looks

serene, he said; “140” written above music

p. 43: Worksop, 3 voices, Am, 1|3[+5—rubbed out]2|54|34|2, To calm

the sorrows of the mind; “73” written above music

p. 43: Bowerbank, 3 voices, C, 1D76|6[*recte* 5]U1|1D7|U1, Wher[e]’er

I turn[e?] my gazing eyes; “23” written above music

p. 44: Swanwick, 3 voices, Bb, 5|U11-2|31-3|2-1D7|U1, Soon shall the

glorious morning come; “67” written above music

a. l. [3] *recto*: Repentance [by Rollo], 4 voices, F#m, 5|U11D75|

3-5-43|2, O if my soul was form[’]d for woe

a. l. [3] *verso*: Majesty [by Billings], 4 voices, F, 5|U1-D7-U1D6|

5-31|43-1|U1, The Lord des[c]end[ed?] from above

a. l. [4] *recto*: Waterbury, 4 voices, Am, 1|33|22|1-3-2-1D7|U1, Hark

my gay friends that solemn toll; see a. l. [15] *verso*-a. l. [16] *recto* for 2 stanzas of this text

a. l. [4] *verso*: Amanda [by Morgan], 4 voices, Am, 1|54|3-4-53-2-1|

D7-U1-D57|U1, Death like an overflo[w]ing stream

a. l. [4] *verso*: Contrast, 2 voices (apparently treble + tenor, with blank

staves for counter + bass), Em, 155|3344|5,1[-]2|3532|1, True zeal [is?] mercifull and mild; not in *HTI* under incipit or

title🡪incipit; text incipit not in *HTI*

a. l. [5] *recto*: Brimfield [by Jenks], 4 voices, Em,

1|3[-]55[-]43[-]1D7|U1, Low at thy feet I bow; printed before

1821 only in Jenks’s *Royal Harmony of Zion Complete* (1810)

a. l. [5] *recto*: Spring [by Swan], 4 voices, Bb, 3|23|2-3-24-2-D7|U1,

Behold the morning sun

a. l. [5] *verso*-a. l. [6] *recto*: Schenectady [by Shumway], 4 voices, Eb,

535|113[-]45|5, From all that dwell below the skies

a. l. [6] *recto*: Green’s 148, 4 voices, C, 5U1D7|U12|3

a. l. [6] *verso*: Old Hundred [by Bourgeois?], 4 voices, A, 1|1D7|65|U12|3, Sweet is the Work my God my King

a. l. [6] *verso*: Willington [by Fisher?], 4 voices, G, 1|3[-]456[-]54|5,

Far be thine [honors] spread

a. l. [7] *recto*: Recreation [= Morpheus or Death’s Alarm by West], 4

voices, Em, 5U11|D1234|5, [H?]ave [I?] in Heaven Without my

🖝 God; this tune not printed before 1821 with this title + text

a. l. [7] *verso*: Florence [by Swan], 3 voices, C, 1|D555U1|3-4-5, 1st 5 notes of counter part, but rest of staves blank

a. l. [7] *verso*-a. l. [8] *recto*: Columbia, 3 voices, Eb, 1-3|5-U1D6-5-4|32|

🖝 1,3|5-67|U1[-]D76|5, Joy beams in every eye; not in *HTI* under

incipit or title🡪incipit, 1st note of counter part, but rest of

staves blank

a. l. [8] *verso*: Springfield [by Babcock], 3 voices, Bm, 12|3-21-2-3|

2-1D7|U1, Je[s?]us drinks the bitter cup; 1st 4 notes of counter part, but rest of staves blank

a. l. [9] *recto*-a. l. [10] *recto*: Farewell Anthem [by French], 4 voices, Am, 5|U133|223|56|5-43|22|33[-]21D5|U1, [My friends, I am

going a long and tedious journey…]

a. l. [10] *verso*: Adoration, 3 voices, A, 532|12|3-2-3-4-31|2, 1st 3 notes

🖝 of counter part, but rest of staff blank, not in *HTI* under incipit or title🡪incipit

a. l. [10] *verso*-a. l. [11] *recto*: Invitation, 3 voices, Dm, 5U11|D7534|5,

Ye sons of men A feeble race; 1st 3 notes of counter part, but

🖝 rest of staves blank, not in *HTI* under incipit or title🡪incipit

a. l. [11] *recto*: Buckingham [by Williams?], 3 voices, melody (probably tenor) on staff below staff for bass, Am, 1|5-4-32|34|5-43|2, 1st

note of counter part, but rest of staff blank

a. l. [11] *recto*: untitled voice part, probably melody, Am, 1|3355|2,D7|

🖝 U13[-]122|1, not in *HTI* under incipit

🖝 a. l. [11] *verso*: Peace, 4 voices, 6/4 time, melody appears to move back and forth between 3rd voice down (tenor?) + top voice (treble?), E, tenor: 3135 treble: 5|U1-D565 tenor:

2|3-456-7U1|21D7[-?]5, incomplete (7 mm. for all 4 voices,

then 4 mm. for top voice, then random words of text

(And…Make…) + crossings-out, could be composer’s draft,

character of music suggests secular tune, not in *HTI* under

incipit (i. e., composite incipit suggested here) or title🡪incipit

a. l. [11] *verso*: Richmond [= Bangor by Tans’ur], 3 voices, Em, 5|32|15-6-7|U1D7|5, 1st note of counter part, but rest of staff

blank

a. l. [12] *recto*: Aurora [= Tyot by Belknap; not published with this title before 1821], 4 voices, Eb, 557|U11D65|6, Aurora vails [*sic*] her lovely face

a. l. [12] *recto*: 25th [by Gillet], 4 voices, Am, 5U11|D7U1-2-3|2, Our moments fly a pace

a. l. [12] *verso*: Bristol [by Swan], 4 voices, F, 1|5-6-53|U1-D5-31|

6-5-67|U1, We[’?]ll croud [*sic*] thy gates [with thankful songs] a. l. [13] *recto*: Whitestown [by Howd], 4 voices, Em,

1|5555[-]6|754\_|4, Where nothing dwelt but bea[s]ts of Prey

a. l. [13] *verso*: Hartford [by Carpenter], 4 voices, Dm, 5|U1122|

32[-]12, The spacious earth is all the Lord[’]s

a l. [14] *recto*: [New] Jordan [by Shumway?], 4 voices, C#m, 5|U1123|

2[-]17[-]57, On Jordan[’]s rugged banks I stand

a. l. [14] *verso*: Edom [by West], 4 voices, F, 5|4-5-5[*recte* 3-4-5]6[-]7|

U1D653|5, With songs and honours sounding loud

a. l. [15] *recto*: last 5½ mm. + 2nd ending of untitled tune, melody (probably tenor), bass, probably Em, last 2 phrases of melody, if in Em, are #7|U1122|3-21-D754|35U1D7|U1

a. l. [15] *recto*: last 3 mm. + 2nd ending of untitled tune, melody

(probably tenor), bass, probably Am, surviving excerpt of

melody, if in Am, is 5554-3|22|1

a. l. [15] *recto*: Devotion, probably tenor melody, G, 1|56|531D6-7|U1,

5|331-23|5-6-53-4|5, not in *HTI* under incipit or title🡪incipit

a. l. [15] *verso*-a. l. [16] *recto*: Pennsylvania [by Ingalls], tenor, bass, Am, 131|2531|D7U12, The God of glory [sends his summons forth]

a. l. [15] *verso*-a. l. [16] *recto*: Waterbury, tenor, Am, 1|33|22|

1-3-2-1D7|U1, Hark my gay friends that solemn toll; see a. l. [4] *recto* for 4-voice setting of this tune

a. l. [16] *recto*: Warren [by Lane], tenor, bass, A, 534|32|1, Let all our tongues be one

a. l. [16] *verso*: Plymouth [by Tans’ur], tenor, bass, Am, 1|34|54|31|2,

Teach me the measure of my days

a. l. [16] *verso*-a. l. [17] *recto*: Adams [by Read], 4 voices, G, 5|U1D531|26|5

a. l. [17] *verso*: Worship, 4 voices, G, 11-23-4|5-6-56-7|U1,1|

🖝 D536-54-3|2, not in *HTI* under incipit or title🡪incipit

a. l. [18] *recto*: Edom [by West], 4 voices, F, 5|3-4-56[-]7|U1D653|5

a. l. [18] *verso*-a. l. [19] *recto*: Sherburne [by Read], 4 voices, D, 531|6665|6

a. l. [18] *verso*-a. l. [19] *recto*: Hollis, probably counter part, if in Dm, 1|13|5554|3,|355|54[-]32\_|2

a. l. [19] *recto*: Spring, probably counter part, Bb, 5|55|55|5,

U1|D7-6-55|4-26|5

**DB Ob034; Catalog Record #332954**

71. Benham, Asahel. *Social Harmony*. [2nd ed., n. p., 1799]. Complete. MS. music on 2 unnumbered leaves with printed staves, following printed music.

inscription: preliminary leaf *verso*, “William Dud ley[’]s / Book --- 1799”

at least 8 of 9 MS. music entries are tenor melodies (possible exception is fragmentary final entry)

tenor melodies for Huntington, Mear, Amanda, Ocean, Sounding Joy, +

Desolution all written on 3rd staff down (position of tenor part), with

brackets drawn (on leaf [1] *verso* + leaf [2] *recto* + *verso*) to group 8

staves on each p. into 2 groups of 4

🖝 2nd ed. (1792) of Benham’s *Federal Harmony* was this copyist’s primary

source: 6 of 9 entries (all except Sinai, Evening Shade, + possibly the

untitled, crossed-out fragment) are in that book, which was the 1st

and one of only 3 pre-1821 printings of Ocean with its 7th note as D

rather than C (as it is here); it was also the 1st printing of McKyes’s

Mortality, titled Desolution here

MS. music entries:

leaf [1] *recto*: Huntington [by Morgan], A, 5|U1-2-31|55|315, 2 staves on which this entry is written flank 3 staves on which next

entry is written

🖝 leaf [1] *recto*: Sina[i] [by Woodruff], C, 532|15U12|3, this tune one of

4, all by Woodruff, added ca. 1801 to expand Benham’s *Social*

*Harmony* from 56 to 60 pp. (*ASMI* 95A; see source no. 72 here)

leaf [1] *verso*: Mear, G, 1|55|33|1-23|2, Sing to the lord ye distant

lands

leaf [1] *verso*: Amanda [by Morgan], Am, 1|54|3-4-53-3-2[*recte* 3-2-1]|

D7-U1-D57|U1, Death like an over flowing stream

leaf [2] *recto*: Ocean, F, 5|5-6-5-4[-]36|U111D7-6|5, With songs and

honors sounding loud; m. 8 originally omitted, inserted above

staff

leaf [2] *verso*: Evening Shade [by Troop], Em, 5|5U1D75-4|5,

“Sounding Joy” (title of next entry) crossed out next to

“Evening Shade”

leaf [2] *verso*: [Sounding Joy by Morgan], E, 5U11|D7-5-66|5, Come

Sourd [*sic*] his praise a broad

leaf [2] *verso*: Desolution [= Mortality by McKyes], Am, 1D77|

U3-4-3-4-54|5, Our moments fly apace

leaf [2] *verso*: last ca. 7 mm. of untitled vocal part, crossed out; if bass

part in Am, could be 4443|4-5676|5577|6-545-|6-7-|53[-]2|1

(but there’s some guesswork there)

**DB Ob035; Catalog Record #332955**

72. Benham, Asahel. *Social Harmony*. [1801 or later]. *ASMI* 95A. Lacks pp. [15-16]. MS. music on single additional leaf bound in at end.

inscriptions: preliminary leaf *recto*, “Southold May th20 1801 / Benjamin H[.]

Horton / Singing Book price 4s / Containing [Quire?] / Book Price

4—”; preliminary leaf *verso*, “Be a good boy Benjamin Hull / Horton

wrote by [H?]anna Horton”

both MS. music entries are 4-voice settings, with melody in 3rd voice from

top, assumed to be tenor

MS. music entries:

a. l. [1] *recto*-*verso*: Jerusalem [by C. Lee?], D, 1|D5-31-234|3-12[-]31

a. l. [1] *verso*: Livonia, Em, 5|57U12-1|D75[-]45

**DB Ob283; Catalog Record #467053**

73. Benjamin, Jonathan. *Harmonia Cœlestis: A Collection of Church Music*. Northampton, Mass.: Andrew Wright, for Oliver D. and I. Cooke in Hartford, 1799. Complete.

no inscriptions

MS. music on leaf sewn loosely inside front cover (leaf [1] here), on p. 79 of

the printed book (last p. of music), on additional leaf bound in after

printed book (a. l. here), + on slip of paper laid inside back cover (leaf

[2] here)

MS. music entries are all bass parts:

leaf [1] *recto*: New York [by Harwood], “Bass” (*verso* of leaf), G, 1111|2D25 (tenor melody begins 56-7U11|D765), Vital spark of heavenly flame; entire text copied at bottom of page, not

underlaid; 15 dynamics + tempo indications over music

p. 79: Jordon [*recte* Jordan] [by Billings], bass, A, 5|31|U1D7-6|54-3|2

(tenor melody begins 5|U11|32-1|2-32-3|4)

a. l. *recto*: Coventry, bass, D, 1|1D7|U1D5|U1,1|14|5D5|U1

a. l. *recto*: Smithfield [by Read], bass, Em, 131|1D5U11|5 (tenor

melody begins 555|U1D7U13|2)

a. l. *recto*: Gethsemane [by Wood], bass, Dm, 11|11|D77|55 (tenor

melody begins 55|U11|D44|55)

a. l. *recto*: Ttwentyfifth [*sic*] [by Gillet], bass, Am, 511|5U1|D5\_|5

(tenor melody begins 5U11|D#7U1-2-3|2\_|2)

a. l. *verso*: Babylon [by Gillet], bass, Cm, 1|5+D55+D5U1D5-4+DD5|

334-32-1|5+D6[*sic*] (tenor melody begins 5U11|3D7U11|

D7-5-U132)

leaf [2] *recto*: Brookfield [by Billings], bass, Dm, 1|11|55|1-D5U1|5

(tenor melody 5|U13|23-2|1-D7U1|2)

**Dated Books; Catalog Record #337881**

74. Benjamin, Jonathan. *Harmonia Cœlestis: A Collection of Church Music*. Northampton, Mass.: Andrew Wright, for Oliver D. and I. Cooke in Hartford, 1799. MS. music on leaf pasted to *recto* side of what was originally a preliminary leaf, + on 3 unnumbered leaves originally inserted inside back cover. 4 leaves of MS. music removed, t. p. photocopied, book deaccessioned, t. p. photocopy + leaves of MS. music in folder 1 of Lowens Backlog as of February 2020.

inscriptions: inside front cover, “Miss Cath[erine?] [?]”; preliminary leaf

*recto*, “Mary Wright Book”

search of “Mary Wright” in *AVMM* produces the other copy of Benjamin

1799 at AAS (see above; that vol. has no inscriptions) + this note: “One leaf of manuscript music bound with published volume. Inscribed:

Mary Wright.”; one leaf of MS. music is bound into AAS’s other copy of

Benjamin 1799 (“a. l.” in inventory of source, above; apparently not

filmed for *AVMM*), but it carries no inscription

MS. music entries may all be treble parts, some melodic, some not:

p. l. [1] *recto*: Ayl[e?]sbury [by Chetham], treble, Am, 132|1D#7|U1

p. l. [1] *recto*: Little Marlborough [by Williams?], treble, Am,

1|35|4[-]32|1, Welcome s[w]eete [day of rest]

p. l. [1] *recto*: Wells [by Holdroyd?], treble?, F, 3|553|543|2

a. l. [1] *recto*: Weymouth, treble? melody?, G, 5|U13|53|6-7-U1-|D5, All

[hail?] (with text identification “P[.]M[.] Hymn 36”); rhythmic

values not entirely correct

a. l. [2] *recto*: Green[’]s Hundre[d]th, “Treble,” A, 3|35|65|65|3, text identified as “L[.]M. Ps. 139”

a. l. [2] *recto*: Plymouth, treble, Am (key signature incorrect), 5|32|22|1-23-4|5

a. l. [3] *recto*: New 50, treble? melody?, G, 1|1-2345|6543|2, Not to our

names thou only just and true; notation erratic

a. l. [3] *recto*: Bethesday [*sic*], treble?, G, 1|1212|3, notation erratic

a. l. [3] *verso*: Western, treble?, F, 1|5[-?]3[or 4][-?]23|1[-?]34[-?]5|

5[-?]3, text identified as “P[.]M[.] Ps[.] 122[d?]”

**Lowens Backlog, Folder 1** [🡨change when call no./catalog record no. are

assigned]

Bible. O. T. Psalms. English. Bay Psalm Book – SEE

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

Billings, William. An Anthem for Easter – SEE

Billings, William. *The Singing Master’s Assistant, or Key to Practical Musick.*

4th ed.

Billings, William. An Anthem for Easter – SEE

Billings, William. *The Suffolk Harmony*

Billings, William. An Anthem. Psalm 127 – SEE

Billings, William. *The Singing Master’s Assistant, or Key to Practical Musick.*

4th ed.

Billings, William. The Bird; The Lark – SEE

*The Psalm-Singer's Amusement*

75. Billings, William. *The Continental Harmony*. Boston: Isaiah Thomas and Ebenezer T. Andrews, 1794. Complete, with Index on p. [200] (*verso* of p. 199); see *ASMI* for variant where p. 199 is followed by 1 blank p., then Index p.

🖝 inscriptions: label on front cover, “199 pages / Continental Harmon[y] / by

Wm Billings / N.o  93 1794”; preliminary leaf *recto*, “Wms Latham / B.

University / 1826” (not Latham's mature hand; “Wms Latham”

inscribed inside front cover is the mature hand I recognize, present in

many tunebooks at the MHS), “From Williams Latham Esq / in

Exchange for an ancient vol of music / 1880 Joshua E Crane”

no MS. music

**DB Ob036; Catalog Record #333319**

76. Billings, W[illiam]. *Music in Miniature*. Boston: the author, 1779. Complete.

no inscriptions

no MS. music

**DP A1908; Catalog Record #314780**

77. Billings, William. *The New-England Psalm-Singer: or, American Chorister.* Boston: Edes and Gill, [1770]. Complete. Leaf bearing pp. 109-[110] bound in so that 109 follows [110]; leaf bearing p. [111] pasted inside back cover.

inscriptions: inside front cover, “[Mrs?]. T. B. Heelye,” “Samuell May his

Book. 1772”; *recto* of leaf whose *verso* is frontispiece, “Tenor and

Treble.” [above staff with G clef, note letter-names, solmization

syllables, + sample notes], “For Bass.” [above staff with F clef + ditto,

except no sample notes], “To mourn and to suf[f]er is mine,” “Edwin H.

Howe.”; p. 2, “#” at end of 2nd printed paragraph, then at bottom of p.:

“# I was informed lately by the venerable Perez Morton, late Attorney

Genl. / that the late Dr. Charles Stockbridge of Scituate was the Author

of the Essay. N.M[.] [Nahum Mitchell?]”

no MS. music

**Reserve 1770 01; Catalog Record #314781**

78. Billings, William. *The New-England Psalm-Singer: or, American Chorister.* Boston: Edes and Gill, [1770]. Complete. Leaf bearing p. [111] pasted inside back cover. MS. music on *recto* of preliminary leaf

inscriptions: inside front cover, “Susanna Tillinghast / her Book 1774 / you

blockhead you,” “John”; preliminary leaf *verso*, “Martha Tyler and

Mar[r?]y Tyler / there Book” (all except “there” crossed out); *recto* of

leaf whose *verso* is frontispiece, “Mary Manley Her Book[?]”; leaf

inserted inside front cover (in plastic sleeve), “Simon Hastings:s /

Book April ye 11th 1763.”

MS. music entry appears to be 2 lines of a melody, the second line

accompanied by a harmonic part; no title, no text, no visible clefs;

8 staves ruled on this p., with ?melody written on third staff down in

each 4-staff system + ?harmonic part written on bottom staff of bottom system; some bar lines may be misplaced:

p. l. [1] *recto*: if in Bm, ?melody is 3322|312D7|U3311|D77U1

[||, signifying end of line of text]3|3223|12D7U3|311D7|

7U1[next system:]34|5565[-?]4|5234|5565[-?]4|5

[||, signifying end of line of text]534|2312|D7U331|

1D77U1

**Reserve 1770 02; Catalog Record #314781**

79. Billings, William. *The Psalm-Singer's Amusement*. Boston: the author, 1781. Complete (p. [104] appears to be numbered 40).

no inscriptions

no MS. music

2 partial pp. of an engraved, printed tune supplement (Billings, *Music in*

*Miniature*?) pasted inside back cover; textless tunes for 4 voices: p. 30,

on left, has Mansfield + top 2 voices of Saybrook; p. 27, on right, has

Oxford + top 2 voices of Danbury

**DB Ob037; Catalog Record #314782**

Billings, William. *The Psalm-Singer’s Amusement* – SEE

Billings, William. *The Singing Master’s Assistant, or Key to Practical Musick.*

4th ed.

Billings, William. *The Psalm-Singer's Amusement*. N. p., [1804-1810] – SEE

*The Psalm-Singer's Amusement*

80. Billings, William. *The Singing Master's Assistant, or Key to Practical Music*. [2nd ed.?] Boston: Draper and Folsom, [1779-1780]. Complete, though some typeset pp. are trimmed too close, with loss of text.

inscription: preliminary leaf *verso*, “William Billings, the first American

Musical composer / was born in Boston Oct [6?] 1746, and died there

/ Sept. 20. 1800. He was by trade a tanner. A love of music / led him

while still young to become a teacher of singing and / a composer of

psalm tunes which became highly popular; amon[g] / them that called

“Jordan” is well known. He published six collection[s] / which, with

few Exceptions, were of his own composition. They were found[ed?] /

upon the new Style of Church music, and caused a revolution in /

musical taste in New England. Billings' patriotic songs were in

vog[ue] / among the New England troops of the Revolutionary Army.

He was the fir[st] / teacher of singing in this Country – introduced the

first musical concerts / the first instrument – the bass-viol – as an

accompaniment, formed the / first choirs to unite in singing in

Churches, and kept the first / Music store in Boston. His “Psalm-

Singers' Amusements” became very / popular. He was undoubtedly

among the refugees at Watertown durin[g] / the s[ie?]ge, whe[re?]

this famous dirge [Lamentation over Boston] was the offspring of his

fertile brain[.]”

no MS. music

**DB Ob040; Catalog Record #314783**

81. Billings, William. *The Singing Master's Assistant, or Key to Practical Music*. 3rd ed. Boston: Draper and Folsom, 1781. Complete, though some typeset pp. are trimmed too close, with loss of text.

inscriptions: inside front cover, “[?] War[e?] Wrentham”; additional leaf

*verso*, “Shrewsbury / F[?]ry”

no MS. music

4 partial pp. of an engraved, printed tune supplement (Billings, *Music in*

*Miniature*?) pasted inside front + back covers; textless tunes for 4

voices; surviving titles are Waltham, New North, Sherburne + Chester

(on p. 12), Spain + Maryland (on p. 13)

**DB Ob041; Catalog Record #314785**

82. Billings, William. *The Singing Master’s Assistant, or Key to Practical Musick.* 4th ed. [Boston]: E. Russell, [1786-1789]. Lacks pp. 79-80. BOUND WITH Billings, William. *The Psalm-Singer’s Amusement.* Boston: the author, 1781. Complete. BOUND WITH Billings, William. *The Suffolk Harmony*. Boston: J. Norman, for the author, 1786. Complete. BOUND WITH Billings, W[illia]m. An Anthem for Easter [with Crucifiction, Resurrection]. [Boston, 1787]. Lacks pp. 1-2. BOUND WITH Billings, W[illia]m. An Anthem. Psalm 127. [Boston, ?1786-90]. Complete.

inscription: inside front cover, “[rubbed-out name] / 178[9?]” (pencil)

printed label pasted inside front cover reads “BOUND / BY / SAMUEL WEBB

/ BOSTON.”

no MS. music

**Dated Books (all 3 tunebooks); Catalog Record #349907 (*Singing***

***Master’s Assistant*), #314782 (*Psalm-Singer’s Amusement*),**

**#333320 (*Suffolk Harmony*)**

83. Billings, William. *The Suffolk Harmony*. Boston: J. Norman, for the author, 1786. Complete. BOUND WITH Billings, W[illia]m. An Anthem for Easter [with Crucifiction, Resurrection]. [Boston, 1787]. Complete.

no inscriptions

no MS. music

**DB Ob042; Catalog Record #333320**

Billings, William. *The Suffolk Harmony* – SEE

Billings, William. *The Singing Master’s Assistant, or Key to Practical Musick.*

4th ed.

84. Blake, G[eorge] E. *Vocal Harmony*. [2nd ed.] Philadelphia: G. E. Blake, [ca. 1810]. Complete.

no inscriptions

no MS. music

**DB Ob253; Catalog Record #420257**

85. Blanchard, Amos. *The American Musical Primer.* Exeter, N. H.: Norris and Sawyer, 1808. Complete.

inscription: a. l. *verso*, “Jos. Mansfields”

no MS. music

**DB Ob012; Catalog Record #420259**

86. [Blanchard, Amos]. *The Newburyport Collection of Sacred, European Musick*. Exeter, N. H.: Ranlet and Norris [for Blanchard], 1807. Complete. BOUND WITH Grand Hallelujah Chorus in Handel’s Messiah (caption title). N. p., n. d. 7 pp.

no inscriptions

no MS. music

**DB Ob178; Catalog Record #420233**

87. Boldry, Hannah. MS. music book, dated 1814. 40 unnumbered leaves (slips of paper) of various sizes, 37 of them sewn or pinned to cardboard cover, 3 loose and laid inside back cover.

inscriptions: leaf [1] *recto*, “Hannah Boldry Her Book / Hannah Bolderys

Book…”; leaf [2] *verso*, “[illegible] singing [illegible]”; leaf [37] *recto*,

“feb[r]uary the 22 1814 / moved from put ney [probably Putney, Vt.;

see note below] 22 1814 feb[r]uary / And began to keep house the

23 1814 feb[r]u / ary”; leaf [37] *verso*, “Westmoreland” [probably

N. H.; Westmoreland is directly across Connecticut River from Putney,

Vt.]

newspaper clipping laid inside front cover: no musical references (it’s about

the painting and manufacture of faro layouts in Pawtucket, R. I.)

🖝 many pieces represented here were written and/or published by composer-

compilers active in Vermont (Ebenezer Child, Eliakim Doolittle,

Jeremiah Ingalls, Elisha West), suggesting that this part-book was

compiled in that state

ca. 7 pieces here appear in Child’s *The Sacred Musician* (1804); ca. 8 pieces

appear in Daniel Belknap’s *The Evangelical Harmony* (1800)

🖝 many entries include what appears to be a “pitching note,” copied separately

from or at the end of the vocal part: the tune’s tonic note, written with

bass-clef positioning (but bass clef not drawn)

MS. music is apparently all treble parts; treble incipits copied here, with

tenor incipits (often the melody) also supplied in many cases

MS. music entries:

leaf [2] *recto*: Thya[tira], G, 33432|345,4|3213-1|2, tenor incipit

55654321, Joy to the world the Lord is come

leaf [3] *verso*-leaf [4] *recto*: Leghorn [by Brown], F#m,

1|33|55|7U1|D5, tenor incipit 1|11|33|44|5, My groans and

tears and forms of woe

leaf [5] *recto*: [Leghorn by Brown], F#m, 1|33|55|7U1|D5, tenor

incipit 1|11|33|44|5, incomplete (4 phrases + a bit)

leaf [6] *recto*: America [by Wetmore], Am, 1|1143-4|5, tenor incipit

1|1321|5, Ye birds of lofty wing; in all pre-1821 printed

tunebooks, this text is paired with this tune only in Child 1804

leaf [7] *verso*-leaf [8] *recto*: Interrogation [by Child], Em,

557|7-6-55|5, tenor incipit 134|5-6-5-4-57|U1, Shall we go on

to sin

leaf [9] *recto*: Milton [by Baird], Em, 1|3-4-55|U1D7[-]65, tenor

incipit 5|U1D5-4|321, our moments fly a pace

leaf [10] *recto*: Florida [by Wetmore], Dm, 5|5543-4|5, tenor incipit

5|31D7U1|5, our days are as the grass

leaf [11] *recto*: W[ic?]kham, F#m, 3|5553-4|5, Lord what a feeble piece

leaf [11] *verso*: Whitestown, Em, 5|5555|45[-]67, tenor incipit

1|5555-6|754, Where nothing dwelt but beasts of prey; copied

in inverse orientation to the rest of the musical entries (i. e.,

upside-down)

leaf [12] *recto*: Newdurham [by Austin], Bm, 1|2231|234, tenor incipit

1|D557U3|21-D7U1, Hark from the tombs [a doleful sound]

leaf [13] *recto*: Mount Vernon, F, 334|57|U1D53, tenor incipit

5U1D6|55|315, great god the heavens well order[e]d frame

leaf [14] *recto*: Sunday [by Babcock], G, 335|53|112, tenor incipit

112|35|654

leaf [15] *recto*: China [by Swan], D, 5|55|3U1|D5-6U2|D5, tenor incipit

3|22|11|3-D66|3

leaf [16] *recto*: New Triumph [by Janes], G, 5|5U1D5U1|D7U2D7, tenor

incipit 5|U1313|242, Say live forever wondrous king

leaf [17] *recto*: Northbridge, Dm, 555|U11D77|7, Our life is ever on

the wing

leaf [18] *recto*: Exhortation [by Doolittle], Am,

1|5-6-5-43[-]1|D7U1[-]2|32[-]3|4, tenor incipit

1|3-4-3-21|23-4|5-3-2-1D7|U1, Now in the heat of youthful

blood

leaf [19] *recto*: Berlin [by Belknap], G, 1|333[-]45[-]4|3, tenor incipit

1|556[-]56[-]7|U1, The Lord Jehovah reigns

leaf [20] *recto*: Livon[i]a, Em, 5|5557[-]5|5[-]34[-]53, tenor incipit

5|57U12-D7|75-45, Think mighty god on feeble man

leaf [21] *recto*: Autumn [by Belknap], Dm, 5|U12|32[-]1D7[-]65|5,

tenor incipit 1|D57|U123-21-D#7|U1, [’]Twas spring [’]twas

summer all was gay

leaf [22] *recto*: Sheffield, G, 331|5532|2, tenor incipit 113|2234|5, Joy

to the world the Lord is come

leaf [23] *recto*: Hanover, G, 3|3333[-]4|555, Sing to th[e] Lord

Jehovah[’]s name

leaf [24] *recto*: Dying Christian [by Child], Am, 1|123321|D7, tenor

incipit 1|321543|2, oh w[h?]at is this drawing my breath

leaf [25] *recto*: Harmony, Eb, 535|U1D7|U1-2-1-D76|5, tenor incipit

153|65|6-7-U1-2-32-4|3-2-1, Say mighty love and teach my

song; attributed to Hall in Stone + Wood [1793], to West in

Shumway 1793

leaf [26] *recto*: A Funeral Anthem [by Billings], Fm,

1|33[-]45|5U1-D7|U1, tenor incipit 1|55U1|D76|5, I heard a

great voice from heaven

leaf [27] *recto*: Templeton [by Wood], Gm, 11D7U11|21D7, tenor

incipit 11235|432, Not from the dust affliction grows

leaf [28] *recto*: New-Jerusalem [by Ingalls], G, 344[*recte* 55]|3234|3,

tenor incipit 132|1234|5

leaf [28] *verso*: Topsfi[eld?], Eb, 1|D[55?]U1D7[-]6|[5?]66

leaf [29] *recto*: Sardinia, Dm, 557|U11|D7[-]65[-]45, How did his

flowing tears condol[e?]

leaf [30] *recto*: Animation [by Buel], G, …5|6,5|345U1|D3-2-35|5,

starts with bass, 1|3-2-1D6|56-7|U1D5|6, tenor incipit

3|5-6-5U1|D3-55-4|3, Descend from heaven immortal dove

leaf [31] *recto*: Shelburn, A, 1|112D7|U113, How did my heart rejoice

to hear

leaf [32] *recto*: Emanuel [by Billings], G, 5|U131242|3531, tenor incipit

5|U131242|3531, [As shepherds in Jewry were guarding their

sheep]

leaf [33] *recto*: Friendship, Dm, 553|7552|4, Thy wrath lies heavy on

my soul

leaf [34] *recto*: Solitude, Dm, 5|U11D7\_|76[-]547|5, As on some lonely

building[’]s top

leaf [35] *recto*: [title illegible], D, 5|5-5-6-5-4-|5U1D75|

5-6-7-U1D7|U1, The swelling billows know their bounds

[remaining leaves are loose, inserted inside back cover]

leaf [38] *recto*: Venus [by West?], F, 5|3-1D7-U2|4-2-24|3-1, tenor

incipit 1|35|6-5-6-7U1|D5, Behold the lofty sky

leaf [39] *recto*: Heavenly Ode, “Tribble,” G, 1|D5U1D7U1|2[-]34[-]23,

tenor incipit 1|3321|555, Thy heavenly walls are precious

stones

leaf [40] *recto*: Western [by Stone], Dm, 5|555|5-6-77|U1D55|5, tenor

incipit 5|U1-D7U12|3-2D7|U12D7|U1

**Mss. Boxes L / Octavo vol. 3**

Boston. Arlington Street Church. *Sacred Psalmody* – SEE

*Sacred Psalmody, selected for the Church in Federal-Street*

88. Boston. Brattle Street Church. *LXXX Psalm and Hymn Tunes, for Public Worship*. Boston: Manning and Loring, 1810. Complete. MS. music on front cover + unnumbered additional leaf.

inscriptions: front cover, “William Farr’s Property / 2/3”; preliminary leaf *recto*, “William Farr’s Book / Harvard February 9th 1813,” “Jonathan

Farr’s.,” “2/3 $,, 47 cts”; back cover, “Wm Farr[’]s Book [4?]7 c[ents?]”

MS. music entries:

front cover: Savan[n]ah [by Billings], tenor, Cm, 5|U112|321|2, five notes omitted, written on separate partial staff with carat

indicating where they should be inserted

a. l. [1] *verso*: Savan[n]ah [by Billings], “Tenor,” Cm, 5|U112|321|2,

How sweetly along the ga[y] me[ad?]; notes omitted in copy on

front cover are incorporated here, but there’s considerable

confusion about placement of bar lines in 2nd phrase; this tune

not printed with this text before 1821

**Dated Books; Catalog Record #420316**

Boston. Federal Street Church. *Sacred Psalmody* – SEE

*Sacred Psalmody, selected for the Church in Federal-Street*

89. Boston. First Church. *The First Church Collection of Sacred Musick*. Boston: J. T. Buckingham, 1805. Complete.

no inscriptions

no MS. music

**DP A6583; Catalog Record #409976**

90. Boston. First Church. *Sacred Musick, selected for the use of The First Church in Boston.* Boston: Joseph T. Buckingham, 1815. Lacks leaf with end of tune no. 24, tunes nos. 25-27.

inscription: t. p., “Lydia Webb Boston”

no MS. music

**Dated Books ; Catalog Record #420486**

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

*Old Colony Collection of Anthems*

91. Boston. Hollis Street Society. *Psalm and Hymn Tunes, selected for the use of the Hollis-Street Society, in Boston.* Boston: J. T. Buckingham, 1811. 71, [1] pp.; complete. P. no. 38 not printed; p. 54 misnumbered 45.

plenty of MS. handwriting (most in pencil), but no legible useful inscriptions

no MS. music

**DB Ob185; Catalog Record #422032**

92. Boston. Trinity Church. *Hymns, selected from the most approved authors, for the use of Trinity Church, Boston.* Boston: Munroe, Francis, and Parker, 1808. Complete.

no inscriptions

no MS. music

**Dated Books; Catalog Record #279656**

93. Boston. West Church. *A Collection of Sacred Musick: more particularly designed for the use of the West Church in Boston.* Boston: Buckingham and Titcomb, 1810. Complete. *ASMI* 125.

inscription: t. p., “No. 2. for the use of Pew. No [17?]”

no MS. music

**DP A3953; Catalog Record #395380**

94. Boston. West Church. *A Collection of Sacred Musick: more particularly designed for the use of the West Church in Boston.* [2nd ed.] Boston: Buckingham and Titcomb, “1810” [later?]. Complete. *ASMI* 126.

no inscriptions

no MS. music

**DP A3954; Catalog Record #395387**

95. *The Boston Collection.* Boston: William Norman, [ca. 1799]. Lacks pp. 11-14; leaf bearing index p. torn, with loss of text.

inscriptions: preliminary leaf *recto*, “C H Averill,” “Keep this book till your

exiled, / Then give it to your youngest child. / C. H. Averill, Milford /

N. H.”; additional leaf *verso*, 4 tune titles (Lenox, Ocean, Milford,

Montgomery) + their p. nos. in this book

front cover, stamped into leather: “Property of the New South Society.”

no MS. music

**Dated Books; Catalog Record #333496**

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

inscription: preliminary leaf *recto*, “The property of Hosea Trumbell”

no MS. music

**Dated Books; Catalog Record #274157**

97. Bosworth, Leonard. MS. music book. 44 leaves (leaf [44] fragmentary) + fragment of additional leaf, laid inside back cover; these leaves unnumbered by original owner, but have been numbered 1-44 on their *recto* sides by a librarian.

inscriptions: leaf [13] verso, “Julia”; leaf [14] *verso*, “Leon[ard?] Bosworth”;

leaf [29] *verso*, “Rosetta Bos[?]”; *verso* of fragmentary leaf laid inside

back cover, “Bosworth”

AAS catalog record has this note: “Leonard Bosworth…was born in Ashford,

Conn. about 1779. He engaged in manufacture in that town. He

married Mary (“Polly”) Southworth on 12 March 1809. They had four

children; Marcus Leonard (1810-1816), Julia (1811- ), Alva

Southworth (1815- ), and Rosetta (1817- ).”

MS. in poor condition, with occasional loss of text (material in square

brackets is missing + has been supplied); acid-free transparent

reinforcing paper occasionally obscures text; pitch notation is not

always precise to begin with

mix of sacred + secular tunes; many entries have no lyrics

from leaf [31] *verso* to the end, mainly secular lyrics

MS. music entries are tenor + bass; bass; tenor; or melody (likely tenor) +

bass; incipits given here are of tenor (or melody part) when present,

bass otherwise

multiple voices rarely aligned vertically; most entries span 2 facing pp. (e. g.,

leaf [1] *verso*-leaf [2] *recto*)

MS. music entries:

leaf [1] *recto*: [Greenfield by Edson Sr.], last 9-10 mm. of tenor + bass,

Am, [tenor for this tune begins 1|3355|7U1|D5]

leaf [1] *recto*: untitled, untexted S. M. tune, last 7-8 mm. of tenor +

bass, Am, surviving tenor notes are 3343|21|D#7|U2|5-4-34|

5-4-32|1

leaf [1] *recto*: [Russia by Read], last 6-7 mm. of tenor + bass, Am,

[tenor for this tune begins 132|1D7U13|2]

leaf [1] *recto*: untitled, untexted S. M. tune, ends of two systems of

tenor + bass, A or Am, 3 mm. of tenor before fuging section are

22|1232|1, bass at fuging appears to start 5|U1D7U13 (tenor

silent), tenor appears to end 5-6-5-4-35|4-32|1

leaf [1] *verso*-leaf [2] *recto*: Fortysixth [by Chandler], tenor, bass, D,

1U1D7|6567|U1

leaf [1] *verso*-leaf [2] *recto*: Sharon[e?] [by West], tenor, bass, D,

1|D5U1D7U1|2

leaf [2] *verso*-leaf [3] *recto*: Milford [by Stephenson], tenor, bass, A,

533|1-2-1-23-4|5D5|U1

leaf [2] *verso*-leaf [3] *recto*: The Ways of the World, melody, bass, G,

5|U111D67U1|231D7

leaf [2] *verso*-leaf [3] *recto*: [T]he Indian Chief, melody, bass, G,

[5]|534|565|422|2, the sun sets at night and the stars shun the

day (text incipit from leaf [38] *verso*), with text “While beauty

and youth are in their full prime” + titled “Morality,” this tune

1st pr. *Wyeth’s Repository of Sacred Music. Part Second*, 1813

(*HTI* no. 10014b)

leaf [3] *verso*-leaf [4] *recto*: General Woolf, melody, bass, Am,

1|1232-121-2|32-1D#7U1, Chere up you young men all Let

nothing fright you (text incipit from leaf [36] *verso*)

leaf [3] *verso*-leaf [4] *recto*: The British Muse, melody, bass, G, 3432|

1-22|35432-1|22 [*sic*], Friendship to every willing mind opens

[A?] heavenly treasure (text incipit from leaf [41] *verso*)

leaf [3] *verso*-leaf [4] *recto*: Bunkerhill, melody, bass, Am,

321|D7U1|D5U1D7U1|22, Why should vain mortals tem[bl?]e

at the sig[h]t of (text incipit from leaf [35] *recto*)

leaf [3] *verso*-leaf [4] *recto*: S[h?]ays, melody, bass, A or Am,

5|U111D7-U1|222

leaf [4] *verso*-leaf [5] *recto*: Lebanon [by Billings], bass, Am,

11D5|15|U1[-]D76|5 (tenor melody begins 132|1D7|

U1-23-4|5)

leaf [4] *verso*-leaf [5] *recto*: Windham [by Read], bass, Fm,

1|123|1D55|U1 (tenor melody begins 1|345|532|1)

leaf [4] *verso*-leaf [5] *recto*: Poland [by Swan], bass, C#m,

1|11|53|33|D7 (tenor melody begins 1|D55|7U3|

D7-U1-D75|4)

leaf [4] *verso*-leaf [5] *recto*: Lisbon [by Read], bass, Bb, 1|1565|U1

(tenor melody begins 1|D65U12|3)

leaf [4] *verso*-leaf [5] *recto*: Walpole [by Wood], bass, Bm, 1\_|1U1D5|

3-2-12|3-45|1 (tenor melody begins 1\_|132|3-4-54|32|1)

leaf [4] *verso*-leaf [5] *recto*: Linc[o? a?]n [*recte* Lincoln] [by Mann],

bass, D, 1|1123|4 (tenor melody begins 1|5365|U1-2)

leaf [5] *verso*-leaf [6] *recto*: Hinsdel [*recte* Hinsdale] [by Holyoke],

bass, G, 1|11D44|55|U1 (tenor melody begins 1|5564|32|3)

leaf [5] *verso*-leaf [6] *recto*: Wa[rs?]aw [by Holyoke], bass, G,

1|D65U1-2-|3-4-32|1D5|1 (tenor melody begins 1|123-4-|

5-6-54|32|1)

leaf [5] *verso*-leaf [6] *recto*: Golgotha [by Billings], bass, Fm,

1\_|11D5|U1|132|1 (tenor melody begins 5\_|5U1D7|U1|

D534|5), Hark from the tom[bs a doleful sound]

leaf [5] *verso*-leaf [6] *recto*: We[s?]tford [by Read], bass, Bb, 11D6|

5-6-54|321 (starts with bass solo)

leaf [6] *verso*-[7] *recto*: Freedom [by Gillet], bass, A, 111|D53|

456-7U1|D5 (tenor melody begins 133|25|4321|5), The God of

Glory [sends his summons forth]

leaf [6] *verso*-[7] *recto*: Newbern [by Kimball], bass, F,

1|1D5U11|D654U1|D5\_|5 (tenor melody begins 1|5553|

456-54-3|2), [Not to our names, thou only just and true]

(“P. M[.] 115 Psalm” after title identifies text in Watts Psalms;

this text found in all 3 pre-1821 printings of Newbern)

leaf [6] *verso*-[7] *recto*: Adams, bass, G, 11D4|555U1-7|655U1|D5

leaf [6] *verso*-[7] *recto*: 122 [by Bull], bass, A, 1|1D7|U12|D6\_|6 (tenor

melody begins 1|3-4-32|1D7|U1)

leaf [7] *verso*-[8] *recto*: Sterling, bass, E, 1D65|66U1 (tenor melody

begins 5U1D7|6-56-7U1)

leaf [7] *verso*-[8] *recto*: Queensborough [by French], bass, C,

111|11|14-323-4|5 (tenor melody begins 1D54|35|

U12-343|2), [Not to our names, thou only just and true];

tenor for this tune on leaf [13] *verso*-leaf [14] *recto*

leaf [7] *verso*-[8] *recto*: [Fr?]ance, bass, G, 1|111D7|U12D6,|4U12|

1D766|5

leaf [8] *verso*-[9] *recto*: Sweet Music, bass, C, 1|[rest]|11112|333[,?]|

3423|3111, secular? (not in *HTI* under title), ca. 90 mm.; tempo

markings include “Lively,” “slow,” “Brisk,” “very slow”

leaf [9] *verso*-[10] *recto*: Sutton [by Goff], bass, F#m, 1|D55U11|114

(tenor melody begins 5|77U1D5-4|316), S[a?]ve me Oh God

leaf [9] *verso*-[10] *recto*: Pr[e?]ston, bass, G, 1|1D5|13|1-2-35|5, ca. 46

mm., moves from 3/2 to [2/2] to 6/4 to 3/2 to 2/4

leaf [9] *verso*-[10] *recto*: Doomsday [by Wood], tenor, D, 5|U11|

11-D|U1, next entry is bass for same tune

leaf [10] *verso*-[11] *recto*: Doomsday [by Wood], bass, D, 1|11|45|1,

previous entry is tenor for same tune

leaf [10] *verso*-[11] *recto*: Petersburg [by Billings], tenor, bass, D,

5|U11|1[D5?]|35|U1

leaf [12] *verso*-leaf [13] *recto*: Newport [by Read], bass, Bm,

111|5565-4|3-4 (tenor melody begins 5|U13|2-1D7U12|3), I

send the joys of mirth [*sic*] away; text on leaf [11] *verso*-leaf

[12] *recto* (leaf [12] *recto* apparently not filmed)

leaf [12] *verso*-leaf [13] *recto*: Venus, bass, C, 1|111-[🡨slur *sic*]1-2|

33-21, Let virgin troops soft timbrels bring

leaf [13] *verso*-leaf [14] *recto*: Queensborough [by French], tenor, C,

1D54|35|U12-343|2, Not to our [names?] thou only just and

true; bass for this tune on leaf [7] *verso*-leaf [8] *recto*; “Julia”

written sideways above start of music

leaf [15] *verso*-leaf [16] *recto*: Ascension, bass, G, 13|1?D6|

U2+52[+5?]|1,12|11|D66|5, Hail the day that sees him rise;

“slow,” “Slow,” “Quick” written at various points above music,

Ascension by Jacob French in *Harmony of Harmony* (1802) (*HTI*

no. 8998), only American Ascension in G that sets this text, has

different bass incipit

leaf [18] *verso*-leaf [19] *recto*: Request [by Parmenter], tenor, bass, not

written in score, Em, 1|33-45U1|D7[7?]7\_|7, Save us o lord

aloud w[e] cry

leaf [21] *verso*-leaf [22] *recto*: Farewell Anthem [by French], tenor,

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

tedious gourney [*sic*]; text on leaf [20] *verso*-leaf [21] *recto*,

“Leoe[r?]t R[lo?]” written above music, bass for this anthem is

2 entries below

leaf [21] *verso*-leaf [22] *recto*: W[a]rd [by Stone], tenor, F#m,

1|5533|775, bass for this tune is 2 entries below

leaf [22] *verso*-leaf [23] *recto*: Farewell Anthem [by French], bass, Am,

1|555|443|5-U12|321|D5\_|55 (tenor melody begins

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

tedious gourney [*sic*]; text from leaf [20] *verso*-leaf [21] *recto*,

tenor for this anthem is 2 entries above

leaf [22] *verso*-leaf [23] *recto*: Ward [by Stone], “Bass,” F#m,

1|D55U11|D773 (tenor melody begins 1|5533|775), tenor for

this tune is 2 entries above

leaf [23] *verso*-leaf [24] *recto*: Sutton [by Stone], “Bass,” Em,

1|1-D4[*recte* 5]U1|33|4-3-21|D5 (tenor melody begins

5|U1-D7U1|D55|6-5-43-4|5), Behold the man thre[e] Score and

ten

leaf [23] *verso*-leaf [24] *recto*: Solitude, bass, Em, 1|111|232-1|D5, See

where he languisht [*sic*] on the Cross

leaf [24] *verso*-leaf [25] *recto*: Newburgh [by Munson], bass, C,

1|1135|U1 (tenor melody begins 5|35U12|1)

leaf [24] *verso*-leaf [25] *recto*: Grafton [by Stone], bass, C, 111|

65-311|1 (tenor melody begins 5\_|5U11|3-2-1-D7U11|1)

leaf [25] *verso*-leaf [26] *recto*: Minden [by French], tenor, bass, Am,

1|D75|U13|1-2D7|U1

leaf [25] *verso*-leaf [26] *recto*: Supplication [by Read], bass, Em,

1|1-2-1-D5-|77|U31|5D5|U1 (tenor melody begins

1|5-4-5-6-5-|47-6|5U1|2-3-2-1D7|U1)

leaf [25] *verso*-leaf [26] *recto*: Wickham, bass, F#m,

🖝 1|1113|1,D7|U345D5|U1, not in *HTI* under title🡪meter or key

leaf [26] *verso*-leaf [27] *recto*: Stratfield [by Goff], bass, F#m,

1|1132|3-2-12|D5 (tenor melody begins 5|U11D75|3-4-56|5)

leaf [26] *verso*-leaf [27] *recto*: Stra[t?]ford [by Read], bass, Am,

1U11|11|D555 (tenor melody begins 1|555|3-21D#7|U1)

leaf [26] *verso*-leaf [27] *recto*: Charlemant [by Brown], bass, Bm,

1|12|1-2-35|51|1 (tenor melody begins 1|34|5-4-32|

D7-5-4-34-5-6|5)

leaf [27] *verso*-leaf [28] *recto*: Epiphonema [by Coan], bass, Am,

1|113-2-|1D5|4345|1 (tenor melody begins 1|333-4-|55|

134-32-D7|U1)

leaf [27] *verso*-leaf [28] *recto*: Fortitude, bass, G, 1|1D5-U1|D66|

U11-D6|U2

leaf [27] *verso*-leaf [28] *recto*: Symphony [by Morgan], bass, Eb,

111|11|21D76|5 (tenor melody begins 535|U1D5|4321|5),

the god of glory sends his summon[s] forth; faint inscription

(probably “Rosetta”) beneath music

leaf [28] *verso*-leaf [29] *recto*: Delight [by Coan], bass, Em, 112|354

(tenor melody begins 1D54|3-214)

leaf [28] *verso*-leaf [29] *recto*: Friendship [by T. Lee?], bass, Em,

111|D555U3|D7 (tenor melody begins 113|557U1|D7)

leaf [29] *verso*-leaf [30] *recto*: Amanda [by Morgan], tenor, bass, Am,

1|54|3-4-53-2-1|D7-U1-D4[or 5]7|U1, “Rosetta Bos” written

below music

leaf [30] *verso*: Major Andrus Farewell, melody, bass, Em,

5|U1-D7U1D5-45|321, 6/4 meter

leaf [33] *verso*: The Benefits of saying yes, melody, D, 5-7|U111|

1[-?]D535|U111|1, Gay damon long studied my heart to obtain;

text on leaf [34] *recto*-[35] *recto*

**Mss. Octavo Vols. B; Catalog Record #271259**

98. Bowen, Caroline. MS. music book, dated 1803. 51 unnumbered leaves, and an additional leaf inserted inside front cover.

inscriptions: inside front cover, “Caroline Bowen / Providence Sepr 5th 1803”;

leaf [1] *recto*, “Caroline D[e?]nise-Bowen / born in France 1785 / died

“ [i. e., “in”] Providence R. I. 1862” (pencil); leaf [2] *recto*, “Caroline

Bowen’s Music Book / September 5the [*sic*] 1803”

58 secular MS. music entries (keyboard pieces, songs with keyboard

accompaniment), 6 “sacred” MS. music entries (hymn tunes, or songs

with religious texts; one of these entries has title, clefs, + key

signatures, but no notes); only the latter are inventoried here

sacred MS. music entries:

leaf [5] *recto-verso*: Denmark [by Madan], melody, bass, D,

1|11|11-2-3|22|2, Before Jehovars [*sic*] awful throne

leaf [6] *recto*: The Gentle Dew &c., melody, keyboard accompaniment

on 2 staves, G, 5|5435|432, The gentle dew distill’d from

Heaven

leaf [13] *verso*: Pleyel[’]s Hymn [by Pleyel], title, treble + bass clefs, 2

key signatures (1 sharp, 2 flats), + text incipit “So fades the

lovely” only; no notes

leaf [18] *recto*: Portuguese Hymn [= Adeste Fideles], melody, bass, A,

1D5U1|2D5|U3234|32, Hither ye faithful, haste with songs of

triumph

leaf [21] *recto*: Jordan [by Billings], melody, bass, A,

5|U11|32-1|2-32-3|4, There is a Land of pure delight

leaf [45] *verso*: The Cheering Rosary [by Shield], vocal melody +

skeletal keyboard accompaniment together on 2 staves, C,

5|U332-12-3|11D5, Tho[’] oft we meet severe destress [*sic*];

8-m. piano introduction before voice enters

**Mss. Folio Vols. L / Vol. 1**

99. Brady, N[icholas], and N[ahum] Tate. *A New Version. Of the Psalms of David, fitted to the Tunes used in Churches.* London, 1704; Boston: reprinted by J. Allen, for Benjamin Elliot, 1720. Not examined for completeness; leaf bearing pp. 271-272 is fragmentary, with loss of text. *ASMI* 395. MS. music entry copied inside back cover.

inscriptions: inside front cover, “Ex Libris / Davidis Sewall / Anno Domini /

1751,” “Price 10/ ” ; leaf [1] *verso*, “David Sewall Messinger / To Am.

Antiqu[arian?] Society / Feb 17 . 1859”; p. 198, “David Sewall”; p. 272,

“Samuel:[Bro?][?] / [7?]25 Ejus Liber”; inside back cover, “S. Tellus

movet in / Circul[a?]ti[?],” “John / Amsbury Adams”

MS. music entry:

inside back cover: Bella, melody, G, 135U1D56,54323-45, diamond-

shaped note-heads, no bar lines—just lines at ends of phrases,

“6&6&8&6” above music (meter of text)

**Bindings Coll.B; Catalog Record #314640**

Brady, N[icholas], and N[ahum] Tate. *A New Version of the Psalms of David* (various editions) – SEE

[Johnston, Thomas]. “To learn to sing…”

Brattle Street Church. *LXXX Psalm and Hymn Tunes* – SEE

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

100. Brown, Bartholomew, and others. *Columbian and European Harmony: or, Bridgewater Collection of Sacred Music.* Boston: Isaiah Thomas and Ebenezer T. Andrews, 1802. Complete; a beautiful, clean copy. 4 leaves of printed staves bound in at end, but no MS. music.

no inscriptions

no MS. music

**DB Ob222; Catalog Record #420102**

101. Brown, Bartholomew, and others. *Columbian and European Harmony: or, Bridgewater Collection of Sacred Music.*  2nd ed. Boston: Isaiah Thomas and Ebenezer T. Andrews, 1804. Complete.

no inscriptions

no MS. music

**DB Ob223; Catalog Record #420103**

102. Brown, Bartholomew, and others. *Bridgewater Collection of Sacred Musick*. 3rd ed. Boston: J. T. Buckingham, for Thomas and Andrews and J. West and Company, 1810. Complete. P. 116 misnumbered 114.

no inscriptions

no MS. music

**DB Ob224; Catalog Record #420295**

103. [Brown, Bartholomew, and others]. *Templi Carmina. Songs of the Temple, or, Bridgewater Collection of Sacred Music*. 4th ed. Boston: T. W. White, for West and Richardson, 1816. 321, [3] pp.; complete. Lacks back cover; front cover detached.

inscription: preliminary leaf *recto*, “Sam.[l?] Stearns.”

no MS. music

**DB Ob225; Catalog Record #307971**

104. [Brown, Bartholomew, and others]. *Templi Carmina. Songs of the Temple, or Bridgewater Collection of Sacred Music.* 5th ed. Boston: West and Richardson, 1817. 325, [3] pp.; complete.

inscription: preliminary leaf [1] *recto*, “From the publishers to / M. S. Parker

/ Oct.[o?] 1817.”

no MS. music

**DB Ob226; Catalog Record #307972**

105. [Brown, Bartholomew, and others]. *Templi Carmina. Songs of the Temple, or Bridgewater Collection of Sacred Music.* 6th ed. Boston: West, Richardson, and Lord, 1818. 325, [3] pp.; complete.

inscription: slip of paper pasted inside front cover, “Property [rubbed out] / [rubbed out]min[s? i?]” / 1820”

no MS. music

**DB Ob227; Catalog Record #307973**

106. [Brown, Bartholomew, and others]. *Templi Carmina. Songs of the Temple, or Bridgewater Collection of Sacred Music.* 7th ed. Boston: J. H. A. Frost, for West, Richardson and Lord, 1819. xvi, 9-325, [3] pp.; complete. MS. music entry on 1st of 4 unnumbered additional leaves with staves for MS. music, bound in after printed book.

inscriptions: inside front cover, “Ellen Seaman”; preliminary leaf [1] *recto*,

“E[.] B[.] Seam[an?]”; preliminary leaf [1] *verso*, “The property of /

Ellen Seam[an?]”; t. p., “E[.] Seaman / Ca[t?]skill”; inside back cover,

“E[.] Seaman / Castle Hall Seminary” [girls’ school in Catskill, N. Y.]

MS. music entry:

a. l. [1] *recto*-*verso*: Mariam Song [= Miriam’s Song, possibly by Avison], tenor melody, G, 56565U1|D2343[-]2[-]3[-]4[-]5, Sound the loud Timb[ri?]ll o’er Egypt’s dark sea; 2 additional stanzas of text at end

**DB Ob228; Catalog Record #307974**

107. [Brown, Bartholomew, and others]. *Templi Carmina. Songs of the Temple, or Bridgewater Collection of Sacred Music.* 7th ed. Boston: J. H. A. Frost, for West, Richardson and Lord, 1819. xvi, 9-325, [3] pp.; complete (p. no. 192 not struck).

inscription: preliminary leaf *verso*, “Mark Emerson,s”

no MS. music

**DB Ob229; Catalog Record #307974**

108. [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]-240, [2], 241-321, [3] pp.; complete.

inscriptions: t. p., “IsaacChild / Argyle”; inside back cover, “William

W[u?]llcutt” (pencil)

no MS. music

**DB Ob230; Catalog Record #265249**

109. Brownson, Oliver. *A New Collection of Sacred Harmony.* N. p., [after 1797]. Complete. *ASMI* 130A.

inscriptions: t. p., “Remember”; inside back cover, “Eunice Spenser”

no MS. music

**DB Ob166; Catalog Record #341253**

110. Bull, Amos. *The Responsary*. Worcester, Mass.: Isaiah Thomas, 1795. Complete.

no inscriptions

no MS. music

**DB Ob043; Catalog Record #333844**

111. Bull, William. *Music, adapted to Language, containing Rudiments of Music, with a choice Collection of Sacred Harmony, in a new and simple Notation, prefixed and adapted to Select Hymns…* Greenfield, Mass.: Denio and Phelps, for the author, 1819. Complete.

inscriptions: preliminary leaf *recto*, “Patridge Boliver”; inside back cover,

“Harriet E Taintor’[s?] / Book Presented by / William Bull”

no MS. music

🖝 traditional musical notation, invented notation (using letters), + a hybrid of

the two all seem to be used

**Dated Books; Catalog Record #293415**

112. Bushnell, John. *The Musical Synopsis.* Northampton, Mass.: Graves and Clap, for the compiler, 1807. Almost complete; leaf bearing pp. 35-36 torn, with loss of text.

no inscriptions

no MS. music

**DB Ob158; Catalog Record #420230**

113. Capen, Samuel. *The Norfolk Harmony No. I.* Boston: Manning and Loring, for the author, 1805. Complete, although leaf bearing pp. [iii-iv] is torn, with some loss of text; also, no covers.

no inscriptions

no MS. music

**DP A3031; Catalog Record #394191**

114. Carden, Allen D. *The Missouri Harmony, or A Choice Collection of Psalm Tunes, Hymns and Anthems.* St. Louis: the compiler (Cincinnati: printed by Morgan, Lodge and Company), 1820. 199, [1] p.; appears to be complete.

inscriptions: preliminary leaf [2] *recto*, “Josiah Robert / Ej: Lib: / Oc.t 17th

1820 / price $1.50.”; additional leaf [2] *verso*, “51 y 5 m & 19 days”

(pencil), “Robert [M C?] [?]” (pencil)

no MS. music

**DB Ob145; Catalog Record #258833**

115. Carr, Benjamin. *A Collection of Chants & Tunes for the use of the Episcopal Churches, in the City of Philadelphia.* Philadelphia: for the editor, 1816. Complete.

inscription: p. 3, “Found in St. Peters Church in / Philadelphia, 4th and Pine

Streets, by / Mrs. A. B. Bowser, July, 1891.”

no MS. music

**DP B8222; Catalog Record #420439**

116. Carr, Benjamin. *Masses, Vespers, Litanies, Hymns, Psalms, Anthems & Motetts. Composed, selected and arranged, for the use of the Catholic Churches, in the United States of America.* [Philadelphia, 1805]. Complete. *ASMI* 136.

no inscriptions, except 12 MS. additions to printed subscribers list on p. [vii];

🖝 added names include “Mr G. Willig” + “St. Peter’s Church New York 5

Copies”

no MS. music

**Dated Books F; Catalog Record #420221**

117. *Chants, Occasional Pieces, and Plain Tunes, for the use of the Protestant Episcopal Churches in the United States.* Salem, Mass.: Joshua Cushing, 1814. Lacks p. 7-10, supplied in photostat.

no inscriptions

no MS. music

**Dated Books; Catalog Record #420435**

118. Chapin, Nathan, and Joseph L. Dickerson. *The Musical Instructor.* Philadelphia: W. M’Culloch, 1808. Lacks pp. 11-16,99-100, most of 91-92; copyright notice on p. [3] and index on p. [4] (cf. *ASMI* 138).

inscriptions: t. p., “Joseph Lacy his Book”; pp. 6-7, “Verry unbecomeing for

Friends - / A [nic?]er fall Lall Dispose with it as soon as Possible”

no MS. music

**DB Ob150; Catalog Record #420275**

119. Child, Ebenezer. *The Sacred Musician, and Young Gentleman and Lady’s Practical Guide to Music.* Boston: Manning and Loring, for the author, 1804. Complete; leaf bearing pp. [iii-iv] torn + stitched back together.

inscription: p. [ii], “[printed:] THE / PROPERTY OF / [MS.:] Experience Peters

/ [printed:] *Bought* [MS.:] December 17th / [printed:] 18 [MS.:] 11”

no MS. music

**DB Ob200; Catalog Record #420153**

*Choral-Buch* – SEE

Philadelphia. St. Michaels' and Zion Church. *Choral-Buch*

*Choral-Harmonie* – SEE

Gerhart, Isaac, and Johann F. Eyer

120. *The Christian Œconomy: translated from the original Greek of an old manuscript, found in the island of Patmos, where St. John wrote his Book of the Revelation.* Winchester, Va.: J. Foster, 1817. 126 pp.; apparently complete.

8 two-voice hymn settings (shape-notation) at end

inscription: preliminary leaf [1] *recto*, “Howard Kenn[ed?]y”

printed bookplate reading “Mrs. Howard Kennedy” pasted inside front cover

no MS. music

**Dated Books; Catalog Record #294290**

*Christian Psalmody* – SEE

Worcester, Samuel. *Christian Psalmody*

*Church Music* – SEE

Hartford. First Church. *Church Music*

121. Churchel, A. MS. music book. Photocopies of 33 unnumbered leaves representing a MS. sold by book dealer William Salloch to someone other than Irving Lowens. Described in Salloch catalogue (the listing was photocopied) as having 32 leaves, so photocopies likely represent the entire MS. Mix of sacred + secular music, melodies, non-melodic parts, multi-voice settings.

inscriptions: leaf [5] *recto*, “District of Columbia”; leaf [28] *recto*, “Tim

Judson” (may be title of musical composition); leaf [33] *verso*, “A.

Churchel / Onondaga C. H.”

MS. music entries, including 51 that are or may be settings of sacred texts:

leaf [1] *recto*: Quito, 3 voices, melody in top voice, F, 1|51|21-D7|U1,

And must this boddy [*sic*] die; “301/44” written below music

leaf [1] *verso*: Dunbar, “Tenor,” “2nd Treble,” “1st Treble” (melody),

bass, Dm, 111|1-Dn77|U1,1|22|33|3tr-2, Shall wisdom cry

aloud

leaf [2] *recto*: Martins Lane, “air 1st Treble,” “2nd Treble,” bass, F,

1|31[-](3)|53-U1|D6-43-2|(2)[-]3, Jehovah reigns his throne is

high

leaf [2] *verso*-leaf [3] *recto*: Magesty [*recte* Majesty] [by Billings], 4

voices, melody in tenor, F, 5|U1-D7-U1D6|5-31|43-1|U1, The

Lord de[c?]ended from above

leaf [3] *recto*: Portugal [by Thorley], 3 voices, melody in middle voice,

G, 5|U12|3[-]13[-]5|4[-]32|1, How pleasant how divinely fair

leaf [3] *verso*: Adeste Fideles, or. Portuguese Hymn, 4 voices, melody

in tenor, A, 1D5U1|2D5|U3234|32, Hither ye faithful haste with songs of triumph; 3 stanzas of text written between the 2

systems of the tune

leaf [4] *recto*: Bangor [by Tans’ur], melody, bass, Dm, 5|32|15|

U1D7-6|5, Returne [*sic*] o God of love return

leaf [4] *recto*: Wantage, melody, bass, Dm, 1|D77-6|55|67|U1

leaf [4] *recto*: [Green’s Psalm 100 by John Green], 4 voices, melody in

tenor, A, 1|13|43|42|1, title cut out of the page

[image of part of leaf [12] *recto* erroneously inserted next in American

Vernacular Music Manuscripts reproduction of this MS.]

leaf [4] *verso*: Shrewsbury [by Johann Michael Haydn], melody, bass,

G, 1|D7U444|43,3|4666|5, only 4 mm. of melody, bass

complete

🖝 leaf [4] *verso*-leaf [5] *recto*: tune whose title has been cut out of the

page, 3 voices, melody in middle voice, G, 11|35|6[-]7U1|

D5[-]31, Hail thou happy morn so glorious; melodic incipit not

in *HTI*, which lists only 1 setting of this text, Oliver Brownson’s

Sunday; this setting has a lively, folky melody (note landing on

relative minor at end of second line of text)

leaf [5] *recto*: Old 100, bass, A, 1|1D5|63|65|1 (melody incipit

1|1D7|65|U12|3), Ye Nations round the earth rejoice; only 1st +

last notes of each phrase are given rhythmic values, the rest

are just filled-in note-heads without stems; 1st notes for 2 other

vocal parts provided

leaf [5] *recto*: Dismission, bass, F, 1D4|U11|1D4|U11, Lord dismiss us

with thy blessing; 1st notes + pitching numerals for 2 other

vocal parts provided

leaf [5] *verso*: New Cambridge, bass, C, 111|D56-5|41|5, What shall I

render to my God; 1st note for 1 other vocal part provided

leaf [5] *verso*: North Hampton [= Cranbrook] [by Thomas Clark of

Canterbury], bass, D, 134|5D5|U1 (melody incipit 1D56|

5-43-2|1), Grace [’]tis a charming sound; pitching numerals for

2 other vocal parts provided at start, 2 phrases of tenor part

included (probably as cues) under long double “slurs” (upper

“slur” unbroken, lower “slur” dotted)

leaf [5] *verso*: Antigua, bass, C, 1|35|U1D3[-]4|5D5|U1, Great God

attend while Zion sings; 1st notes for 2 other vocal parts

provided

leaf [5] *verso*: [Ol]d 100, bass, A, 1|1D5|63|65|1 (melody incipit

1|1D7|65|U12|3), Ye nations round the earth rejoice; 1st notes

for 2 other vocal parts provided

leaf [5] *verso*: St. Mary[’]s, bass, Em, 1|1D5U1D6|77U3, Let this vain

World engage no more; 1st note for 1 other vocal part provided

leaf [6] *recto*: Tal[l]is Evening Hymn [by Thomas Tallis?], bass, A,

1|U1D531|5[-]67[-]5U1, Glory to the[e] my God this night; 1st

notes + pitching numerals for 2 other vocal parts provided

leaf [6] *recto*: Sterling, bass, G, 1|1111|D55|U1, 1st notes + pitching

numerals for 2 other vocal parts provided; some quarter notes

lack stems

leaf [6] *recto*: Dalston [by Williams?], bass, Bb,

1|1145|1,U1|D6645|1+U1, How pleas[’]d and blest was I, 1st

notes for 3 other vocal parts provided; quarter notes lack

stems

leaf [6] *recto*: Harborough, bass, C, 1|1415|U1D7[-]65, All hail the

pow’r of Jesus[’] name, 1st notes + pitching numerals for 2

other vocal parts provided; quarter notes lack stems

leaf [6] *recto*: Kimbolton, bass, C, 1|D5-43-2|15|U1D1|5, Jehovah

reigns he dwells in light

leaf [6] *recto*: New-Hundr[?]th, bass, G, 1|35|11|D3-4-55|U1, ye

nations round the earth rejoice, 1st notes for 2 other vocal parts

provided

leaf [6] *verso*: untitled melodic fragment, probably instrumental, G,

345|62245|676532|13133535|1313545|62245

leaf [6] *verso*: Bower of Prayer, melody, bass, G, 1|D6-56U1|232|

112|3, no text, upside down on p.

leaf [7] *recto*: Smith[’]s Minuet, melody, “2nd” (harmony part, not

bass), D, 567|U1131|D55U1D5|3353|1, instrumental

leaf [7] *verso*-leaf [8] *recto*: Grand March &C in semiramis, 3 parts,

melody in top part, C, 3334|556543, instrumental

leaf [8] *recto*: Duke of York’s Troop, melody, G,

567|U1D55|5654|311|1, instrumental

leaf [8] *verso*-leaf [9] *recto*: Jove in his Chair by “D[r.?] A[rne?]

[Thomas Augustin Arne?],” “1st,” “2nd,” “Bass,” C, “1st” begins

55554|33332|11232234|3333, instrumental

leaf [9] *recto*: Universal Praise, melody, “2nd,” G, 5|666-7U1|D555, God

of my life through all my days; text source given as “Hymn 6th

Rochester Selec -------”

leaf [9] *verso*: King of Prussia’s March, melody, D, 34|555567|U1111,

instrumental

leaf [9] *verso*: Sinner come and See, melody, bass, G, 3[-]4|5313|531,3|

5312[-]3|422, no text

leaf [10] *recto*: Grand March in Semiramis, melody, harmony part (not

bass), D, 33334|556543, instrumental

leaf [10] *recto*: Swiss Guards March, melody, D, 12143|34365|

567|U1D111, instrumental

leaf [10] *verso*, Bonny Boat, “Air,” D, 1|3556|5U12-1D7-6|5321|3-2,

includes “Chorus,” probably a vocal melody

leaf [11] *recto*: Forty-six Ps 146 [by Bull], 4 voices, melody in tenor, F,

5|543|654|3, I’ll praise my maker [with my breath]

leaf [11] *verso*-leaf [15] *recto*: Millen[n]ium, 4 voices, melody in treble,

D, 1111|1[-]2315|5[-]675U1|D1-2315U1|1D7[-]66, Jesus shall

reign [x 4] where ere [*sic*] the sun; leaf [14] *recto* not

photocopied

leaf [15] *verso*-leaf [16] *recto*: Crucifixion [by McKyes], 4 voices,

melody in tenor, Em, 1|3-4-57|75|6-4-32|1, Behold the Saviour

of mankind

leaf [16] *verso*-leaf [20] *recto*: Anthem, from Sundry Scriptures, 4

voices, melody in tenor, D, starts with treble 5|U1 (Arise), then

tenor 5|U11|3|2|3|1-2-3-43|32, Arise [x 2] shine [x 3] O Zion;

crossed-out music on leaf [19] *recto*, 2nd system is copied

correctly on leaf [19] *verso*, 1st system; plain tune Wells copied

on leaf [17] *verso*, crossed out (see next entry)

leaf [17] *verso*: Wells [by Holdroyd?], 4 voices, melody in tenor, G,

1|35U1|D7U1D6|5, entire tune crossed out

leaf [20] *verso*: Chatham, bass, A, 1D7U1|D34|55|U1, Bless o my soul

[the living God]; last 15 mm. are “Chorus to be sung at the end

of the psalm”

leaf [20] *verso*: Exeter, bass, D, 1|131D6|45U1, Ye saints and servents

[*sic*] of the Lord

leaf [20] *verso*: Harleigh [based on Handel], bass, F, 1[-]2|31|54|

33[-]2|1 (melody incipit 3-4|5U1|D76|51-2|3), I ask them

whence their victory came; repeated Fs in phrases 3 + 4

written small, with no stems

leaf [20] *verso*: Cambridge, bass, Bb, 1|U1D345|1, Come sound his

praise abroad

leaf [20] *verso*: Munich, bass, Bm, 1|U1-D11||U11D#7U1|D5, [’]Tis

finish’d So the Saviour cried

leaf [21] *recto*: Tunbridge, bass, Eb, 111|11|1D4|5,|U1D55|

U1D7-U1|D5, There is a fountain fill’d with Blood

leaf [21] *recto*: Antigua, bass, C, 1|35|U1D3[-]4|5D5|U1, Great God

attend while Zion sings

leaf [21] *recto*: Dismission, bass, F, 1D4|U11|1D4|U11, Lord dismiss us

with thy blessing

leaf [21] *recto*: Mary[’]s Dream [variant of “The Parting Glass”],

melody, Am, 54|311D7|U334,34|55754|311, probably vocal

leaf [21] *verso*-leaf [22] *recto*: Nothing true but Heaven [by Shaw?], 3

voices, melody in top voice, F, 1[-]3|5436|5[-]421[-]3, This

world is all [a] fleeting show; 2 additional stanzas of text

written at end of music

leaf [22] *recto*: [Nothing true but Heaven (by Shaw?)], 1st 6 notes of

melody, F, 1[-]3|5436, staves for 2 additional vocal parts

provided with clefs, time + key signatures, but no notes; upside

down on p.

leaf [22] *verso*: Governor Strong[’]s March, 3 parts, melody in top part,

C, 32|1111234|5555, instrumental

leaf [23] *recto*: Fairy Dance, melody, bass (separated by 2 blank

staves), C, 11|331|331|331|D75, instrumental

leaf [23] *verso*: March in the Battle of Prague [by Kotzwara?], melody,

F, 567|U111121D76|5555U31|D6U42D7U2D7|U1111,

instrumental

leaf [23] *verso*: 40th Regt, “2nd,” C, 323|5U12|4321D7U123|1D531,

instrumental

leaf [24] *verso*: The Musical Society, melody, bass (not copied in

score), A, 5|65|65|U11|2-3, [Well met, my loving friends of

art?], probably vocal

leaf [24] *verso*: The Musical Lovers, melody, bass, Am, 5|U1D7|

U1234-3|2 [bar lines *sic*], As I & Polly &C----

leaf [25] *recto*: Take care of your - - - - - - - - - - - - - - - - Cap [🡨part of

title?], melody? (odd), D, 5|531123|56556|7U1D75U12|1D644,

instrumental; leaf [25] is the bottom half of a leaf

leaf [25] *recto*: Benham[’]s March, melody, C, 567|U1111313|D5U111,

instrumental

leaf [25] *verso*: Caledonian March, melody, C,

567|U111132|111153|56U1D321|2222, instrumental

leaf [26] *recto*: Noboddy coming to marry me, D,

5|355U1|1,3|3211D76|322, probably instrumental

leaf [26] *recto*: Someboddy, melody, “Second” (not copied in score), C,

5|6667U1|D555,4|33345|222, probably instrumental

leaf [26] *verso*: Handel[’]s Clarrionet [by Handel?] “1st,” “2nd,” D, 1st

part begins 5345621D5|U1212323, instrumental

leaf [26] *verso*: What would A Lassie do wi[’] an old man (“wi” turned

into “without” by a later hand), melody, Em,

5|U1D7U1345|43221D7|U12[3?]345|D7555

leaf [27] *recto*: Duke of York[’]s March, melody, D,

111333|535315|U1D5U1D5U1D531|5555, instrumental;

“Trio” in A

leaf [27] *recto*: [A Pastoral Elegy by (A.?) Knapp], melody, Em,

5|5455U1D7|U1

leaf [27] *verso*: fragment of an untitled melody, if in C,

33|135U1|D6432|3234567|U1D765|432135|465U1|D6432|

1D7U1111, instrumental

leaf [27] *verso*: Down Hill of life, melody (fragment? –no clef, key or

time signature), if in G, 11|111|223|432|1D755|U123|4444-3|

D55U134|543|223|432|1D713|531|42D7|U1 (etc.), fragments

of text here + there: “[ni?]ng may,” “then a snug,” “sea”

leaf [27] *verso*: Titus March, melody, D, 567|U1111D531|555534|

5356543|5555, instrumental

leaf [28] *recto*: untitled melody, complete?, no clef or key signature, if

in C, begins 1313|13321|D7U22D7|6U33, probably

instrumental

leaf [28] *recto*: [Tim Judson?] (title of this entry, or ownership

inscription?), melody, likely incomplete (very faint), no clef,

key or time signatures, if in C, begins 33321|D66654|

[3?]4[5?]7U1[222?]

leaf [28] *verso*-leaf [29] *recto*: London March, melody, “Second” (not

bass), G, 33332|135U1D65|6U1D5U1D4U1D3U1|212322,

instrumental

leaf [28] *verso*-leaf [29] *recto*: South Bitton, 3 voices, melody in top

voice, C, 12|321|D6U1D5U1|D6U121|322, instrumental; blank

staff between bass + next voice up

leaf [29] *verso*-leaf [30] *recto*: Dismission, bass, Am, 1D5|U12|3D3|77,

Lord dismiss us with thy Blessing; 2 stanzas of 8.7.8.7. +

“Hallelujah” ending (“And sing hallelujah to God and the Lamb

[x 2] For ever & ever [x 2] Hallelujah [x 3] Amen”)

leaf [30] *recto*: Triumph, bass, G, 1|12|34|5D5|U1,2|34|33|3-21|D5

leaf [30] *verso*: Richmond, 4 voices, 2nd voice from top labeled “Alto,”

melody apparently in top voice (though 3rd voice from top,

ending on note 5 in the scale, is remarkably melodic), Gm,

1|53|45|3-2-1D7-U1|2 (3rd voice from top begins 1|3-4[-]55|

47|5-4[-]54-3|4), Alas and did my Saviour bleed

leaf [30] *verso*: untitled melodic fragment, G, 434|25|12[3?]|2

leaf [31] *recto*: Old Hundre[d]th “Ascribed to Martin Luther” [*recte* by

Bourgeois?], 4 voices, melody in tenor, incomplete: top 3 voices

have 1st 6 notes only (bass is complete), A, 1|1D7|65|U1[2|3];

leaf [31] is the bottom half of a leaf

leaf [31] *verso*-leaf [32] *recto*: incomplete untitled bass part for tune

probably in C.M., F, starts in middle with …5,|U434|5D5|U1,

last 2 phrases are 1|111[-]23[-]4|563,2|345D5|U1

leaf [32] *recto*: New-Fairfield, 4 voices, melody apparently in tenor,

incomplete: top 3 voices have initial upbeat + 1st 2 mm. only

(bass is complete), C, 1|22-3|1D6[-]U1|…, L.M. tune setting

“Ps[alm]17th v. 6th”

leaf [32] *verso*: Burlington [by Janes], 4 voices, melody in tenor,

incomplete: upper 3 voices have 1st 2 mm. only (bass is

complete), D, 111-(2)|3[-]21, [Jesus shall reign] where[e’]er

the sun

**Mss. Boxes L / Octavo vol. 5**

122. Clemmer [AAS says Clemmen], A. G. [later owner, not original compiler]. MS. music book. 76 unnumbered leaves, with 6 additional disbound leaves, also unnumbered, in envelope.

inscriptions: inside front cover, “A[.] G. Clemmer / Franconia Pa[.] / 1897”

(blue ink); inside back cover, “[Joseph?] Hackman 186[5?],” “[D S

Gehman?]”, “John [?] G[?han?]” (all in pencil)

leaf [1] of the bound vol. (this leaf now loose) contains phrases + sentences

written in pencil, but no music; leaves [2-53] contain MS. music;

leaves [54-76] are blank

Anglo-American sacred music on leaves [34-47], [52-53] in bound vol.;

remainder of MS. music appears to be of German origin, and is not

inventoried here

1st 9 entries included here have round note-heads except for occasional final

notes + a few other notes, with diamond-shaped note-heads; entries

10-12 use 4-shape shape notation for note-heads; entries 13-14 have

diamond-shaped note-heads

distinctive use of brown + red ink throughout: 1st 8 entries + 10th entry

included here have stems + outlines of note-heads in brown ink, with

quarter- + eighth-note note-heads filled in in red ink

all entries are scored for 3 voices, with melody in top voice, except

Huntington by Justin Morgan, which has melody only

Anglo-American MS. music entries:

leaf [34] *verso*-leaf [35] *recto*: Wells [by Holdroyd?], F,

1|35U1|D7U1D6|5, Life is the time to Serve the Lord

leaf [35] *verso*-leaf [36] *recto*: Russia [by Read], Am, 132|1D7U13|2,

[German text incipit, barely decipherable]

leaf [36] *verso*-leaf [37] *recto*: Bridge water [by Edson], C,

131|22|1D7U1\_|1, [Wir?] Sing[en?] Dir Immanu[e?]l

leaf [37] *verso*-leaf [38] *recto*: Lenox [by Edson], C, 1|11D56|5, Lord of

the world above

leaf [38] *verso*-leaf [39] *recto*: A[y]les bury [by Chetham], Am,

154|32|1, And must this body Die

leaf [39] *verso*-leaf [40] *recto*: Rochester [by Holdroyd], A,

112|31|2D7U1\_|1, Joy to the world the Lord is come

leaf [40] *verso*-leaf [41] *recto*: America [by Wetmore], Am, 1|1321|5,

Awak[e] and sing the song, of moses and the Lamb

leaf [41] *verso*-leaf [42] *recto*: Wind ham [by Read], Fm, 1|345|532|1,

[German text incipit, barely decipherable]

leaf [42] *verso*-leaf [43] *recto*: Mear, G, 1|55|33|1-23|2, [German text

incipit, barely decipherable], rhythmic notation very imprecise

leaf [43] *verso*-leaf [44] *recto*: Old Hundred [by Bourgeois?], A,

1|1D7|65|U12|3, Ye nation[s] round the earth Rejoice; shape

notation, rhythmic notation + spelling of text occasionally

inaccurate

leaf [44] *verso*-leaf [45] *recto*: [Huntington by Morgan], melody only,

A, 5|U1-2-31|55|315, [German text incipit, barely

decipherable], shape notation

leaf [45] *verso*-leaf [46] *recto*: untitled tune (possibly German), A,

332|34|32|1,2|36|5#4|5 [German text, barely decipherable],

shape notation

leaf [46] *verso*-leaf [47] *recto*: [Coleshill or Dublin by ?Tye], Am,

1|1D7|U3D7|U11|D5, [German text incipit, barely

decipherable], diamond notation

leaf [52] *verso*-leaf [53] *recto*: [Psalm 113], F, 11231345 (no bar lines),

[German text incipit, barely decipherable], diamond notation,

placement of clefs and key signatures makes little sense

**Mss. Boxes L / Octavo vol. 7**

[Cole, John]. *The Beauties of Psalmody* (1804) – SEE  
 *The Beauties of Psalmody*

123. Cole, John. *The Beauties of Psalmody*. 2nd ed. Baltimore: Cole and Hewes, 1805. [2nd t. p.:] *Appendix containing the Chants, Responces, &c. of the Morning, Evening and Communion Services, as performed at Christ Church and Saint Paul's, Baltimore*. Complete.

inscription: inside front cover, “$1”

no MS. music

**DB Ob028; Catalog Record #420178**

124. Cole, John. *The Beauties of Psalmody*. 3rd ed. Baltimore: Murphy and Milless,

n. d. [Frank J. Metcalf, *American Psalmody* (1917), p. 20 and *American Writers and Compilers of Sacred Music* (1925), p. 166, says 1827, but the book has an 1810s look.] viii, [88] pp. (89 tunes + index, on unnumbered pp.); apparently complete. BOUND WITH *A Selection of Chants, adapted to the Morning and Evening Service, of the Protestant Episcopal Church.* N. p., n. d. 12 pp.; apparently complete.

no inscriptions

no MS. music

**DB Ob029 (*Beauties of Psalmody*), DB Ob029 b-w (*Selection of Chants*);**

**Catalog Record #292045 (*Beauties of Psalmody*), #306677 (*Selection of Chants*)**

125. Cole, John. *Devotional Harmony*. Baltimore: G. Dobbin and Murphy, for the author, [1814]. Apparently complete.

no inscriptions

no MS. music

**Dated Books F; Catalog Record #420447**

126. Cole, John. *The Divine Harmonist*. N. p., [1808]. Leaves bearing 1st pp. 3-4 + 31-32 torn, with loss of text; otherwise complete.

inscriptions: inside front cover, “Groves [Paul?] N[?],” “Thomas / different

hand:] Groves Boston”; t. p., “John Boyer 9.th Septr, 1810,” “Groves,”

“Thomas Esq.r &c / Boston July 8th 1821”; *verso* of t. p., “Wm L

Haskins,” “Thomas M. Groves, Musician, / No 4, Roger’s Buildings.”

no MS. music

**DP A3927; Catalog Record #395353**

127. Cole, John. *Episcopalian Harmony*. Baltimore: G. Dobbin and Murphy, for the author, [1811]. [4], 87, [1] pp.; appears to be complete.

no inscriptions

no MS. music

**Dated Books F; Catalog Record #420368**

128. Cole, John. *The Rudiments of Music, or An Introduction to the Art of Singing.* Baltimore: G. Dobbin and Murphy, [1807 or later]. Complete.

no inscriptions

no MS. music

**DP A3928; Catalog Record #275480**

129. *A Collection of Litanies, Vespers, Chants, Hymns, and Anthems, as used in the Catholic churches of Philadelphia, and throughout the United States.* New ed. Philadelphia: Charles Taws, 1814. [5], 1-57, 57 [*sic*]-87 pp.; appears complete. Pp. 1-57 engraved; the rest typeset.

no inscriptions

no MS. music

**Dated Books F; Catalog Record #430710**

130. *The Collection of Psalm and Hymn Tunes sung at the Chapel of the Lock Hospital.* Boston: Manning and Loring, for West and Blake, and Manning and Loring, [1809]. Complete.

inscription: preliminary leaf [1] *recto*, “Oliver S. Patterson / Nashua N. H. /

1835”

stamped in gold on front cover: “JAMES PATTERSON’S……. / LOCK

HOSPITAL……. / DUNSTABLE. N. H. JAN. 16. 1811”

2 sheets headed “FAMILY RECORD.” + included with this volume show that

Oliver Patterson, born 26 September 1817, was the son of James

Patterson, born 9 March 1782 in Lunenburg, Mass., + his wife Sarah

Stearns, born 6 February 1784; also that Oliver was married at Dracut,

Mass. (date not given)

no MS. music

**Dated Books F; Catalog Record #275507**

131. *A Collection of Sacred Music*. Albany, N. Y.: published by E. F. Backus, and Utica, N. Y.: printed by William Williams, 1817. [4], 67, [1] pp.; complete.

inscriptions: inside front cover, “D. L. Dodge’s Pew No 112” (pencil);

preliminary leaf [1] *recto*, “S, C, Dodge’s”; inside back cover, “David L[.]

Dodge’s No98 [Wm H?] / Pew 112 ---"

no MS. music

**Dated Books; Catalog Record #420510**

*A Collection of Sacred Musick, for the use of the South Parish in Portsmouth* – SEE

Portsmouth, N. H. South Parish. *A Collection of Sacred Musick*

*A Collection of Sacred Musick: more particularly designed for the use of the West Church in Boston* – SEE

Boston. West Church. *A Collection of Sacred Musick* (2 items)

132. *A Collection of Sacred Vocal Music*. Northampton, Mass.: Andrew Wright, 1804. Complete. MS. music on p. 50, which has printed staves.

no inscriptions

MS. corrections to several tunes: see, e. g., pp. 7, 20, 22, 24

MS. music entries:

p. 50: Florence [by Swan], 4 voices, C, 1|D555U1|3-4-5, Rejoice the

Lord is King

p. 50: Ronda [by Swan], 4 voices, Em, 1|33[-]45|U1D76[-]54, Return O

God of love return

**DP A3955; Catalog Record #395872**

Collegiate Reformed Protestant Dutch Church of the City of New York. *The Psalms of David* – SEE

New York. Reformed Protestant Dutch Church. *The Psalms of David*

133. Colton, William C., and others. MS. music book. 202 pp., partly numbered: musical rudiments, 8 pp.; 12 blank pp.; “Instructions for the Bass Viol or Violincello,” “Plain scale of Natural Not[e]s for the German Flute,” etc., 6 pp.; 3 blank pp.; music, blank pp., pp. with staves but not music, one poem, 171 pp.; partial index, 2 pp. Pp. 1-122 of music mostly numbered (p. no. 15 skipped; pp. 115, 121 not numbered); this numbering has been used + extended (through p. [172]) for identifying the locations of the MS. music entries. A slip of paper laid inside the back cover also contains a MS. bass part.

inscriptions: inside front cover, “William C Colton / Azro B Colton”; p. [157], “Samuel Robie Jr”; *verso* of slip inside back cover, “[R?]ussell Hurd”

musical rudiments: fragmentary; copied almost verbatim from Ebenezer

Child’s *The Sacred Musician, and Young Gentleman and Lady’s Practical*

*Guide to Music* (1804), pp. vi-ix, with some minor variations and

expansions: for example, “Transposition Flat Table” on 3rd page here

goes to 5 flats, whereas Child 1804 only goes to 4 flats; also, the table

of rhythmic values on the left side of p. viii in Child 1804 is copied on

the 6th page here with some variations in the pitches of the notes;

underneath the table, the ms. has “The a bove scale ought to be well

understood, othe[r]wise the Learner will continarally be at loss”

pp. [133-134]: 6 stanzas of a poem, each 5 lines; begins “How worthy the topic for my meditation”

🖝 likely printed tunebook sources for this MS. include Ebenezer Child, *The*

*Sacred Musician, and Young Gentleman and Lady’s Practical Guide to*

*Music*, 1804 (musical rudiments, 10 pieces [7 of them attributed to

“Child” in the MS.] + Richard Merrill, *The Musical Practitioner, or*

*American Psalmody*, 1797 (12 pieces, all only printed before 1821 in

Merrill 1797)

🖝 of 92 MS. music entries, at least 53 (possibly as many as 58) are fuging tunes

most MS. music entries have texts; these are copied in full below the music,

i. e., not underlaid

most MS. music entries are 4- or 3-voice; unless otherwise specified, in 4-

voice tunes the melodic incipit is taken from the 3rd voice down

(probably tenor) + in 3-voice tunes the melodic incipit is taken from

the middle voice (also probably tenor)

MS. music entries:

p. 1: America [by Wetmore], 4 voices, Am, 1|1321|5, Ye birds of lofty

wing

p. 2: Dauphin, 4 voices, Am, 1|3343|2,2|3454|5, Come, sound his

praise abroad

pp. 3-4 : Linnet [by Stone], 4 voices, D, 5|U1-D7-|U1-D765-42|

3-4-5-65|U1, The swelling billows know their bound

p. 5: Antipatris [by Holden?], 4 voices, G, 5|3322|1[-]2[-]1[-]2[-]34|5,

Awake, my heart, arise, my tongue

p. 6: Northfield [by Ingalls], 4 voices, C, 1D54|35U13|2, How long,

dear Saviour! O, how long

pp. 7-8 : Delight [by Coan], 4 voices, Em, 1D54|3[-]214, No burning

heats by day

pp. 9-10: Cape Ann, att. “Kimbel” [Kimball], 3 voices, D, 135|

5[-]43[-]21U1|1, Now to the Lord a noble song: staff, clef, key +

🖝 time signatures for counter, but no notes, not in *HTI* under title🡪incipit or incipit

p. 11: Dying Christian, att. “Child,” 4 voices, Am, 1|321543|2, O what is

this drawing my breath; above text: “The Words Prefixed to

this Tune”

p. 12: Interrogation, att. “Child,” 4 voices, Em, 134|5[-]6[-]5-4-57|U1,

Shall we go on in [*recte* to] sin

pp. 13-14: Austria, att. “Stone” [*recte* Mitchell?], 4 voices, G, 1|3235|6,

Is this the kind return

pp. 16-17: Burlington, att. “Child,” 4 voices, G, 5|5367|U1, How

beauteous are their feet

p. 18: Exhortation, att. “Child,” 4 voices, G, 1|3553[-]1|32|1, Sweet is

the work, my God, my King

p. 19: Persia, att. “Child,” 4 voices, Em, 154|5U1D77|U1, Once more,

my soul, the rising day

pp. 20-21: Fairfax, att. “Child,” 4 voices, A, 1|1[-]23[-]453|5[-]43[-]21, Hov’ring among the leaves, there stands; text source identified

as “Hymn 8, Book 3. Verse 4th… Verse 5th”

pp. 22-23: Plattsburgh, att. “Child,” 4 voices, G, 55-4-|3565[-]4|345, I sing my Saviour’s wond’rous death

p. 24: Willington [by Fisher?], 4 voices, G, 1|3-456-54|5,3-4|54-343|2, Far be thine honor spread

p. 25: New Derham [*sic*] [by Austin], 3 voices, Bm, 1|D57U13|

21[-]D7U1, Hark! from the tombs a doleful sound; staff, clef,

key + time signatures for counter, but no notes

pp. 26-27: Milton [by E. West], 4 voices, E, 1|5556[-]7|U1,D6|

U21D76|5, The shining worlds above

p. 28: Death’s Alarm [by E. West], 4 voices, Em, 5U11|D1234|5,

5|6543|2, also published as Morpheus

p. 29: North Salem [by Jenks], 3 voices, Em, 555|3157|U1, My soul,

come meditate the day; staff, clef, key + time signatures for

counter, but no notes

pp. 30-31: The Evening Shade [by Troop], 4 voices, Em, 5|5U1D75[-]4|

5,3|5434[-]32

p. 32: Machias [by Maxim], 4 voices, Am, 5|U11[-]234|5,4|3143|2, How

pleasant ‘tis to see

p. 33: Ohio [by E. West], 3 voices, Em, 1|33[-]45U1|D7,5|3134|5, Ye

tribes of Adam join; staff, clef, key + time signatures for

counter, but no notes

pp. 34-35: Huntington [by Morgan], 4 voices, A, 5|U1-2-31|55|315,

Lord, what a thoughtless wre[t]ch was I

p. 36: Windsor [by J. West], 4 voices, Am, 1D5U1|323-45|4, Great

God, attend while Zion sings

p. 37: Declaration, 4 voices, C, 5U1D5|6[-]7U12[-]34|3, Sweet is the

day of sacred rest

pp. 38-39: Plainfield [by Child], 4 voices, G, 5|3365|67U1, Come

happy souls, approach your God

pp. 40-41: Bennington [by Child], 4 voices, Am,

1|5[-]65[-]43[-]43[-]2|132, Lord what is man, poor feeble man

pp. 42-43: Lansingburgh [by Child], 4 voices, Gm, 1|5533|44[-]32\_|2,

231|43[-]45\_|5, Lord thou wilt hear me when I pray

pp. 44-45: Animation [by Buel], 4 voices, G, starts with bass:

1|3-2-1D6|56|U1D5|6, then tenor: 3|5U1|D3-55[-]4|3, Seasons

and months and weeks and days; above text: “The WORDS

adapted to this tune”

pp. 46-47: Spring, 4 voices, Dm, 1|11D55|345, He sends his word, and

🖝 melts the snow; not in *HTI* under title🡪incipit orincipit

p. 48: New Jerusalem [by Ingalls], 4 voices, G, 132|1234|5, From the

third heav’n where God resides

p. 49: Concord [by Holden?], 4 voices, C, 5|U1132[-]1|2,4|321D7|U1, The hill of Sion yields

pp. 50-51: Solitude New [by E. West], 4 voices, Am, 532|1234|5,2|

3453|2, My refuge is the God of love

p. 52: Orange, 4 voices, Am, 1|55[-]434|55-4-3|2, Death may dissolve

🖝 my body now; not in *HTI* under title🡪incipit or incipit

p. 53: Haverhill [by E. West?], 4 voices, [Em?], [534|5-U1-D7U1|D5?], staff lines, clefs, key + time signatures only; “S. M.,” key

signature of 1 sharp, cut-time time signature (reversed C);

Elisha West’s *The Musical Concert* (1802) contains a S. M.

Haverhill in E minor and cut-time, unattributed in the book’s

index so probably by West; this Haverhill is also in Child’s *The*

*Sacred Musician,* 1804

pp. 54-55: New, Devotion [variant of Portland by Maxim], 4 voices, F,

15U1|D6421|2, Sweet is the day of sacred rest; title on p. 55 is

Devotion New

pp. 56-58: Mount Vernon or the Death of General Washington [by

Jenks], 4 voices, Em, 1|33-455|U1D#7|U1, What solemn sounds

the ear invade; 6 stanzas of text copied here, above text: “THE

WORDS, Adapted to M. Vernon…,” “The End” after last stanza of

text

p. 59: Sutton New [by Goff?], 4 voices, F#m, 5|77U1D5-4|

3D7[*recte* 1]U6, Save me, O Lord, the swelling floods

pp. 60-61: Grafton [by Stone], 4 voices, C, 5U11|3[-]21[-]D7U11|1,

Jesus! the vision of thy face

pp. 62-63: Livona, 4 voices, Em, 5|57U12[-]1|D75[-]45, Think, mighty

God, on feeble man

pp. 64-66: Mount-Sion [by [B.?] Brown], 4 voices, C, 5|U1233|5-3-2-1, The hill of Sion yield[s]

p. 67: Norfolk New [by Capen?], 4 voices, C, 5|U1331|244, Sweet is the

work, my God, my King

pp. 68-69: Newburgh [by A. Munson], 4 voices, C, 5|35U12|1, Let ev’ry

creature join

p. 70: Russia [by Read], 4 voices, Am, 132|1D#7U13|2, False are the

men of high degree

p. 71: Complaint [by Parmenter?], 4 voices, Em, 1|33-45U1|D777\_|7,

[S?]pare us, O Lord, a loud we cry

p. 72: Devotion [by Read], 4 voices, C, 5|U112D7|U12|3, Sweet is the

day of sacred rest

p. 73: Virginia [by Brownson], 4 voices, Em, 1|55U1D7|6-4-76|5, Thy

word the raging winds controul [*sic*]

pp. 74-75: Psalm 119th [by Smith?], 4 voices, Em, 531|5577|7,5|

U1D533-4|5, Had not thy word been my delight

pp. 76-77: Greenwich [by Read], 4 voices, Em, 5|5U1D75|

U1D7-U1-2|1, Lord what a tho’tless wretch was I

p. 78: Greenfield [by Edson Sr.], 4 voices, Am, 1|3355|7U1D5, God is our refuge in distress

p. 79: Coronation [by Holden], 4 voices, Ab, 5|U1133|212, All hail, the

pow’r of Jesus name

pp. 80-81: Canterbury New [by Smith?], 4 voices, Em, 515345U1D7, Why should the children of a King

pp. 82-83: Exhortation [by Doolittle], 4 voices, Am, 1|3-4-3-21|23[-]4|

5-3-1-D75|U1[*sic*], Now in the heat of youthful blood

pp. 84-85: Plainfield [by Kimball], 4 voices, G, 1|312|423, With songs

and honors sounding loud

pp. 86-87: Majorca [by R. Merrill], 4 voices, F, 531|4321|2, When shall

the time dear Jesus when

p. 88: Silesia [by R. Merrill], 4 voices, Em, 5|33[-]45U1|D7-6-57|U1,

Good God! on what a slender thread

p. 89: Petition [by R. Merrill], 4 voices, Dm, 555|U1D7U3[-]12|1, Since

I’m a stranger here below

p. 90: Vienna [by R. Merrill], 4 voices, Em, 5U11|D75[-]434|5, Infinite leag[u]es beyond the skies

p. 91: Sandwich [by R. Merrill], 4 voices, Dm, 5U12|3234[-]3|2,

Consider all my sorrows Lord

p. 92: Wilmington [by R. Merrill], 4 voices, Dm, 5|U1D#7|

U1D543[-]4|5\_|5, Why do we mourn departing friends?

p. 93: Malden [by R. Merrill], 4 voices, Em, 134|5U1D77|U1,D5|

7[-]65[-]455[-]U3|2[-]1D7U1, I cannot bear thine absence,

Lord

pp. 94-95: Sardinia [by R. Merrill], 4 voices, Am, 5U12|3[-]454[-]32|3, That awful day will surely come

p. 96: Plainfield [by R. Merrill], 4 voices, G, 1|3334[-]3|222,D5|

U1[-]23[-]453|4-32|1, The voice of my beloved sounds

p. 97: Danbury [by R. Merrill], 4 voices, G, 1|55|56|5-43|2, Bless O my

soul! the living God

pp. 98-99: Freedom [by R. Merrill], 3 voices, G, 133|321[-]23[-]4|5, Joy

to the world: the Lord is come

p. 100: Syria [by R. Merrill], 3 voices, D, 11|33|44|55,|U1D5|65[-]4|

32|1, Lo! he cometh countless trumpets; “The W” written

above text

pp. 102-105: Babylon, 4 voices, F#m, 532|3456|7,7|5431|2, Come sing

🖝 us one of Zion[’]s songs; not in *HTI* under title🡪incipit or

incipit; text not in *HTI*; 61 mm.

pp. 106-107: Celestial [by E. West], 4 voices, F, 1D53|1322|5, Down

by the banks of gentle Thames; printed before 1821 only in

West 1802 + West 1807

pp. 108-109: Newton [by Babcock], 4 voices, F, 1|D5556[-]7|U111,

2[-]3|4321|2, My Saviour God no voice but thine

pp. 110-111: Waterford [by Wood], 4 voices, C, 55|33|45|U11,|

2D7|U1D6|75|5, Holy Ghos[t] inspire our praises

pp. 112-113: Shelburn [by Reynolds], 4 voices, A, 1|3322|1[-]23[-]45,

How did my heart rejoice to hear

pp. 114-[115]: Springfield [= North Bolton by French], 4 voices, F, 5|31U1D5|4[-]32|1, Come let us join a joyful tune; quarter

notes lack stems; no Springfield with this incipit in *HTI*, but

French’s North Bolton, printed before 1821 only in his

*Harmony of Harmony* (1802), has this incipit (different text)

p. 116: The Heavenly Ode, 4 voices, G, 1|3321|555,5|6543|(3)[-]2, Jerusalem, my happy home; quarter notes lack stems

p. 117: Content [by Janes], 3 voices, Am, 1|3-2-12|34|5, staff, clef, +

time signature for counter, but no notes

p. 118: Freedom [by Jenks], 3 voices, F, 555|U1D65[-]32[-]1|2, No

more beneath the op[p]ressive hand; titled Liberty by Jenks, +

in all 19 printings through 1820 (see *HTI* tune no. 8114), staff,

clef, time + key signatures for counter, but no notes

p. 119: Mount Vernon [by D. Merrill], 3 voices, Em, 155|7755|5,|344|532D7|U1, Ere the blue heavens were

s[tr?]each,t abroad; quarter notes lack stems

pp. 120-[121]: Monmouth [by French], 4 voices, Am, 535|4-3-24|

3-2-13|2

p. 122: Try Again, 3 voices, melody in top voice, C, 1D531|35U1|

D5U432, If at first you don[’]t succeed try try again; secular

song, bluish ink, 3 voices on 2 staves (treble + counter on one

staff with treble clef, B on 2nd staff with bass clef)

pp. [126-127]: [W?]ayland, melody, bass, F, 1231|543[-]21, Yes my

native land I love thee; 6 stanzas of text copied here; text tells

of missionary leaving home, “Far in heathen lands to dwell”;

“Words by S. [F. or P.] Smith student in the The. Sem. Andover”

pp. [144-145]: The Pilgrim[’]s Farewell [by Field?], 4 voices, F,

543|U1D65|1232[-]1|56|5[-]43[-]21\_|1, [Fare you well [x 3]

my friends, I must be gone]

pp. [146-147]: Corydon[’]s Ghost, 3 voices, Em, 5|5455U11|1[*sic*;

usually is 5|5455U1D7|U1], assumed to be secular with this

title, but paired elsewhere with sacred text

pp. [148-149]: The Hermit, melody, bass, Em, 12|321|21D7|U143|2, At the close of the day when the hamlet is still

pp. [154-157]: Emanuel [by Billings], 4 voices, G, 5|U131242|3531, As

shepherds in Jewry were guarding their sheep; above text:

“The Words a dapted to this Tune,” stanza 1 below music, with

stanzas 2-6 copied in full on pp. [156-157], followed by Samuel

Robie’s signature

p. [158]: The Bright God of Day, 3 voices, Am, 1… (only 1st note of each

part)

pp. [160-163]: Ode to Science [by Sumner?], 3 voices, G, 1|D5-32-1|

25|6-5-67|U1, The morning sun shines from the east; above

text: “The WORDS, Adapted to this Tune”

p. [164]: Lovest Thou Me, melody, bass, Am, 12[-]1|D#75[-]457|U1,

Hark my soul it is the lord; parts very roughly in score

p. [164]: [Greenfields], melody, bass, G, 5|U1D5U1313|54|353212|1, parts not written in score

pp. [166-167]: The City of Light att. “G. [San?]ker,” 4 voices, G,

1|5[-]43211|3[-]23[-]45[,?]5|3[-]13[-]554|321, “words by J.

Hall” (no text here), parts move in and out of vertical alignment

p. [170]: The Chariot, melody, bass, D, 5|5|5U3|3|31|21D7|U1, parts

not written in score

pp. [170-171]: The Destruction of the Assyrians, melody, bass, G, 32|135|553|643|4, The assyrians came down like the wolf on

the fold; parts in score, but rough vertical alignment

slip inside back cover, *recto*: New Durham [by Austin], bass, Bm, 1|D7534|554

**Mss. Accession (octavo); Catalog Record #362063 (listed as Robie,**

**Samuel, Jr. / Music book)**

134. *The Columbian Harp, A Collection of Sacred Vocal and Instrumental Music*. Northampton, Mass.: the author, 1812. 80 pp.; complete.

inscription: preliminary leaf *recto*, “Jan. 1, 1814 / Wm. Sheldon Jun[r?]. / A

Present from / S. Clarke Jun[r?].”

no MS. music

**Dated Books F; Catalog Record #420357**

*A Compendium of the Christian Religion* – SEE

New York. Reformed Protestant Dutch Church. *The Heidelbergh Catechism*

135. Cooper, William. *An Anthem. Designed for Thanksgiving Day. But proper for any Publick Occasion.* Boston: Isaiah Thomas and Ebenezer T. Andrews, 1792. Complete.

no inscriptions

no MS. music

**DP A4329; Catalog Record #335174**

136. Cooper, William. *The Beauties of Church Music; and The Sure Guide to the Art of Singing*. Boston: Manning and Loring, [1804]. Complete. *ASMI* 161B.

no inscriptions

no MS. music

**DB Ob024; Catalog Record #420095**

Cooper, William. *Sacred Musick* – SEE

Sweeny, George C., and William Cooper. *Sacred Musick*

137. Cooper, [William]. Thanksgiving Anthem. [Boston: Manning and Loring?, 1803]. 8 pp.; complete. Caption title, p. [1]: “Thanksgiving Anthem.,” att. “COOPER”; under caption title, “*Sold by* James Loring, *No.* 2, *Cornhill.*” [William] Manning and [James] Loring printed Cooper’s *Original Sacred Music* in 1803, + sold it at their bookstore, No. 2, Cornhill; *ASMI*, p. 238 reports an ad dated 7 November 1803 for a reprint ed. of “An Anthem for Thanksgiving, and other public occasions. By William Cooper.” This item was dated [1816-1823] by Richard Wolfe. 

no inscriptions

no MS. music

**DP A4345; Catalog Record #295061**

Copes, John G. MS. music – SEE

MS. music leaves inscribed “John G. Copes,” “M[rs?] Munship”

Cornet secondo – SEE

MS. music book (9) with no owner’s name

138. Cowling, Aaron. MS. music book: “The American Harmony or Church Music Revised,” with lending date of 1790 or 1798. Leaves [1-7] (t. p., “Preface” [signed “Aaron Cowling”], “The concise Rules of Music…,” “Of Tuning and Forming the Voice,” index), pp. 1-38 (music), [2] (2nd t. p. [“The American Harmony. Part Third”], index), 1-29, [1] (music).

inscriptions: inside front cover, “Borrowed / of Aron Cowling Sept 23

179[0? 8?]”; leaf [1] *recto*, “The / American Harmony / or / Church

Music Revised / Containing, 1st. A new and Correct Introduction / to

the Grounds of Music. by way of Quiestion [*sic*] and Answer / 2d. A

New and Compleat Body of Church Music; Adapted to every [*recte*

very?] / Select portions of Psalms, and many of them never before

printed / 3d. A Collection of Approved Hymns and Anthems, Suited to several / Occasions, Set by the greatest Masters in the World. /

Composed of two, three. [punctuation *sic*] and four Musical parts

according to the nicest rules / And fitted for all Teachers, Learners

and Musical Societies / By Aaron Cowling.”

MS. entries are mostly 4-voice settings with melody in tenor; exceptions will

be noted

🖝 \* = this tune is not in Temperley + Manns, *Fuging Tunes in the Eighteenth*

*Century*, suggesting either that it was never published, or (if this MS.

was complete when it was borrowed in 1790 or 1798—see the date

written inside the front cover) that it was first published after this MS.

was compiled (Temperley and Manns includes tunes published

through 1800)

MS. music entries:

\*p. 1: Lancaster [by Aaron Cowling], A, 122|32|1-2-31|2, O God my

heart; this tune is one of two attributed to Cowling in Little +

Smith [1801]

p. 1: Canaan [by Edson], G, 1|3355|512

p. 2: Dublin or Coleshill [by Tye?], Am, 1|1D7|U3D7|U11|D5

p. 2: Williamstown [by Edson], Gm, 1|1D7U12|345\_|5

\*p. 3: Middlesex, C, 112|33|4-32|1

p. 3: Sabbath, A, 31D5|U1-2-34|3-21|5

p. 4: Aylesbury, Am, 154|32|1

p. 4: Newcastle, G, 1|3-21|5-43|2

p. 5: Little Marlborough [by Williams?], Am, 5|U13|2-1D#7|U1,

Welcom[e] sweet day of rest

p. 5: St. Thomas [by Williams?], A, 5|U1132-1|2

p. 6: Lenox [by Edson], C, 1|11D56|5

pp. 6-7: Amherst [by Billings], G, 135|4-32|1

p. 7: Rochester [by Holdroyd], A, 112|31|2D7U1\_|1

p. 8: 34th [by Stephenson], C, 1|332D7|U1-2-32|1

pp. 8-9: Greenfield [by Edson], Am, 1|3355|7U1D5

p. 9: Wells [by Holdroyd?], F, 1|35U1|D7U1D6|5

\*p. 10: Sheffield, G, 11D5|U1234|5,5|3143|2

p. 11: 3d [by Stephenson], Am, 5U12|32|1-2-34|5

p. 12: Montague [by Swan], Dm, 5U11|D75U32-1|2, Sweet is the work

[, my God, my king]

p. 13: Pheobus [= Phoebus] [by Billings], F#m, 1|55-434|55-65

p. 14: St. Michael’s [by Croft], C, 5|U112|35|12D7|U1, O praise ye the

Lord [, prepare your glad voice]

pp. 14-15: Norwich [by Hibbard?], Am, 1|1-2-32|1D#7|U1

p. 15: Lisbon [by Read], Bb, 1|D65U12|3

\*p. 16: Beverley, G, 112|3-4-34|5-6-54|3-2-1, To Sion’s hill I lift mine

Eyes

pp. 16-17: Pittsfield, Em, 135|U1D7|6-5-43|2, Remember Lord our

mortal State

p. 17: Mortality [by Read], Fm, 1|5U1D7-65-4|345, Death like an

overflowing stream

p. 18: Pool [by Knapp?], Gm, 5|55-4|32|1-32-1|D#7, They that in ships

with courage bold

p. 19: Hartford [by Carpenter], Dm, 5|U1122|32-12, This spacious

Earth [is all the Lord’s]

p. 20: Bridg-water [by Edson], C, 131|22|1D7U1\_|1, O come, loud

Anthems [let us sing]

pp. 20-21: Stafford [by Read], A, 5|U1-2-32-1|4-32|1, See what a

living stone

p. 21: Virginia [by Brownson], Em, 1|55U1D7|6-4-76|5

p. 22: Liverpool, C, 111|1D5|55U1\_|1, O For a shout [of sacred joy]

pp. 22-23: Norton [by Read], Am, 1|1232|1, My Eyes and my Desires

p. 23: Vienna [by Read], Am, 1|1235|43|2, My soul lies Cleaving to the

Dust

\*pp. 24-25: Trenton, starts with bass solo, A,

1|1-2-1-D7-65|U1|1D45|1U1|D55|1, tenor incipit

1|3-4-3-2-1D7|U11|D77|U1, With cheerful Notes let all the

Earth

p. 25: Montgomery, Am, 1|3232-1|2,5|312D7|U1, My soul repeat his

praise

pp. 26-27: Stockbridge [by Billings], F, starts with bass solo,

1|1D76|567|U1, From all that dwell below the skies

p. 27: Plymouth, Am, 1|34|54|31|2

pp. 28-29: Leicester [by John Arnold?], Am, 1|2D#7|U12|34|2, O God

thou hast our troops dispers,d

p. 29: Old. 100th, A, 1|1D7|65|U12|3

\*p. 30: Summerset, 3 voices, C, 1D7U2|3-4-32|1-2-31|2, O That the

Lord would guide my ways

p. 31: Suffield [by O. King], Em, 1|3235|3-21-D7U1\_|1, Teach me the

measure of my Days

p. 31: New Suffield, Eb, 5|555|U11D7|U1, Great God attend while Zion

sings

p. 32: Kingsbridge [by Williams?], Am,

5|U1-2-32-1|2-5D5|U1-2-32-1|D#7-#6-5, Would you behold

the works of God

p. 32: Ripon, Am, 1|3-2-1D#7|U1-2-34|5-43|2

p. 33: Mear, G, 1|55|33|1-23|2

p. 33: Angels Hymn [by Gibbons], G, 1|31|23|42|1

p. 34: Dalston [by Williams?], A, 5|U112D7|U1, How pleas,d & blest

was I

pp. 34-35: Washington [by Billings], E, 555|U1D7U12|3, Lord when

thou didst ascend on high

p. 36: 33d [by Tuckey], D, 5|U1-23-2|1-D76-5|6-7U1|2, Rejoice ye

righteous in the Lord

p. 37: Exeter [by Billings], F#m, 1|5565|447, Thy dreadful Anger Lord

restrain

p. 38: 136th or Scotland [by Deaolph], C, 1|3-2-1D5|U1D7|U1, Hast

thou not given thy word

[2nd t. p. + index at this point, then 2nd numbering of music pp. begins]

p. 1: Invitation, Eb, 555|U1112|3, Let ev,ry mortal ear attend

pp. 2-3: Worcester [by Wood], F, starts with bass solo,

132-1|D56-7U1, tenor incipit 56U1|D765, How beauteous are

their feet

p. 3: A Funeral Thought, Am, 5|4323|21D#7, Hark from the tombs a

doleful sound

p. 4: Worthington [by Strong], Dm, 5U12|1D5-434-6|5, The[e] we

adore eternal name

pp. 4-5: Boston [by Billings], Bb, 1|D5555|U1-D765, Shepherds rejoice

lift up your eyes

pp. 5-6: Jubilee [by Brownson], A, 112|342\_|2, Blow ye the trumpet

blow

p. 6: Warren [by Billings], G, 1212|345, Children of the heav,nly King

p. 7: Maryland [by Billings], Am, 1|3543|2, And must this body die

p. 8: Sinia [*recte* Sinai] [by Carpenter], Am, 1|31-3|25|3-1-43|2, O the

immence [*sic*] th’amazing height

p. 9: David[’]s Lamentation [by Billings], Am, 112|32|323|4-2D7, David

the King was grieved and moved

p. 10: The Jubilate Deo. A Morning Service, “Tenor,” “Bass,” G,

123-21\_|1,345|3345-43-2|1D7, O be Joyful O be joyful in the

Lord all ye Lands; “actual” meter very different from notated

meter; this entry may continue with Doxology on next p.

p. 11: Doxology, 4 voices, G, 1D567U1|22, Glory be to the Father;

“Cont.d” over start of music, suggesting that this entry

continues that on the preceding p.

p. 11: A Funeral Hymn or Ps. 90th, Am, 1-2|321|543|2, Weep not for me

ye standers by

pp. 12-13: Deus Misereatur An Evening Service, “Tenor,” bass, Am,

12|321|2D#7|U1, God be merciful unto us

p. 13: Ashham [by Billings], A, 1|1-2321|2-1D7U1, Thou whome [*sic*]

my soul admires above

pp. 14-15: Anthem from Isaiah Ch[a]pt[e]r 12th, G,

1|32|12-3|43-2-3-4|2-1|1, Behold the Lord is my Salvation

p. 15: St. Martain’s [*sic*] [by Tans’ur], A,

1|1-2-1D5|U1-2-33-4|5-4-31|2, Now shall my inward joys arise

pp. 16-17: Anthem from Sundry Scriptures [by Billings], Gm🡪G,

1|1-232[*recte* 4; 2 mostly erased]|54|34-3|2, Is any Afflicted let

him pray

pp. 18-19: A Funeral Anthem Rev.[elations] Chap. 14th [by Billings],

Fm, 1|55U1|D76|554|34|5, I heard a great voice from Heav,n

saying un to [*sic*] me

pp. 20-24: Anthem from Solomon[’]s Songs Chap.[ter] 2d [by Billings],

A, 5|U1212|31D7U1|21D76|75, I am the Rose of Sharon & the

Lilly of the Vallies

p. 25: Aurora A Morning Hymn [by Billings], C, 5|U13-5|4-32|1, Awake

my soul awake

p. 26: Salisbury [by Brownson], Am, 15|4233|2, God of my salvation

hear

pp. 27-29: Anthem Psalm 124th To be sung after Victory, Am, starts

with bass solo, 1D7U1D1|55|6-5-4U1|D5, tenor incipit

5#452|1, If the Lord himself

p. 29: Consolation [by Billings], Eb, 5|5-434-32|1-345, He,s come let

every knee be bent

🖝 p. [30]: Introduction or the Choresters delight, “Treble,” “Tenor,” bass,

C, 5|65|65|U11|1, Well met my loving friends of Art; lively,

amusing text about singing, with solmization syllables

(appropriate for notes of each vocal part) included in last line

of text [photo]

**Mss. Boxes L / Octavo vol. 10**

139. *The Cumberland Melodist; or, A Choice Selection of Plain Tunes.* William M’Culloch, Philadelphia, for John M’Carrell, Shippensburg, Pa., 1804. Complete.

no inscriptions

no MS. music

**DP A4593; Catalog Record #409152**

140. *David’s Harp: being A Choice Collection of the Songs of Zion*. New London, Conn.: Samuel Green, 1816. Complete. Pp. 49-70 have printed staves; MS. music on 7 of these pp., also on p. 46 of printed music.

no inscriptions

MS. music entries are mainly individual voice parts, melodic or not:

p. 46: chorus to Falcon Street [by I. Smith] (printed on this p.), bass, C,

after 2 mm. rest, 2531, then 2 mm. rest, then 6U1D75|

U1D5U1D5|U1D565|U1D765|[change from cut time to

4/4]1D55|U1, treble melody for Falcon Street begins

1D55|35|U1

p. 49: Armley, treble? melody + almost 7 mm. of “Tenor,” Am,

5[or 6?]|U1-2-32|32|1-2-32-1|(1)[-]D#7

p. 50: Haverhill [by S. Arnold], treble? melody, G, 3-4|54-3|22-3|

43-2|1

p. 53: Newark, non-melodic part, F, 3|5555|443,5|465-43-2|3

p. 53: Parma [by Holyoke?], treble? melody, A, 554|43323, Behold the

glories of the Lamb

p. 54: Verona [by Swan], treble melody, C, 5|55-6-7|U1-D65-3|

3-55-6|U1

p. 54: Portugal [by Thorley], “2nd Treble,” A, 5|57|U11-3|2-1D7|U1,

The King of saints how fair his face

p. 55: Luss, treble? melody, Am, 1|51[-]2|(1)[-]D#75|U1(3)[-]2|3,

“Scotch Air” after title + meter designation (“C [.] M. D” =

Common Meter Double), ornate melody: 7 grace notes, 3 triplet

groups, 1 trill

p. 56: Tamworth [by Lockhart], treble? melody, F, 53|U1D531|

2D5,U55|421D7tr|U1, Guide me O thou great Jehovah; 3

stanzas of text written below music; only pre-1821 printing of

this variant of the tune (titled Canaan) is as part of sheet-music

issue “Lo! He Comes” (Dublin, [ca. 1810]) (*HTI* no. 5916c; see

vol. I, p. 138)

p. 57: Pelham [by Giardini], non-melodic part (treble? tenor?), D,

3|32|1D6|U1,4|32|11|1

**DP A4894; Catalog Record #409990**

141. *David’s Harp: containing the rudiments of music, together with A Choice Collection of the Songs of Zion*. 2nd ed. New London, Conn.: Samuel Green, 1818. 38, 6 pp. (caption title “APPENDIX” on 2nd p. [1]). Appears to be complete.

inscriptions: preliminary leaf [1] *recto*, “New London / August 10th / 1822 /

[illegible]”; additional leaf *verso*, “Charles Miner 4½ Days / Edward

Hemp[st?]ead 4 “ [🡨ditto mark] / Josiah 1 “ / Jared Smith ---- 1” “

no MS. music

**DB Ob063; Catalog Record # 409977**

142. *David’s Harp; containing a selection of tunes in three parts, adapted to all the various metres in the Methodist Pocket Hymn-Book.* Baltimore: G. Dobbin and Murphy, for Neal, Wills and Cole, 1813. 13, [3] pp. introductory matter (pp. 12 + 13 numbered 13, 12); [192] pp. music (pp. unnumbered; tunes numbered 1-142; tune no. 94 misnumbered 95, tune no. 128 misnumbered 121, tune no. 138 misnumbered 133). Apparently complete.

inscription: on slip printed with legend “ST. GEORGE’S / HARMONIC

SOCIETY” pasted inside front cover, “Mary Edwards. / 1818.”

no MS. music

**DB Ob287; Catalog Record #420362**

143. Davies, Eliza Ann. MS. music book, dated 1813-1814. 78 unnumbered leaves, containing music (secular songs with keyboard accompaniment, dance tunes [melodies or keyboard arrangements] + figures, sacred pieces), original + copied poetry, notes on physics + philosophy, copied prose extracts.

inscriptions: leaf [1] *recto*, “Eliza A[.] Davies. / Poughkeepsie February

21st”; leaf [4] *recto*, “July 21st 1814 / Tuesday”; leaf [32] *recto*, “May

25th 1813”; leaf [38] *recto*, “September 28th 1813”; leaf [42] *verso*,

“Eliza Ann Davies / Poughkeepsie / Tuesday October 4th 1814”; leaf

[65] *verso*, “My dear Sister. Poughkeepsie August 25th”; leaf

[66] *recto*, “July 23rd 1814 ---”; leaf [71] *recto*, “William D.”

sacred MS. music is mainly treble + bass parts paired:

leaf [46] *verso*-leaf [47] *recto*: Ashley [by T. Williams?], 3 voices, G,

melody in middle voice, 5|U1D7|U12|32[-]3[-]4|3, Sing to the

lord ye distant lands

leaf [47] *verso*: Devizes, “Treble,” bass, A, treble incipit 332|56|

5-43-2|1 (tenor melody, not present, begins 112|34|

3-21-D7|U1), With my whole heart I’ll raise my voice

leaf [48] *recto*: Peckham att. “I[saac] Smith,” treble, bass, D, treble

incipit 5|U1[-]23|2[-]1D7|U1 (tenor melody begins

1|D5-43-5-U1|D4-32|1 or 1|D5-43|4-32|1), Behold the

morning sun

leaf [48] *verso*-leaf [49] *recto*: Washington att. “T[imothy] Olmstead,”

treble, bass, F#m, 1|5554[-]3|45U1, Shall man O God of light

and life

leaf [49] *verso*-leaf [50] *recto*: 148 P[sal]m att. [Georg Frideric]

“Handel,” “Air” (treble), bass, G, 5|54|32|1-D7-U12|D7, Loud

hallelujah’s [*sic*] to the Lord

leaf [50] *verso*: Duet in Denmark [by William Dixon], treble, bass, D,

667|U1[-]D76|6-#5-6-7-U2-1D7[-]6|6[-]#5, We are his people

We his care; apparently an addition to Martin Madan’s set

piece Denmark

leaf [51] *recto*: Bath [= Buckland], treble, bass, A, treble incipit

1|D7U1|25|4[-]32|3 (tenor melody 1|23|21|1D7|U1), [no text]

**Mss. Boxes L / Octavo vol. 12**

144. Davisson, A[nanias]. *Kentucky Harmony or A Choice Collection of Psalm Tunes, Hymns, and Anthems. In three parts…Part I [-III].* N. p., 1816. Xii, 9-140 pp.; apparently complete.

inscription: preliminary leaf [2] *verso*, “Com children larn to fear / the lord

and that your / days be long lad not a false / nor spiteful word be fout

up / on your tung” (Watts text beginning “Come, children, learn to fear

the Lord”; set by Rochester on p. 10 of this collection)

no MS. music

**DB Ob120; Catalog Record #300188**

145. Davisson, Ananias. *Kentucky Harmony. Or, A Choice Collection of Psalm Tunes, Hymns, and Anthems[.] In three parts.* 2nd ed. Harrisonburg, Va.: the author, [1817?]. Lacks pp. 15-28, 31-34, 45-68, 83-84, all after 148.

inscriptions: inside front cover, “John Arety Bought in Harrisonburg / for one

Dollar and [sev?]enty five cent[s]”; t. p., “Margaret Arey her / book”; p.

[2], “Rockingham County Va / January [2?]1st 1848 ER[H?]”

no MS. music

**DB Ob121; Catalog Record #300189**

146. *Deerfield Collection of Sacred Music.* Northampton, Mass.: Graves and Clap, for S. and E. Butler, [1808]. Complete.

inscription: additional leaf *verso*, “M. [?]”

no MS. music

**DB Ob064; Catalog Record #420186**

147. Dexter, R. E. C. MS. music book. 70 pp. (pp. 1-16, 19-35, 38-70 survive), 1 additional leaf. All pp. contain MS. music: 47 secular entries (songs with keyboard accompaniment, duets, keyboard pieces, round; several of the pieces are from stage works), 3 sacred-texted entries.

inscriptions: p. 25: “R E C Dexter” (pencil); additional leaf *verso*, “R C Dexter”

sacred MS. music entries:

p. 23: Deste [*sic*]Fidel[e?]s, melody, bass, A, 1[no text with this note]|

1D5U1|2D5[or 6]|U3234|32, Hither ye faithful haste with

songs of triumph; many errors, incomplete, entirely crossed

out (see next entry)

pp. 24-25: ADeste [caps *sic*] Fideles, melody, bass, A, 1[no text with

this note]|1D5U1|2D5|U3234|32, Hither ye faithful haste with

songs of triumph; still quite a few errors; above start of music,

this inscription: “play’d as far as the double bar [i. e., the

beginning of the repeat of the line that starts “O come and let

us worship”] as a Symphony” [i. e., instrumentally]; 2

additional stanzas of text on p. 25

pp. 67-70: Strike the Cymbal by “Pucitta,” melody + keyboard

accompaniment, C, after instrumental introduction, voice

begins 1D7|U1D5|6-U1D7-U2|11, Strike the Cymbal roll the

Tymbal; incomplete (leaf missing after p. 70); instrumental

introduction + interludes, one interlude not written out but

indicated with “Sym[phony]” at ends of both accompaniment

staves; melody line identified at various points (listed here in

order) as “Solo,” “Chorus,” “Solo,” “Solo t[re?]ble,” “Solo Tenor,”

“Chorus,” “Trio,” “Chorus,” “Solo,” + “Chorus”

**Mss. Folio Vols. L / Vol. 3**

148. [Doll, Conrad]. *Sammlung geistlicher Lieder nebst Melodien*. Lancaster, Pennsylvania: Conrad Doll, 1798. Complete.

inscription: additional leaf [2] *verso*, “Johannes[???] / [???]februarius[“Ao.”

short for “Anno”?][AD?]1803 | [?][Christi?]”

no MS. music

**DB Ob203; Catalog Record #344516**

149. Doll, Joseph. *Der leichte Unterricht, von der vocal Musik.* Harrisburg, Pa.: Johann [i. e., John] Wyeth, 1810. Complete. MS. music on unnumbered additional leaf.

inscriptions: inside front cover, “Revd William Handel / 1819”; t. p., “William

Hendel”

penciled additions to printed music on pp. 37, 69

“Gamut” (2 scales, treble + bass clefs, with note letter-names) on a. l. [1] *verso*

MS. music entry:

a. l. [1] *verso*: “Ego sum pauper” [traditional round], single line of

melody, music + text written in pencil, no clef or key signature

but likely treble clef + C, 1D5651|U1234[-]23|321D7U1

(fermata over last note); text reads in part “Ego sum pauper…

n[ihi?]l habeo quod [?] Dabo” (text of round found online is

“Ego sum pauper, Nihil habeo, Cor meum dabo,” + middle melodic phrase varies from this: U1D7U123)

**Dated Books F; Catalog Record #420586**

150. Doll, Joseph. *Leichter Unterricht in der vocal Musik.* Harrisburg, Pa.: Johan [i. e., John] Wyeth, 1814. Appears to be complete.

no inscriptions

no MS. music

**Dated Books F; Catalog Record #421570**

151. Doll, Joseph. *Leichter Unterricht in der vocal Musik…zweyter Band*. Harrisburg, Pa.: Johan [i. e., John] Wyeth, 1815. Appears to be complete. MS. music entry inside back cover.

no inscriptions

MS. lists of tunes inside front + back covers

many MS. additions + corrections (in ink + pencil) to printed music: pitches

of notes changed (e. g., p. 110), time signatures changed (p. 11), text

meter designations added (p. 11), dynamics indications added (p. 40),

expressive indications added (p. 56), attributions added (p. 78),

English translations of text supplied (pp. 82-83), alternate titles added

(p. 92?), etc.

MS. music entry:

inside back cover: fragment of untitled melody, pencil; if treble clef +

C (no clef or key signature), 13666|36U111|D6U13332|

1D766|67U1234|531

**Dated Books F; Catalog Record #421573**

152. [Doolittle, Amos, and Daniel Read]. *The American Musical Magazine…Vol. I.* New Haven, Conn.: Amos Doolittle and Daniel Read, [1786-1787]. Complete.

🖝 inscriptions: binder’s front cover, “Asahel Carpenters Book / 1787”; t. p.,

“Asahel Carpenter His Book Decr ye 17.th 1787”; p. 23,

“Mr Asahel Carpenter Rehoboth.” (last inscription again on

pp. 27, 34)

no MS. music

**PRD; Catalog Record #15563**

153. Dyer, Samuel. *A New Selection of Sacred Music*. Baltimore: Murphy and Milless, for the author, [1817?]. viii, 132, [2], 93, [1] pp.; appears complete.

inscription: t. p., “[S?]. M. Chester’s 1819”

no MS. music

final (unnumbered) p. is printed list of “SUBSCRIBERS’ NAMES---RESIDING

IN BALTIMORE.”; includes Andrew Adgate, J. + T. Carr, Jno. + Samuel

Cole

**Dated Books F; Catalog Record #420541**

154. Dyer, Samuel. *A New Selection of Sacred Music*. 2nd ed. Baltimore: J. Robinson, for the author, [1820?]. xx pp., 244 tunes on unnumbered pp.; 2 tunes numbered 20; tunes 124 + 125 misnumbered 125 + 126; tune 167 misnumbered 168. Complete.

inscriptions: preliminary leaf [1] *recto*, “S Chester” (pencil), “L E Hunt”

(pencil); preliminary leaf [2] *recto*, “Stephen [🡨pencil] Chester’s

[🡨ink]”; over Revelation, tune no. 71, “sung at Mr[s?] Whitneys

funeral” (pencil)

no MS. music

**DB Ob171; Catalog Record #356017**

155. Eckhard, Jacob, Sr. *Choral-Book, containing Psalms, Hymns, Anthems and Chants, used in the Episcopal Churches of Charleston, South-Carolina; and a Collection of Tunes, adapted to the metres in the Hymn-Book, published by order of the Evangelical Lutheran Synod of the State of New-York.* Boston: James Loring, for the author, [1816]. 83, [1] pp. Complete.

no inscriptions

no MS. music

**DB Ob045; Catalog Record #296244**

156. [Edwards, Morgan]. *The Customs of Primitive Churches; or A Set of Propositions relative to the name, matterials* [*sic*]*, constitution, power, officers, ordinances, rites, business, worship, discipline, government, &c. of a church*. [Philadelphia: Andrew Steuart, 1768?]. Lacks pp. 41-44; leaf bearing pp. [1-2] torn, with loss of first word of title; pp. 25-28 misnumbered 29-32.

table of Baptist churches (1st unpaged leaf at end) has MS. addition of 3

churches constituted in 1764, 1765, + 1766 (printed table lists

churches constituted 1687-1762)

no inscriptions

no MS. music

**Dated Books; Catalog Record #317594**

*Eighty Psalm and Hymn Tunes* – SEE

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

[Ellis, Abner?]. *Supplement to the Columbian Harmonist* – SEE

[Read, Joel?]. *The Columbian Harmonist*

157. English, Richard. MS. music book, dated 1813. 84 unnumbered leaves, with MS. music on leaves [6-34], [72].

inscriptions: inside front cover, “1813,” “R G W English / 1860” (pencil); leaf

[1] *recto*, “Wo[od?]s,” “Richard English / B[ar?]na[rd?] / V[ermont?]”;

leaf [3] *recto*, “R. G. W. English” (pencil); leaf [11] *recto*, “Richard

English”

[see Benjamin W. Dwight, *The History of the Descendants of Elder John Strong,*

*of Northampton, Mass.* (Albany: Joel Munsell, 1871), vol. II, p. 854 for

info. on Richard English + his son Richard George Washington

English]

MS. music is mostly 4-voice settings of sacred texts with melody in tenor;

exceptions noted

MS. music entries:

leaf [6] *verso*-leaf [7] *recto*: Crucifixion, Am, 155[-]|4|32132

leaf [7] *verso*: Sutton [by Goff], F#m, 5|77U1D5[-]4|316, Save me, O

God; the swelling floods; “F minor key” above music

leaf [8] *recto*: Paris [by Billings], A, 112|3-4-35|4-32|1

leaf [8] *verso*-leaf [9] *recto*: Tribulation, Em, 5|57U1D5|4

leaf [9] *verso*-leaf [10] *recto*: Paradise, D, 135|6435|U1

leaf [10] *verso*: Compassion, 3 voices (staff ruled for counter, but only

1st note is present), Dm, melody in tenor, 1|D55U11|D7

leaf [11] *verso*-leaf [12] *recto*: Castlestreet [by Madan], G,

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

leaf [12] *verso*: Plymouth, Am, 1|34|54|31|2, My God the spring of all

my joys

leaf [13] *recto*: Windham [by Read], Fm, 1|345|532|1, Broad is the

road that leads to death

leaf [13] *verso*: Wells [by Holdroyd?], F, 1|35U1|D7U1D6|5, Life is the

time to serve the Lord

leaf [14] *recto*: Winter [by Read], F, 1|5565|U1D5[-]31, His hoary frost, his fleecy snow

leaf [14] *verso*-leaf [15] *recto*: Russia [by Read], Am, 132|1D7U13|2,

False are the men

leaf [15] *recto*-leaf [16] *recto*: Animation [by Buel], G, begins with bass

solo, 1|3-2-1D6|56[-]7|U1D5|6, tenor incipit 3|5-6-5U1|

D3-55[-]4|3

leaf [16] *verso*-leaf [17] *recto*: Lenox [by Edson], C, 1|11D56|5

leaf [17] *verso*-leaf [18] *recto*: Maryland [by Billings], Am, 1|3543|2

leaf [18] *verso*: China [by Swan], D, 3|22|11|3-D66|3, Why should we

mourn departing friends

leaf [19] *recto*: Arlington, G, 1|3332|111, Jesus, with all thy saints

above

leaf [19] *verso*-leaf [20] *recto*: London [by Swan], Bb, 1D77|U1122|3

leaf [20] *verso*-leaf [21] *recto*: Delight [by Coan], Em, 1D54|3[-]214

leaf [21] *verso*-leaf 22] *recto*: New Durham [by Austin], Am,

1|D557U3|21[-]D7U1

leaf [22] *verso*-leaf [23] *recto*: Mortality [by Smith or Weeks], Em,

515|345U1|D7

leaf [23] *verso*-leaf [24] *recto*: Newburg [*sic*] [by Munson], C,

5|35U12|1

leaf [24] *verso*-leaf [25] *recto*: Stafford [by Read], A,

5|U1-2-32[-]1|4-32|1

leaf [25] *verso*-leaf [26] *recto*: Sardis, Gm, 555|3234|5

leaf [26] *verso*: Coronation [by Holden], A, 5|U1133|212, All hail the

power of Jesus’ name

leaf [27] *recto*: Concord [by Holden], C, 5|U1132[-]1|2

leaf [27] *verso*-leaf [28] *recto*: Wrentham, F, 135|55|3543|2

leaf [28] *verso*-leaf [29] *recto*: Greenfield [by Edson], Am,

1|3355|7U1D5

leaf [29] *verso*-leaf [30] *recto*: Symphony [by Morgan], Eb,

135|U1D5|4321|5, To bless the lord our God in strains divine

leaf [30] *verso*: North Salem [by Jenks], Em, 555|3157|U1

leaf [31] *verso*: Cowper [by Holden], Gm, 1|3355|1D7U1, Forgive the

song that falls so low; this + next entry in new hand

leaf [32] *recto*: Woburn [by Kimball], Am,

11-23[-]4|54-3|2[-]1D#7|U1, Firm was my health, my day was

bright

leaf [33] *verso*-leaf [34] *recto*: Auld Lang Syne, melody only, G,

5|U1113|212; “Air” at end of music; appears to be in same

hand as 1st 30 entries

leaf [72] *verso*: Double Drag / Alexander Selkirk, melody only, G,

5|U1D5U1313|5; this entry in new hand

**Mss. Boxes L / Octavo vol. 13**

158. Ephrata, Pa. Ephrata Cloister. *Paradisisches Wunder-Spiel, welches sich in diesen letzten Zeiten und Tagen in denen Abend-Ländischen Welt-Theilen als ein Vorspiel der neuen Welt hervor gethan.* Ephrata, Pa.: Sumptibus Societatis, 1754. [1], 212, [1] pp. Complete. Not in *ASMI*. MS. music on additional leaf [1] *verso* + additional leaf [2] *recto*.

throughout, p. nos., heading “Chor-Gesänge,” lines of text, + musical staves

are printed, and music + ornaments (spanning all staves + separating

one piece from another; sometimes elaborate + beautiful) are MS.

inscriptions: front cover, “A.E.”; preliminary leaf *recto*, “obed snowberger”

(pencil)

MS. music entries:

a. l. [1] *verso*: Nun find wir auf der fahrt, 7 voices, G, top voice (if C

clef) begins 3[-?]4551|23,|5[-?]4321|23[-?]45

a. l. [1] *verso*-a. l. [2] *recto*: So ist die gnaden wolc[k?]e, 7 voices, G, top

voice (if C clef) begins 3[-?]4551|D5U123|255

**Reserve 1754 01 F; Catalog Record #314441**

Episcopal Church – SEE

Protestant Episcopal Church

159. Erben, Peter. *Sacred Music[,] being a Collection of Anthems in Score*. New York, [ca. 1808]. Complete, with rogue leaf between pp. 14 + 17 described in *ASMI* 176 (however, there is only one piece on the two “half-pages” printed on the *verso* of this leaf). Pasted inside front cover, Adeste Fideles[,] the favorite Portuguese Hymn (New York: J. Hewitt, [1804-1807]) (see *ASMI*, p. 659, 2nd item; no. 2 in this inventory).

inscription: preliminary leaf *recto*, “Mary C. Ogden”

no MS. music

**Reserve 1807 01 F; Catalog Record #285580**

160. Erben, Peter. *Sacred Music in two, three, and four parts.* New York, [1808]. Apparently complete; perhaps a second issue of this title, with tunes on the unpaged leaf at the end not included in the index (except Yarmouth, p. 20 + Miles’s Lane, p. 49 also aren’t listed in the index).

inscription: preliminary leaf [2] *recto*, “E. L. W”

no MS. music

uses 4-syllable solmization (fa sol la x 2 + mi), with all round notes (see 1st p.

8, + beginning of Wells on 2nd p. 4—syllables erratically applied to

notes)

**DB Ob199; Catalog Record #422378**

161. Evans, James. *David's Companion, or, The Methodist Standard.* [2nd ed. New York, 1810]. [4] leaves, 162 pp. Complete.

inscriptions: inside front cover, “H. W[.] Snyder”; t. p.: “Rudolph Snyder”

(twice; crossed out both times); leaf [2] *recto*, “Rudolph Snyder”; p.

24, over tune Ashley, “very Good indeed” (pencil); p. 25, over tune Weston Favel, “Good very good” (pencil)

no MS. music

**DB Ob062; Catalog Record #420305**

Evening / 149. Psalm – SEE

Hymn on Death

162. *The Federal Harmony*. Boston: for the editor, [1788]. Complete. MS. music on unnumbered folded leaf laid inside front cover.

inscriptions: preliminary leaf *recto*, “[T or J?] W[.] Pratt,” “Reuben”; leaf with

MS. music, *verso*; “C[o?ppiece of Farnham / [Plum?]mer about the /

year 1804”

MS. music entry:

leaf [1] *recto*: Cho[r?]iden [variant of Pastoral Elegy by A? Knapp, 1st

pr. 1810], 3 voices, middle voice labeled “Air,” Em,

5|5455U1D7|U1,D4|5457U1D7|5, What think ye of Christ? is the test

**Dated Books F; Catalog Record #336662**

163. *The Federal Harmony*. Boston: John Norman, 1790. Complete.

inscription: preliminary leaf *recto*, “Aug. 15. 1845.” (pencil)

🖝 various markings suggest that this may have been a reference copy for a

later, revised ed. of this tunebook: tune title “Winter” added to index;

many printed tune titles X'd out; 1 title (Lenox by Edson, p. 71) X'd

out, but then w/ note “Don't [erase?] this”; several “Don't [erase?]

this” notes are themselves crossed out (e. g.: 2 tunes with titles X'd

out, Worthington by Strong + Suffield by King, p. 36, have note “Don't

[erase?] these 2 tunes,” with this note then crossed out, suggesting a

further change of mind); 3 tunes (Wells, p. 85; Rochester, p. 86; St.

Anne's, p. 91) have corrections to notes; 2 tunes (Bangor + St. Anne's,

p. 91) have phrase-ending double bars drawn in; Doxology “by Mr

Selby” (p. 108) has 1 note of bass crossed out, w/ this note: “Note in

Bass, look at Worcester Collection – “

no MS. music

**DB Ob096; Catalog Record #336663**

164. *The Federal Harmony*. Boston: John Norman, 1792. Complete.

no inscriptions

no MS. music

**DB Ob097; Catalog Record #336664**

*The First Church Collection of Sacred Musick* – SEE

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

165. Flagg, Josiah. *A Collection of the Best Psalm Tunes*. Boston: Paul Revere and Josiah Flagg, 1764. Lacks leaf [1]; leaf 19 fragmentary; these leaves supplied/completed in photocopies.

inscriptions: leaf [2] *recto*, “Not Peter C[?] / Bul Book”; leaf 9 *recto*, “art”

(pencil) immediately after printed “S.M.”; leaf 10 *verso*, “SLY

MONKEY”; leaf 11 *recto*, “To the 340th Tune” (pencil) immediately

after printed “Continued”; leaf 29 *recto*, “AN” immediately after

printed “Morning Hym” (obscuring “n” of “Hymn”); leaf 323 *verso*, “I

know better than that” (pencil); leaf 41 *verso*, “Sunday August the 12th

1849, / Quite a rainey day” (pencil); leaf 57 *verso*, “Moses Dow”

(pencil); leaf 66 *verso*, various Latin words, also “G. M. Kimball”

no MS. music

**Reserve 1764 03; Catalog Record #316037**

166. Flagg, Josiah. *A Collection of the Best Psalm Tunes*. Boston: Paul Revere and Josiah Flagg, 1764. Lacks leaves [3]-12, 14-15, 18-19, 22, 26-27. Alternate facing *verso*s + *recto*s are blank, and these pp. are where MS. music is copied in; also one MS. music entry inside back cover.

🖝 inscriptions: leaf [1] *verso*: “Sam [Worcester?],” “Vice and virtue seem to

divide the world Nath[e?]”; leaf [2] *verso* (actually *recto*; leaves [1] + [2]

must have been (re-)attached erroneously in this copy; see *ASMI*, p.

272, line 2): “George Harris’s Book 1766 Or 7 / Governour Barnard

Esqr / His Book 1768 / Fine feathers make fine bird [*sic*]”; leaf 29

*recto*: “George Harris”; leaf 41 *verso*: “Manners with fortune humours

turn with Climes / from a hundred pound borrow’d take 72 Paid it was a Virgin that lent it whats Due to the maid / Emulation seldom

fails,” “Billy Manning” [immediately after “Emulation seldom fails,” but

not in same writing style]; leaf 45 *recto*: “George H[eurr?]”; leaf 50

*verso*: “Ebenezer [Smith?]”; leaf 65 *verso*: “Danforth Bowen has been

to English-Neighbourhood & Bargain then Come home & went from

there to Providence & he knows no more Now than he did Before,” “Dorothy Leonard / Polly Bowen”; inside back cover: “George Harris

Esq[s?] Book”

MS. music: in all 4-voice settings, melody is in 3rd voice from top, presumed

to be tenor

MS. music entries:

leaf 13 *verso*: Dauphin, TCTB, Am, 1|3343|22|3454|5, My sav[i]our

and my king; “45” after title + meter, no attempt made to align

parts vertically, this p. hand-numbered 14

leaf 16 *recto*: Windham [by Read], TCTB, Fm, 1|345|532|1, Broad is

th[i?]e road that leads to death; “158” after title + meter, this p.

hand-numbered 15

leaf 17 *verso*: Hamden, “Tenor,” Em, 1|323-4-5-4[slurring *sic*]|32|1|

[2nd phrase:] 5|5543[-]4|54[-]3|2| [3rd phrase:] 5|1111[-]2|

3455|5| [final phrase:] U1|D7534|575\_|5555|554[-]32|1, “22”

after title + meter, this p. hand-numbered 18, this tune not

found in *HTI* under title or incipit, see leaf 23 *verso* for bass of

this tune

leaf 17 *verso*: America [by Wetmore], “Tenor,” Am, 1|1321|5

leaf 17 *verso*: America [by Wetmore], “Bass,” Am, 1|31D7U1|D5, “23”

after title + meter

leaf 17 *verso*: Florilla [probably by Caswell], “Bass,” Eb,

1|13|D66|U21|D6, “first part 90” after title + meter

leaf 20 *recto*: Willington [by West], “Tenor,” G, 1|3[-]456[-]5[4?]|5,

this p. hand-numbered 19

leaf 20 *recto*: Willington [by West], “Bass,” G, 1|D65U12|1, “10016”

after title

leaf 20 *recto*: Friendship, “Bass,” Em, 111|D555U3|1, “88” after title

leaf 20 *recto*: Delight [by Coan], “Bass,” Em, 112|354, “10021” after

title

leaf 21 *verso*: Jerusalem [by Ingalls], TCTB, G, 132|1234|5, “97” after

title + meter, counter’s fuging section starts one measure too

early so this part beats the others to the finish line, this p.

hand-numbered 22

leaf 23 *verso*: Sardinia [by Castle], “Bass,” Dm, 133|11|D75U1, “35”

after title

leaf 23 *verso*: Exhortation [by Hibbard], “Bass,” F, 1|1-D5-U12|D55|

1-D4-55|U1, “97” after title + meter

leaf 23 *verso*: Hamden, “Bass,” Em, 1|1D7U1[-]23[-]4|5D5|U1\_|1, “22”

after title + meter, see leaf 17 *verso* for tenor melody of this

tune

leaf 23 *verso*: Sutton [probably by Goff], bass, F#m, 1|D55U11|114,

“69” or “59” after title + meter

leaf 24 *recto*: Sardinia [by Castle]; “Tenor,” Dm, 1D75|5-6-5-4-55|

77U1, “35” after title

leaf 24 *recto*: Exhortation [by Hibbard], “Tenor,” F, 1|3-54|53[-]4|

5-4-32|1, “97” after title + meter

leaf 24 *recto*: Complaint [by Parmenter], “Tenor,” Em, 1|33[-]45U1|

D777\_|7, “1002” after title

leaf 24 *recto*: Mortality [by Smith or Weeks], bass, Em,

111|1D7U34|D7, “28” after title + meter

leaf 25 *verso*: Grafton [= Harleigh in Maxim’s *The Northern Harmony*,

2nd ed., 1808], TCTB, Dm, 1|D555|577|7, no attempt made to

align parts vertically

leaf 28 *recto*: Russia [by Read], TCTB, Am, 132|1D7U13|2, little

attempt made to align parts vertically

leaf 28 *recto*: Sh[ar?]on [by West], 4 staves ruled, but only treble +

bass are present, D, treble begins 5|555U1|D7 (tenor melody

begins 1|D5U1D7U1|2), no attempt made to align parts

vertically

inside back cover: Newbury Port, “Tenor,” G, 1|35|4-32|1

**Reserve 1764 04; Catalog Record #316037**

167. [Flagg, Josiah]. *Sixteen Anthems, collected from Tans’ur, Williams, Knapp, Ashworth & Stephenson.* Boston: Josiah Flagg, [1766]. Lacks leaf 53.

inscription: inside front cover, “No. 5”

no MS. music

**Reserve 1766 03; Catalog Record #328414**

168. Fobes, Azariah. *The Delaware Harmony*. Philadelphia: W. M'Culloch, 1809. Lacks pp. 13-14.

no inscriptions

single leaf of typescript pasted inside front cover: “THE DELAWARE

HARMONY.”; basic information about early American sacred music

no MS. music

**DB Ob067; Catalog Record #420267**

169. Fobes, Azariah. *The Delaware Harmony*. 2nd ed. Philadelphia: W. M'Culloch, 1814. 112 pp.; complete.

inscriptions: p. [3], “[Na.?] H. Handy / 1849.”; p. [7], “[Hay?][?]” (pencil)

no MS. music

**DB Ob068; Catalog Record #420446**

170. Forbush, Abijah. *The Psalmodist’s Assistant*. Boston: Manning and Loring, for the author, 1803. Complete.

inscriptions: front cover, “Forbush 1803 / Contains the Funeral [dirge?] / Of

🖝 [Gen.?] Washington” (pencil); preliminary leaf *recto*, “John Forbush,s

Book / Sturbridge Feb.. 5th. 1818 / A present from the Author”

no MS. music

**DP A6797; Catalog Record #410389**

171. Forbush, Abijah. *The Psalmodist’s Assistant*. 2nd ed. Boston: Manning and Loring, 1806. Complete.

no inscriptions

no MS. music

**DB Ob186; Catalog Record #420236**

172. French, Jacob. *Harmony of Harmony*. Northampton, Mass.: Andrew Wright, for the compiler, 1802. Lacks pp. ix-x; supplied in photocopy.

inscriptions: preliminary leaf [1] *recto*, “Gift of M[r?] Chas G. Huntington”

(pencil, partly erased), “N. H. Allen / 1902” (pencil)

printed bookplate pasted inside front cover: “No. [“3295” in MS.] Date

[“Oct. 13. 1917” in MS.] / LIBRARY OF / Frank J. Metcalf”

**DB Ob111; Catalog Record #420124**

173. French, Jacob. *The New American Melody*. Boston: John Norman, 1789. Lacks 1st preliminary leaf with frontispiece.

no inscriptions

no MS. music

**DB Ob094; Catalog Record #337164**

174. French, Jacob. *The Psalmodist's Companion.* Worcester, Mass.: Leonard Worcester, for Isaiah Thomas, 1793. Complete.

no inscriptions

no MS. music

**DB Ob095; Catalog Record #337165**

175. A Funeral Hymn. New York: for G. Gilfert and Company, [1796]. Complete: 1 side of 1 unnumbered leaf.

no inscriptions

no MS. music

**SM Funeral 1796 01; Catalog Record #493707**

176. Funk, Joseph. *Die allgemein nützliche Choral-Music*. Harrisonburg, Va.: Laurentz Wartmann, [1816]. 88 pp.; complete. BOUND WITH Joseph’s Lied (unnumbered leaf, printed on *recto* side only). N. p., n. d.

Joseph’s Lied = Greenfield; 5|U1D5U1313|5; melody + bass, with 8 stanzas of

text

inscription: front cover, “JOSEPH WENGER”

no MS. music

**DB Ob284; Catalog Record #420424**

177. *The Gamut: or, Scale of Music, for the Use of Schools*. Albany: Charles R. and George Webster, [probably 1795]. Apparently complete. MS music on 13 surviving unnumbered leaves with printed staves, following the printed portion of the book.

inscriptions: front cover, “Lydia Goodr[ic?]h”; preliminary leaf *recto*: “Lydia

Goodrich est possessor hujus / libri, dati illae ab ejus fratro Alpheo /

Goodrich / Milton March 22nd. 180[5?]”

all MS. music entries are 4-voice settings, with melodies in the 3rd voice from

the top, presumed to be the tenor

MS. music entries:

leaf [1] *recto*: China “by Swan,” D, 3|22|11|3-D66|3, Why do we mourn

departing friends

leaf [1] *verso*-leaf [2] *recto*: Washington “by Knapp,” Cm, 1|D5U3|2D7|U12|1; What solemn sounds the ear invade

leaf [2] *verso*-leaf [3] *recto*: Northfield [by Ingalls], C, 1D54|35U13|2, How long dear Savior, Oh! how long

leaf [3] *verso*-leaf [4] *recto*: Exaltation “By J [Swain?],” G, 1|53-2-1|

23-4-5|6-4-5-31|2, 5|U1-D56-5-4|35|12-D7|5 (1st 2 phrases of

an L. M. tune), Amongst a thousand harps and songs

leaf [4] *verso*-leaf [6] *recto*: Animation [by Buel], G, starts with bass:

1|3-2-1…, then tenor: 3|5-6-5U1|D3-55-4|3; [bass:] Seasons

[tenor:] And months [counter:] And weeks [treble:] And Days

leaf [6] *verso*-leaf [7] *recto*: Ex[h]ortation “By Doolittle,” Am,

1|3-4-3-21|23-4|5-3-2-1D7|U1

leaf [7] *verso*-leaf [8] *recto*: Evening Shade [by Troop], Em,

5|5U1D75-4|5

leaf [8] *verso*-leaf [10] *recto*: fifty Eighth [capitalization *sic*] “By

Harwood,” C#m, 1|332|2D#77|U1

leaf [10] *verso*-leaf [11] *recto*: Complaint, Em, 1|57|U1D531|5,

5|3-4-5U1|D75|54|5 (1st 2 phrases of an L. M. tune), no text,

🖝 but indication “PS 6th L M,” not in *HTI* under title/incipit or

incipit

leaf [11] *verso*-leaf [12] *recto*: Dominion “By Reed [*recte* Read],” E, 1|55-6-7|U1D5-3|1-65-4|3, several errors made in copying,

with one error causing the tenors to seem to go on one m.

longer than everyone else

leaf [12] *verso*-leaf [13] *recto*: Whitestown [by Howd], Em,

1|5555-6|754\_|4

leaf [13] *verso*: Jerusalem [by Ingalls], G, 132|1234|5, no text, but

indication “C M Psalm 118th,” this p. (the final p. in the book)

has only mm. 1-11 of the tune

**DP A7233; Catalog Record #352661**

178. *The Gamut; or, Scale of Music.* Hudson, N. Y.: A. Sloddard [*recte* Ashbel Stoddard], [1801]. Apparently complete: 3 unnumbered leaves of printed prefatory matter and rudiments. Printed portion followed by 20 unnumbered leaves with printed staves, all bearing MS. music; 6 unnumbered leaves with hand-drawn staves + MS. music; and 2 additional leaves, blank except for inscriptions on 2nd leaf. Leaves with MS. music numbered [1-26] here.

inscriptions: front cover, “Chilon Howard. / His Book. / MYRON R GREAT

GRAN Pa”; additional leaf [2] *recto*, “Millenna / Howard”; additional

leaf [2] *verso*, “Chilon Howard / Mill[e]nna Howard[’]s / father”

MS. music is mix of 3- and 4-voice settings, bass parts, + 1 treble/bass pairing

(tenor melody omitted); all melodies appear to be in tenor voice

no attempt made to align parts vertically

MS. music entries:

leaf [1] *recto*: Newark [by Read], 4 voices, C, 11|2D5|U12|3, Now

begin the heavenly theme

leaf [1] *verso*: Kingston [by Read], 4 voices, Am, 1|1234|5, The law By

moses came

leaf [2] *recto*: Windham [by Read], 4 voices (“Treble,” “Bass” so

labeled), Fm, 1|345|532|1, Broad is the road that leads to

Death

leaf [2] *verso*: Windham [by Read], bass, Fm, 1|123|1D55|U1\_|1, 3

staves above this part are blank

leaf [3] *recto*: America [by Wetmore], 3 voices, Am, 1|1321|5, Amid

surrounding foes; omitted m. of bass part supplied beneath its

staff on 1-m. “stafflet”

leaf [3] *verso*-leaf [4] *recto*: Exhortation [by Hibbard], 3 voices, F,

1|3[-]5n4|53-4|5-3[*recte* 4]-32|1, Let earth with every Isle and

sea; omitted m. of tenor part supplied above its staff on 1-m.

stafflet

leaf [4] *verso*-leaf [5] *recto*: Mortality [by Smith or Weeks], 3 voices,

Em, 515|345U1|D7, Stoop down my thoughts that us,d to Rise

leaf [5] *verso*-leaf [6] *recto*: Williamstown, 3 voices, Am,

1|1D7U12|345\_|5, Shew pitty lord o lord forgive

leaf [6] *verso*-leaf [7] *recto*: New Durham [by Austin], 3 voices, Bm,

1|D57U13|21-D7U1, Hark from the tombs A Doleful sound

leaf [7] *verso*-leaf [8] *recto*: New Exhortation [= Exhortation by

Doolittle], 3 voices, Am, 1|3-4-3-21|23-4|5-3-2-1D#7|U1,

Shew pitty lord o lord forgive

leaf [8] *verso*-leaf [9] *recto*: Milton [by West], 3 voices, E,

1|5556-7|U1, The Shining world[s] Above

leaf [9] *verso*-leaf [10] *recto*: Florida [by Wetmore], treble, bass, Dm,

treble begins 5|5543-4|5, Our moments fly apace; staves for

counter + tenor are blank

leaf [10] *verso*-leaf [11] *recto*: Harmony, bass, F, 111|2-4-3-2-11|D5,|

U11322|D5, 3 staves above this part are blank

leaf [11] *verso*-leaf [12] *recto*: Castle Street, bass, G,

1|11|2D5|U11|D4[-]5, *HTI* 4941, 3 staves above this part are

blank

leaf [12] *verso*-leaf [13] *recto*: Westminster [by Shumway], 3 voices, F,

1|1565|U1D5|6, Thou great and sovereign lord of all

leaf [13] *verso*-leaf [14] *recto*: Whites Town [by Howd], 3 voices, Em,

1|5555-6|754\_|4, Lord What A thoughtless wretch was I

leaf [14] *verso*-leaf [15] *recto*: New-Har[d? t?]ford [by Jenks], 3 voices,

G, 1|35|U1D1-4|32|1, From all that dwelt below the Skies

leaf [15] *verso*-leaf [16] *recto*: Delight [by Coan], bass, Em, 112|354, No[?] burning heat – ; 3 staves above this part are blank

leaf [16] *verso*-leaf [17] *recto*: Evening Shade [by Troop], 3 voices, Em,

5|5U1D75-4|5, The evening shades of lile [*recte* life]

leaf [17] *verso*-leaf [18] *recto*: Newbergh [= Newburgh by A. Munson],

3 voices, C, 5|35U12|1, Let ev[’]ry creature join

leaf [18] *verso*-leaf [19] *recto*: Religion [by Jenks], bass, Am,

1|1547|U1-23-1D7, 3 staves above this part are blank

leaf [19] *verso*-leaf [20] *recto*: Silvia [by Wetmore], “Bass,” Am,

1|1-D7-55|3345|1, bass written on tenor staff, “Rong” bass (so

identified) written on bass staff + crossed out, staves for treble

+ counter are blank

leaf [20] *verso*-leaf [21] *recto*: Mount Calvery [by Jenks], bass, Am,

1D#7|U1D5|45|1, Hearts of stone relent relent

leaf [21] *verso*-leaf [25] *recto*: Anthem for Easter [by Billings], bass, A,

1|D5-6-75|U1-D7-U12|3-2-1, [The Lord is ris’n indeed];

includes section added by Billings in 1795; 3 staves above this

part are blank

leaf [25] *verso*-leaf [26] *verso*: Mount Olive, bass, G, 1|11-234|31D5, 3

staves above this part are blank

**DB Ob279; Catalog Record #507151**

179. *A Gamut, or Scale of Music*. Hartford: Oliver D. Cooke (printed at Northampton, Mass. by Graves and Clap), 1807. Complete. MS. music on 8 leaves with printed staves, after printed music; these leaves numbered by hand pp. 33-48.

inscriptions: inside front cover, “No. 6”; preliminary leaf *recto*, “Robert

Middlebrook Junr. Tenor / Trumbull, Long-hill February 18.. 1811.”;

additional leaf *recto*, “James F[?]”

t. p. colored by hand (yellow, green, red)

MS. tunes + their p. nos. added to printed index, p. [viii]

printed tune Castle-Street has “Merino” + “Georges-Street” added in MS. (p.

24)

MS. music entries all have melody in tenor (6 for 4 voices, 1 for 3 voices, 1

melody only)

MS. music entries:

pp. 33-34: Extollation [by Janes], 4 voices, G, 1|3554|32|1, Loud

hallelujahs to the Lord

p. 35: Newmark, 4 voices, G, 5|U11|35|4-32|1, Come, holy Spirit,

heav’nly Dove

p. 36: Ninety fifth, 4 voices, G, 135|66-5|5, Come sound his praise a

broad

pp. 37-38: Desire, 3 voices, F, 5|3355|5,5|4656[-]7|U1, Lord of the

wor[l]ds above

pp. 39-40: Enfield [by Chandler], 4 voices, E (“Sharp Key on E” written

above music), 1|3332-1|555, While shepards wat[c]h their

flocks &c

p. 41: Windham [by Read], 4 voices, Fm, 1|345|532|1, Broad is the

road that Leads to Death

pp. 42-43: Symphony [by Morgan], tenor (on 3rd staff from top, with

clefs, key signatures, time signatures, + bar lines for 3 other

voices), Eb, 135|U1D5|4321|5

pp. 44-47: Finis “By Benham,” 4 voices, F, 155|5-67U1D6|6,53-56|

🖝 5-4322|2, The flow[’]ry spring at thy command; not in *HTI*

under title or melodic incipit

**Mss. Octavo Vols. M 21; Catalog Record #271877**

180. *A Gamut, or Scale of Music*. Hartford: Oliver D. Cooke (printed at Northampton, Mass. by Graves and Clap), 1807. Complete. MS. music on 7 unnumbered leaves with printed staves, after printed music.

inscriptions: inside front cover, “Lucy Pease”; t. p., “Lucy Pease”

MS. music entries all appear to be treble parts:

leaf [1] *recto*: Columbia, probably treble, G, 3|35|56|

43-5|5,5|U11|D66|5-33-4-5|6, Loud hal[l]elujah’s to the Lord

leaf [1] *verso*: Liberty [by Jenks], F, treble, 333|3565|5, text identified

as “122 Psalm”

leaf [1] *verso*: Dresden, probably treble, F, 315|3155|5,5|3531|

D77[-]U11, He dies the heav[’]nly lover dies

leaf [1] *verso*: China [by Swan], treble, D, 5|55|3U1|D5-6U2|D5, Why

should we mourn Departing friends

leaf [2] *recto*: Oxford [by Coombes], treble? melody, C, 1D5U1[-]D7|

6-7U1|2-3-4-32|1, Sing to the Lord Jehovah’s name

leaf [2] *recto*: Devizes [by Cuzzens], treble, A, 332|56|5-43-2|1, With

my whole heart I’ll raise my song

leaf [2] *recto*: Windham [by Read], treble, Fm, 5|543|355|5\_|5, Broad

is the road that leads to Death

leaf [2] *verso*: Stafford [by Read], treble, A, 1|5-4-34[-]3|2-1D7|U1, See what a living Stone

leaf [2] *verso*: Delight [by Coan], treble, Em, 534|55U1, No burning

heats by day

leaf [3] *recto*: Cha[r]lestown, probably treble, Am, 1|55-4|3D7-U3|21|

D#7, Lord I am [“thine” rubbed out] Vile Conceiv’d in Sin

leaf [3] *recto*: Zion, probably treble, Bb, 5|55|U111\_|1,D7|55U1D3|

5\_|5, Hast thou not given thy word

leaf [3] *verso*: 115th, probably treble, Dm, 5|775|455|57|U1\_|1, Not to

our names thou only just & true

leaf [3] *verso*: St. thomas [by Williams?], probably treble, A, 3|33|

12-3|2,|3|34-3|23-4|5, Let Ev[’]ry Creature join

leaf [3] *verso*: Dalston [by Williams?], treble, Bb, 3|3342|3,3|

332D7|U1, How does my heart rejoice

leaf [4] *recto*: St. Asaph[’]s, probably treble, Bb, 555|55U11|1,1|

3[-]21[-]D7|U12|3, Jesus our lord ascend thy throne

leaf [4] *recto*: Lorrain, treble melody, G, 5|U13-2|1D5|U35-4|4[-]3,

Salvation is forever nigh

leaf [4] *verso*: NewHartford [*sic*] [by Jenks], treble, G, 3|5U1|D55[-]4|

35|5, From all that dwell below the skyes

leaf [4] *verso*: Nantwich, probably treble, Bb, 3|5U1[-]D7|U1D7|

U13[-]2|1, My God how endless is thy love

leaf [5] *recto*: Immortality [by Bull?], treble melody, F, 5|U1D5[-]432|

34[-]21, I’ll prais[e] my Maker with my breath

leaf [5] *verso*-leaf [6] *recto*: An Anthem for Easter [by Billings], treble,

A, 4 mm. rest then 3-4-5-4[3]2|22, Hallelujah

leaf [6] *recto*: Boxford [by Swan], treble, Em, 5U1|D755|U7, My

sorrows like a flood

leaf [6] *verso*: Portugal [by Thorley], treble, G, 2|3D7|U1[-]D5U1[-]3|

2[-]1D7|U1, With all my powers of heart and tongue

leaf [6] *verso*: Oporto, probably treble, A, 5|U11[-]3|53|5[-]45[-]6|5,

Exalted prince of life we own

leaf [6] *verso*: Emmaus [by Billings], treble, Gm, 1|3-21|23|53-1|D#7,

When jesus wept a fal[l]ing tear

leaf [7] *recto*: Eastburn [by Harwood], treble melody, E, 1|1[-]23[-]4|

56[-]7|U1, Raise your triumphant Songs

leaf [7] *recto*: Berkley, treble? melody, Em, 1|56|5-4-32|1,5|7U1-D7-6|

54|3, My god permit my tongue

leaf [7] *recto*: Walsal, melody (tenor? treble?), Am, 1|32-1|D5U5|

4-32|1, Lord in the morning thou shalt hear

**DP A7234; Catalog Record #418398**

181. *The Gamut, or Scale of Music*. Otsego, N. Y.: H. and E. Phinney, Jr., 1810. Complete, with 36 unnumbered pp.: pp. [1-8] are printed “Grounds of Music” + “General Observations, + remaining 28 pp. are printed staff lines with MS. music (numbered 1-9 by hand, then unnumbered).

no inscriptions

“Organ Lesson,” p. [24]; scales, fingerings, + practice patterns for wind (?)

instrument, p. [28]

MS. music is mix of sacred + secular pieces, both melodies + 2- and 3-part

settings; secular pieces, most or all instrumental, are “The Leg I see”

(p. 1), untitled melody (p. 1), untitled melody (p. 3), “The Grand Spy”

(pp. [10-11]), untitled melody (pp. [10-11]), “Bonapart[’]s favorite”

(p. [11]), “The Drum” (pp. [12-13]), “Cape Bretton March” (pp.

[14-15]), “The Blue Bells of Scotland” (pp. [16-17]), “New Jersey” (pp.

[16-17]), “The Wedding Night” (p. [18]), “a Quick Step” (p. [18]),

“3 Clouds” (p. [19]), “Johnny Cope” (pp. [20-21]), “Mark me Alfred a

march” (pp. [20-21]), “Miss McCloud[’]s Reel” (pp. [22-23]), “New

C[ou?]n[t?]ry Hornpipe” (pp. [24-25]), “Duke of Har[?]t[?]n” (pp.

[26-27])

all but 1 of the 8 sacred-music entries have melody on 3rd staff down, out of

4 staves total; all melodies assumed to be tenor part because of this

placement, the musical repertory, + use of 4-shape notation

sacred MS. music entries:

p. 2: Troy [by Z. Peck], treble, tenor, bass, Am, 131|21-2-3-4|5, he

form[’]d the deeps un known; 4-shape notation

p. 3: Silver Street [by I. Smith], tenor, C, 1D55|35|U1, 4-shape

notation

pp. 4-5: Washington, treble, tenor, bass, Am, 13-21-D7|U1554-3|2,

🖝 3-2|12-1D75|U1-321\_|1, not in *HTI* under incipit or

title🡪incipit; 4-shape notation, in fuging section parts get out

of vertical alignment

pp. 6-7: Silver Street [by I. Smith], tenor, bass, C, 1D55|35|U1,

4-shape notation, parts move out of and back into vertical

alignment

pp. 8-9: Portugal [by Thorley?], tenor, G, 5|U12|3-13-5|4-32|1, 4-

shape notation

p. 9: Evening Hymn [derived from Tallis?], tenor, Bb, 5|U11|11|

2-[*sic*]2-3-4|3,1|44|35|22|1, 4-shape notation, differs from all 9

variants of this melody listed in *HTI* (no. 246; closest is 246f)

p. [25]: Force of Nature, tenor, bass, Em, 553|213-4-|567,|

🖝 5U11|321D7|5, not in *HTI* under incipit or title🡪incipit; 4-

shape notation

pp. [27-26] (*sic*; upside-down on pp. [26-27]): New Jordan [by

Shumway?], treble, tenor, C#m, 5|U1123|2-1D7-57, 4-shape

Notation

**DB Ob098; Catalog Record #278170**

182. *A Gamut, or Scale of Music*. Hartford: Oliver D. Cooke (printed at New London, Conn. by Samuel Green), 1811. Appears to be complete. MS. music on first 3 of 8 unnumbered leaves with printed staves, following printed music.

inscription: preliminary leaf *recto*, “Alta Dean,s Book / Canaan Jany 15th –

1815”

change to printed treble part of Green’s 148th, p. 19

MS. music entries all identified in MS. as “Treble” parts, melodic or not:

leaf [1] *recto*: All Saints, Dm, 1|1-D55|75|U1-D76|5, This Life,[s?] a

dream &[c.]

leaf [1] *recto*: Doom[e?]sday [by Wood], D, 5|6[*recte* 5]5|7[*recte* 6]5|5,

Behold with awful pomp

leaf [1] *recto*: Newmark, G, 5|U24-2-4|24|2-1D7|U2, Come holy spirit

Heavanly [*sic*] dove; Newmark in Amos Bull’s *The Responsary*

(1795) has its melody in the treble part: 5|U13-2-3|13|

2-1D7|U1, treble copied inaccurately here

leaf [1] *verso*- leaf [2] *recto*: Minden, G, 4[*recte* 3]|5-4-31|2-1D7|U1,

The Lord Jehovah reigns

leaf [1] *verso*: Limehouse [by Husband], Em, 2|6U1|1[-]D76|

6[-]5[-]62|1 (*recte* 1|5U1|1-D76|5-4-32|1), Show pity Lord o

Lord forgive

leaf [1] *verso*: Braintree, D, 136[probably *recte* 5]|U1-2-1D7|

U1-D7-65-4|3, ink changes after incipit, + music copying

becomes more reliable

leaf [1] *verso*: Adoration, Dm, 5|U1D5|3[-?]5[-?]4[-?]34|

7[-?]U1[-?]D7[-?]6, I lift my soul to God

leaf [2] *recto*: Washington, F#m, 1|5554[-]3|45U1, Shall man o God of

light and life

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

22|2 (melody), Before Jehovah[’]s [awful throne]

leaf [3] *verso*: Walworth [by Wainwright], D, 112|34|5345|6

(melody), The Lord the sov,reign &c

**DB Ob099; Catalog Record #420371**

183. [*A Gamut, or Scale of Music.* Hartford: Oliver D. Cooke (printed at New London, Conn. by Samuel Green), 1811]. Final 6 unnumbered leaves, with printed staves carrying MS. music, + back cover, with 3 slips of paper pasted inside cover also carrying MS. music, have been removed from the book (by Marcus McCorison, Feb. 1985), + kept with photocopy of printed book’s t. p.

inscriptions: (photocopied) t. p., “Maria,” “Oliver” (latter name located near

printed “OLIVER” of publisher/seller’s name)

2nd ed. (1811) of Timothy Olmsted’s *The Musical Olio* was probably one

source for this MS.; 7 entries here (Bostock, Buckingham, Gilboa,

Peckham, 148th, Syria, Washington) are found in Olmsted’s tunebook

MS. music entries all labeled “Treble,” except as noted here; sometimes treble

is melody; when it isn't, tenor melody incipits are sometimes provided

MS. music entries:

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

leaf [1] *recto*: Plympton, Em, 3-45U1|D#7-U1-2D7|53|2 (tenor

melody begins 1-231|54|3-4-5U1|D7-U1-2)

leaf [1] *recto*: [W?]eymouth, G, 5|U13|53|6-7-U1-|D5

leaf [1] *verso*: Armley, Am, 1|1D#7|U12|3-4-54[-]3|(3)[-]2 (not

melody?)

leaf [1] *verso*: Burway [by Handel?], E, 3[-]4|5U1D76|51[-]23

leaf [1] *verso*: Peckham [by I. Smith?], D, 5|U1[-]23|2[-]1D7|U1 (tenor

melody begins 1|D5-43-5-U1|D4-321)

leaf [2] *recto*: Dismission, Am, 1D7|57|U13|22 (not melody?), 5 “Soft”s

+ 5 “Loud”s over music

leaf [2] *recto*: Allsaints, Cm, 1|1-D55|75|U1-D76|5 (not melody?)

leaf [2] *verso*: Martins Lane, F, 1|31[-](3)|53-U1|D6-43-2|(2)[-]3

leaf [2] *verso*-leaf [3] *recto*: 148th [by Handel?], G, 5|54|32|

1-D7-U12|D7, melody ornate + instrumental in character

leaf [3] *recto*: Gilboa [by Olmsted], Em, 1|3[-]4[-]5[-]654[-]3|3

leaf [3] *verso*-leaf [4] *recto*: The Dying Christian [by Harwood], “air,”

Fm, 11D55[-]4|321

leaf [4] *verso*: New 50th, G, 1|1[-]2345|6544[-]3|2\_|2 (not melody?)

leaf [4] *verso*: Resurrection, G, 1|3-4-34|3-2-1D5|U5-43|3-2

leaf [5] *recto*: Portsmouth, Bb, 5|35U1D5|U1-2-1-2-3

leaf [5] *recto*: Buckingham [by Williams?], Am, 1|3-2-1D#7|

U1-2-32|1-23|5 (tenor melody begins 1|5-4-32|34|5-43|2)

leaf [5] *recto*: Bostock [by Vogler?], Bb, [1|1]D7-U1|D7-65-6|

55[-]4[-]3[-]43, part of leaf (with 1st 2 notes of melody) missing

leaf [5] *verso*: Syria [by Leach], D, 5|3-4-5U1|1D7|U1-D55[-]U1|D7

(tenor melody begins 1|D5-4-35|U1-2-32|1-D6-7U1|2), last m.

missing because of fragmentary leaf

leaf [5] *verso*: Enfield [by Chandler], 3|1134[-]3|222 (tenor melody

begins 1|3332-1|555), 2 notes missing near end because of

fragmentary leaf

leaf [5] *verso*: Repentance [by Rollo], F#m, 5|555U1|D7-5-33-4|5

(tenor melody begins 5|U11D75|3-5-43|2), note/s missing

near end because of fragmentary leaf

leaf [5] *verso*-leaf [6] *recto*: Symphony [by Morgan], Eb,

555|53|456U1|D7 (tenor melody begins 135|U1D5|4321|5)

leaf [6] *recto*: Washington [by Olmsted], F#m, 1|5554[-]3|45U1

leaf [6] *verso*: 17th, A, 3|15|42|3 (not melody; no S. M. setting of Psalm

17 in *HTI* under title “Ps. 17”)

leaf [6] *verso*: Guilford, probably treble, Am, 1|32|1D#7|U1,

D#7|U1D#7|U11|2

leaf [6] *verso*: New Hundred, treble, Am, 1|32|53|2-1D#7|U1 (tenor

melody begins 1|1D7|U35|4-32|1)

slip 1 pasted inside back cover: Farn[s]worth [by Harwood], “air,” Bb,

1|3-23-4-5|[(5)?-]4-32|1

slip 2 pasted inside back cover: Irish, treble, G, 1|32|1-D5U1|

2-1-D7[slur sic]|U1 (tenor melody begins 1|1D5|U1-23|4-32|3)

slip 3 pasted inside back cover: Wigan, Am, apparently a variant of

treble, 334|54|3,2|55|2[,?]2|32-1|1D#7|U1 (tenor melody

begins 112|31|5)

**Lowens Backlog, Folder 2** [🡨change when call no./catalog record no. are

assigned]

184. *The Gamut, or, Scale of Music.* Albany, N. Y.: Websters and Skinners and Daniel Steele, [1813?]. Appears to be complete: 20 pp. of printed introductory matter, rudiments, + music, followed by 10 unnumbered leaves (7 bound in, 3 loose) with printed staves; MS. music on the first 7 of these. Filmed by AAS through leaf [6] *recto*.

inscriptions: preliminary leaf *recto*, “Harriet Jessup.s Property / Bo[’]t in

Lebanon Price $0.25.”; last additional leaf *verso* + inside back cover,

🖝 “Uri Hill + Harriet / Jessup were married the 25 / day of November in

the / year of AD. 1815 – / Elmira [L?]oisa [“[L?]oisa” written directly

below “Elmira”] born August 27. 1816 / Charles Jessup born August /

4, AD. 1819 – / Bradford born February / [2?]6. 1822 – / Harri[et?]

Marice born June / 4. 1825 – / Son born March 13. 1827 – / died the 9

of April – after / 2 days Illness / Bradford died July 14. 182[4? 9?] /

after ten Hours Illness – “ This Uri Hill could conceivably be the

tunebook compiler/musician Uri K. Hill, who was separated from his

known wife in 1811 and might have married a second time.

MS. music entries appear to be all treble parts, mostly non-melodic:

leaf [1] *recto*: Mount Olive [by Benham], G, 5|5534|55-67

leaf [1] *recto*: Coronation [by Holden], Ab, 1|3355|555

leaf [1] *recto*: Washington, Am, 11-23-2|1134|5

leaf [1] *verso*-leaf [2] *recto*: Repentance [by Rollo], F#m, 5|555U1|

D7-5-33-4|5

leaf [1] *verso*-leaf [2] *recto*: Spring, Dm, 5|5557|77U1

leaf [1] *verso*-leaf [2] *recto*: Leicester, Em, 5|3346|5-U1-2-31|D#7

leaf [1] *verso*-leaf [2] *recto*: Newburgh [by A. Munson], C, 1|3332|3

leaf [2] *verso*-leaf [3] *recto*: Ocean, F, 3|34|5565[4]|3

leaf [2] *verso*-leaf [3] *recto*: Friendship, Em, 553|7553|4

leaf [2] *verso*-leaf [3] *recto*: Schenectady, Eb, 355|U11D55[-]4|3

leaf [2] *verso*-leaf [3] *recto*: Waterbury, Am, 1|13|55|4-3-22|5

leaf [3] *verso*: Bridg[e]water [by Edson], C, 5U11|D75|U123\_|3

leaf [3] *verso*: Lenox [by Edson], C, 1|3311|D7

leaf [3] *verso*-leaf [4] *recto*: Holland [by Read], C, 11D7|U11|232

leaf [3] *verso*: Northfield [by Ingalls], C, 11D6|556[-]7U1|2

leaf [4] *recto*: Willington [by Fisher?], G, 3|1232|3,5[-]4|34[-]565|5

leaf [4] *recto*: Stafford [by Read], A, 1|5-4-34-3|2-1D7|U1

leaf [4] *recto*: Suffield, Em, 5|54-3|77-6|5, printed before 1821 only in

Jenks’s *Harmony of Zion, or Union Compiler* (1818)

leaf [4] *recto*: Despair, Em, 5|554\_|4U1D55|5,|557|77|U1\_|1, no likely

match found in *HTI*

leaf [4] *verso*: Sardis, Gm, 333|5432|2,D7[-]U1|23[-]455|5

leaf [4] *verso*: 34th [by Stephenson], C, 5|U11D75|U1-D7-U1D7|U1

leaf [4] *verso*: Newmark [by Bull?], melody, G, 5|U13-2-3|13|2-1D7|U1

leaf [4] *verso*: China [by Swan], D, 5|55|3U1|D5-6U2|D5

leaf [5] *recto*: Greenfield [by Edson], Am, 1|1122|332

leaf [5] *recto*: Springfield [derived from Pleyel], melody, F,

5|5U1|D53|44|2

leaf [5] *verso*-leaf [6] *recto*: St. Asaph[’]s [by Milgrove], Bb,

555|5U1|11|1, Jesus our Lord

leaf [5] *verso*-leaf [6] *recto*: Berkshire [by E. Reed], Cm, 1|1D5|5-6-75|

U1D7-6|5, O if my soul were form’d for woe; printed before

1821 only in 2 eds. (1817, 1820) of Reed’s *Musical Monitor*

leaf [5] *verso*-leaf [6] *recto*: London [by Swan], Bb, 122|3352|5, Me

thinks I hear the heavens resound

leaf [6] *verso*-leaf [7] *recto*: Westford [by Read], Bb, after 8 mm. rest,

treble starts 543|21D57|U1 (bass begins this piece solo:

11D6|5-6-54|321), Far from my thoughts [vain world, be gone]

**DP A7235; Catalog Record #300790**

185. *A Gamut, or Scale of Music.* Hartford: Oliver D. Cooke (printed at New London, Conn. by Samuel Green), 1814. Appears to be complete. 48 additional leaves remain bound in after printed book; these are hand-numbered pp. 33-40, [no pp. 41-44], 45-66, [p. 67 ambiguously numbered], 68-103, [2 unnumbered pp.], 104-117, [no p. 118], 119, [no p. 120], 121-127, [5 unnumbered pp.]; MS. music on pp. 33-73.

inscriptions: preliminary leaf *recto*, “Cadwell,” “Roderick C,, Steele[’?]s,, Music

Book,, / Woodbury March 10th AD 1817”

MS. index of tunes in MS., pp. [128-129]

MS. addition to bass of printed Old Hundred, p. 23

several leaves missing from MS. portion of this vol., some of which evidently

carried music: 2 between pp. 40 + 45, at least 4 between pp. 60 + 61, 2

between pp. 72 + 73

MS. music entries are mix of 2-voice settings (melodic part sometimes

included, sometimes not; not always possible to determine if melody’s

intended for tenor or treble) + single voice parts

MS. music entries:

p. 33: Dorchester, “tenner” (melody), bass, C, 1|3-2-11|D7-6-5U1|

2-43-2|1, While Shepherds watch [their flocks by night]

p. 33: Litchfield, non-melodic part, bass, C, 1|3-21-2|12|32|1, Before

Jehovah[’]s awful throne

p. 34: Hymn Second [derived from Pleyel], “Tenor” (melody), “Bass,”

Eb, 5|5U1|D53|5[*recte* (5)-?]44|(3)[-]2, With songs and honors

sounding loud; not printed with this text before 1821 (see *HTI*

no. 8465a)

p. 35: Pentonvill[e] [by Lockhart], “Tenor” (melody), “Bass,” G,

5U13|4-32|5-6-54|3-2-1, Great God attend while Zion sings

p. 35: Worship [= Evening Hymn by J. Clarke], melody, bass, Am,

1|1-D76|5U2|3-21|D#7

p. 36: Washington [by Olmsted], “tenor” (melody), “Bass,” F#m,

1|5554[-]3|45U1, Shall man O God of light and life

p. 37: Mount Pleasant [by Leach], melody, bass, A, 5|U1-2-32|15-4|

32|1, While shepherds watch their flocks by night

p. 37: Sicily. A Dismission Hymn, melody, bass, F, 56|5-43|56|5-43 (1st

2 mm. make this version of the melody different from all 20

variants identified in the *HTI*), Lord dismiss [us] with thy

blessing; melody here lacks m. 10

p. 38: Winsor New [= Windsor New by Jenks], tenor melody, bass, D,

1|55-U1|1D7|U1, How pleas[’]d and blest was I; no attempt to

align parts vertically (as elsewhere in this MS.)

p. 38: Windsor, melody, bass, Am, 1|13[*recte* 2]|32|11|D#7

p. 39: Portugal [by Thorley?], non-melodic part, bass, A, 1|35|5-35|

65-4|3, Sweet is the work my God my king

p. 39: Peckham [by I. Smith], melody, bass, D, 1|D5[-]43-5[-]U1|

D4-32|1, Behold the morning sun

p. 40: Froome [by Husband], melody, bass, Bb, 1|D5-6-7|U1-43|1

(slurring *sic*), Come sound his [praise] abroad; melody has 15

mm., bass has 17 mm.

p. 40: Sutton, counter, bass, F, 5|35|U2[*recte* 1]D5|5 (counter)

p. 4[5]: Tumworth [= Tamworth by Lockhart], melody, bass, F,

53|U1D531|2D5, Guide me O thou Great Jehovah

p. 4[5]: Burway, non-melodic part, bass, Eb, 1-D7|U1D3-4|56[-]7|

U1D5-4|3, Long as I live I’ll bless thy name

pp. 46-47: Jerusalem [by C. Lee?], melody (probably tenor), bass, D,

1|D5[-]31[-]235|3[-]12[-]31, This life’s a dream an empty show

🖝 pp. 48-49: Trisagion, melody (marked “Unision [*sic*] or Solo”),

instrumental bass, C, 1111112|33D5555|U111233, Therefore

with angels and Archangels and with all the company of

heaven; additional notes added occasionally on both staves, to

form chords

p. 49: Essex [by Costellow], melody, bass, E, 5|U1D7|U1D3|65[-]4|3,

The king of saints how fair his face

p. 50: Brentford, non-melodic part, bass, G, 3|5[-]6[-]5[-]43|U1D5|

65[-]4|3, With songs and honors sounding loud; upper part is

missing 1 m. (in phrase 3)

p. 50: Barnstable, non-melodic part, bass, G, 3|3112|

3[-]1D6[-]7[-]U1D7, We bless the Lord the just the good

p. 50: Colchester [by Tans’ur], non-melodic part (probably treble),

bass, D, 5|U1-2[-]32|1-D56-7|U11|D7

p. 5[1]: Saxony [derived from Handel], “Air,” (probably treble), bass, G,

5|U1123[-]43,5|4321D7, In zion[’]s sacred gates; printed

before 1821 only in the 2 eds. of Timothy Olmsted’s *The*

*Musical Olio* (1805, 1811)

p. 5[1]: Limehouse [by Husband], melody, bass, Em, 1|5U1-|1[slurring

*sic*]D76|5-432|1

pp. 52-53: New York or the dying christian [by Harwood], non-

melodic part, bass, Fm, 3333[-]2|1D7U1, Vital spark of

heavenly flame

p. 54: Sharon, melody, bass, D, 5[-]4|3-2-1U1[-]2|1-D7U1|D5-6-54|4-3

p. 54: Landaff, non-melodic part (probably treble), bass, Gm,

321|D#7U1|321D#7|U1, 2 phrases of upper part omitted

p. 5[5]: Rutland, melody, bass, D, 5|U1[-]2[-]3[-]1D5[-]3|4-32|1

p. 5[5]: Ch[r]istmas [by Madan], melody, bass, G, 5|55|56|54|(4)[-]3

p. 56: Blendon, melody, bass, D, 1D34|55|U1-D76|5

p. 56: Hotham [by Madan], melody, bass, F, 5126|543

p. 57: Music, non-melodic part, bass, D, 6-5|54[-]3|35|55|5

p. 57: China [by Swan], tenor melody, bass, D, 3|22|D6[*recte* 1]1|

3-D66|3

p. 58: Plympton [by S. Arnold], melody, bass, Em, 1-2-3[slurring *sic*] 1|

53[*recte* 4]|3-4-5U1|D7[-]U1[-]2, musical notation—especially

of melody—very imprecise

p. 58: Wareham [by S. Arnold], melody (probably tenor), bass, G,

4[*recte* 3]|3-13|2-D7U2|1-21|D7

p. 59: Triumph, non-melodic part, bass, D, 1|12|21|D65|5

p. 59: Wantage, melody, bass, Dm, 1|D77-6|55|67|U1

p. 60: Peterborough, melody, bass, A, 1|3344|32|1, Once more my soul

the [rising day]

p. 60: Windh[a?]m [by Read], tenor melody, bass, Fm, 1|345|532|1

p. 61: St[.] Thomas [by Williams?], “Bass,” A, 1|35|U1D7-6|5,|

U1|11|D7U1|D5; new hand on this p.

p. 61: Canaan, “Bass,” D, 1|11|4U1|D5-4-31|5,D5|U11|1[D5 originally

written, partly rubbed out]1|D5

p. 61: Morning, “Bass,” C, 123|31|5-D5U1|5,|111|44|5D5|U1

pp. 63-65: The Dedicatory Ode [= With Joyful Hearts, &c. / A

Dedicatory Poem by Holden], bass, G, 5|U13|51|2[-]1D7[-]6|5

(this is tenor melody incipit as well), With joyful hearts &

tuneful songs

p. 66: Ninety Sev[e]nth, bass, Eb, 1D6U1|D55|U12|3,|U1D7-65-4|31|

4-5D5|U1

p. 66: Triumph, bass, F, 1|D1[-]234|55|1,1|55|55|5

p. [67]: Shirland, bass, A, 1|D5U1|D43-2|1,|1|57|U12|D5

p. [67]: Dundee, bass, G, 1|1D6|56|5U1|D4,U1|D56|45|1

p. [67]: Sterling, bass, G, 1|1111|D55|U1,

111|D4U1|D55|1

p. [67]: Colchester [probably Tans’ur’s tune], bass, D, 1|12|32|

1-7-6[slurring *sic*]|5,U3|43|25|1

p. 68: untitled bass part, D, 1|131D5|U1,5|1134|5,||||1|4115|U1D15,|

3[-]2345D5|U1

p. 70: Chester [by Stanley], “Second Treble,” 1st 3 notes only, C, 3|56,

5 or 6 above 1st note apparently crossed out, “Molineux Eng[.]

Psal[.]” in upper right corner (source of text?), this tune

printed before 1821 only in Samuel Stanley’s *Twenty Four*

*Tunes in Four Parts* (Birmingham, [1802]) (*HTI*); see next entry

p. 71: Chester [by Stanley], “Treble” (melody), C, 5|5[-]U11[-]2|32|1,

1|D7[-]65[-]U3|2[-]1D7[-]6|5, Let every creature join; “Molineux Eng[.] Psal[.]” in upper right corner (source of text?),

last line of text fragmentary: “And [sound] his” below staff,

“name abroad” above staff (“abroad” written above “name”),

see previous entry

pp. 71-72: The Last Day [by Whitaker], melody (probably treble), D,

1|35|U1D5[-]6|32|1, That day of wrath that dreadful day; this

tune printed twice before 1821, in 1818 + 1820 (see no. 16253

in *HTI*)

p. 7[3]: Jubilee, melody?, A, 5|U1112|3,3|21D76|5, not in *HTI* under

incipit or title🡪incipit

**DB Ob100; Catalog Record #420454**

186. *The Gamut, or Scale of Music*. Utica, N. Y.: Seward and Williams, 1815. Appears to be complete. MS. music on unnumbered leaves with printed staff lines, bound in after printed music.

inscriptions: t. p., “William Tracy,” “Wm[.] Tracy[’]s / Book / L[?] / No

mistake there”; p. 16, “The darkest hour of sorrow[’]s night / Precedes

the rosy dawn of light.”; inside back cover, “The property of Wm Tracy,

/ Lisbon, Ct[.]”

MS. music entries are bass parts to 45 sacred tunes (inventoried here), then

12 secular melodies: “Free Mason’s March,” “Hay Maker,”

“Constitution March,” “York Fusileer,” “Hail Columbia,” “Roslin[’]s

Castle,” “The American Eagle,” “March in Bluebeard,” “American

March,” “Bonny Lass of Aberdeen,” “When Bidden to the Wake or

Fair,” “Mary’s Dream”

sacred MS. music entries:

leaf [1] *recto*: Old Hundred [by Bourgeois?], bass, A, 1|1D5|65|65|1

leaf [1] *recto*: Bath, bass, A, 1|D51|53|45|1

leaf [1] *recto*: Mear, bass, G, 1|1D5|U1D6|63|5

leaf [1] *recto*: Wantage, bass, Dm, 1|3D7|U1D5|U32|1

leaf [1] *verso*: Little Marlborough [by Williams?], bass, Am,

1|1U1|D45|1

leaf [1] *verso*: Aylesbury, bass, Am, 11D#7|U1D5|1

leaf [1] *verso*: Peckham, bass, D, 1|3-21|4-5D5|U1

leaf [1] *verso*: Bridgeport, bass, Am, 1|31|55|1

leaf [2] *recto*: Burway [derived from Handel], bass, E, 1-2|3154|33-21

leaf [2] *recto*: Isle of Wight, bass, Gm, 1|13-2|1D7|U12|1

leaf [2] *recto*: Grafton, bass, Dm, 1|11D5|U12[or 1]2|2\_|2

leaf [2] *recto*: Plymouth, bass, Am, 1|1D7-6|57|U1D1|5

leaf [2] *verso*: St[.] Anne’s [by Croft], bass, D, 1|14|36|5D5|U1

leaf [2] *verso*: Ninety seventh Psalm, bass, Eb, 1D6U1|D55|U12|3

leaf [2] *verso*: Barby, bass, A, 1|11|D5U1|D45|1

leaf [2] *verso*: Rochester [by Holdroyd], bass, A, 1D65|U11|D451

leaf [3] *recto*: Quercy, bass, G, 1|11|D5U1|D45|1

leaf [3] *recto*: Sutton, bass, F, 1|11|D65|U1

leaf [3] *recto*: Dover, bass, F, 11D4|55|U1

leaf [3] *recto*: St[.] Thomas [by Williams?], bass, A, 1|35|U1D7-6|5

leaf [3] *verso*: Pleyel’s Hymn 1st [derived from Pleyel], bass, Bb,

1|13|53|25|1

leaf [3] *verso*: St[.] Martin[’]s [by Tans’ur], bass, A, 1|D45|1U1|1D1|5

leaf [3] *verso*-leaf [4] *recto*: Nantwich, bass, Bb, 1|35|U1D5|U1D5|1

leaf [3] *verso*: Portugal [by Thorley], bass, G, 5|15|U11|D45|1

leaf [4] *recto*: Putney [by I. Smith], bass, Am, 1|1D5|U12|31|D5

leaf [4] *recto*: Buckingham [by Williams?], bass, Am, 1|1D5|U12|

3-21|D5

leaf [4] *recto*: St[.] Mary’s, bass, Em, 1|1D5|U11-2|34|1

leaf [4] *verso*-leaf [5] *recto*: Carthage, bass, Cm, 111|22|31|5

leaf [4] *verso*-leaf [5] *recto*: Pleyel[’]s Hymn 2nd [derived from Pleyel],

bass, F, 1|11|11|D44|5

leaf [4] *verso*-leaf [5] *recto*: Kingsbridge [by Williams?], bass, Am,

1|1D6|5#7|U1D4|5

leaf [4] *verso*: Warwick, bass, Am, 1|U1D5|1U1|D45|1

leaf [5] *recto*: London, bass, F, 1|D5U1|D6U3|41|5

leaf [5] *verso*: 46th [by Bull], bass, F, 1|1D4U1|D6U12|D6\_|6

leaf [5] *verso*-leaf [6] *recto*: Landaff, bass, Gm, 1D#7U1|D54|3455|1

leaf [5] *verso*-leaf [6] *recto*: Portsmouth, bass, Bb, 1|3565|1

leaf [5] *verso*-leaf [6] *recto*: 115th, bass, F, 1|11D6|566|U1D5|

2+U2\_|2+U2

leaf [6] *recto*: Antigua, bass, C, 1|35|U1D4|5D6[*recte* D5?]|U1, last

note omitted

leaf [6] *verso*-leaf [7] *recto*: Sheffield, bass, G, 1D55|U11D34|5

leaf [6] *verso*: Lorn, bass, G, 1|U1-D7-65|4#4|55|1

leaf [6] *verso*: Columbia [by Billings], Eb, 113|45|1

leaf [7] *recto*: Walsal, bass, Am, 1|1D7-6|53|45|1

leaf [7] *recto*: Peterborough, bass, A, 1|11D44|U1D5|1

leaf [7] *verso*-leaf [8] *recto*: Dismission, bass, Am, 1D5|U12|3D3|77

leaf [7] *verso*-leaf [8] *recto*: Sinai, bass, G, 1|1D7-U1|D55|55|6

leaf [7] *verso*-leaf [8] *recto*: Prescott, bass, Eb, 1|1D7|65|U1

**DP A7236; Catalog Record #418389**

187. *A Gamut, or Scale of Music.* Hartford: Cooke and Hale (printed at New London, Conn. by Samuel Green), 1816. 32 pp. Complete. MS. music on unnumbered leaves [1-14] + [17], bound in after printed book.

no inscriptions

MS. music varies widely as to no. of voices, specific voices present, whether

melody is present or not; several guesses made here

MS. music entries:

leaf [1] *recto*-leaf [2] *recto*: Easter att. (3 times) “Dr. Madan,” “Tenor”

(non-melodic?), “bass,” G, tenor incipit 5[-]4|32-3-4|3-21|

4-32|1, He dies! the friend of sinners dies!

leaf [2] *recto*: Portugal [by Thorley], “tenor” melody, “Bass,” G,

5|U12|3-13-5|4-32|1, All glorious God what hymns of praise

leaf [2] *verso*: New York, tenor or treble (non-melodic), bass, F,

3|5-4-35|6-7-U1D5|4-32|3, O ’twas a joyful sound to hear

leaf [2] *verso*: Peckham, melody, bass, D, 1|D543-5-U1|D4-32|1,

Behold the morning sun

leaf [3] *recto*: Enfield [by Chandler], melody, bass, E, 1|3332-1|555,

With my whole heart my god and king

leaf [3] *recto*: [H? B?]ampton, bass, Am, 11D5|U1D7|64|5, [no text]

leaf [3] *verso*: Pleyel[’]s Hymn 2nd, tenor or treble (non-melodic), bass,

F, 3|33|31|22|D7, While Shepherds watch their flocks by night

leaf [4] *recto*: Response. O Lamb of God &c., melody?, bass, F,

1|12|33|34|5, O lamb of God, O lamb of God

leaf [4] *verso*: Majesty [by Billings], melody, bass, F, 5|U1-D7-U1D6|

5-31|43-1|U1, The Lord descended from above

leaf [5] *recto*: Hark the Glad Sound &c. 28th Hymn, tenor or treble

(non-melodic?), F, 1|335|U1D5|6-7-U1D5-4|4-3, Hark! Hark

the glad sound the Saviour comes; at “He comes the pris’ners to

release,” marked “Chorus. Allegro--,” 3 tempo indications, 2

changes of meter

leaf [5] *verso*: Walworth, tenor or treble melody, Eb, 112|34|5345|6,

Christians awake salute the happy morn

leaf [5] *verso*: Ashby, tenor or treble melody, G, 5|U1D7|U12|32-3-4|3,

Sing to the Lord, ye distant lands

leaf [5] *verso*: Plympton, treble melody, Em, 1-231|54|3-4-5U1|

D#7-U1-2, Now let our drooping hearts revive

leaf [6] *recto*: Plympton, “Tenor,” Em, 3-4-5[slur *sic*]U1|

D#7[-]U1[-]2D7|53|2, [no text]

leaf [6] *recto*: Blossom, “Tenor” (melody?), G, 1|1D5|U13-4|54-3|2,

Sing to the Lord Jehovah’s name

leaf [6] *verso*: St[.] Mary, 3 voices, melody in middle voice, Em,

1|32|1U1|D76|5, [no text]

leaf [6] *verso*: B[e]thesda [by G. Green?], tenor or treble melody, G,

1|32|34-2|1, [no text]

leaf [7] *recto*: Winchester [by Wittwe], tenor or treble melody, C,

5|U1D5|66|54|3-2-1, [no text]

leaf [7] *recto*: Devizes, tenor or treble melody, A, 112|34|3-21-D7|U1,

With my whole heart Iill [*sic*] raise my song

leaf [7] *recto*: Greenwich [by Read], tenor or treble melody, Em,

5|5U1D75|U1D7-U1-2|1, O [come Loud?] anthems [let us sing]

leaf [7] *verso*: Aurora [by Billings], “Trebl[e?],” ‘Tenor” melody, C,

5|U13-5|4-32|1, To God in whom I trust

leaf [7] *verso*: Hymn for Christmas, “Tenor” (non-melodic), G,

3[-?]5|557U1[-]D5|434,3[-]5|5543|3-2, Come thou long

leaf [7] *verso*: Kingsbridge [by Williams], “Tenor” (non-melodic), Am,

1|3-4-55|D#7U2|3-4-54[-]3|2-1-D#7 (melody begins

5|U1-2-32-1|2-5D5|U1-2-32-1|D#7-#6-5), All glorious God

what hymns of praise

leaf [8] *recto*: Hymns 1st [= Minister’s Farewell in Wyeth *Repository…Part Second*, 1813], “Tenor” melody, G, 133|31|

3[-]21D6,|U1D65|67U1, While shepherds watch their f[l]ocks

by night

leaf [8] *recto*: Reading, “Tenor” (non-melodic), Am, 3|55|23|

2-1D#7|U1, O Lord the savior and defence

leaf [8] *recto*: Surry, “Tenor” (non-melodic), Am, 3|35|55-2|11|D#7,

With one consent Let all the earth

leaf [8] *recto*: St[.] Philip, “Tenor” (non-melodic), F,

3[-]4|55|5n4|5,5|45|3-45|5, [no text]

leaf [8] *verso*-leaf [9] *recto*: Kimbolton, ‘Tenor” (non-melodic), C,

1|D5-43-2|15|U3-2-3-4-53|3-2 (melody begins

1|D5-43-2|15|U1-D7-U1-2-31|D7), No change of time[s shall

ever shock]

leaf [8] *verso*: Brentwood [= Bethesda], “Tenor” melody, A,

1|3234[-]2|1, Ye boundless [realms of joy]

leaf [8] *verso*: Chatham [= Psalm 58 by Harwood], “Tenor” melody,

C#m, 1|332|2D77|U1, Ye saints and servants of the Lord, [2nd

text provided:] O god my gracious god to thee

leaf [9] *recto*: Braintree, “Tenor” (non-melodic?), D, 555|5-4-34|

5-U3-2-1D7|U1, Let all the Lands with shouts of joy

leaf [9] *recto*: Hanover, tenor or treble (non-melodic), A, 3|32|

1-D7U1|1-D7U1|1-D7, O render thanks and bless the Lord

leaf [9] *recto*: Portugal [by Thorley], tenor or treble (non-melodic), A,

1|35|5[-]33[-]5|65[-]4|3 (melody begins 5|U12|3-13-5|

4-32|1), All glorious god what hym[n]s of praise

leaf [9] *verso*-leaf [11] *verso*: Portland [by West], “Treble,” “Tenor”

(melody), “Bass,” F🡪F#m🡪F, 133|3155|5, Father of mercies in

thy word

leaf [12] *recto*-leaf [14] *recto*: Crucifixion [by McKyes], “Treble,”

“Tenor” (melody), “Bass,” Em🡪G, 1|3-4-57|75|6-4-32|1,

Behold the savior of mankind

leaf [17] *recto*: [Kimbolton], tenor, last 3 mm., C, melody incipit is

1|D5-43-2|15|U1-D7-U1-2-31|D7, entire tenor part on leaf [8]

*verso*-leaf [9] *recto* in this MS.

**DP A7237; Catalog Record #412860**

188. *A Gamut, or Scale of Music.* Hartford: Cooke and Hale (printed at New London, Conn. by Samuel Green), 1816. 32 pp. Complete. MS. music on 8 unnumbered leaves with printed staves bound in after printed book.

inscriptions: t. p., “Starkey,s,” “Hepzib[ah?]” (pencil)

MS. list of tunes (pencil) on a. l. [1] *verso*, following MS. music

all round note-heads, except 4-shape notation for Billings’s Easter Anthem

(Anthem for Easter), leaf [4] *verso*-leaf [5] *recto*

MS. music entries appear to be mostly treble parts; exceptions noted:

leaf [1] *recto*: Falcon Street, probably treble, C, 132|1D7|U1, see

Chorus to Falcon Street 11 entries after this

leaf [1] *recto*: 24th, probably treble, A, 1|355|542|2

leaf [1] *recto*: Putney [by I. Smith], treble, Am, 1|1D#7|U1-2-32-1|

11|D#7

leaf [1] *recto*: Troy, probably treble, Am, 155|531|2, Lord what a

feeble peice [*sic*]

leaf [1] *verso*: Devizes [by Cuzzens], treble, A, 332|56|5-43-2|1, With

my whole heart I’ll raise my song

leaf [1] *verso*: Datston [*recte* Dalston] [by Williams?], treble, Bb,

3|3342|3

leaf [1] *verso*: Litchfield, counter, C, 5|U1-D7U1-2|32|1-D6-55|5

leaf [1] *verso*: New Sabbath, probably treble, D, 3|3-4-33[-]1|1-2-35|

4-32|1

leaf [2] *recto*: Cambri[d]ge [by Randall], treble, C, 311|D76|U11|D7,

With my whole heart [I’ll?] [raise my song]

leaf [2] *recto*: Bethesda [by Green], treble, G, 1|1212|3, Lord of the

worlds above

leaf [2] *recto*: Dunstan [by Madan], treble, G, 55U1|D7U1|

D56-7-U1|D7, see tenor of Dunstan (with different time

signature) 20 entries after this

leaf [2] *recto*: Chorus to Falcon Street, probably treble, C, after 2 mm.

rest, 2531, see Falcon Street 11 entries before this

leaf [2] *verso*-leaf [3] *recto*: Portsmouth, melody, probably treble, Bb,

5|35U1D5|U1-2-1-2-3, Ye tribes of Adam join

leaf [2] *verso*: Portugal [by Thorley], melody, probably treble, A,

5|U12|3-13-5|4-32|1, Sweet is the work my God my king

leaf [2] *verso*-leaf [3] *recto*: Worcest[er?] [by Wood], treble, F, after 6

mm. rest, 5|65[-]432|1, How beautious [*sic*] are their feet

leaf [2] *verso*-leaf [3] *recto*: Symphony [by Morgan], treble, Eb,

555|53|456U1|D7, Behold the Judge descends his guards are

nigh

leaf [3] *recto*: Greenfield [by Edson], treble, Am, 1|1122|332

leaf [3] *verso*-leaf [4] *recto*: Gilboa [by Olmsted], treble melody, Em,

1|3[-]4[-]5654[-]3|3

leaf [3] *verso*: Froome [by Husband], treble, Bb, 5|U1-D65|5-6-54|3

leaf [3] *verso*: L[e?]e[ds?] [by Madan], treble, F, 313|31|U1-D32|1

leaf [4] *recto*: Arnheim [by Holyoke], treble, D, 3|1-33|33|4-33-2|1

leaf [4] *recto*: Durham, probably treble, F, 314|32|3

leaf [4] *recto*: Dundee, probably treble, lacks key signature, if in Bb,

1|36|51|33|4

leaf [4] *verso*-leaf [5] *recto*: Easter Anthem [by Billings], treble, A, after

4 mm. rest, 3-4-5-4-32|22, 4-shape notation

leaf [5] *verso*-leaf [6] *recto*: The Dying Christian, probably treble, Fm,

3333[-]2|1D7U1

leaf [5] *verso*-leaf [6] *recto*: Kimbot[t?]o[n?] [Kimbolton?], probably

treble, C, 1|D5-43[-]2|15|U3[-]2[-]3[-]4-53|3[-]2

leaf [6] *verso*: Jordan [by Billings], tenor melody (intended here to be

sung by treble?), A, 5|U11|32-1|2-32-3|4, There is a land &c.;

new hand, “340 p.” above music

leaf [6] *verso*: Murray, treble? melody?, C, 1D56|54|3, Welcome

delightful morn &c.; “341. P.” above music

leaf [6] *verso*: Stonefield [by Stanley], treble? melody, E,

1|5-4-32|15|5-67|U1, God of the seas! &c.; “190 p.” above

music

leaf [7] *recto*: Southfield, treble?, melody?, E, 566|54|3 or 5|56|54|3

(written both ways, with different rhythms), Great is the Lord

our G[o?]d; “199 pg.” above music

leaf [7] *recto*: Dunstan [by Madan], tenor melody (intended here to be

sung by treble?), G, 131|43|21|5, Awake my soul to hymns of

praise; “237. pg.” above music, see treble of Dunstan (with

different time signature) 20 entries before this

leaf [7] *recto*: Shoel [by Shoel], tenor melody (intended here to be

sung by treble?), F, 1|3[-]13[-]5|53|4[-]5[-]65[-]4|3, Now shall

the trembily [*sic*] mourner come; “36. p.” above music

leaf [7] *recto*: Troy, treble?, A, 6[*recte* 5?]|U12|31|43|2, Zion rejoice

&c.; “145 p.” above music

leaf [7] *verso*-leaf [8] *recto*: Mount Paran, 4 voices, melody in 3rd voice

from top, G, 1|1-D7U1[-]23[-]4|531|2-123|21, Daughter of Zion

awake from thy sadness; 1st notes in all voices written smaller,

don’t fit with text unless they’re for “O”; text meter given as

“11s & 10s, or 11s,” with this note: “By using the small notes &

fixing a slur at the end of the 1st. and 3d. lines”

leaf [8] *verso*: Rolland, 4 voices, melody in 3rd voice from top, G,

1|1112|31D6, How pleasent [*sic*], how divinely fair

**DP A7238; Catalog Record #412860**

*A Gamut* – also SEE

Redfield, Levi

189. Gardner, John, [William?] P. Whaley, *et al.* MS. music book, dated 1803. 57 unnumbered leaves: leaves [1-19], counted from what is considered here the front of the book, contain mostly an earlier musical repertory, with diamond-shaped note-heads; leaves [20-57], counted from what is considered here the back of the book and copied in inverse orientation to leaves [1-19], contain later musical repertories, with round note-heads.

photographed by AAS in reverse order to how contents are listed here: i. e.,

the sequence of photographic images begins with what are identified

here as leaves [20-57], followed by what are identified here as leaves

[19] *verso*, backwards to [1] *recto*

inscriptions: inside front cover, “John Gardner,” “[Ka?]ssy,” “[Ca?]rey,”

“[Will?]iam P. Whaley’s / Book”; leaf [27] *recto*, “1803”

appears to have been a copybook used by 3 individuals over 3 different

periods of time: John Gardner, active ca. 1740-1770, [William?]

Whaley, active ca. 1770; and an unnamed individual, active ca. 1795-

1810

possibly compiled in or near Philadelphia: many tunes here were printed in

Lyon’s *Urania*, and [Hopkinson’s?] Psalm 4 (here, The 4 Psalm Tune)

was printed before 1801 only in Hopkinson’s *A Collection of Psalm*

*Tunes*, 1763

MS. music is mix of 4-part tunes, 3-part tunes, pairs of voices, + individual

voice parts

in listing of MS. music entries, melodic incipit is given (usually cantus or

tenor) unless cantus or tenor is not present; when a non-melodic

incipit is given, the melodic incipit is often supplied in square brackets

assume round note-heads if no indication of notation

MS. music entries:

leaf [1] *recto*: Canterbury, “Cant[us],” “Med[iu]s,” “Bass[us],” A,

132|3123|4, diamond notation

leaf [1] *recto*: America [by Wetmore], treble, Am, 1|1143-4|5 [melodic

incipit 1|1321|5], Come sound [his praise abroad]

leaf [1] *verso*: Coulchester, “Cant[us],” “Med[ius],” “Bass[us],” G,

132|1453|2, diamond notation

leaf [2] *recto*: Cambridge, “Cant[us],” “Med[ius],” “Bass[us],” Am,

1|31|21|D#6#7|U1, diamond notation

leaf [2] *verso*: Psalm: 136, “Cant[us],” “Bass[us],” G, 76[*recte*

1D6?]5U321,D5U15432, diamond notation, only double bar

lines between phrases (indicated here with comma), no bar

lines

leaf [3] *recto*: Warwick or [F?]arton, “Cant[us],” “Med[ius],” “Bass[us],”

Am, 1|13|15|42|1, diamond notation

leaf [3] *verso*: Burford, or Hallifax [by Chetham], “Cant[u]s,”

“Med[iu]s,” “Bass[us],” Am, 112345-432, diamond notation,

only double bar lines between phrases, no bar lines

leaf [4] *recto*: Guilford, Tune, “Cant[u]s,” “Med[iu]s,” “Bass[us],” Am,

1|54|32|1, diamond notation, rhythmic notation of melody is

chaotic

leaf [4] *verso*: Abbington Tune, “Cant[u]s,” “Med[iu]s,” bass, G,

11325432, diamond notation, only double bar lines between

phrases, no bar lines

leaf [5] *recto*: Solomons Songs, “Tenor,” “Altus,” “Medius,” “Bass,” G,

🖝 13453432, diamond notation, 11 beats to each of the 6

phrases, suggesting approximate rhythmic notation; only

double bar lines between phrases, no bar lines

leaf [5] *verso*: New Coulchester [by Tans’ur], “Treb[le,” “Altes,”

“Ten[o]r,” “Bass,” C, 1[|]1D76[|]54[|]321[|]5, diamond

notation, treble + “altes” have bar lines, while tenor + bass have

only phrase dividers

leaf [6] *recto*: 67 Psalm Tune, “Cantus,” “Bass[us],” G,

13-214-3-2-1D7U1, diamond notation, rhythmic notation

approximate, only double bar lines between phrases, no bar

lines, bass ends on D

leaf [6] *verso*: Portsmouth, “Cant[us],” “Med[iu]s,” “Bass[us],” F,

1|12|31|3n4|5, diamond notation

leaf [7] *recto*: Mear Tune, “Cant[us],” “Med[iu]s,” “Bass[us]” (all

diamond notation) with alternate “Bass” added (round note-

heads), F, 1|55|33|1-23|2

leaf [7] *verso*-leaf [8] *recto*: Psalm 85 Tune, “Cant[us],” “Med[iu]s,”

“Bass[us],” Dm, 553|4532|1, diamond notation

leaf [7] *verso*-leaf [8] *recto*: New Durham [by Austin], treble, Bm,

1|2231|234 [melodic incipit 1|D557U3|21-D7U1]

leaf [8] *verso*-leaf [9] *recto*: 108 Psalm Tune, “Cant[us],” “Med[iu]s,”

🖝 “Bass[us],” F, 1|32|54|32|1 + 1|23|54-3|2D5|U1; appears to be

2 C.M. tunes strung together (hence the 2 melodic incipits

given here); diamond notation

leaf [9] *verso*-leaf [10] *recto*: 81 Psalm Tune, “Cant[us],” “Med[ius],”

“Bass[us],” F, 1|34|55|66|5, diamond notation

leaf [10] *verso*-leaf [11] *recto*: 149 Psalm Tune [by Croft], “Cant[us],”

“Med[ius],” “Bass[us],” Bb, 5|U112|35|12D7|U1, diamond

notation

leaf [11] *verso*: Quercy, “Cant[us],” “Med[ius],” “Bass[us],” G,

1|33|23|2D7|U1, diamond notation

leaf [12] *recto*: York Tune, “Cant[us],” “Med[ius],” “Bass[us],” G,

135|4635|2, diamond notation

leaf [12] *verso*: New York, “Cant[us],” “Med[ius],” G, 1|35|42|31|2, diamond notation

leaf [13] *recto*: St[.] Humphrey’s, “Cant[us],” “Med[ius],” “Bass[us],” G,

123|254-3-21|3 [last note *sic*], diamond notation

leaf [13] *verso*: 148 Psalm Tune, “Cant[us],” “Med[iu]s,” “Bass[us],” D,

15U1|1D7U1, diamond notation

leaf [14] *recto*: 100 Psalm, “Cant[us],” “Med[iu]s,” “Bass[us],” A,

11D7|65U12|3, diamond notation

leaf [14] *verso*: The 56 Psalm Tune, “Tenor,” “Bass,” F,

1-23-2-13432565432, diamond notation, clef on 4th line up

implied, rhythmic notation rough, only double bar lines

between phrases, no bar lines

leaf [15] *recto*: Southwell-Tune, “Tenor,” “Med[ius],” “Bass[us],” Am,

131|221, diamond notation

leaf [15] *verso*: Standish, “Tenor,” “Med[ius],” “Bass[us],” Am,

132|1543|2, diamond notation

leaf [16] *recto*: Southwell new, “Tenor,” “Med[ius],” “Bass[us],” F,

15U1|D665, diamond notation

leaf [16] *verso*: London new, “Tenor,” “Med[ius],” “Bass[us],” F,

153|U1D56U1|D7, diamond notation

leaf [17] *recto*: London-old, “Tenor,” “Med[ius],” “Bass[us],” Gm,

252|3146|4, diamond notation

leaf [17] *verso*: Isle of White [*sic*], “Tenor,” “Med[ius],” “Bass[us],” Gm,

15-43-4|57-65#4|5, diamond notation

leaf [18] *recto*: Windsor Tune, “Cant[u]s,” “Med[ius],” “Bass[us],” Am,

112|3211|D#7, diamond notation

leaf [18] *verso*-leaf [19] *recto*: The 4 Psalm Tune [by Hopkinson?],

“Treble,” “Counter,” “Tenor,” “Bass,” G, 1|3-21-D7|6-7U1-2|

3-2-12|1, diamond notation; m. 14 missing from bass part, m.

20 missing from tenor melody

leaf [19] *verso*: An Anthem taken from the 7th Chapter of Job [by

Knapp], treble, counter, tenor, Gm, 12|334|5432|321|D#7, Is

there not an appointed time to man upon earth; diamond

notation; incomplete: only phrases 1-2, no bass; text continues

onto opposite p., numbered here leaf [57] *verso*

[remaining leaves counted from the back of the book, with final leaf [57]

*verso* opposite to and in inverse orientation to leaf [19] *verso*]

leaf [20] *verso*-leaf [21] *recto*: Portland [by West], “Treble,” F,

355|5U1D76|5, Father how wide thy glories shine

leaf [22] *verso*-leaf [24] *recto*: Babylon, treble?, F#m, 355|5654|4,

Come Sing us one of Zion[’]s Songs

leaf [25] *verso*-leaf [26] *recto*: Christian Song [by Ingalls], “Treble,”

Dm, 5|555543-4|5 [melodic incipit 5|U1D7U1-2313|2], My

eyes are now closing to rest; “A set piece” written over music;

slightly simplified version, compared to that in Ingalls 1805

leaf [25] *verso*-leaf [26] *recto*: Waterbury, treble?, Am,

5|U1D7[or 1]|55|4-7-55|5

leaf [27] *recto*: Devotion, which vocal part?, just two notes, F + D

leaf [27] *recto*: [Psalm 100], melody, bass, G, from 2nd note of 3rd

phrase to end [melodic incipit 1|1D7|65|U12|3], melody must

be employing C clef on 2nd staff-line from top

leaf [27] *verso*-leaf [28] *recto*: Princeton [by J[oel?] Munson],

“Counter,” A, 5|5554|5 [melodic incipit 5|U1324|3-2-1]

leaf [27] *verso*-leaf [28] *recto*: Angels Hymn [by Orlando Gibbons],

“Tenor,” “Bass,” F, 1|31|23|42|1

leaf [28] *verso*-leaf [29] *recto*: Wellington tune, “Tenor,” bass, Am,

1|1D#7|U1-23|4-32-1|5

leaf [29] *verso*: Southwell Old, “Tenor,” “Bass,” Am, 1|31|22|1

leaf [30] *recto*: St, Paul[’]s Tune [punctuation *sic*], “Tenor,” “Bass,” A,

5|U1-23|2D7|U1

leaf [30] *verso*-leaf [31] *recto*: Canterbury Tune, “Tenor,” “Bass,” G,

1|32|31|23|4

leaf [30] *verso*-leaf [31] *recto*: Glo[u]cester Tune, “Tenor,” “Bass,” G,

1|53|21|45|6

leaf [31] *verso*-leaf [32] *recto*: The 4th Psalm Tune [by Hopkinson?],

“Tenor,” “Bass,” G, 1|3-21-D7|6-7U1-2|3-2-12|1

leaf [31] *verso*-leaf [32] *recto*: Manchester [by Chetham], “Tenor,”

“Bass,” Am, 154|32|1

leaf [32] *verso*-leaf [33] *recto*: The [90? 98?]th Psalm Tune, “Tenor,”

“Bass,” F, 1-2|3-45-6|5-43|4-3-23-4|5

leaf [32] *verso*-leaf [33] *recto*: The 46th Psalm Tune, “Tenor,” “Bass,” F,

5|U12|3-21|43|2

leaf [33] *verso*: The 113th Psalm Tune, “Tenor,” bass, G,

1|1-D7-65|U1-2-34|5-4-32-1|2, first 2½ phrases, incomplete

because of missing leaf

leaf [33] *verso*: The 136th Psalm Tune, “Tenor,” “Bass,” F, 1|D75|

U4-32|1, first 4+ phrases, incomplete because of missing leaf

leaf [34] *recto*: last 1½ phrases of an unknown tune, incomplete

because of missing leaf, melody (probably tenor), bass, if in

Am, last phrase of melody is 5|4-32-1|4-32-1|1

leaf [34] *recto*: last 1½ phrases of an unknown tune, incomplete

because of missing leaf, melody? (if so, probably tenor), bass, if

in C major + L.M., last phrase of upper part is 7|U21|44|33-2|1

leaf [34] *verso*-leaf [35] *recto*: The 24th Psalm Tune, “Tenor,” “Bass,” G,

1|3-2-1D5|U1-2-34|5-43|2-3-2

leaf [34] *verso*-leaf [35] *recto*: Chorus to the 4 last verses of Tate &

Brady[’]s 24 Psalm, “Tenor,” “Bass,” G, tenor incipit (non- melodic?) 3215,|333|6-54-32

leaf [35] *recto*: untitled tune, “Treble,” “Counter,” G, treble incipit

333-45-4-3-23|4-3-2-1-32-1D75, only 2 mm. are present

leaf [35] *verso*-leaf [36] *recto*: The 150th Psalm Tune [by Beesly?],

“Tenor,” “Bass,” C, 12-1-D7|U23-2-1|54-5-4-3-4-3-|2D7U1\_|1, rhythmic notation surely inaccurate

leaf [35] *verso*-leaf [36] *recto*: The 9th Psalm Tune, “Tenor,” “Bass,” C,

bass incipit 1|U1D535|U1D7-65,5|654-32|5 (tenor silent first 4

mm.)

leaf [36] *verso*-leaf [37] *recto*: The 33rd Psalm Tune [by Tuckey],

“Tenor,” “Bass,” D, 5|U1-23-21-D76-5|6-7U12

leaf [37] *verso*-leaf [38] *recto*: Cookfield Tune, “Tenor,” “Bass,” G,

1|1-2-34-3|25|4-32|1

leaf [37] *verso*-leaf [38] *recto*: Sardinia, treble?, Dm, 55+77|U11|

D7-65-45

leaf [38] *verso*-leaf [39] *recto*: The 135th Psalm Tune, “Tenor,” “Bass,”

G, tenor incipit (melody?) 1|3-4-54|32|1-23|2

leaf [39] *verso*-leaf [40] *recto*: St. Helens, “Tenor,” C,

5|35|U1D5|6U2|D7

leaf [39] *verso*-leaf [40] *recto*: Salvation, tenor?, A,

5[-]U3|3-2-1-21356[-]5|4-33-4-3-2, Salvation o the joyful

sound; 3 stanzas of text set, with incipits of text lines

throughout

leaf [40] *verso*: Zion, probably treble, if in F#m, 5|7-U1-D76|54|5, if in

A, 3|5-6-54|32|3, first 3+ phrases, incomplete because of

missing leaf

leaf [40] *verso*: Mount Vernon [by Jenks?], treble?, Em, 5|55-43

3-4|55|5 [treble part as published by Jenks is 5|5577-6|55|5], What solemn [sounds the ear invade]; “2 Verses” written after

title; almost 1 verse survives, incomplete because of missing

leaf

leaf [40] *verso*: Woburn [by Kimball], treble, Am, 11-D7U-1-2|32-1|

D7-U12|3 [melodic incipit 11-23-4|54-3|2-1D7|U1],

incomplete because of missing leaf

leaf [40] *verso*: Beauty, treble?, G, 3|1343-2|1-2-1-2-36|5, incomplete

because of missing leaf

leaf [41] *recto*: Delight [by Coan], treble, Em, 534|55U1 [melodic

incipit 1D54|3-214]

leaf [41] *recto*: last 4 mm. of an unknown tune, incomplete because of

missing leaf, vocal part unknown, if in treble clef, surviving

notes are BCDD|CDEF-E|DD|E

leaf [41] *verso*-leaf [42] *recto*: Amanda [by Morgan], treble, Am,

1|32|55|3-4-54-2|1 [melodic incipit 1|54|3-4-53-2-1|

D7-U1-D57|U1]

leaf [41] *verso*-leaf [42] *recto*: Mortality [by Smith or Weeks], treble,

Em, 555|5431|4 [melodic incipit 515|345U1|D7]

leaf [41] *verso*: Evening Hymn [by Clarke], melody (probably tenor),

Am, 11-D76|5U2|3-21|D#7, diamond notation, upside-down

on page

leaf [42] *verso*: Old 100, treble, A, 1|32|1D7|67|U1 [melodic incipit

1|1D7|65|U12|3]

leaf [42] *verso*: Refuge, “Treble,” Em, 133|33-455|5 [melodic incipit

155|55-4321]

leaf [42] *verso*: Russia [by Read], treble, Am, 112|3211|D#7 [melodic

incipit 132|1D7U13|2]

leaf [43] *recto*: [Anthem for Easter by Billings], treble, 2nd of 2 pp.

(incomplete because of missing leaf), A, [melodic incipit, bass:

1|D5-6-75|U1-D7-U12|3-2-1], 8 dynamics and tempo

indications at various points, “shout” inserted with caret 1 m.

after “and triumphed o’er the grave” (see entry on leaf [44]

*recto*)

leaf [43] *verso*: Exhortation [by Hibbard], “Treble,” F, 5|3-2-34-3|22|3-4-55|5 [melodic incipit 1|3-54|53-4|

5-4-32|1], ye Islands of the no[r]thern se[a]

leaf [43] *verso*: Coronation [by Holden?], title + treble clef only

leaf [44] *recto*: An addition to Easter Anthem [by Billings], “Treble,” A,

3|432|2\_|22|3343|3, Shout, Shout earth & Heav’n; “Full” over

beginning of music; after title, this note: “this comes in next

after the words; ‘and triumph’d o’er the grave.’”

leaf [44] *verso*: New Solitude, “Treble,” “Counter” (not copied in

score), Am, treble incipit is 154|3212|3, Thy Heavenly

leaf [45] *recto*: New Exhortation [Exhortation, by Doolittle], “Treble,”

Am, 1|5-6-5-43-1|D7U1-2|32-34 [melodic incipit

1|3-4-3-21|23-4|5-3-2-1D7U1], Shew pity Lord, [O Lord,

forgive]

leaf [45] *recto*: Richmond, treble?, F, 3|55|U1D766|7, Lord I will bless

leaf [45] *recto*: Norfolk [by Brownson], treble, Dm, 5|57|64|5

[melodic incipit 1|55|U1D7|5], Alas the brittle clay

leaf [46] *recto*: Deanfield, “Treble,” E, 3|5553|6-5-65|5, Sweet is the

[work, my God, my king]

leaf [46] *recto*: Harmony, “Treble,” F, 353|6-7-U1D3|5, How pleasant

‘tis [to see]

leaf [46] *verso*: Spring, “Treble,” Dm, 5|5557|77U1, He sends his word

[and melts the snow]

leaf [46] *verso*: America [by Wetmore], treble, Am, 1|1143-4|5

[melodic incipit 1|1321|5], Come sound [his praise abroad]

leaf [47] *recto*: Ohio [by Holyoke], “Treble,” A, 3|1135|51|D7 [melodic

incipit 5|3312|34|(3)-2], I’ll praise [my maker with my breath]

leaf [47] *recto*: Symphony [by Morgan], “Treble,” Eb, 555|53|456U1|D7

[melodic incipit 135|U1D5|4321|5], Behold the Judge

[descends; his guards are nigh]

leaf [47] *verso*: New Durham [by Austin], “Treble,” Bm, 1|2231|234

[melodic incipit 1|D557U3|21-D7U1], Hark! from the tombs [a

doleful sound]

leaf [47] *verso*: Westminster [by Shumway], treble, F, 5|5-3165-3|13|2

[melodic incipit 1|1565|U1D5|6], Thou great & sovereign [Lord

of all]

leaf [48] *recto*: Surprise [by McKyes], “Treble,” Dm, 5|57|7755|5

[melodic incipit 5|U1-2-32-1|D75U34-2D7], Our life contains [a

thousand springs]

leaf [48] *recto*: New Mortality, treble?, Am, 122|5-4-3-1D7-U1|2,

Lord, what a feeble piece

leaf [48] *verso*-leaf [49] *recto*: Livona, “Treble,” Em, 5|5557-5|

5-34[-]53 [melodic incipit 5|57U12-1|D75-45], I’ll [praise my

maker with my breath]

leaf [49] *verso*-leaf [50] *verso*: Charity an Ode, treble?, G,

5321,|U1D7655-6-7|65-44-3, Come Charity [x 2] with

goodness crown[’]d; secular text

leaf [50] *verso*: Providence, treble?, C, 1|32|12|3, Give thanks

leaf [51] *recto*: Colchester, treble?, Am, 1|3234|5,4|31D7-U12|1, Let

sinners take their Cours[e]

leaf [51] *verso*-leaf [52] *recto*: Plymouth New, treble?, F,

3|35|5U1|D6-U1-D51|2, Lift up your heads Eternal gates

leaf [52] *verso*: Lorrain, “[1st?] Treble,” G, 5|U13-2|1D5|U35-4|4-3,

Salvation is

leaf [52] *verso*: New Friendship, treble?, Em, 5U1D7|U11D7U1|D5,

From low pursuits [exalt my mind]

leaf [53] *recto*: 58th, “Treble,” C#m, 5|557|7U22|3, Judges who

rule [the world by laws]

leaf [53] *recto*: Bunker hill, treble, Am, 1D7U1|24|3343|2D7 [melodic

incipit 321|D7U1|D5U1D7U1|22], [Why should vain mortals

tremble at the sight of]

leaf [53] *verso*: Sharon [by West], “Treble,” D, 5|555U1|D7 [melodic

incipit 1|D5U1D7U1|2], How pleasant [’tis to see]

leaf [54] *recto*: Babylon, “Treble,” Fm, 5|U1D7-6|5-6-77|U1D555|5,

Along the banks [where Babel’s current flows]

leaf [54] *recto*: Invitation, treble?, G, 1|56-5-4|34-3-2|1D7|U1, Let

every mortal ear [attend]

leaf [55] *recto*: Dorchester [by Babcock], “Treble,” Em,

533|555U1|D#7 [melodic incipit 555|5U1D76|5], My God

permit me [not to be]

leaf [55] *recto*: Windsor [by Tye], treble, Am, 1|34|54|34|2 [melodic

incipit 1|12|32|11|D#7]

leaf [56] *recto*: The Triumph, treble?, G, 1|12|35|4-32|1, Stand up my

soul shake off thy fears

leaf [57] *recto*: Edom [by West], treble, F, 3|5-4-32|13-456-7|U1

[melodic incipit 5|3-4-56-7|U1D653|5], With songs & honours

sounding Lowd; upside-down on page

leaf [57] *verso*: Bradford [by Kimball], “Treble,” Cm,

1|32|1Dn7|U11|Dn7 [melodic incipit 5|U1D7|U12|3-21|2],

How short & hasty [are our lives]

**Mss. Boxes L / Octavo vol. 16**

Gelston, R. G. – SEE

Robertson, Henrietta. MS. music book

190. Gerhart, Isaac, and Johann F. Eyer. *Choral-Harmonie*. Harrisburg, pa.: Jpohn Wyeth, 1818. Complete.

inscriptions: front cover, “Henry Stouffer.”; inside back cover, “… [German

text] 1819”

no MS. music

**Dated Books F; Catalog Record #420507**

German Music Book, 1819 – SEE

“Matthias” [last name not legible]. MS. music book, dated 1819

191. Gillet, Wheeler, and Co. *The Maryland Selection of Sacred Music.* Baltimore: Henry S. Keatinge, 1809. Complete.

inscription: additional leaf [1] *verso*, “Daniel Howar / Daniel Howar Book /

Baltimore B Book Soar / St Stoar”

no MS. music

**DB Ob137; Catalog Record #420272**

192. Gillet, W[heeler], &c. &c. *The Virginia Sacred Minstrel.* Winchester, Va.: J. Foster, for the author, 1817. 124 pp.; complete. Pp. 46 + 47 in order 47, 46; p. no. 52 printed upside down; index omits tunes + anthem on pp. 114-120.

“RECOMMENDATIONS” for the tunebook on pp. 123-124 from “the Rev.

William Hill, Pastor of the Presbyterian Church in Winchester,” “the

Rev. George C. Sedwick, pastor of the Baptist Church in Winchester,”

“the Rev. George M. Frye, minister in the Methodist Episcopal Church,

Winchester,” “the Rev. A[.] Reck, Pastor of the German Lutheran

Church in Winchester,” “Mr. Wm. A. Baker, Piano Forte maker,

Winchester,” + “Mr. John Von Reisen, late teacher of instrumental

music in Winchester”

no inscriptions

no MS. music

**DB Ob251; Catalog Record #420572**

193. [Gilman, John W[ar]d]. *A New Introduction to Psalmody; or The Art of Singing Psalms.* Exeter, N. H.: John W[ar]d Gilman, 1771. 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.* 27th ed. Boston: William M’Alpine, 1773. Not examined for completeness. BOUND WITH Watts, I[saac]. *Hymns and Spiritual Songs*. 23rd ed. Boston: William M’Alpine, 1772. Not examined for completeness.

inscriptions: inside front cover, “Na[t?]h.l Demerit”; preliminary leaf *recto*,

“Eli Demerit Deceased / may 5the 1774,” “Ebe[nez?]er Demerit /

Dece[ased?] [?] 177[?],” “Ebene[ze]r Demerit / Deceased”; additional

leaf *verso*, “Nathaniel Demerit / his Book & hand and / Nath’l Demerit

/ of Durham in the / Province of Newham / share-------------------- /

Nathaniel Demerit,” “Nathaniel Demerit / of Durham His book. /

February 12,th y.r 1787.”

no MS. music

**Dated Books Copy 2; Catalog Record #318780**

God save the king – SEE

Secular MS. with one sacred entry

194. Goff, Ezra. Dedication Anthem. Boston: Manning and Loring, [ca. 1807]. Complete.

inscription: front cover, “Polly Melli[ck?]”

no MS. music

**DP A7595; Catalog Record #527521**

195. [Goodale, Ezekiel]. *The Hallowell Collection of Sacred Music*. Hallowell, Maine: E. Goodale, 1817. [4], 197, [3] pp.; apparently complete. Pp. 171-176 bound in this order: pp. 175/176, 171/172, 173/174.

no inscriptions

no MS. music

**DB Ob104; Catalog Record #420523**

196. [Goodale, Ezekiel]. *The Hallowell Collection of Sacred Music*. 2nd ed. Hallowell, Maine: E. Goodale, 1819. 213, [3] pp.; lacks pp. 27-30; final leaf frayed, with loss of text; p. no. 86 printed as 68.

no inscriptions

no MS. music

**DB Ob105; Catalog Record #420581**

197. Gram, Hans. *Sacred Lines, for Thanksgiving Day, November 7, 1793.* Boston: Isaiah Thomas and Ebenezer T. Andrews, 1793. Complete.

🖝 printed encomium, p. [2], dated 2 October 1793, from Jacob Kimball, N. Fay, +

Isaac Lane

no inscriptions

no MS. music

**DP A7706; Catalog Record #337615**

198. [Gram, Hans]. *Sonnet. For the fourteenth of October, 1793. When were entombed the remains of his excellency John Hancock, Esq; late Governor and Commander in Chief of the Commonwealth of Massachusetts.* [Boston: Thomas and Andrews?, 1793]. Complete, though lacks covers.

publication info. partly from MS. note on t. p.

printed note on p. [2]: “The MUSIC, / Taken from an Oratorio by the famous

Graun, of *Berlin.* / The LINES, / Written and adapted, / by HANS

GRAM, / Organist of Brattle Street Church, in *Boston*.”

no inscriptions

no MS. music

**DP A7707; Catalog Record #337617**

199. [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. Complete.

inscription: t. p., “[J?]. W. Stiles’ Sept. 23d. 1812 ---”

no MS. music

**Dated Books F; Catalog Record #340479**

Grand Hallelujah Chorus in Handel’s Messiah – SEE

[Blanchard, Amos]. *The Newburyport Collection of Sacred, European Musick*

200. [Graupner, Johann Christian Gottlieb]. *The Monitor, or Celestial Melody.* Boston: G. Graupner, [1806]. Complete, though leaf with list of subscribers is bound at the end, + pp. 59-60 precede pp. 57-58.

no inscriptions

no MS. music

**Dated Books F; Catalog Record #420386**

201. Griswold, Elijah, and Thomas Skinner. *Connecticut Harmony.* [2nd ed.] N. p., [ca. 1798]. 62, [8] pp.; complete. *ASMI* 231. P. 62 + pp. [63-70] have only printed staves for MS. music; this copy has MS. music on pp. 62, [63-67].

inscriptions: preliminary leaf *recto*, “Azubah & Gaylor Phelpsis / Singing

Book,” “Sally Phelps[’?]s / Book,” Azariah Gaylor Phelps’s Singing

Book / Bought A[d?] 1799”

MS. music entries appear to be almost all treble parts, with two treble-

counter pairs + a possible counter part

MS. music entries:

p. 62: Pa[nt?]on [by Coan], treble, counter, Am, treble begins

3|3455|54-3|2, My reffuge is the God of Love

p. 62: Complaint [by Parmenter], treble, Em, 555-4[|?]3-34

[*recte* 33-4]554\_|4 (bar lines scarce]

p. [63]: Scotland, treble, counter, C#m, treble begins 5|6655-4|345,

We leap for Joy we shout [we?] Sing; almost certainly *HTI* 5960

p. [64]: Delight [by Coan], treble, Em, 534|55U1

p. [64]: Scotland, counter, 1st 4 mm., partly rubbed out, C#m,

1|1155|543, see 2 entries above

p. [64]: L[eic?]ester, probably treble, Em, 5|3346|5-U1-[2?]-3[1?]|D#7

p. [64]: Florida [by Wetmore], treble, Dm, 5|5543-4|5

p. [64]: Pilgrim[’]s Farewell [by Field?], treble, 1D65|543|556-54-3|

24|3-65-43\_|3, see 8 entries below

p. [65]: New Jerusalem [by Ingalls], treble (of 3-voice version), G,

31[3?2?]|3-45-432|2, splits into 2 voices 5 mm. before end

p. [65]: [P?]awtuxet [by French], “tribble,” Am, 3|55-432|1-32-12,

expanded version of the tune that appeared in French’s

*Harmony of Harmony* (1802) (only pre-1821 printing)

p. [66]: North Botlon [*recte* North Bolton] [by French], treble, F,

3|5313|65|5, when god [re?]veal[’]d his gracious name

p. [66]: Woburn [by Kimball], “tribble,” Am, 11-D7U1-2|32-1|

D7[-]U12|3

p. [66]: Hampton, probably treble, Am, 11D5|1-3-24|5-3-21|D#7

p. [66]: Brad[b?]ord [*recte* Bradford] [by Kimball], “Treble,” Cm,

1|321D7|U11D7

p. [66]: Mes[s]iah, probably treble, F, 533|333-45-6|5

p. [67]: The Pilgrim[’]s Farewell [by Field?], treble, 1D65|543|

556-54-3|24|3-65-43\_|3, Farew[e?]ll; see 8 entries above

p. [67]: Tomb [by C. Lee], “trible,” Am, 1|D6?[*recte* 5]U3|14|3-21|

D[#?]7

**DB Ob103; Catalog Record #337738**

202. Hagen, P[eter] A., von. Funeral Dirge on the Death of General Washington. Boston: P. A. von Hagen and Company, [1800]. Complete: 1 side of 1 unnumbered leaf.

no inscriptions

no MS. music

**SM VonHagenP 1800 01; Catalog Record #493831**

*The Hallowell Collection of Sacred Music* – SEE

[Goodale, Ezekiel]. *The Hallowell Collection of Sacred Music*

203. Handel, G[eorg] F[rideric]. Angels ever bright & fair. N. p., n. d. (AAS gives year as 1816; this item of sheet music is Wolfe 3336). *Verso* and *recto* sides of 2 unpaginated leaves; apparently complete. Second from last item in a volume containing 41 pieces of sheet music, compiled by Eleanor Colhoun.

no inscriptions (on these leaves)

no MS. music (on these leaves)

**Reserve 1819 01 F; Catalog Record #355308**

204. Handel, [Georg Frideric]. Grand Hallelujah Chorus in Handel’s Messiah (caption title). [Boston:] James Loring, [1819-1826]. 8 pp.; complete. Also includes (p. 8) Hymn Sixth, “*For the Epiphany*.”

inscription: front cover, “N. Smith”

no MS. music

**DP A8115; Catalog Record #508389**

205. Handel, [Georg Frideric]. Grand Hallelujah Chorus in Handel’s Messiah (caption title). [Boston: James Loring, 1819-1835]. 7 pp.; complete.

inscription: front cover, “Exhibition at A[m?]her[s?]t Wednesday / 25. Sept.

ins[t?]ant 10 o Clock AM / select pieces / Melton Mowb[r?]ay /

Ar[ise?] O Lord God of Israel / G [Hal.?] Chorus ---"

no MS. music

**DP A8116; Catalog Record #508401**

206. Handel, [Georg Frideric]. Grand Hallelujah Chorus in Handel’s Messiah (caption title). [Boston: James Loring, 1819-1835]. 7 pp.; complete.

no inscriptions

no MS. music

**DP A8117; Catalog Record #508415**

207. Handel, [Georg Frideric]. *The Messiah. An Oratorio.* “*from the london edition.*” Boston: James Loring, for The Handel and Haydn Society, [ca. 1816]. Complete.

inscriptions: front cover, “[J.?] A. D. Skillman / Lexington / Ky”; t. p.,

“Handelian Society”

printed list of “subscribers’ names” (p. [4]) includes Bartholomew Brown

(Bridgewater), Oliver Bray (Portland, Me.), Joshua Cushing (Salem),

Elnathan Duren (Boston), Benjamin Holt (Boston), Jonathan

Huntington (Boston; 3 copies), Lowell Mason (Savannah, Ga.),

Zedekiah Sanger (Boston), Oliver Shaw (Providence, R. I.), Thomas S.

Webb (Boston), Samuel Worcester (Salem)

no MS. music

**Dated Books F; Catalog Record #420466**

Handel, Georg Frideric. *Messiah*. Hallelujah – SEE above, +

[Blanchard, Amos]. *The Newburyport Collection of Sacred, European Musick*

208. [Handel, Georg Frideric]. *Select Pieces of Music, performed on the Anniversary Jubilee of the Middlesex, Handel, Handellean, and Central Musical Societies, holden at Dartmouth University, August 27, 1812.* Boston: Manning and Loring, [1812?]. 12 pp.; complete.

contains “Extract from Handel’s Ode for St. Cæcilia’s Day” (text incipit “As

from the pow’r of sacred lays”; “15 B. Sym” written in MS. at top of

score, indicating a 15-measure instrumental introduction), “Extract

from Handel’s Messiah…..Third Part” (text incipit “Worthy is the Lamb

that was slain”; the “Amen” not included), “Concluding Chorus of Judas

Maccabæus” (text incipit “Hallelujah, amen”)

inscription: inside front cover, “[Mr?] [V?]i[c?]arage / North Brookfield”

no MS. music

**DP F0591 F; Catalog Record #420410**

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

*Old Colony Collection of Anthems*

209. Harmon, Joel, Jr. *The Columbian Sacred Minstrel*. Northampton, Mass.: A. Wright, for the author, 1809. Complete.

inscriptions: front cover, “E/L 3/”; inside front cover, “The Property of /

Beought [*sic*]……………. 1816 – Price3/6”; leaf [1] *recto*, “J. C. Da[nn?]”

(pencil)

no MS. music

**DB Ob106; Catalog Record #420264**

210. *Harmonia Sacra, or A Compilation of Psalm and Hymn Tunes, collected from the most celebrated European masters, as published in the different London editions by Thomas Butts; to which are added several select pieces from Green & Handel.* Andover, Mass.: Flagg and Gould, 1816. 243 pp.; complete.

no inscriptions

no MS. music

**Dated Books F; Catalog Record #420457**

211. Hartford. First Church. *Church Music: selected by a committee of the First Ecclesiastical Society in Hartford, and designed for the use of that Society.* Hartford: George Goodwin, and Sons (printed at New London, Conn. by Samuel Green), 1817. Apparently complete. MS. music on 4 unnumbered leaves with printed staves following printed tunebook + on 2 unnumbered additional leaves (the second of these partially pasted to the inside back cover).

inscription: preliminary leaf *recto*, “Carlos Bates His Book 1823 / Anson

York Bates” (Anson Bates [not Anson York Bates; b. 1799] and Carlos

Bates [b. 1808] of East Granby, Conn., were brothers)

MS. music entries are mainly bass parts; exceptions noted:

leaf [1] *recto*: Exhortation [by Hibbard], 4 voices, F, 1|3-54|53[-]4|

5-4-32|1, Ye Islands of the Northern Seas; no attempt to align

vocal parts vertically

leaf [1] *verso*: China [by Swan], bass, D, 1|D5D5|U14|3-22|1, Why

should we mourn [departing friends]; 3 staves above bass part

have bar lines but nothing else, “3” immediately above bass

clef, “B” on “mi” space at start of music, as in Swan’s *New*

*England Harmony*; text incipit “Why should…” rather than

Watts’s original “Why do…” is another detail particular to

Swan’s tunebook

leaf [1] *verso*-leaf [2] *recto*: Bristol [by Swan], bass, F, 1|D5U1|13|

2D5|U1, Loud hallelujahs [to the Lord]; 3 blank staves above

bass part, “Slow” over 1st measure, this text not used for

Bristol in *New England Harmony*, nor is the tempo indication

“Slow” present there

leaf [2] *recto*: Windham [by Read], bass, Fm (no key signature, but “4

Flats” written in margin, + “mi” in G space, indicating Ab as

relative-major tonic fa), 1|123|1D55|U1\_|1, Broad is the road

[that leads to death], 3 blank staves above bass part

leaf [2] *verso*: Stafford [by Read], treble, bass, A, treble begins

1|5-4-34-3|2-1D7|U1, See what a living stone, blank staves for

counter + tenor between treble + bass

leaf [2] *verso*: Florida [by Wetmore], bass, Dm, 1|13D7U1|D5, Our

moments fly apace; 3 blank staves above bass part, “4” above

1st measure, “b. D” after title + text meter, indicating “flat [i. e.,

minor] key on D”

leaf [3] *recto*: Delight [by Coan], treble, bass, Em, treble begins

534|55U1, No burning heats by day; blank staves for counter +

tenor between treble + bass, “b E” after title + text meter,

indicating “flat [i. e., minor] key on E”

leaf [3] *verso*-leaf [4] *recto*: Huntington [by Morgan], bass, A,

1|11|55|665, Loud hallelujahs to the Lord; 3 blank staves

above bass part, “# A” after title + text meter, indicating “sharp

[i. e., major] key on A”

leaf [4] *recto*: Lenox [by Edson], bass, C, 1|1134|5, To god the mighty

Lord; 3 blank staves above bass part

leaf [4] *verso*: Bridgewater [by Edson], bass, C, 111|55|652\_|1, Sweet

is the work my God my king, 3 blank staves above bass part,

text written in new hand

leaf [4] *verso*: Coronation [by Holden], bass, Ab, 1|11U11|D555, All

hail the power of Jesus’ name, 3 blank staves above bass part

a. l. [1] *recto*: The Jubilate Deo. A morning Service, melody, bass, G,

123[-]21\_|1345|3345[-]43[-]2|1D7, O be Joyfull O be Joyfull in

the Lord all ye lands; copyist wrote 1st line of melody in round

notation, then switched to 4-shape notation for 1st line of bass, + remainder of piece uses 4-shape notation, note also that 1st

line of melody has key signature with sharp on F space,

whereas 1st line of bass has “mi” written on F line; “# G.” over

start of music; not in *HTI* under title or incipit

a. l. [2] *recto*: Mortality [by Smith or Weeks], bass, Em,

111|1D7U34|D7, Stoop down my thoughts that us’d to rise

a. l. [2] *recto*: Martyrs, bass, Fm, 1|1D6|5U1|D76|5, The year rolls

round and st[e]als aw[a]y; this is *HTI* no. 330

a. l. [2] *recto*: Friendship [by T. Lee?], bass, Em, 111|D555U3|D7, Thy

wrath lies heavy on my soul; this is *HTI* no. 5941

**DP A3583; Catalog Record #416359**

212. Hartwell, Edward. *The Chorister's Companion.* Exeter, N. H.: C. Norris and Company, for the author, 1815. 166, [1] pp. Complete.

inscription: preliminary leaf *recto*, “Presented to the singing seat / by Sewall

Baker”

no MS. music

**DB Ob051; Catalog Record 420438**

213. Hastings, Thomas, and Solomon Warriner. *Musica Sacra: or Springfield and Utica Collections United.* Rev. ed. Utica, N. Y.: William Williams, 1818. 273, [3] pp., [1] leaf of plates; apparently complete (p. iv misnumbered vi, p. 16 misnumbered 61, p. 48 misnumbered 47). MS. music on 2 leaves bound in between pp. 152 + 153; 1st of these leaves numbered 209 in pencil on *recto* side (p. or item no. of tune or text in a printed collection?), otherwise unnumbered.

no inscriptions

MS. music entries are all bass parts:

leaf [1] *recto*: Hymn for New Year [by Shaw], “Bass,” Bb, 1D53|

1[-]23[-]1|42|5, Great God we sing thy mighty hand; “- 209 -”

(pencil) at top of p., this tune printed before 1821 only in

Oliver Shaw’s *Melodia Sacra, or Providence Selection of Sacred*

*Musick* (1819), see *HTI* no. 16548

leaf [1] *verso*: Limehouse [by Husband], bass, Em, 1|11-2|34|5D5|[U1]

(incomplete) (pencil), see *HTI* no. 5070

leaf [2] *verso*: Happy the land. / A Pastoral Glee., bass, Bb, 3 mm. rest

then 1D55|U1, Happy the land

**Dated Books; Catalog Record #420535**

214. Hastings, Thomas, and Solomon Warriner. *Musica Sacra: or Springfield and Utica Collections United.* 2nd rev. ed. Utica, N. Y.: William Williams, 1819. 277, [3] pp.; lacks frontispiece, otherwise apparently complete.

inscriptions: preliminary leaf [1] *recto* + p. [ii], “Henry Eagle”

stamped into leather of front cover: “THE / PROPERTY / OF / HENRY

EAGLE”

no MS. music

**Bindings Coll.; Catalog Record #420590**

215. Hastings, Thomas, and Solomon Warriner. *Musica Sacra: or Springfield and Utica Collections United.* 2nd rev. ed. Utica, N. Y.: William Williams, 1819. [1], 277, [3] pp.; apparently complete, including frontispiece.

inscriptions: preliminary leaf [1] *recto*, “Lucretia & Mary C Porter’s”; *recto* of

leaf with frontispiece on *verso*, “George Ham[?]” (pencil)

no MS. music

**Dated Books; Catalog Record #420590**

216. Haydn, Joseph. *The Creation, an Oratorio.* “arranged for voices, organ or piano forte. / By Muzio Clementi.” “From the London Edition.” Boston: Thomas Badger, Jr., 1818. Complete.

inscription: preliminary leaf *recto*, “Isaac R. St. John / 33 M[o?]tt St, / New

York.” (pencil)

 printed list of “subscribers’ names” (p. [4]) includes F. D. Allen (New York),

Elnathan Duren (Boston), Benjamin Holt (Boston), Jonathan

Huntington (Boston; 6 copies), Samuel Holyoke (Boston), Uriah K. Hill

(New York), Stephen Jenks (Killingly, Conn.), Daniel Mann (Dedham),

William H. Mann (Dedham), Lowell Mason (Savannah, Ga.), T.

Seymour (New York), Thomas Smith Webb (Boston), Solomon

Warriner, Esq. (Pittsfield)

no MS. music

**Dated Books F; Catalog Record #420511**

*The Heidelbergh Catechism* – SEE

New York. Reformed Protestant Dutch Church. *The Heidelbergh Catechism*

217. Hewitt, J[ames]. *Harmonia Sacra* (“No. 3.” at head of title). Boston: Joseph T. Buckingham, 1812. Paper covers printed on *recto*s + *verso*s, pp. 49-72 of music. Presumably no. 1 was pp. 1-24 + no. 2 was pp. 25-48.

no inscriptions

no MS. music

**DP A8133; Catalog Record #417649**

218. Hill, Uri K. *The Sacred Minstrel. No. 1.* Boston: Manning and Loring, 1806. Complete. MS. music on 2 slips of paper pasted inside back cover.

inscription: inside front cover, “[E?] / ---”

MS. music entries are all bass parts:

slip [1] *recto*: Lenox [by Edson], “Bass,” C, 1|11|3#4|5 [bar lines *sic*]

slip [2] *recto*: Turner [by Maxim], “Bass,” A, 1|1122|D555, [Come, holy

spirit, heav’nly dove]; “cue words” in fuging section: “Come

[shed abroad a Saviour’s love],” “ctnd” (continued) to cue the

4th line of text, “And that shall kindle ours”

slip [2] *recto*: Northfield [by Ingalls], “Bass,” C, 112|3141|5

slip [2] *recto*: Concord [by Holden], “Bass,” C, 1|11U1D6|5

**DB Ob198; Catalog Record #420239**

219. 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.; complete.

inscriptions: preliminary leaf [1] *recto*, “Boston May 14 1844” (pencil); t. p., “[N. E.?] Hill.”; inside back cover, various dates including years 1846 +

1848

printed bookplate pasted to preliminary leaf [2] *recto*: “THE PROPERTY OF /

ASA JONES, JR.”

no MS. music

**DB Ob207; Catalog Record #422851**

220. Hill, Uri K. *The Vermont Harmony. Volume 1*. Northampton, Mass.: Andrew Wright, for the compiler, 1801. Complete. MS. music on 7 unnumbered additional leaves bound in after printed tunebook.

inscriptions: t. p., “Charles Burr’s,” “[T J?] Fordham”; a. l. [6] *verso*,

“Bomnablebumblebeewith his tail cut off,” “Canamarecatoads,”

“Canamarecatoateges,” “F T Fordham”; a. l. [7] *verso*, “[T J?] Fordham,”

“F [T?] Fordham”

MS. music entries are mostly tenor melodies; exceptions noted here:

a. l. [2] *recto*: Mortality [by Smith or Weeks], Em, 515|345U1|D7

a. l. [2] *recto*: Delight [by Coan], Em, 1D54|3-214

a. l. [2] *verso*: Newburgh [by Munson], C, 5|35U12|1

a. l. [2] *verso*: Sherburne [by Read], D, 531|6665|6

a. l. [3] *recto*: Stratfield [by Goff], F#m, 5|U11D75|3-4-56|5, Thro[’] every age eternal God

a. l. [3] *recto*: [Yankee Doodle], melody, D, 112313[2],11231D7, no bar

lines, no clef but 2 sharps in correct positions for treble clef, all

notes appear to be written as quarters with varying degrees of

filled-in-ness to the note-heads; pencil

a. l. [3] *verso*: Brookfield [by Billings], Dm, 5|U13|23-2|1-D#7U1|2

a. l. [3] *verso*: Windham [by Read], Fm, 1|345|532|1

a. l. [3] *verso*: Stafford [by Read], A, 5|U1-2-32-1|4-32|1

a. l. [3] *verso*: Mear, F, 1|55|33|1-23|2

a. l. [3] *verso*: Russia [by Read], Am, 132|1D7U13|2

a. l. [4] *recto*-a. l. [5] *recto*: When the day with rosy light, 3 voices,

melody in middle voice, C, 55[-]655[-]6|5U1D3, When the day

with rosy light; new hand, blue ink; outer parts are likely

instrumental (see final p. of this entry, a. l. [5] *recto*)

a. l. [5] *verso*-a. l. [6] *recto*: Ode on Science [by Sumner], 3 voices,

melody in middle voice, G, 1|D5-32-1|26|6-5-67|U1, The

morning sun shines from the East; appears to be written in new hand

**DB Ob233; Catalog Record #420163**

221. Holden, Oliver. *American Harmony*. Boston: Isaiah Thomas and Ebenezer T. Andrews, 1792. Complete; printed errata slip pasted inside front cover.

no inscriptions

no MS. music

**DP A8769; Catalog Record #338365**

Holden, Oliver. *A Dedicatory Poem* – SEE

Holden, Oliver. *With joyful hearts, &c. A Dedicatory Poem*

222. [Holden, Oliver]. *The Modern Collection of Sacred Music*. “By an *AMERICAN*.” Boston: Isaiah Thomas and Ebenezer T. Andrews, 1800. Complete.

inscriptions: inside front cover, “Wm Putt[e ?]n”; t. p., “Wm Putt[e ?]n

Bedford”; inside back cover, “Wm Putt[e ?]n”

printed label pasted inside front cover: “Sold at the / Book Store of / Thomas

& Whipple, / Market Square, / Newburyport. / Lottery Office.”

no MS. music

**DB Ob114; Catalog Record #338366**

223. [Holden, Oliver]. *Plain Psalmody, or Supplementary Music.* Boston: Isaiah Thomas and Ebenezer T. Andrews, 1800. Complete.

inscription: front cover, “William Barry’s” (same on t. p.)

no MS. music

**DP A8771; Catalog Record #338367**

224. [Holden, Oliver]. *Sacred Dirges, Hymns, and Anthems, commemorative of the death of General George Washington, the guardian of his country, and the friend of man.* Boston: I. Thomas and E. T. Andrews, [1800]. Complete. *ASMI* 244.

inscription: front (paper) cover, “Lemuel Milli[ken ?]”

no MS. music

**Dated Books F ; Catalog Record #352795**

225. [Holden, Oliver]. *Sacred Dirges, Hymns, and Anthems, commemorative of the death of General George Washington, the guardian of his country, and the friend of man.* [Boston: I. Thomas and E. T. Andrews, [1800]. Complete. [2nd t. p., caption title:] *A Dirge, or Sepulchral Service, commemorating the sublime virtues and distinguished talents of General George Washington.* [Boston: Thomas and Andrews, 1800]. (🡨written on t. p., “in hand of Isaiah Thomas”—*ASMI*, p.305) Complete. The combined issue is *ASMI* 245.

no other inscriptions

no MS. music

**Dated Books F; Catalog Record #338368**

226. Holden, Oliver. *The Union Harmony, or Universal Collection of Sacred Music…Vol. I.* Boston: Isaiah Thomas and Ebenezer T. Andrews, 1793. Complete; pp. 115-120 bound in the order 119/120, 115/116, 117/118. BOUND WITH Holden, Oliver. *The Union Harmony, or Universal Collection of Sacred Music…Vol. II.* Boston: Isaiah Thomas and Ebenezer T. Andrews, 1793. Complete.

no inscriptions

no MS. music

**DB Ob115; Catalog Record #338369**

227. Holden, Oliver. *The Union Harmony, or Universal Collection of Sacred Music…Vol. I.* Boston: Isaiah Thomas and Ebenezer T. Andrews, 1793. Complete.

no inscriptions

no MS. music

**DB Ob116 Vol. 1; Catalog Record #338369**

228. Holden, Oliver. *The Union Harmony, or Universal Collection of Sacred Music…Vol. II.* Boston: Isaiah Thomas and Ebenezer T. Andrews, 1793. Complete.

no inscriptions

no MS. music

**DB Ob116 Vol. 2; Catalog Record #338369**

229. Holden, Oliver. *The Union Harmony, or Universal Collection of Sacred Music…Vol. I.* 2nd ed. Boston: Isaiah Thomas and Ebenezer T. Andrews, 1796. Complete.

inscription: t. p., “Paul Curtis His Book”

no MS. music

**DB Ob117; Catalog Record #338370**

230. Holden, Oliver. *The Union Harmony, or Universal Collection of Sacred Music…Vol. I.* 3rd ed. Boston: Isaiah Thomas and Ebenezer T. Andrews, 1801. Complete.

no inscriptions

no MS. music

**DB Ob231; Catalog Record #422868**

231. Holden, Oliver. *With joyful hearts, &c. A Dedicatory Poem*. N. p., [1794]. Complete.

inscription: p. [1], “[Sam?]eul”

no MS. music

**Dated Books F; Catalog Record #339760**

232. Holden, Oliver. *The Worcester Collection of Sacred Harmony* (“Laus Deo!” at head of title). 6th ed. Boston: Isaiah Thomas and Ebenezer T. Andrews, 1797. Complete.

no inscriptions

no MS. music

**DB Ob267; Catalog Record #339366**

233. Holden, Oliver. *The Worcester Collection of Sacred Harmony* (“Laus Deo!” at head of title). 7th ed. Boston: Isaiah Thomas and Ebenezer T. Andrews, 1800. Complete.

inscription: front cover, “Worcester Collection 5th or 3d Boston Ed.n”

no MS. music

**DB Ob268; Catalog Record #339367**

234. Holden, Oliver. *The Worcester Collection of Sacred Harmony* (“Laus Deo!” at head of title). 8th ed. Boston: Isaiah Thomas and Ebenezer T. Andrews, 1803. Complete. A beautiful copy.

inscription: front cover, “[?] [8th or 9th?] Bos.n [Edition?]”

no MS. music

**DB Ob269; Catalog Record #420170**

Hollis Street Society. *Psalm and Hymn Tunes* – SEE

Boston. Hollis Street Society. *Psalm and Hymn Tunes*

235. Holt, Benjamin. *The New-England Sacred Harmony*. Boston: Isaiah Thomas and Ebenezer T. Andrews, 1803. Complete.

🖝 inscription: preliminary leaf *recto*, “Mr Holden is requested to accept this, /

with the respect of his friend / Benj,a Holt.”

no MS. music

**DP A8841; Catalog Record #418528**

236. Holt, Benjamin. *Occasional Music. An Anthem, composed for the dedication of the new meeting-house belonging to the Second Baptist Society in Boston, and suitable to be performed at the ordination of a minister. Together with a few new tunes. To which is added, an appropriate Anthem for Thanksgiving; by Pring.* Boston: Manning and Loring, 1810. Complete.

no inscriptions

no MS. music

**DP A8842; Catalog Record #418531**

237. Holyoke, Samuel. *The Christian Harmonist.* Salem, Mass.: Joshua Cushing, 1804. Complete (pp. 169-176 omitted from pagination). Cf. other issue, below: pp. [i]-8 numbered [i-iii], iv, 5, [6], 7-8; “1” of p. no. 142 struck; p. 192 misnumbered 190. *ASMI* 255.

inscriptions: front cover, “$1..50 or 9[,s?] each”; back cover, “James Young”

no MS. music

**Dated Books F Copy 1; Catalog Record #420098**

238. Holyoke, Samuel. *The Christian Harmonist.* Salem, Mass.: Joshua Cushing, 1804. Lacks pp. [197]-[199], 1/3 of leaf bearing pp. 193-194, most of leaf bearing pp. 195-[196]. (Pp. 169-176 omitted from pagination). Cf. other issue, above: pp. [i]-8 numbered [i-iii], iv, 5, [6], vii, 8; “1” of p. no. 142 not struck; p. 192 numbered correctly. *ASMI* 255A.

no inscriptions

no MS. music

**Dated Books F Copy 2; Catalog Record #420098**

239. Holyoke, Samuel. *The Columbian Repository of Sacred Harmony*. Exeter, N. H.: Henry Ranlet, [1803]. Complete.

inscriptions: t. p., “Price 3 [d?]ols.”; p. [iii], “Presented to the Society –

🖝 (American Antiq’n. Society) by IsaiahThomas / May 1820”

no MS. music, too much printed music

**Dated Books F; Catalog Record #423140**

240. Holyoke, Samuel. *A Dedication Service: containing Two Odes, Three Hymns, and a Doxology.* Salem, Mass.: Joshua Cushing, [1804]. Complete.

no inscriptions

no MS. music

**DP F0124 F; Catalog Record #538165**

241. Holyoke, Samuel. *Exeter: for Thanksgiving*. Exeter, N. H.: Henry Ranlet, 1798. Complete. With MS. musical “lessons” + MS. music on 11 leaves, numbered 519-534 and 537-542, sewn in the back.

inscription: front cover, “Enoch Peirce / His Book. / 1805.”

following the ms. music are 4 loose unpaged leaves, about 4/5 as long

(horizontal dimension) as the preceding leaves: a partial title index

(letter G on) to what was apparently a gigantic MS. compilation,

ending with the pp. preserved here

🖝 AAS catalog record includes this “local note”: “American Antiquarian Society

copy bound with several leaves of manuscript music. Removed from a

volume containing the following titles: Holden, Oliver. The union

harmony. Worcester, 1793…; Kimball, Jacob. The rural harmony.

Worcester, 1793…; Laus Deo! The Worcester collection of sacred

harmony. Worcester, 1792…; Holyoke, Samuel. Harmonia Americana.

Worcester, 1791…” This volume is owned by Nym Cooke; see nos. 10,

13, 17, + 35 in the inventory of his collection.

unless indicated, all MS. music entries are 4-voice settings with melody in 3rd voice from top, assumed to be tenor

MS. music entries:

pp. 519-520: figures for vocal practice?: “Lesson 1th” [*sic*], “Leson [*sic*]

2d,” “Leson 3d,” “Lesson 4th,” + some additional practice

material that continues onto the top of p. 520

pp. 520-521: Few Happy Matches, bass (with staves, clefs, + time

signatures for treble, counter, tenor), C, 1U1D5|1U1D77|7, Say

mighty Love & teach my song

p. 521: Bolsover [by Holyoke], A, 321|5-4-32|3-4-54|3[-]2, Almighty

Ruler of the Skies

p. 522: Newmarkett [by Holyoke], Eb, 131|43|2,2|3[-]5[-]U1D7|6n5|6, Who has bel[i]ev’d thy word, Or thy salvation known?

pp. 522-523: Hampton; bass (with staves + clefs for treble, counter,

tenor), A, 1|1D564|55|1,5|U1D122|5, Live glorious Love &

reighn [*sic*] on high Lett every nation sing

p. 523: Hardwick, bass (with staves + clefs for treble, counter, tenor),

Bb, 1|1135|U1,1|D7-U1D7-U12D2|5, Exalt the Lord our Gord

[*sic*] and worship at his feet

p. 524: Deanfield, E, 5|U11D75|U1-2-1D7|U1, Now is the hour of

darkness past

p. 525: Psalm 119th [by Smith?], Em, 531|5577|7, Had not thy word

been my delight

p. 526: Mear, G, 1|55|33|1-23|2, O ’twas a joyful sound to hear

p. 527: Convalescence, or the return of Health, bass (with staves +

clefs for treble, counter, tenor), D, 11D5|U12|33|D6, Whe[n?]

we are ra[i?]s’d from deep Distrest [*sic*]; no tune with this

name in *HTI*

p. 528: Hatfield [by Billings?], Gm, 11234|531, Lord in the morning

thou shall hear

p. 529: Sterling, bass (with staves + clefs for treble, counter, tenor), D, 1D65|66U11|4321|D5, How free the fountains f[l]ows, Of

endless life & Joy!

p. 530: Nantwich [by Madan, bass (with staves + clefs for treble,

counter, tenor), Bb, 7[*recte* 1?]|U35|7[*recte* U1?]5|U1D5|1, O

God how endless is thy Love

p. 531: Omega [by Holden], TTB, middle voice marked “Air,” C, 1|331D6|535, My sav[i]our my Almighty friend

p. 532: New Jerusalem [by Ingalls], TTB, middle voice marked “Air,” G, 132|1234|5, From the third heaven where God reside[s]

p. 533: Sunday, treble, bass (with staves + clefs for counter, tenor), D,

treble begins 1D53|55|U1-34-2|1, Come let us joine our

cheerfull song

[p. 534 blank except for staff lines, pp. 535-536 missing, p. 537 blank

except for staff lines]

p. 538: Bridgewater [by Edson], C, 131|221D7|U1, Great God attend

while Sion Sings

p. 539: Christmas-Hymn [by Stephenson], C. 1|3215|43|2, Hark! hark

what news the angels Bring

p. 540: Sutton [by Stone], Em, 5|U1-D7U1|D55|6-5-43-4|5, Behold the

Man, threescore and ten

p. 541: Columbia [by Billings], E, 531|67|U1, Not all the pow’rs on

earth

p. 542 [untitled, untexted, fragmentary vocal part], almost no bar

lines, rhythmic notation probably partly inaccurate, if in treble

clef + C, 13332331D6U222 [3 quarter-note beats of rest,

measure of 4 beats of rest, 3 beats of rest]

1|333455221D7U123 [repeat sign at this point, followed by

measure of 4 beats of rest, 3 beats of rest] 1

**DP A8850; Catalog Record #338414**

242. Holyoke, Samuel. *Hark! from the Tombs, &c. and Beneath the Honors, &c.* Exeter, N. H.: H. Ranlet, [1800]. Complete. MS. music on 10 unnumbered additional leaves after printed pamphlet.

no inscriptions

corrections in ink to 2 mm. of printed piece “Beneath the Honors,” pp. 11, 12

MS. music entries are all tenor melodies + basses:

a. l. [1] *recto*: Lanesfield [by Holden?], G, 5|33-2|1D7U12|3, Salvation [’]tis a welcome sound; ca. 1/6 of p. torn off, with loss of text

a. l. [1] *verso*: Arlington [melody derived from Arne, adapted by

Harrison], G, [1|3332|1]11,2|3543|3-2, [Jesus, with all thy

sain]ts above; ca. 1/6 of p. torn off, with loss of text

a. l. [1] *verso*: Norfolk [by Brownson], Dm, [1|55]|U1D7|5, [Alas, the brittle] clay; ca. 1/6 of p. torn off, with loss of text

a. l. [2] *recto*: Coronation [by Holden], Ab, 5|U1133|212, All hail the

power of Jesus[’] name

a. l. [2] *verso*: Sterling, D, 5|U1D7|6-56-7U1

a. l. [2] *verso*: Lebanon [by Billings], Am, 132|1D#7|U1-23-4|5

a. l. [3] *recto*: Wilton [by Kimball], A, 5|U1-2-12|3-4-32|1

a. l. [3] *recto*: Windham [by Read], Fm, 1|345|532|1

a. l. [3] *verso*: Concord [by Holden], C, 5|U1132-1|2

a. l. [3] *verso*: Deliverance [by Holden], Am, 5|U1235|432

a. l. [4] *recto*: Bridg[e]water [by Edson], C, 131|22|1D7U1\_|1

a. l. [4] *recto*: Winter [by Read], F, 1|55|65|U1D5-3|1

a. l. [4] *verso*: Rus[s]ia [by Read], Am, 132|1D#7U13|2, False are the men of high degree; text in pencil

a. l. [4] *verso*: Lisbon [by Read], Bb, 1|D65U12|3

a. l. [5] *recto*: Devotion [by Read], C, 5|U112D7|U12|3

a. l. [5] *recto*: Norwich [by Hibbard?], Am, 1|1-2-32|1D#7|U1

a. l. [5] *verso*: Lenox [by Edson], C, 1|11D56|5, Ye tribes of adam join

a. l. [5] *verso*-a. l. [6] *recto*: Old 100, A, 1|1D7|65|U12|3, Be thou O God

exalted high; these “Words to Old 100” written at end of music

a. l. [6] *recto*: Stafford [by Read], A, 5|U1-2-32-1|4-32|1

a. l. [6] *verso*: Greenwich [by Read], Em, 5|5U1D75|U1D7-U1-2|1

a. l. [6] *verso*: Wells [by Holdroyd?], F, 1|35U1|D7U1D6|5

a. l. [7] *recto*: Omega [by Holden], C, 1|331D6|535

a. l. [7] *recto*: Mear, G, 1|55|33|1-23|2

a. l. [7] *verso*: New Jerusalem [by Ingalls], G, 132|1234|5

a. l. [7] *verso*: Alpha [by Holden], G, 1|1[*recte* 5|U1]3|53-1|

4-33-2[*recte* 2-1]|2

a. l. [8] *recto*: Dea[n?]f[i?]e[l?]d [Deanfield is the tune’s title], E,

5|U11D75|U1-2-1D7|U1

a. l. [8] *verso*-a. l. [9] *recto*: Worcester [by Wood], F, bass starts:

132-1|D56[-]7U1, answered by tenor: 56U1|D765

a. l. [9] *recto*: Jordan [by Billings], A, 5|U11|32-1|2-32-3|4[originally 5]

a. l. [9] *verso*: Majesty [by Billings], F, 5|U1-D7-U1D6|5-31|43-1|U1; bass omitted for 5 mm.

a. l. [10] *recto*: Bristol [by Swan], F, 1|5-6-53|U1-D5-31|

6-5-6U1|1[*recte* 7|U1], The [lofty pill?]ars of the sky a. l. [10] *verso*: 34 Psalm att. “[St?]ephenson,” C, 1|332D7|U1-2-32|1 a. l. [10] *verso*: Virginia [by Brownson], Em, 1|55U1D7|6-4-76|5, incomplete (following leaf/leaves missing)

**DB Ob118; Catalog Record #338415**

243. Holyoke, Samuel. *Harmonia Americana.* Boston: Isaiah Thomas and Ebenezer T. Andrews, 1791. Complete.

no inscriptions

no MS. music

**DB Ob119; Catalog Record #338416**

244. Holyoke, Samuel. *The Occasional Companion…No. VII.* Boston: Thomas Badger, Jr., [1817-1825]. Pp. [109]-120; complete. See note in *ASMI*, p. 331.

no inscriptions

no MS. music

**DP F0125 F; Catalog Record #538149**

245. Holyoke, Samuel. *The Vocal Companion*. Exeter, N. H.: Norris and Sawyer, 1807. Complete, though leaf bearing pp. 99-100 is torn, with loss of text.

inscriptions: front cover, “A Brow[n?]”; inside front cover, “E H”; t. p., “[J?]

Coffin”; inside back cover, “C H[untington?] Topsfield”

no MS. music

**DB Ob252; Catalog Record #420256**

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

New York. Reformed Protestant Dutch Church. *The Psalms of David*

246. [Hough, George]. *Modern Harmony: or, The Scholar’s Task Made Easy.* Concord,

N. H.: George Hough, 1808. Lacks pp. 63-[64]. [photo of p. [11], to show letter notation]

inscription: p. [11], “William R. Hubbard / Hamilton”

no MS. music

**DB Ob146; Catalog Record #420589**

247. Howe, Solomon. *The Farmer’s Evening Entertainment* [“Glory to God in the highest, peace on Earth, good will to men!” at head of title]. Northampton, Mass.: Andrew Wright, for the author, 1804. Complete, though small tear in leaf bearing pp. 23-24 results in loss of text. *ASMI* 274.

inscriptions: inside front cover, “Percy S. Bugbee / Pomfret Oct 1st 1827”;

t. p., “Percy S. Bugbee,” “Austin Bugbee / Pomfret / No [5?]”; p. 32,

“Harriet,” “[C? L?]o[e?],” “Percy”

no MS. music

**DP A9045; Catalog Record #419007**

248. Howe, Solomon. *The Farmer’s Evening Entertainment* [“Glory to God in the highest, peace on Earth, good will to men!” at head of title]. Northampton, Mass.: Andrew Wright, for the author, 1804. Complete. *ASMI* 274A.

no inscriptions

no MS. music

**DP A9044; Catalog Record #419007**

Howe, Solomon, probable compiler. *The Psalm Singer's Amusement* – SEE

*The Psalm-Singer's Amusement*

249. Howe, Solomon. *Worshipper’s Assistant.* Northampton, Mass.: Andrew Wright, for the author, 1799. Complete.

no inscriptions

no MS. music

**DP A9047; Catalog Record #338521**

250. Howe, Solomon. *Worshipper’s Assistant* [“Glory to God in the highest, peace on Earth, good will to men!” at head of title]. [2nd ed.] Northampton, Mass.: Andrew Wright, for the author, 1804. Complete; variant with printed inside front + back covers (pp. from *Worshipper’s Assistant* 1st ed., 1799). *ASMI* 276A.

no inscriptions

no MS. music

**DP A9046; Catalog Record #419012**

251. [Howe, Solomon or John?]. *The Young Man’s Instructive Companion*. [3rd ed.] N. p., [1804-1810]. Complete. 2nd pp. 5-8 printed + bound in this order: 5/7, 6/8. Leaf with 3-part secular piece, “March in the 40th. Regt.,” + p. no. “1” pasted inside back cover. *ASMI* 545A.

no inscriptions

no MS. music

**Dated Pams. Copy 1; Catalog Record #431588**

252. [Howe, Solomon or John?]. *The Young Man’s Instructive Companion*. [3rd ed.] N. p., [1804-1810] (but see note below). Complete. 2nd pp. 5-8 printed + bound in this order: 5/7, 6/8. Leaf with 3-part secular piece, “March in the 40th. Regt.,” + p. no. “1” pasted inside back cover. *ASMI* 545B, because of variations in bottom half of p. 16; apart from different piece pasted inside back cover, this is identical with Dated Pams. / Catalog Record #420171 copy, listed below.

see 2 pp. of typescript accompanying this item for report on research into

printed almanac sheet used to reinforce paper cover of this vol.;

conclusion is that this copy of *The Young Man’s Instructive Companion*

“was bound (if not printed) by John Howe of Greenwich, Mass., in or

shortly after 1811”

no inscriptions

no MS. music

**Dated Pams. Copy 2; Catalog Record #431588**

253. [Howe, Solomon or John?]. *The Young Man’s Instructive Companion*. [3rd ed.] N. p., [1804-1810]. Complete. 2nd pp. 5-8 printed + bound in this order: 5/7, 6/8. Leaf with 3-part secular piece, “Matross. Quick Step,” + p. no. “21” pasted inside back cover. *ASMI* 545B; apart from different piece pasted inside back cover, this is identical with Dated Pams. Copy 2 / Catalog Record #431588 copy, listed above.

inscription: preliminary leaf *recto*, illegible ?name written in pencil, “Take

not this Book” (pencil)

no MS. music

**Dated Pams.; Catalog Record #420171**

254. [Howe, Solomon or John?]. *The Young Man’s Instructive Companion*. [3rd ed.] N. p., [1804-1810]. Complete. 2nd pp. 5-8 numbered sequentially. Leaf with 3-part secular piece, “Matross. Quick Step,” + p. no. “21” pasted inside back cover (as in copy listed immediately above). *ASMI* 545C.

no inscriptions

no MS. music

**Dated Pams.; Catalog Record #431589**

255. [Howe, Solomon or John?]. *The Young Man’s Instructive Companion*. [3rd ed.] “Northampton,” Mass.: “Andrew Wright,” for the compiler, [1820-1823] (but originally printed by Wright before 1817, possibly as early as 1804; this item is a reprint, with new printer + location unknown). Complete. *ASMI* 545D; see pp. 637-638.

no inscriptions

no MS. music

**Dated Pams.; Catalog Record #431571**

256. Hubbard, John. *A Volume of Sacred Musick, containing Thirty Anthems.* Newburyport, Mass.: E. Little and Company (printed by C. Norris and Company), 1814. Complete.

no inscriptions

no MS. music

**Dated Books F; Catalog Record #420501**

257. Huntington, Jonathan. *The Apollo Harmony*. Northampton, Mass.: Horace Graves, 1807. ASMI 279, complete (xiv, [2], [9]-127, [1] pp.). BOUND WITH Huntington, Jonathan. *The English Extracts, or Hampshire Musical Magazine. No. I[-II]*. Northampton, Mass.: for the compiler, 1809 (caption title, p. [33]: *The English Extracts, or Hampshire Musical Magazine. No. II.*). Complete as described in *ASMI* 280.

inscription: p. l. *recto*, “Miss Lee and / Miss Rebecca Lee / Roxbury 1811”

no MS. music

**DB Ob013 (*Apollo Harmony*), DB Ob013 b-w (*English Extracts*); Catalog**

**Record #420177 (*Apollo Harmony*), #422897 (*English Extracts*)**

258. Huntington, Jonathan. *Classical Sacred Musick.* Boston: Munroe and Francis, for the compiler (printed by J. T. Buckingham), 1812. Complete.

no inscriptions

8 leaves with staff lines bound in at end, but no MS. music

**Dated Books; Catalog Record #420355**

Huntington, Jonathan. *The English Extracts* – SEE

Huntington, Jonathan. *The Apollo Harmony*

259. Hymn. Baltimore: Carr’s Music Store, [ca. 1812]. Complete (1 leaf, numbered 133 upper right; 46 lower left, below imprint info.). Third from last item in a volume containing 41 pieces of sheet music, compiled by Eleanor Colhoun.

no inscriptions (on this leaf)

no MS. music (on this leaf)

incipit of printed text: “Jesu Saviour of my soul”

**Reserve 1819 01 F; Catalog Record #355309**

260. Hymn on Death; Evening / 149. Psalm. [New York, 1799-1803]. Complete: 1 side of 1 folded leaf (halves of leaf numbered 1 [Hymn on Death], 2[Evening / 149. Psalm]).

no inscriptions

no MS. music

**SM Hymn 1799 01; Catalog Record #495322**

261. Hymn, Ordinary / Almighty God whose Heav’nly Pow’r. [New York, ca. 1800]. Complete: 1 side of 1 unnumbered leaf.

no inscriptions

no MS. music

**SM Almighty 1800 01; Catalog Record #491879**

*Hymns, selected from the most approved authors, for the use of Trinity Church, Boston* – SEE

Boston. Trinity Church. *Hymns…*

262. Ingalls, Jeremiah. *The Christian Harmony; or, Songster's Companion.* Exeter,

N. H.: Henry Ranlet, for the compiler, 1805. Complete.

inscriptions: t. p., “George Woodward”; p. 66, “21st / $4..89”

no MS. music

**DB Ob053; Catalog Record #420181**

“Instructions for the Clarionette” [AVMM designation] – SEE

MS. music book (4) with no owner’s name

263. Jackson, G[eorge] K[nowil]. *A Choice Collection of Chants for Four Voices with a Gloria Patri & Sanctus*. N. p., [1816]. 57 unnumbered pp., the last 2 pp. (“Gloria Patri”) on one side of a folded leaf laid in at the end; appears complete.

🖝 inscriptions: p. l. [1] *recto*, “A Winchester” (pencil), “Property of / Amasa

Winchester / born Newton 1775 / died Boston 1846 / Merchant in

Boston / + President of Handel + Haydn Society” (pencil)

no MS. music

**DB Ob044; Catalog Record #420436**

264. Janes, Walter. *The Harmonic Minstrelsey [Part 1]*. Dedham, Mass.: H. Mann, 1807. Complete.

inscription: inside front cover, “Carri[e?] M Fe[nne?]r / 32 [D?]exter St /

Providence R. I.” (pencil)

no MS. music

**DB Ob110; Catalog Record #420207**

265. Janes, Walter. *The Massachusetts Harmony, consecrated to devotion.* Boston: Manning and Loring, for the author, 1803. Complete.

no inscriptions

no MS. music

**DB Ob141; Catalog Record #420128**

266. Jenks, Stephen. *The Christian Harmony* (“Laus Deo!” at head of title). Dedham, Mass.: H. Mann, for the author, 1811. 39, [1] pp. Complete. P. 23 misnumbered 32.

inscription: p. [7], above Jenks's tune Fading Nature, “Uncle John's Favourite”

no MS. music

**DB Ob054; Catalog Record #420354**

267. Jenks, Stephen. *The Delights of Harmony; or, Norfolk Compiler*. Dedham, Mass.: H. Mann, for the author, 1805. Complete (95, [1] pp.).

inscription: preliminary leaf *recto*, “[J? S?] [?]e[d?][hell?]: 1 / [V?] Smith - - 1

/ [S?] Gay - - - 1 / D Dan[y?] - - - 1 / [J?] [H?]u[b?]ards - - 2 / M Whiting

[space] 1 / [S?] W[hite?] [Jur?].” [In the “List of Subscribers” to the

tunebook, printed on pp. [xiii]-xv, under Dedham, Mass., are the

names Nathaniel and Nabby Smith, Samuel G. Gay, David Dana, and

Isaac, Paul, and Betsey Whiting.)

no MS. music

**DB Ob069; Catalog Record #420188**

268. Jenks, Stephen. *The Delights of Harmony; or, Norfolk Compiler*. Dedham, Mass.: H. Mann, for the author, 1805. Complete; includes “Additional Music, to the Delights of Harmony, &c.” (caption title) at end (pp. [97]-112).

inscriptions: p. [97], “[Abner Ellis]”under caption title (pencil; librarian's

annotation?); inside back cover, “1837.” (pencil), “[?] of July 27, 1915”

(pencil)

no MS. music

**DB Ob070; Catalog Record #423434**

269. Jenks, Stephen. *The Delights of Harmony; or Union Compiler. No. II* (“Laus Deo!” at head of title). Dedham, Mass.: H. Mann, for the author, 1806. Complete.

inscription: preliminary leaf *recto*, “Ebenezer Little’s Book / 1828”

no MS. music

**DP A5043; Catalog Record #419708**

270. Jenks, Stephen. *The Harmony of Zion, or Union Compiler* (“Laus Deo!” at head of title). Dedham, Mass.: Daniel Mann, for the author, 1818. 79, [1] pp. Complete.

inscription: preliminary leaf *recto*, “Francis Ormsbee his / Book”

no MS. music

**DB Ob112; Catalog Record #420524**

271. Jenks, Stephen. *The Musical Harmonist*. New Have[n], Conn.: Amos Doolittle, for the author, 1800. Complete, though lacking front cover. *ASMI* 292.

no inscriptions

no MS. music

**DP A9430; Catalog Record #352868**

Jenks, Stephen. *The Musical Harmonist* – SEE

Jenks, Stephen. *The New-England Harmonist*…BOUND WITH Jenks, Stephen.

*The Musical Harmonist*

272. Jenks, Stephen. *The New-England Harmonist* (“Laus Deo.” at head of title). Danbury, Conn.: Douglas and Nichols, for the author, [1799]. Pp. [1]-8 only. BOUND WITH Jenks, Stephen. *The Musical Harmonist*. New Haven, Conn.: Amos Doolittle, for the author, 1800. Pp. [25]-48 only (the first portion of *ASMI* 292B, with t. p. on p. [25]). This particular assemblage of pp. from the two works is not listed in *ASMI*.

inscription: *New-England Harmonist* t. p., “Aaron Benedict”

no MS. music

**DP A9431; Catalog Record #338831**

273. Jenks, Stephen. *The New-England Harmonist* (“Laus Deo.” at head of title). Danbury, Conn.: Douglas and Nichols, for the author, [1799-1800]. *ASMI* 293A, with Jenks’s Mount-Vernon, “*Composed on the death of* Gen:l WASHINGTON,” on p. 9. BOUND WITH Jenks, Stephen. *The Musical Harmonist*. New Haven, Conn.: Amos Doolittle, for the author, 1800. Pp. [17]-32 only (the first portion of *ASMI* 292, with t. p. on p. [17]). This particular assemblage of pp. from the two works is not listed in *ASMI*.

inscription: *New-England Harmonist* t. p., “Her[ve?]y Brook[es?],[e?] / Book”

“words to Sunderland” written in on 2nd p. 23: “Let every Creature join…”

no MS. music

**Backlog NEH 35 Pams 544; Catalog Record #338831**

274. Jenks, Stephen, and Elijah Griswold. *The American Compiler of Sacred Harmony. No. I.* Northampton, Mass.: for the compilers, 1803. Complete.

inscription: inside back cover, “Good [F?]or Bad Kingdom”

no MS. music

**DB Ob009; Catalog Record #420092**

Jenks Family. MS. music – SEE

MS. music leaves, 1 of which is inscribed “From the Mss of the Jenks Family”

275. Jerusalem, a Hymn. “Written & Composed by a LADY.” Baltimore: for J. Carr, [1818]. “No 53 of Carr[’]s Musical Miscellany in occasional numbers.” Lacks all after 1st p.

no inscriptions

no MS. music

text incipit: “Jerusalem my happy home how do I sigh for thee”

**SM Lady 1818 01; Catalog Record #420528**

276. [Jocelin, Simeon]. *A Collection of Favorite Psalm Tunes, from late and approved British Authors*. New Haven, Conn.: Simeon Jocelin, [1787]. Apparently complete.

no inscriptions

no MS. music

**DP A3940; Catalog Record #334738**

277. [Jocelin, Simeon, and Amos Doolittle]. *The Chorister’s Companion: or Church Music Revised.* New Haven, Conn.: for Simeon Jocelin and Amos Doolittle, 1782 (referred to as *Chorister’s Companion* below). BOUND WITH [Jocelin, Simeon, and Amos Doolittle]. *The Chorister’s Companion. Part Third.* New Haven: T. and S. Green, for Simeon Jocelin and Amos Doolittle, [1782-1783] (referred to as *Part Third* below). *ASMI* 297 + 298. *Chorister’s Companion* lacks pp. 19-22, 57-58 of music. MS. music on *verso* of *Chorister’s Companion* t. p., on 13 leaves (hand-numbered pp. 1-[26]) sewn in between 1st p. 2 (end of “Preface”) + 1st p. [3] (“Advertisement”) of *Chorister’s Companion*, + on single unnumbered leaf (“leaf [1]”) sewn in between 1st pp. 4 + 5 of *Chorister’s Companion* [photo of *verso* of this last leaf]

inscriptions: inside front cover, “Command you may your mind from play”

(written 5½ times), “Lo he Comes in Clouds Descending…” (hymn

text); *Chorister’s Companion* t. p. + also *verso* of *Part Third* t. p.,

“Claudius Herrick”; *Chorister’s Companion* 1st p. [1], “Jerusha F[.]

Herrick’s / Book,” “printed in the / year / 1792” (both a later issue of

the 2nd ed. of *The Chorister’s Companion* and the *Supplement* to the 2nd

ed. were printed in 1792); *Chorister’s Companion* 1st p. 2, ascending +

descending scale (not on staff) with 4-shaped note heads + syllable

names written above: “Faw Sol law faw sol law mi faw” (pencil), “Rev.

C[l? h?][?]ti[?]”; added leaves with MS. music, p. [9], “With books or

works or healthful play…” (child’s moral text); added leaves with MS.

music, p. [26], index of tunes in MS.; *verso* of *Part Third* t. p., “Praise

God from whom all blessings flow…” (hymn text)

printed bookplate pasted inside front cover: “J. HAMMOND TRUMBULL”

63 MS. music entries are bass parts, 8 MS. music entries are 4-voice settings

with melody in tenor voice

🖝 MS. bass parts include basses from 7 tunes by Elisha West (Edom, Milton,

Ohio, Portland, Sharon, Sunday, Willington), all printed in West’s *The*

*Musical Concert* (1802); 6 of the 7 MS. basses vary from their printed

counterparts (some significantly), suggesting earlier variant forms of

these tunes

MS. music entries:

*Chorister’s Companion* t. p. *verso*: Williamstown [by Edson], “Bass,”

Gm, 1|1232|32-1D5\_|5, solmization-syllable abbreviations

above notes (L|LMFM|FMLL|L)

*Chorister’s Companion* t. p. *verso*: Huntington [by Morgan], “Bass,” A,

1|11|55|665

p. 1: Devotion [= Portland by Maxim], bass, F, 111|22D56|5

p. 1: Sanborntown, bass, Dm, 1|11D5U1-2|321\_|1

p. 1: Windham [by Read], bass, Fm, 1|123|1D55|U1\_|1

p. 1: Repentance, bass, Em, 1|113-21-D7|5-7U1|D5,U1|D7U33-2|

111\_|1

p. 1: Amanda [by Morgan], bass, Am, 1|1D7|U1D1|35|1, missing m.

supplied on “stafflet” below main staff, with ^ to indicate

where it should be added

p. 2: Ohio [by West], bass, Em, 1|1321|D5

p. 2: Evening Hymn, bass, Bm, 1|11D7U1|D5, *HTI* no. 9240 (1st pr.

West, *The Musical Concert*, 1802, att. “Anon.”)

p. 2: Worcester (“Wooster” after usual spelling of title) [by Wood],

bass, F, 132-1D6+5|6-7U1 (bar line *sic*; *recte* 1|32-1|D56-7U1)

p. 2: Linnet [by Stone], bass, D, 1[corrected from 2]|1[or 2]D5|

U1-2353|5-6[or 5]5|1 (incipit in Stone + Wood, *The Columbian*

*Harmony*, [1793] is 1|1-D5-|U1-2353|5-65|1)

p. 3: Symphony [by Morgan], bass, Eb, 111|1[or 7; *recte* 1]1|21D76|5,

originally written in pencil; notes + bar-lines traced in ink, title

re-written in ink, clef/time signature/key signature left in

pencil

p. 3: 119th [by Smith], bass, Em, 111|13D77|U3, *HTI* no. 6180

p. 3: Sharon [by West], bass, D, 1|1134|5

p. 3: Dorchester, bass, Em, 111|3331|D5,5|U1133-2|1D5|U1

p. 4: Willington [by West], bass, G, 1|D65U12|1

p. 4: Milton att. “West,” bass, E, 1|3335|1

p. 4: Russia [by Read], bass, Am, 11D7|U1D543-4|5

p. 4: Amily [*recte* Amity by Read], bass, A, 1|11D55|1

p. 4: Greenwich [by Read], bass, Em, 1|1153|45|1

p. 5: untitled bass part, fragment (4¼ mm.), E or Em? (2 sharps on F,

sharps on B, A, G), 1+D5|1D5U1D7-6|777U1-D7|U5-433D7|

U3-2-1, seems to be a condensation + variation of mm. 1-2, 4,

last ¼ of 5, 6, + 1st ¼ of 7 of next entry, Livonia

p. 5: Livonia, bass, Em, 1|1D5U1D7-6|57U1, *HTI* no. 7916

p. 5: Dauphin, bass, Am, 1|11D7U1|D5,5|U1D7-65-67|3

p. 5: Mount Zion [by Brown], “Bass,” C, 1|D6665|5-1[slur originally

extended to following note, then corrected]1|5311|5

p. 5: [Russia by Read], bass, Am, 11D7|U1D543-4|5, incomplete (last

few mm. missing)

pp. 6-7: The Judgment Anthem [by Morgan], bass, Em🡪Eb🡪Em🡪

Eb🡪Em🡪 Eb, after 1 m. rest, 1; then ½ m. rest, 2 mm. rest, ½

m. rest, 12|3345|1, hark … sounding [loud the mighty roar];

“[ J. Morgan ]” in pencil after title (likely a later librarian’s

annotation]

p. 7: Stratford, bass, F#m, 1|1132|3-2-12|D5

p. 7: untitled fragment, single note, bass, Gm, 1, possibly an

abandoned start of Thomas Town’s bass (see 7 entries below)

p. 7: Coventry, bass, F#m, 1|1D7U3D7|U1D5U1

p. 8: M[on?]tgomery [by Morgan], bass, C, 1|111D6|533

p. 8: Vermont [by Billings], bass, Em, 1|11-234|5D5U1

p. 8: Sunday [by West], “Bass,” Am, 11D5|37|U11D7U1|D5

p. 8: Jeru[sa?]lem [by Ingalls], bass, G, 11D7|65U12|D5

pp. 10 [corrected to 10 from 19]-11: Farewell Anthem [by French],

bass, Am, 1|555|443|5U1-2|3-21|D55\_|5, My friends I am going

a long & tedious journey

pp. 10-11: Thomas Town [by Billings], bass, Gm, 1|D4515|U1D7[-]65

p. 10: Solemnity, bass, Am, 11D7|U3211|D5,6|75|U1D3|55|1

p. 11: New Durham [by Austin], bass, Am, 1|D7534|554

pp. 13-14: untitled anthem, bass, Am, 5½ mm. rest, then

55|5643-4|543|4321|555|65-434|555|1, 139 mm. (including

m. 83, marked “wrong,” then the word “wrong” partly erased),

no text, all Am, 5 changes of time signature (back + forth

between [reversed C] + 2/4)

p. 14: Scotland [by Shumway], bass, E, 1|11|D5-U13|45|1

p. 14: America [by Wetmore], bass, Am, 1|31D7U1|D5

p. 15: Eastford [by French], bass, Eb, 1|1D5|U1-43|2-1D5|U1, printed

in this key before 1821 only in French, *The Psalmodist’s*

*Companion*, 1793

p. 15: Mortality [by Smith or Weeks], bass, Em, 111|1D7U34|D7,

“Words 4[9?] P[salm] 2 V[erse]” (“Words 23. P” crossed

out)

pp. 16-17: Newburg[h] [by Munson], bass, C, 1|1135|U1, “Words 95

P[salm] 1 [+] 2 verse”

pp. 16-17: Delight [by Coan], bass, Em, 111[*recte* 2]|354, “Words 121

P[salm] 3 verse”

pp. 16-17: Smithfield, bass, Em, 131|1D5U11|5, “Words 17 P[salm] 4

& 6 verse”

p. 18: Caroline’s Complaint, bass, Am, 1|12321D7|5,7|U311D757|U1,

What sorrowful songs do I hear; text written in ink at bottom

of p., originally written (at least in part) in pencil directly

under music, but mostly erased; “Corydon” written over

beginning of music; variant of this secular song in West’s *The*

*Musical Concert*, 2nd ed., 1807, under title “Corydon and

Caroline”

p. 18: Friendship, bass, Dm, 111|D555U3|D7, “P. M. 147. P[salm]”

p. 18: Worthington [by Strong], Dm, 11D5|U1[-]2312|D5, “55.

H[ymn], 2 B[ook] 2. V[erse]”

p. 19: Portland [by West], bass, F🡪F#m🡪F, 111[or 2; *recte* 1]|

1D655|5, [Father how wide thy glories shine]

p. 19: untitled bass part, Am, 1|11D53|451,|555|5U1D76|5

pp. 20-21: Granville, bass, Am, 1|1D54-65-4|55-43,|1U1D5|

5-67-U1D44|5

pp. 20-21: untitled bass part, Dm, 1|1D7|U333D7|5,5U3-2-|

1D7|U12|D5

pp. 20-21: Whitestown [by Howd], bass, Em, 1|11D55|7U3D7\_|7

pp. 20-21: Mount Vernon [by Jenks], bass, Em, 1|11[-]233-2|1D5|U1

pp. [22-23]: New Hartford [by Jenks], bass, G, 1|11|1D3-4|55|1

p. [22]: Attleborough [by Lane], bass, F, 1|1D5U13|22[corrected to

1]|D5\_|5, “L. M. 103. P[salm] 2 V[erse],” printed before 1821

only in French’s *Harmony of Harmony*, 1802

pp. [22-23]: Edom [by West], bass, F, 1|12|1D656-7|U1, significantly

different from bass in West’s *The Musical Concert*, 1802

pp. [22-23]: untitled bass part, F, 1[D55?]|66-7U12|D5,5|U1113|45|1

p. [23]: Ridgfield [by Jenks], bass, Am, 1|11D55|3-4-5-6-55|1

pp. 24-[25]: Granvill[e] [by Wetmore], bass, Dm, 1|1135|

3-2-1-D7-55|U1

pp. 24-[25]: Grafton [by Stone], bass, C, 1\_|111|65-311|1

pp. 24-[25]: Waterbury, bass, probably Am (bit of p. missing, so key

signature or lack of one isn’t evident), 1|11|D55|4-3-55|1,|

544|3377|5

leaf [1] *recto*: Majesty [by Billings], “Bass,” F, 1|1-D5-U12|D5-U13|

45-3|1

leaf [1] *verso*: Sherburn[e] [by Read], only 1st notes of all 4 voice parts

+ last note of bass, D

🖝 leaf [1] *verso*: Stafford [by Read], only 1st notes of all 4 voice parts

+ last note of bass, with letter of key note (“a”; key is A) +

solmization-syllable abbreviations (f, s, m)

leaf [1] *verso*: Lisbon [by Read], only 1st notes of all 4 voice parts

+ last note of bass, with letter of key note (“B”; key is Bb) +

solmization-syllable abbreviations (f, m)

leaf [1] *verso*: Norwich [by Hibbard?], only 1st notes of all 4 voice

parts + last note of bass, with letter of key note (“a”; key is Am) + solmization-syllable abbreviations (l, m)

leaf [1] *verso*: Greenwich [by Read], only 1st notes of all 4 voice parts

+ last note of bass, Em

leaf [1] *verso*: Greenfield [by Edson], only 1st notes of all 4 voice parts

+ last note of bass, with letter of key note (“a”; key is Am) + solmization-syllable abbreviations (l, m), “Tenor” written

under this entry

leaf [1] *verso*: Virginia [by Brownson], only 1st notes of all 4 voice

parts + last note of bass, with letter of key note (“e”; key is Em) + solmization-syllable abbreviations (l, m)

leaf [1] *verso*: Bridg[e]water [by Edson], only 1st 3 notes (m. 1; tenor

melody begins 131) of all 4 voice parts + last note of bass, with

letter of key note (“c”; key is C) + solmization-syllable

abbreviations (f, s, l, m)

**DB Ob047; Catalog Record #315819**

278. [Jocelin, Simeon, and Amos Doolittle]. *The Chorister’s Companion: or Church Music Revised.* New Haven, Conn.: for Simeon Jocelin and Amos Doolittle, [1783-1784]. BOUND WITH [Jocelin, Simeon, and Amos Doolittle]. *The Chorister’s Companion. Part Third.* New Haven: Thomas & Samuel Green, for Simeon Jocelin & Amos Doolittle, [1783-1784]. Complete. *ASMI* 299.

inscription: preliminary leaf *recto*, “Ruth Smith Book------ / july 28th 1784.

Prise [10?]/[?]”

no MS. music

**DB Ob048 (*The Chorister's Companion*), DB Ob048 b-w (*The Chorister’s***

***Companion. Part Third***)**; Catalog Record #350031 (*The Chorister's***

***Companion*), #315818 (*The Chorister’s Companion. Part Third***)

279. [Jocelin, Simeon]. *The Chorister's Companion*. 2nd ed. New Haven, Conn.: Simeon Jocelin, 1788. Complete, though 1st pp. 5-12 (engraved rudiments, starting “The GAMUT.”) are bound after 1st p. 26 (end of typeset “SELECT HYMNS.”), and unnumbered leaf w/ typeset indexes is bound before “SELECT HYMNS.” Pp. 67-72 are bound in the order 71-72, 67-70. *ASMI* 300.

no inscriptions

no MS. music

**DB Ob049; Catalog Record #334453**

280. [Jocelin, Simeon]. *The Chorister's Companion*. 2nd ed. New Haven, Conn.: Simeon Jocelin, [1792]. Complete. BOUND WITH [Jocelin, Simeon]. *Supplement to the Chorister's Companion*. New Haven: Simeon Jocelin, 1792. Complete. *ASMI* 302.

inscription: “New Jersey. / Emmanuel Begary. / His Book. / 1793.”

no MS. music

**DB Ob050; Catalog Record #334454**

[Jocelin, Simeon, and Amos Doolittle]. *The Chorister’s Companion. Part Third* – SEE

[Jocelin, Simeon, and Amos Doolittle]. *The Chorister’s Companion: or Church*

*Music Revised*

281. [Jocelin, Simeon]. *Supplement to the Chorister’s Companion.* New Haven, Conn.: Simeon Jocelin, 1792. Complete.

no inscriptions

no MS. music

**DP B7133; Catalog Record #345511**

282. [Johnston, Thomas]. “To learn to sing…” Boston: Thomas Johnston, 1755. Complete. BOUND WITH Brady, N[icholas], and N[ahum] Tate. *A New Version of the Psalms of David*. Boston: J. Draper, 1754. Not examined for completeness. BOUND WITH *Appendix, containing a number of Hymns, taken chiefly from Dr. Watts’s Scriptural Collection.* Boston: for T. Leverett, 1760. Complete (84 pp.). Johnston tune supplement is *ASMI* 304.

inscriptions: preliminary leaf *recto*, “[WaH?]” (pencil); t. p., “Ebenezer” (leaf

torn; last name lacking)

no music

inserted in box with the book, letter dated 2 April 1921 from Frank J. Wilder

of Wilder’s Bookshop, Somerville to Rev. Robert W. Peach (later the

Bishop Robert Westly Peach who donated many hymnals to AAS)

**Bindings Coll. B; Catalog Record #329339**

283. [Johnston, Thomas]. “To learn to sing…” Boston: Thomas Johnston, 1755. Complete. BOUND WITH Brady, N[icholas], and N[ahum] Tate. *A New Version of the Psalms of David*. Boston: J. Draper, 1754. Not examined for completeness. *Appendix* with Watts hymns continues pagination from Brady + Tate, with its own t. p. but no separate imprint. BOUND WITH pp. 61-84 of [*Appendix, containing a number of Hymns, taken chiefly from Dr. Watts’s Scriptural Collection*: separate issue; Boston, date not available]; see Bindings Coll.B Copy 2 for same collation. Johnston tune  supplement is *ASMI* 304.

hymn texts in 2 Watts *Appendix*es have beautifully calligraphed MS.

annotations giving the subject matter of each hymn; for example,

under printed “*HYMN* I.,” this in MS.: “*A New Song to the* Lamb, &c.”

inscriptions: inside front cover, person’s head in profile with beaked nose,

“[A]ppleton” (both scratched into blue background); preliminary leaf

[1] *recto*, “Gift from me Grand Son of Dr Appleton / to W Bentley of

Salem / with a not[ice?] when this version / was introduced into

theChurch [lack of space *sic*] / at Cambridge. / WB engaged to

p[r]eachwith [lack of space *sic*] Dr Appleton / on May 14, 1780. four

months. / N. Appleton ord. Oct. 9. 1717. / died. [F?]eb. 9. 1784. / æt

91. / His Son John Appleton, Esqr / died at Salem / 4March, 1817. Æt.

78.”; preliminary leaf [2] *verso*, “1763 / version of ye Psalms /

[intro]duced into ye publick Worship.” [🡨page torn, so part of

inscription is lost], “Jany. 1763. / Cambridge Church / of Rev[d?] N.

Appleton / D. D.” (pencil); Brady + Tate t. p., “Nath:[ll?] App[leton]”;

*verso* of t. p., “the Psalm Book of / Revd N. Appleton DD / of

Cambridge.”

no MS. music

**Bindings Coll.B Copy 1; Catalog Record #329339**

284. [Johnston, Thomas]. “To learn to sing…” Boston: Thomas Johnston, 1755. Lacks leaves 2, 7, 9, 16. BOUND WITH [Brady, N[icholas], and N[ahum] Tate. *A New Version of the Psalms of David*. Boston: J. Draper, 1754]. Not examined for completeness; lacks 1st leaf, with t. p. *Appendix* with Watts hymns continues pagination from Brady + Tate, with its own t. p. but no separate imprint. BOUND WITH pp. 61-84 of [*Appendix, containing a number of Hymns, taken chiefly from Dr. Watts’s Scriptural Collection*: separate issue; Boston, date not available]; see  Bindings Coll.B Copy 1 for same collation. Johnston tune supplement is *ASMI* 304.

inscription: leaf 6 *verso* of Johnston tune supplement, “Hannah Porter”

printed music on alternate facing *verso*s + *recto*s of (originally) 16 leaves; MS.

music on several blank *recto*s + *verso*s

first 10 MS. music entries are melody (identified as tenor in one instance) +

bass, for the most part not in score (2 staves of melody above 2 staves

of bass); even when there’s 1 staff to a part, there’s not always an

attempt to bring the parts into vertical alignment; last MS. music entry

is bass only

first 10 MS. music entries use diamond notation + have no bar lines (lines

only at the ends of phrases; last MS. music entry uses round notation +

bar lines

no MS. music entries have texts

MS. music entries:

leaf 3 *recto*: 37 Psalm Tune, melody, bass, Am, 15#451321

leaf 3 *recto*: 46th Psalm Tune, melody, bass, D, 113-45U1-D76-5#45

leaf 3 *recto*: Bromsgrove Tune, melody, bass, Am, 15-43232-1D#7U1

leaf 4 *verso*: Barby Tune [by Tans’ur], “Tenor,” “Bass,” A,

13323-21D7U1, “Chorus” labeled as such over both parts

leaf 4 *verso*: Marshfield Tune [by Tans’ur], melody, bass, G,

13453532

leaf 4 *verso*: St Martin’s [by Tans’ur], melody, bass, A,

11-2-1D5U1-2-33-45-4-312

leaf 5 *recto*: Trinity [by Tans’ur], melody, bass, D,

11-2-3-215-434-5-67U1

leaf 5 *recto*: St Ann’s [by Croft or Crofts], melody, bass, D,

5365U11D7trU1

leaf 5 *recto*: Green’s Hundred [= Psalm 100 by John Green], melody,

bass, A, 11343421

leaf 5 *recto*: Little Marlbro, melody, bass, Am, 5U13-21D#7U1 (slur

*sic*)

leaf 6 *verso*: Moreton, bass, C, 1|12|3-4-54|3-2-12|5, in pencil, right

under 2 mm. rest in this part, is a staff with notes which if in

bass clef are 5|32|1

**Bindings Coll.B Copy 2; Catalog Record #329339 (“To learn to sing…”),**

**#314644 (*A New Version*)**

285. [Johnston, Thomas]. “To learn to sing…” Boston: Thomas Johnston, 1755. Lacks leaf 16. BOUND WITH Brady, N[icholas], and N[ahum] Tate. *A New Version of the Psalms of David*. Boston: B. Edes and J. Gill, for J. Winter, 1755. Not examined for completeness. *Appendix* with Watts hymns continues pagination from Brady + Tate, with its own t. p. but no separate imprint. Johnston tune supplement is *ASMI* 304.

inscriptions: inside front cover, “Mary A. B. Rogers. / March 20th. / 1852.,”

“Uriah Rogers”; t. p., “Mary A. B. Rogers. [Norwich?]. 18”

no MS. music

**Dated Books; Catalog Record #329339**

286. [Johnston, Thomas]. “To learn to sing…” Boston: Thomas Johnston, 1755. Complete; a fine copy. BOUND WITH Brady, N[icholas], and N[ahum] Tate. *A New Version of the Psalms of David*. Boston: Green and Russell, for J. Winter, 1757. Not examined for completeness. BOUND WITH *Messiah, an Hymn, introductory to the Hymns of the Appendix.* Boston: Green and Russell, for J. Winter, 1758. Complete. BOUND WITH *Appendix, containing a number of Hymns, taken chiefly from Dr. Watts’s Scriptural Collection.* Boston: for J. Edwards, 1757. Complete. Johnston tune supplement is *ASMI* 304.

inscriptions: t. p., “Hannah Venner”; *verso* of leaf 16 of music, “Solomon Sibley

/ Auburn / Mass” (pencil); inside back cover, “Hannah Venner / Her

Book / 1759”

no MS. music

**Bindings Coll.B Copy 4; Catalog Record # 329339**

287. [Johnston, Thomas]. “To learn to sing…” Boston: Thomas Johnston, 1755. Complete. BOUND WITH Brady, N[icholas], and N[ahum] Tate. *A New Version of the Psalms of David*. Boston: D. and J. Kneeland, for T. Leverett, 1760. Not examined for completeness. BOUND WITH *Appendix, containing a number of Hymns, taken chiefly from Dr. Watts’s Scriptural Collection.* Boston: for T. Leverett, 1760. Complete (60 pp.), but 2 leaves torn, with loss of text. Johnston tune supplement is *ASMI* 304.

inscription: preliminary leaf [2] *recto*, “Jno Gardiner’s / Book / 1761”

printed bookplate pasted inside front cover carries name “John Gardiner”

MS. hymn texts copied onto blank facing *verso*s + *recto*s of Johnston tune

supplement: leaf 2 *verso*-leaf 3 *recto*, “A Funeral Hymn” (“My Life’s a

Shade my Days…”); leaf 4 *verso*-leaf 5 *recto*, “Ascension of Christ / a

Hymn” (“Hail the Day, that sees him rise…”)

no MS. music

**Bindings Coll.; Catalog Record #329339**

288. [[Johnston, Thomas]. “To learn to sing…” Boston: Thomas Johnston, 1755]. Lacks p. 1; pp. 6, 7, 9, 13, 14, 16 torn, with loss of text. BOUND WITH Brady, N[icholas], and N[ahum] Tate. *A New Version of the Psalms of David*. Boston: D. and J. Kneeland, for Wharton and Bowes, 1763. Not examined for completeness. BOUND WITH *Appendix, containing a number of Hymns, taken chiefly from Dr. Watts’s Scriptural Collection.* Boston: for the Company of Stationers, 1763. Complete. Johnston tune supplement is *ASMI* 304.

inscription: t. p., “Mehetable Shirley.”

no MS. music

**Dated Books; Catalog Record #329339**

289. [Johnston, Thomas]. “To learn to sing…” Boston: Thomas Johnston, [1756-1759?]. Complete, but leaves bound in this order: 8 (upside down), 2-7, 1 (upside down), 9-16. BOUND WITH Brady, N[icholas], and N[ahum] Tate. *A New Version of the Psalms of David*. Boston: D. and J. Kneeland, for J. Wharton and N. Bowes, 1762. Not examined for completeness, but lacking at least pp. [3]-22. BOUND WITH *Append[ix,] containing a number of Hymns, taken chiefly from Dr. Watts’s Scriptural Collection*. Boston: for Wharton and Bowes, 1762. Complete (though t. p. torn, with loss of text). Johnston tune supplement is *ASMI* 305.

MS. index to tunes on both sides of additional leaf following leaf 16 of music

inscription: additional leaf [1] *verso*, “Abel / Wright”

no MS. music

**Dated Books Copy 2; Catalog Record #351525**

290. [Johnston, Thomas]. “To learn to sing…” Boston: Thomas Johnston, [1760]. Leaves 19 + 20 fragmentary; lacks any after leaf 20. BOUND WITH Watts, I[saac]. *The Psalms of David imitated in the language of the New Testament.* 24th ed. Boston: Daniel and John Kneeland, 1763. Not examined for completeness, but leaves through p. 94 chewed, with progressively greater loss of text towards beginning of the vol. BOUND WITH *Appendix, containing a number of Hymns, taken chiefly from Dr. Watts’s Scriptural Collection.* Boston: for the Company of Stationers, 1763. Complete. Johnston tune supplement is *ASMI* 305A.

inscriptions: leaf 16 of music *verso*, “Ele[a?]nor [P Davis?] [🡨just a guess]”;

inside back cover, “Ruth Merrill’s Book,” “Abel Merrel’s Book / August

23. 1764,” “Ruth Merrill[’]s / Book given to me by my / uncle Abel

Merrill july / 28 1792”

no MS. music

**Dated Books; Catalog Record #543678**

291. [Johnston, Thomas]. “To learn to sing…” Boston: Thomas Johnston, 1755 [i.e., 1763-1767]. Lacks leaves 17-22. Leaves 14 + 15 bound or pasted in wrongly, so that inner vertical edges are on the outside, + printed sides are facing in wrong direction. BOUND WITH Brady, N[icholas], and N[ahum] Tate. *A New Version of the Psalms of David*. Boston: D. and J. Kneeland, for J. Edwards, 1762. Not examined for completeness. BOUND WITH *Appendix, containing a number of Hymns, taken chiefly from Dr. Watts’s Scriptural Collection.* Boston: for J. Edwards, 1762. Complete. Johnston tune supplement is *ASMI* 306.

no inscriptions

no MS. music

**Dated Books; Catalog Record #329340**

292. [Johnston, Thomas]. “To learn to sing…” Boston: Thomas Johnston, 1755 [i.e., 1763-1767]. 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*. Boston: D. and J. Kneeland, for Thomas Leverett, 1763. Not examined for completeness, but slip inserted in volume correctly lists missing pp. 3-16, 21-40, 93-96, 109-112, 117-122, 131-136, 143-146, 155-158, 165-184, 237-256, 261-280, 285-288, 301-304. Johnston tune supplement is *ASMI* 306.

🖝 no inscriptions, but 2 unnumbered leaves inserted inside back cover, with

the following written on them: “This book, once my Grandfather’s, / I

love to take and read; / It bears the mark[s?] of age and use, / A relic

[’]tis indeed. / How his hand this book embraced, / How oft he

scanned each page; / And Zion songs that[’]s penned therein / How

much his though[t]s engaged. / So deeply filled his memory, / With

Psalm, and verse, and hymn; / He had a feast to feed upon, / When

sight for age was dim. / [N?]o[t?] only fore score years were his, / But

five score years, and more; / He live[d] to number well his days, / And

humbly wished them o’er. / O I remember well the day, That told a

hundred years; / How on that an[n]iversary, / A preacher there

appears; / “The hoary head his chosen text, / A crown of glory his, /

When found in ways of righteousness / A[nd?] such indeed were his.”

/ And when in song they were engaged / His voice did blend with

theirs. / How sweetly sou[n]ds the good mand,s [*sic*] voice, / Effectual

his prayers. / Again we met in two more years, / [N?]or think it

striking strange; / Another preacher there appears, / The prophets

meet with change. / He spoke of the rest that remained, / For the

people of our God; / Ten months elapsed that rest was gained / By the

servant of the Lord. / Ye[s?] my Grandfather I think of the[e] now /

As bowing before the throne; / As singing the praises of the lamb /

Where all are joined in one. / And there I humbly hope to meet, / Not

only thee but thine; / For many thy progenitors, / Who love their Lord

Devine. / M. B. Shattuck.”

no MS. music

**Dated Books; Catalog Record #329340**

293. [Johnston, Thomas]. “To learn to sing…” Boston: Thomas Johnston, 1755 [i.e., 1763-1767]. Lacks leaves 6-7, 21-22. (leaves 6 + 7 supplied in photocopy). BOUND WITH Brady, N[icholas], and N[ahum] Tate. *A New Version of the Psalms of David*. Boston: D. and J. Kneeland, for Thomas Leverett, 1763. Not examined for completeness. BOUND WITH *Appendix, containing a number of Hymns, taken chiefly from Dr. Watts’s Scriptural Collection.* Boston: for the Company of Stationers, 1763. Complete. Johnston tune supplement is *ASMI* 306.

inscriptions: below name “Francis Dana” on printed bookplate pasted inside

front cover, “[Josith?] Pew” (pencil); preliminary leaf [2] *recto*, “F M

Dana”

no MS. music

**Bindings Coll.; Catalog Record #329340**

294. [Johnston, Thomas]. “To learn to sing…” Boston: Thomas Johnston, 1755 [i.e., 1763-1767]. Lacks leaves 20-22; leaf 1 turned so that printed side is a *recto* rather than a *verso*. BOUND WITH Brady, N[icholas], and N[ahum] Tate. *A New Version of the Psalms of David*. Boston: J. Kneeland and S. Adams, for J. Edwards, 1765. Not examined for completeness. BOUND WITH *Appendix, containing a number of Hymns, taken chiefly from Dr. Watts’s Scriptural Collection.* Boston: Kneeland and Adams, for the Company of Stationers, 1765. Complete. Johnston tune supplement is *ASMI* 306.

inscription: preliminary leaf *recto*, “July 7 1808 / Andrew Colhoun / to John

Hurd --- / By Exchange 1808 / Pew No 35”

no MS. music

**Dated Books; Catalog Record #329340**

295. [Johnston, Thomas]. “To learn to sing…” Boston: Thomas Johnston, 1755 [i.e., 1763-1767]. Complete; a beautiful, large, clearly printed, robust copy, in excellent condition. BOUND WITH Brady, N[icholas], and N[ahum] Tate. *A New Version of the Psalms of David*. Boston: J. Kneeland and S. Adams, for John Perkins, 1765. Not examined for completeness. BOUND WITH *Appendix, containing a number of Hymns, taken chiefly from Dr. Watts’s Scriptural Collection.* Boston: Kneeland and Adams, for the Company of Stationers, 1765. Complete. Johnston tune supplement is *ASMI* 306 (this particular imprint not listed on p. 379 of *ASMI*).

inscription: Brady + Tate p. [3], “Eliza: Russell.”

no MS. music

**Dated Books; Catalog Record #329340**

296. [Johnston, Thomas]. “To learn to sing…” Boston: Thomas Johnston, 1755 [i.e., 1763-1767]. Complete; a fine copy, though a chip out of leaf 1 results in loss of a little text. BOUND WITH Brady, N[icholas], and N[ahum] Tate. *A New Version of the Psalms of David*. Boston: W. M’Alpine and J. Fleeming, for J. Hodgson, 1765. Not examined for completeness. BOUND WITH *A Collection of Hymns, from Dr[.] Watts, &c.* Boston: W. M’Alpine and J. Fleeming, 1765. Complete. Johnston tune supplement is *ASMI* 306.

inscription: preliminary leaf *recto*, “[A?]biathur Fales / his Book Septembr ye

10d / 1777”

no MS. music

**Dated Books; Catalog Record #329340**

297. [Johnston, Thomas]. “To learn to sing…” Boston: Thomas Johnston, 1755 [i.e., 1763-1767]. Complete; a fine, clean, clear copy. BOUND WITH Brady, N[icholas], and N[ahum] Tate. *A New Version of the Psalms of David*. Boston: for A. Barclay, 1765. Not examined for completeness. BOUND WITH *A Collection of Hymns, from Dr[.] Watts, &c.* Boston: W. M’Alpine and J. Fleeming, 1765. Complete. Johnston tune supplement is *ASMI* 306.

inscription: preliminary leaf [1] *recto*, “Caleb Bancroft / his Book”

no MS. music

**Dated Books; Catalog Record #329340**

298. [Johnston, Thomas]. “To learn to sing…” Boston: Thomas Johnston, 1755 [i.e., 1763-1767]. Complete, though leaf 22 is frayed, with loss of text. BOUND WITH Brady, N[icholas], and N[ahum] Tate. *A New Version of the Psalms of David*. Boston: for J. Perkins, 1767. Not examined for completeness. BOUND WITH *A Collection of Hymns, from Dr. Watts, &c.* Boston: for J. Perkins, 1767. Complete. Johnston tune supplement is *ASMI* 306.

inscription: inside front cover, “Lewis Allen’s, 1770 / Thou shalt not Steal /

Saith the Lord ----"

no MS. music

**Dated Books; Catalog Record #329340**

299. [Johnston, Thomas]. “To learn to sing…” Boston: Thomas Johnston, 1755 [i.e., 1763-1767]. Lacks leaves 18, 19; only small fragments of leaves 2, 14 remain; several other leaves torn or frayed, with loss of text. BOUND WITH Watts, I[saac]. *Hymns and Spiritual Songs.* 21st ed. Boston: Kneeland and Adams, for John Perkins, 1767. Not examined for completeness. Johnston tune supplement is *ASMI* 306.

no inscriptions

no MS. music

**Dated Books; Catalog Record #329340**

Joseph’s Lied – SEE

Funk, Joseph. *Die allgemein nützliche Choral-Music*

*Kern alter und neuer, in 700. bestehender, geistreicher Lieder* – SEE

Reformed Church in the U. S. *Kern alter und neuer, in 700. bestehender,*

*geistreicher Lieder*

300. Kimball, Jacob, Jr. *The Essex Harmony*. Exeter, N. H.: H. Ranlet, for T. C. Cushing and B. B. Macanulty, 1800. Complete.

no inscriptions

no MS. music

**DB Ob123; Catalog Record #339108**

301. Kimball, Jacob, Jr. *The Essex Harmony*. Exeter, N. H.: H. Ranlet, for T. C. Cushing and B. B. Macanulty, 1800. Lacks pp. 17-32, 89-90. MS. music on 6 unnumbered leaves inserted or sewn into the front of the volume.

inscriptions: leaf [3] *recto*, “Nabby Parran—”; leaf [5] *verso*, “Ann S Parra[n?]”

stamped in gold on front cover: “MIFS. ABIGAIL PARRAN’S / SINGING BOOK

/ WEST PARISH 1800”

all MS. music entries appear to be treble parts:

leaf [1] *recto*: Woodrow att. “Holyoke,” C, 555|555#4|5, Praise ye the

Lord, our God to praise

leaf [2] *verso*: Topsham att. “K” [Kimball], treble, F, 3|1232|1[-]2[-]33|

412[-]1D7|U1 (tenor melody begins 5|32123-4-5)

leaf [3] *verso*-leaf [4] *recto*: Newbern [by Kimball], “Treble,” F, 3|3231|

234[-]32[-]1|5\_|5 (tenor melody begins 1|5553|456-54-3|2),

“[Ps]alm 115th. P. M. By Dr. Watts.” written after title, leaves [3]

+ [4] may actually be one leaf, folded, but they are being described here as two leaves

leaf [5] *recto*: Danvers [by Kimball], treble, D, 3|1-2-33|

5-4-3-3[slurring *sic*]|55|5 (tenor melody begins 5|3-4-55|

U1-D55|3-1-4-32|1), Immortal light, and joys unknown

leaf [5] *verso*: untitled, untexted fragment, no clef or key signature; if

in treble clef + G, would be 3555|5533|5533

leaf [5] *verso*: untitled, untexted fragment, no clef or key signature; if

in treble clef + G, would be 1551|D7U323

leaf [6] *recto*: Carver [by (John?) Stevenson], “Treble,” Cm, 1|321Dn7|

U12-1|Dn7 (tenor melody begins 5|U1232|1-D7-66|5),

incomplete (missing last 2½ mm.)

leaf [6] *recto*: St[.] Sebastian[’]s, treble or tenor?, C, 555|5566|7,

incomplete (missing last 2 mm.), “Air” in *The Village Harmony*,

9th ed.’s 3-part setting is the top voice, incipit 111|3322|2, with

the incipit found in this MS. as the middle voice

**Mss. Octavo Vols. P; Catalog Record #505820**

302. Kimball, Jacob, Jr. *The Rural Harmony*. Boston: Isaiah Thomas and Ebenezer T. Andrews, 1793. Complete.

no inscriptions

no MS. music

🖝 laid inside front cover, folded sheet w/ 54 tune titles + page nos. (all tunes

apparently not in this book); 11 tunes have names of singers assigned

to them (e. g., Nottaway, p. 33: “Mr. Driver,” “Mr. Lang,” “Miss Swan,”

“[ditto mark, meaning “Miss”] A. Rider”; or Parma, p. 252: “Miss

Clark,” “Miss \_\_\_\_\_\_\_ [i. e., left blank],” “Mr. \_\_\_\_\_\_\_,” “Mr. Clark”)

**DB Ob124; Catalog Record #339109**

303. *Das kleine Davidische Psalterspiel der Kinder Zions, von alten und neuen auserlesenen geistes-Gesängen.* 3rd ed. Germantown, Pa.: Christoph Sauer [*sic*], 1764. Not examined for completeness.

contains 1 tune, on p. 528

inscriptions: original preliminary leaf *verso*, “[illegible German] 26

[november?] 1762 [*sic*]”; original additional leaf *verso*, “[illegible

German] octobra 7 1789”

no MS. music

**Dated Books; Catalog Record #320509**

304. *Das kleine Davidische Psalterspiel der Kinder Zions, von alten und neuen auserlesenen geistes Gesängen.* 4th ed. Germantown, Pa.: Christoph Saur, 1777. Lacks all at end after p. [22].

contains 2 tunes, on pp. 528 + 571

inscriptions: preliminary leaf [1] *recto*, “dieses gesang buch / [ist?]

[E?]lisaberga / Hallacherinn / Geschrieben im / Jahr unsers / Herrn

Jesu“; additional leaf [1] *recto*, 10 lines of writing in German, largely

indecipherable to this reader

no MS. music

**Dated Books; Catalog Record #320510**

305. *Das kleine Davidische Psalterspiel der Kinder Zions, von alten und neuen auserlesenen geistes Gesängen.* 6th ed. Ches[t]nuthill, Pa.: Samuel Saur, 1791. Not examined for completeness. BOUND WITH *Die kleine Harfe*. 1st ed. Ches[t]nuthill, Pa.: Samuel Saur, 1792. No music. Complete.

*Das kleine Davidische Psalterspiel* contains 2 tunes, on pp. 528 + 571

no inscriptions

no MS. music

**Dated Books Copy 1; Catalog Record #339135**

306. *Das kleine Davidische Psalterspiel der Kinder Zions, von alten und neuen auserlesenen geistes Gesängen.* 6th ed. Ches[t]nuthill, Pa.: Samuel Saur, 1791. Not examined for completeness. BOUND WITH *Die kleine Harfe*. 1st ed. Ches[t]nuthill, Pa.: Samuel Saur, 1792. No music. Complete.

*Das kleine Davidische Psalterspiel* contains 2 tunes, on pp. 528 + 571

no inscriptions

no MS. music

**Dated Books Copy 2; Catalog Record #339135**

307. *Das kleine Davidische Psalterspiel der Kinder Zions, von alten und neuen auserlesenen geistes Gesängen.* Germantaun, Pa.: Michael Billmeyer, 1797. Pp. [1]-572 apparently complete; lacks pp. [21-22] of “Register.”

contains 2 tunes, on pp. 528 + 571

no inscriptions

no MS. music

**Dated Books Copy 1; Catalog Record #339138**

308. *Das kleine Davidische Psalterspiel der Kinder Zions, von alten und neuen auserlesenen geistes Gesängen.* Germantaun, Pa.: Michael Billmeyer, 1797. Pp. [1]-572 apparently complete; leaf bearing pp. [21-22] of “Register” torn, with loss of text.

contains 2 tunes, on pp. 528 + 571

no inscriptions

no MS. music

**Dated Books Copy 2; Catalog Record #339138**

309. *Das kleine Davidische Psalterspiel der Kinder Zions, von alten und neuen auserlesenen geistes Gesängen*. 3rd improved ed. Germantaun, Pa.: Michael Billmeyer, 1813. Not examined for completeness. BOUND WITH *Die kleine Harfe*. 3rd ed. Germantaun: Michael Billmeyer, 1813. No music. Complete.

*Das kleine Davidische Psalterspiel* contains 1 tune, on p. 528

inscription: preliminary leaf [2] *recto*, “Heddy Landes /Her Book / 1823”

no MS. music

**Dated Books; Catalog Record #300298**

310. *Das kleine Davidische Psalterspiel der Kinder Zions, von alten und neuen auserlesenen geistes-Gesängen*. 1st improved ed. Baltimore: Schaeffer and Maund, 1816. Complete. BOUND WITH *Die kleine Harfe*. Baltimore: Schaeffer and Maund, [1816]. No music. Complete.

*Das kleine Davidische Psalterspiel* contains 1 tune, on p. 528

inscription: inside front cover, “anno 1817... ”

no MS. music

**Dated Books; Catalog Record #300299**

311. *Das kleine Davidische Psalterspiel der Kinder Zions, von alten und neuen auserlesenen geistes Gesängen*. 4th improved ed. Philadelphia: G. and D. Billmeyer, 1817. Not examined for completeness. BOUND WITH *Die kleine Harfe*. 4th ed. Philadelphia: G. and D. Billmeyer, 1817. No music. Complete.

*Das kleine Davidische Psalterspiel* contains 1 tune, on p. 528

inscription: inside front cover, “1839 / Bar[nh?]art / D[re?]foos of /

Harristown” (pencil)

no MS. music

**Dated Books; Catalog Record #300300**

*Die kleine geistliche Harfe der kinder Zions* – SEE

Mennonite Church. *Die kleine geistliche Harfe der kinder Zions*

312. Lane, Isaac. *A Christmas Anthem*. Worcester, Mass.: Isaiah Thomas, Jr., 1795. Complete.

no inscriptions

no MS. music

**DB Ob256; Catalog Record #348707**

313. [Langdon, Chauncey]. *Beauties of Psalmody.* [New Haven, Conn., 1786]. Complete.

inscriptions: inside front cover, phrases in Latin; *verso* of t. p., “Am. Antiqn

Society / From Charles E. Briggs, / July, 2[8?], 1869.,” “This had

formerly the name / of Fox written on it with the date / of 1789.”

no MS. music

**Dated Books; Catalog Record #339269**

314. Law, Andrew. *The Art of Singing…Part I.* Cheshire, Conn., 1794. [2nd t. p.:] Law, Andrew. *The Musical Primer; or the first part of The Art of Singing*. 2nd ed. Complete. BOUND WITH 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.* Complete. BOUND WITH 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. II.* Advertisement dated July 4, 1796. Complete. BOUND WITH Law, Andrew. *The Musical Magazine…Number First*. Cheshire, Conn.: William Law, 1792. Complete. This composite is *ASMI* 323.

inscriptions: 1st t. p. for *The Musical Primer*, “John [?]ha[?] Appleton Aug.t 11”;

1st t. p. for *The Christian Harmony*, vol. II, “John Appleton Ju / 1796”;

t. p. for *The Musical Magazine*, “John Appleton [Jr?] 1796”; additional

leaf [1] *recto*, “I.S.Appleton”; additional leaf [1] *verso*, “Salem, 2d April

1812 / Salem collection 2d edition” (pencil), “[May?] 2d [1?]810”

(pencil); additional leaf [2] *verso*, under pencil drawing of man

wearing hat riding a ?horse, “Take up your stirrups, G[entlemen?]”

(pencil)

“J. APPLETON.” stamped in gold on front cover

no MS. music

**DB Ob125; Catalog Record #339381**

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**

380. MS. music book (8) with no owner’s name. Small sewn booklet of 12 unnumbered leaves: MS. music on leaves [1] *verso*-[11] *recto*, followed by list of tunes on leaf [12] *verso*.

inscription: leaf [12] *verso*, “For 1815”

list of pieces on leaf [12] *verso* has 4 columns, headed “Long Metre[s?],”

“Common,” “S. M.,” and “P. M.”; 4th column subdivided , with additional

heading “Set Picies” [*sic*] partway down; total of 44 titles; 15 titles,

added in darker ink at bottoms of columns, marked with dots; legend

along bottom of p. reads “Tunes In Addition to the Common list

Mar[c?r?]ked thus • “

pieces listed on leaf [12] *verso* (• : see above; \* : tune actually in the MS.):

113th, 148th, Allsaints, \*Barby, •Bath, Blendon, •Brookfield,

\*Buckingham, Burway, •Castlestreet, •China, Christmas, \*Cumberland,

Dalston, Denmark, •Doomsday, \*Easter, Hotham, Landaff, Little

Marlborough, •Mear, •Mortlake, •Newmark, Old Hundred, Orange,

Ossett, Peckham, Pelham, Plymouth, Plym[p]ton, \*Portugal, •St.

Martin[’]s, St. Peter[’]s, •Stafford, •\*Suffolk, •Sunderland, Sutton,

Tamworth, Trinity, Virginia, •Wantage, •Wells, Weymouth, •Windham

MS. music entries are tenor parts, 3-voice settings (unless otherwise indicated, melodic incipits taken from middle voice), + 4-voice settings (melodic incipits taken from third voice from top)

4 of 16 MS. music entries have text

MS. music entries:

leaf [1] *verso*: Cumberland [by, or derived from, Carey], 3 voices, G, “Air” (top voice) begins 5|36|1-D7U1|2-3-43|3-2

leaf [2] *recto*: Buckingham, 4 voices, Am, 1|5-4-32|34|5-43|2

leaf [2] *recto*: Barby [by Tans’ur], treble part only, though staves ruled

+ clefs, key signatures, time signatures, + initial rests provided

for tenor and bass, A, treble begins 5|55|53|65|5

leaf [2] *verso*-leaf [4] *recto*: Easter att. “M. Madon,” 3 voices, G,

5[-]4|32[-]3[-]4|3-21|4-32|1, He dies the friend of sinners dies;

expressive markings included (“Anda[n]te Affetuoso,” “Piano,”

“Vivace,” “repeat Loud,” etc.)

leaf [4] *recto*: Portugal [by Thorley?], 3 voices, melody in top voice, G,

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

leaf [4] *verso*: Suffolk [by Billings], 4 voices, Gm, 1|5-U1D7-6|5-45|

1-2-34|5, no text, but “L. M. 32nd Hymn” written after title

leaf [5] *recto*: Sorrow[’]s Tear [by Jenks], 3 voices, Dm, 1|D57-5|

43-4|5U3-2|1, Sweet spirit if thy Arey [*sic*] sleep; 2 verses of

text copied below music (not underlaid)

leaf [5] *verso*-leaf [6] *recto*: Im[m]ortality, 4 voices, D, tenor begins

5|57|U1D5|65|5,U1|25-3|13|D64|5, treble (equally melodic)

begins 5|U12|33-1|2D7-5|U1,D5|55-36U1-3|22|2, only last line

of text copied here (“or Im[m]ortality endure[s]”) (so text

would begin “I’ll praise my Maker with my breath” or “…while

🖝 I’ve breath”), 16 2/3 mm. of counter part are blank, not in *HTI*

under title🡪incipit or incipit

leaf [6] *verso*-leaf [7] *recto*: Litchfield, 4 voices, C, 1|1-23-4|54|

3-1-2D7|U1

leaf [7] *verso*: Scituate [by Talbot], 4 voices, F, 1|3-4-54|3-65|

4-3-6-54-3|2

leaf [8] *recto*-leaf [9] *verso*: Greenwich, tenor?, (middle staff of 3

staves, the other 2 staves blank), G, 332|16|543,5|

5-U1D7|U1D1|1D7|U1, Plungd in a gulf of dark dispair;

5-stanza set piece with expressive markings including “Lively,”

“Slow&soft,” etc., text underlaid throughout

leaf [10] *recto*: Ireland, ‘Tenor” (non-melodic), G, 3|35|56|65|5,5|  
 U1-D7-63|65|5

leaf [10] *recto*: Dartmouth [= Dunstable by Billings], “Tenor,” Fm,

1|5-4-3-45|7-6-54|3-4-57-5|U1-D7

leaf [10] *recto*: Carlisle, “Tenor,” D, 1|1113[-]#4|555[preceding 5

notes also written in lower octave],D7|U1D55[-]43[-]2|3

leaf [10] *recto*: Hymn Second, “Tenor” (non-melodic), Eb, 3|33|31|22|(1)-D7, 7|57|1[-]D5U3[-]1|D7

leaf [11] *recto*: Secilian Marriners Hymn [*sic*], 3 voices, melody in top

voice, G, 57[*sic*; should be 6]|5-43-4|56|5-43-4

**Mss. Octavo Vols. M, vol. 17**

381. MS. music book (9) with no owner’s name. Part-book for 2nd cornet in Bb, with 7 leaves bearing sacred MS. music laid inside back cover (also 1 MS. leaf with an untitled, untexted secular piece for melody + bass). “MUSIC BOOK.” printed on front cover, with “Secondo” written at top of front cover; hence the designation “Music book: Secondo” in *AVMM*. “Cornet secondo Bb” written at top of the book’s 1st p. of music.

no inscriptions

despite some differences, the 3 sacred pieces in MS. could have been written

by the same hand at different times

for the two 4-voice pieces in MS., melodic incipits are taken from third voice

from the top

sacred MS. music entries:

🖝 leaf [1] *recto*: Waterford “by E. Hudson,” bass, D, 1|1D5|U1-23|

4-5D5|U1, no text, but “psalm 16” written after title and

attribution, no tune of this title connected with a composer

with the last name “Hudson” in *HTI*

leaf [2] *recto*-*verso*: Mountegue [*recte* Montague] “by Swan,” 4 voices,

Dm, 5U11|D75U32-1|2, Ye Sons of Men with joy record

leaves [3-7]: A Farewell Anthem “by French,” 4 voices, Gm, starts with bass: 1|5, then tenor: 5|133|223|56|5-43|22, My friends I am

going a long & ted’ous Journey; this piece’s 5 leaves sewn

together

**Mss. Octavo Vols. M, vol. 20**

382. MS. music book (10) with no owner’s name. Secular MS. with one sacred entry. 25 unnumbered leaves; leaves [17-24] copied in reverse direction + orientation from the rest of the book, i. e., from the “back” and “upside down.”

no inscriptions

41 secular entries (instrumental melodies + harmonizing parts; named

instruments are “Clar[inet] 1mo,” “Fagotto,” “Bassoon,” “Secondo”

[clarinet 2?]); also fingered scales, fingering chart

sacred MS. music entry:

leaf [20] *verso*-leaf [23] *verso* (but starting on leaf [23] + ending on

leaf [20]): untitled piece, melody (treble or tenor?) + bass, D,

1|54[-]3|32[-]1|1, O Lord thou art my God; at various points, 2

different key signatures + 6 different time signatures

**Mss. Boxes L / Octavo vol. 17**

383. MS. music book (11) with no owner’s name. Small sewn booklet of 20 unnumbered leaves: MS. music on leaf [3] *verso*-leaf [9] *recto* + leaf [11] *recto*-leaf [13] *recto*, with MS. musical rudiments on leaf [2] *verso*.

inscription: leaf [20] *verso*, fragment of poem (part of leaf missing); end of 3rd

line is “[f]lame of sacred love,” end of 4th line is “Cold hearts of ours”

bass parts, tenor melody + bass, 3-voice settings with melody in tenor

MS. music entries:

leaf [3] *verso*-leaf [4] *recto*: Newdurham [by Austin], bass, Am,

1|D7534|554, How Vain are all things here below; staves + bar

lines for 2 upper voices

leaf [4] *verso*-leaf [5] *recto*: Lennox [by Edson], bass, C, 1|1134|5, ye

tribes of Adam join; staves + bar lines for 2 upper voices

leaf [5] *verso*-leaf [6] *recto*: Russia [by Read], tenor, bass, Am,

132|1D#7U13|2, False are the men of high Degree

leaf [6] *verso*-leaf [7] *recto*: Hartford, 3 voices, Dm, 5|U1122|32-12,

Lord Waht [sic] A thoughtless wretch was I; “No [2?]” written

above music

leaf [8] *recto*: Grafton, 3 voices, Dm, 1|D555|577|7, My flesh shall

slumber in the Ground; “No 7” written above music

leaf [9] *recto*: Wells, 3 voices, F, 1|35U1|D7U1D6|5, When israel freed

from pharaoh’s hand; “No 3[9?]” written above music

leaf [11] *recto*: Mear, 3 voices, G, 1|55|33|1-23|2, many corrections to

top (treble) voice after 1st 3 mm., n text but “Hymn 195 Dwights

Colle[cti?]on” written above music

leaf [12] *recto*: Plymouth, 3 voices, Am, 1|34|54|31|2, Lord thou wilt

hear me when I pray; “No 19” written above music

leaf [13] *recto*: Little Marlborough, 3 voices, Am, 5|U13|2-1D#7|U1,

Jasus [*sic*] invit[e]s his saints; “No. 70.” written above music

**Mss. Octavo Vols. M 22; Catalog Record #271877**

384. MS. music leaves inscribed “John G. Copes,” “M[rs?] Munship.” 22 leaves tied with string (the first leaves in the folder where they reside), numbered pp. 129-132, [4 unnumbered pp.], 129-135, [1], 129-132, [4], 129-132, 129-132, [12]; renumbered pp. 1-44 in pencil + square brackets; latter numbering used here. These MS. leaves could date post-1820.

inscriptions: p. [19], “M[rs?] Munship” (pencil); pp. [22], [23], “John G. Copes”

(appears to be an ink stamp)

multiple re-copyings of vocal parts (“Air” x 3, “Tenor” x 2) for the same 5/6

pieces; sometimes a repeated part is written in a new hand, sometimes in the same hand as previously; no attempt made here to

identify the various hands, or posit a stratagem behind their

deployment

indications of tempo + articulation include “Tempo—/Maestoso,” “Tutti

Staccato,” “Andante Maestoso,” “Andante Moderato”; plenty of

dynamics indications as well

MS. music entries:

p. [1]: Sheffield att. “G Breillat,” “Air,” G, 122|355-44-3|3-2, Sinner,

O! why so thot’less grown

p. [2]: Denbigh att. “Dr. Maden” [Martin Madan], “Air,” F, 1|12-3-4|

4-35|6-4-32|1, From all that dwell below the skies

p. [3]: “Lift up your stately heads, ye doors.”, “Air,” A, 131|54|32-1|2,

Lift up your stately heads ye doors

p. [4]: Granby, “Air,” G, 32|14|3-21-D7|U1, Lord we come before thee

now

p. [4]: Sherwood, “Air,” C, 1132|211, Meet & right it is to sing

pp. [6-7]: The Glory Hymn, 4 voices, melody in 3rd voice down, A,

5|U1133|4321|31D67|U1-(2)1, I’m glad I ever saw the day sing

Glory, Glory, Glory; 4 stanzas of text written out in full, one

🖝 stanza below each vocal part; blue ink; this tune is a variant of

Ingalls’s The Young Convert, with “Glory, Glory, Glory” the

🖝 refrain instead of “wonder, wonder, wonder”; 3 times in each

stanza, all 4 voices bop up + down on last of 3 “Glory”s, thanks

to upper-neighbor-tone grace notes in every voice (notation of

singing practice?)

p. [9]: Sheffield att. “G Breillat,” “Air,” G, 122|355[-]44[-]3|3-2, Sinner,

O! why so thoughtless grown

p. [10]: Denbigh att. “Dr Madan,” “Air,” F, 1|12[-]3[-]4|4-35|6-4-32|1,

From all that dwell below the skies

p. [11]: Lift up your &C, “Air,” A, 131|54|32-1|2, Lift up your stately

heads, ye doors

p. [12]: Granby, “Air,” G, 32|14|3-21-D7|U1, Lord we come before thee

now

p. [12]: Sherwood, “Air,” C, 1132|211, Meet and right it is to sing

p. [13]: [Psalm 100 Old], melody, A (though only one sharp, strangely placed, in key signature), 1|1D7|65|U12|3, inaccurate + incomplete, 2 staves below this have clefs (treble, [backwards]

bass) + fragmentary/inaccurate key signatures, but no notes,

pencil

pp. [14-15]: The Glory Hymn, 4 voices, melody in 3rd voice down, A,

5|U1133|4321|31D67|U1-(2)1, I’m glad I ever saw the day,

sing glory glory glory; 4 stanzas of text written out in full, one

stanza below each vocal part; black ink (compare with 7

entries above, in blue ink)

p. [17]: Sheffield att. “G Breillat,” “Air,” G, 122|355[-]44[-]3|3-2,

Sinner O! why so thoughtless grown

p. [18]: Denbigh att. “Dr Madan,” “Air,” F, 1|12[-]3[-]4|4-35|6-4-32|1,

From all that dwell below the skies

p. [19]: Lift up your stately heads ye doors, “Air,” A, 131|54|32-1|2,

Lift up your Stately heads ye doors

p. [20]: Granby, “Air,” G, 32|14|3-21-D7|U1, Lord we come before thee

now

p. [20]: Sherwood, melody, C, 1132|211, Meet + right it is to Sing

pp. [22-23]: The Glory Hymn, 4 voices, melody in 3rd voice down, A,

5|U1133|4321|31D67|U1-(2)1, I’m glad I ever Saw the day,

Sing Glory Glory Glory; 4 stanzas of text written out in full, one

stanza below each vocal part, black ink (compare with 13

entries above, in blue ink)

p. [25]: Sheffield att. “G. Breillat,” “Tenor,” G, 355|533-22-1|5 (melody

begins 122|355[-]44[-]3|3-2), Sinner, O! why so thoughtless

grown

p. [26]: Denbigh att. “Dr Madan,” “Tenor,” F, 3|35|5U1|1-D6-54|3

(melody begins 1|12[-]3[-]4|4-35|6-4-32|1), From all that

dwell below the skies

p. [27]: “Lift up your stately heads, ye doors,” “Tenor,” A, (after 11 mm.

rest, at “Tutti”): 5|55|5555|51|2 (melody begins 131|54|

32-1|2), For see, For see the king of Glory comes

p. [28]: Granby, “Tenor,” G, 54|36|5-43-2|3 (melody begins 32|14|

3-21-D7|U1), Lord we come before thee now

p. [28]: Sherwood, “Tenor,” C, 5555|555 (melody begins 1132|211),

Meet and right it is to sing

p. [29]: Sheffield att. “G. Breillat,” “Tenor,” G, 355|533-22-1|5 (melody

begins 122|355[-]44[-]3|3-2), Sinner, O! why so thoughtless

grown

p. [30]: Denbigh att. “Dr Madan,” “Tenor,” F, 3|35|5U1|1-D6-54|3

(melody begins 1|12[-]3[-]4|4-35|6-4-32|1), From all that

dwell below the skies

p. [31]: “Lift up your stately heads, ye doors.”, “Tenor,” A, (after 11

mm. rest, at “Tutti”): 5|55|5555|51|2 (melody begins 131|54|

32-1|2), For see, For see the king of Glory comes

p. [32]: Granby, “Tenor,” G, 54|36|5-43-2|3 (melody begins 32|14|

3-21-D7|U1), Lord we come before thee now

p. [32]: Sherwood, “Tenor,” C, 5555|555 (melody begins 1132|211),

Meet & right it is to sing

p. [33]: Framingham, 4 voices on 2 staves, melody in top voice, Eb,

554|3[-]56|54|4[-]3, pencil, changes + erasures suggest that

this is a composer’s draft

p. [35]: Otto [“H.B.O.” after title + meter indication (“8s & 7s.

Double”); attribution?], 4 voices on 4 staves, melody in 3rd voice from top, F, 1122|3322,|3543|221 (this phrase is the “A”

in an AABA structure), pencil

pp. [38-39]: untitled piece, 4 voices on 4 staves, melody in 3rd voice

from top, C, 5|U1D5U32|1,D5|U2D5U43|2, We give immortal

praise; pencil

p. [40]: 2 untitled melodic fragments of what appears to be the same

piece, melody (written on middle staff of 3 staves, first

[starting] in 3/8, then in 6/8), Am, 5|U11|32|1D6|6 (3/8

incipit; followed by 23 more notes), 5|U1132|1D66 (6/8

incipit, followed by 1 additional note), pencil

p. [41]: Sentence, 4 voices on 4 staves, melody appears to be in 3rd voice from top, C, 1D75|U111|31, Glory to God in the highest;

pencil

p. [42]: untitled fragment, single voice (melody?), C, bar lines drawn

but notes seem to have little relation to them, entire fragment

is [5?]U11123312354[-?]32, pencil

p. [43]: untitled fragment, single voice, if in C, 555|U1, pencil

p. [43]: untitled fragment, single voice (melody?), G, 1|1-4[3?—

ambiguous, could be 2, but “B” written above the note suggests

it’s 3]|1-32|1-21|D6, Jesus my all to heaven is gone; pencil

p. [43]: untitled fragment, apparently 2 voices, (with top voice

dividing into 2), if in C, top voice is 1|3+D5[-?]2+D6D4 (all “D”

notes in same octave), bottom voice is 5|U11, pencil

**Mss. Boxes M, Box 1, Folder 2**

385. MS. music leaves, 1 of which is inscribed “From the Mss of the Jenks Family of Boston Mass.” 4 unnumbered leaves, clearly coming from 3 different sources.

inscription: leaf [4] *recto*, “See Colonial Days / water mark in paper. / From

the Mss of / the Jenks Family of Boston, / Mass.” (pencil; likely a late

20th-c. addition)

MS. music entries:

leaf [1] *recto*: last 2 mm. of an untitled, likely instrumental part, G,

…5432|1111

leaf [1] *recto*: Here[’]s a health to all good Lasses, likely an

instrumental part, A, after 4 beats’ rest, 12|3143|(3)2133|

3343|3222|23432|2133|4432|333|4432|1

leaf [1] *verso*: A Hymn i[n?] [? –part of leaf missing] zaro,” melody, D,

1113[-?]5|54[-?]21[-?]D7,|U13[-?]1D62|1D7U1

leaf [1] *verso*: untitled vocal or instrumental part, C, 112|345[,?]|

123|234[,?]|56[-?]54[-?]3|2

leaf [2] *recto*: Livona, “Tennor,” Em, 5|57U12[-]1|D75[-]45, I[’]ll praise

[🡨backwards “s”] my maKer [sic] with my Breath, 4-shape

notation, “Flat [key] on E” written to right of title, ornamental

dots between each pair of words in text

leaf [3] *recto*: Anthem, “Treble,” Bb, 1 m. rest, 3 (i. e., whole note on D),

9 mm. rest, 35-3|1-D6U4-2|D7-5, Hail glorious hour hail happy

day When christ the heavenly dove Descends with his celestial

ray In harmonizing love

leaf [4] *recto*: Anthem, “Counter,” Bb, 1 m. rest, 5 (i. e., whole note on

F), 5 mm. rest, 55-U1-D7-|65|65|5, Hail glorious hour hail

happy day When christ the heavenly dove Des[c]ends with his

Celestial ray In harmonizing love

**Lowens Backlog, Folder 3** [🡨change when call no./catalog record no. are

assigned]

386. MS. music leaves inscribed “James O’Neill.” 2 unnumbered folio leaves with printed staves on both sides of both leaves, + MS. music written in blue ink on all 4 pp.

inscription: leaf [1] *recto*, “James, O’Neill, / Bridesburg”

printed borders, blue ink, + 2 other tunes on these leaves (Request, Weep Not

for Me) strongly suggest post-1820 copying date

MS. music entry (the piece, if not this copy, dates pre-1821):

leaf [1] *recto*: Bridesburg [= Schenectady by Nehemiah Shumway, 1st

pr. 1805], 3 voices, from top down “Altos,” “Sopranos,”

“Basses,” melody in soprano, Eb, 535|113[-]45|5

**Mss. Boxes M, Box 1, Folder 2**

387. MS. music leaf inscribed “Mrs[.] Priscilla Vining.” Single unnumbered, undated leaf.

inscriptions: *recto*, “J. H. Hickok” (composer and/or copyist of tune?); *verso*,

“Mrs[.] Priscilla Vining / Greenfield” (recipient of this leaf in the mail?)

MS. music entry:

*recto*: Elegy on the death of Miss B. Burton, Greenfield [by J. H. Hickok,

name written at end of music?], apparently melody, Em,

5[-]4|3[-]5555[-]U1|D7[-]55[-]U11,2|34-(3)21|D7[-]55[-]U1|1,

“Affectuosso” written over start of music

**Mss. Boxes M, Box 2, Folder 6**

388. MS. music leaves (1) with no inscription. 3 unnumbered leaves clipped together (the first leaves in the folder where they reside). Only 2 of these (and only the *recto* of the 2nd leaf) have been filmed.

no inscriptions

MS. music entries:

leaf [1] *recto*: American, 3 voices, melody in middle voice, F,

5|56|55|55|U1, Be thou O god exalted high; written on printed

staves

leaf [2] *recto*: Begin[n]ing, 3 voices, melody in middle voice, G,

134|56|5-43-2|1, This spacious earth is all the Lord[’]s; written

on printed staves

leaf [2] *verso*: The Bright God of Day att. “[S?] T” (attribution?),

“Bass,” “Tenor” (copied separately), Am, tenor incipit

7U132D7557U11D7U123D77…, no text, half notes with single

flags used instead of quarter notes, no bar lines, pencil (though

“[S?] T” is in ink); Rufus Frost’s Bright God of Day (*HTI*

10943), printed before 1821 only in 1805, is in Am + begins

132-1D57U1-21-D7U1,232345

leaf [3] *recto*: Newburgh [by Munson], 3 voices, middle voice labeled

“Air,” C, 5|35U12|1, let ev[’]ry creature join; little attempt to

line voices up vertically in 2nd half

**Mss. Boxes M, Box 1, Folder 7**

389. MS. music leaves (2) with no inscription. 2 unnumbered leaves removed from AAS source no. 21, a copy of Thomas H. Atwill, *The New York & Vermont Collection of Sacred Harmony*, 2nd ed. (Albany: Backus and Whiting, [1806?]; *ASMI* 29B). Photocopy of the book’s t. p. accompanies the leaves.

inscription: on photocopy of printed t. p., “R. L Lamb”

all MS. music entries are 4-voice settings, with melody in 3rd voice from top:

leaf [1] *recto*: New Durham [by Austin], Bm, 1|D57U13|21-D7U1, Hark

from the tombs a doleful Sound; title written in pencil, rest of

entry in ink

leaf [2] *recto*: America [by Wetmore], Am, 1|1321|5, My soul repeat

his praise

leaf [2] *recto*: Florida [by Wetmore], Dm, 5|31[D7?]U1|5, Let Sinners

take their course

**Mss. Boxes M, Box 1, Folder 2**

[It is recommended that these leaves be returned to the Atwill tunebook.]

390. Marshall, John? MS. music book. 161 leaves; leaves [3] *recto*-[16] *recto* numbered pp. 1-27 by original owner; preceding leaves numbered here preliminary leaf [1] + preliminary leaf [2], succeeding leaves numbered here pp. [28-318] (with MS. music entries through p. [269]); not factored in p. count: at least 19 missing leaves (stubs only); factored in p. count: numerous pp. which are blank or contain ruled staff lines but no music (**note:** p. nos. for the listing of the MS.’s contents in “American Vernacular Music Manuscripts, ca. 1730-1910” online don’t take into account blank pp. or pp. with ruled staff lines but no music, and they apparently start with the inside front cover as p. [1], so they vary from the p. nos. given here).

English MS.?

inscription? attribution?: p. [227], “John Marshall”

preliminary leaf [1] *recto* + *verso* blank; preliminary leaf [2] *recto*, start of a

sequential list of text incipits with psalm nos. + p. nos. in the MS. (text

incipits for MS. entries through p. [31] taken from this); preliminary

leaf [2] *verso* blank

pp. 1-5: rudiments

all MS. entries for 4 voices, with melody in tenor, unless indicated:

pp. 6-7: P[sal]m ye 1st [= Bromsgrove, Crowle], Am,

1|5-43|23|2-1D#7|U1, The Man is blest that hath not lent

pp. 8-11: P[sal]m ye 8th [= Birmingham] [by Thomas? Greatorex], Bb,

begins with bass, incipit 1-2-3-45U1|D7-65|3-4-5-431|55|1, tenor incipit 5-6-7-U125|3-2-1, O God our Lord how wonderful

pp. 12-13: P[sal]m ye 9th, Eb, 5U11|D765|55\_|5, With Heart & Mouth

to thee O Lord; tenor clef one staff-line too low

pp. 14-15: P[sal]m the 13th [= Oxford, Wrotham, etc.], Am,

11D7|U1234-3|2, How long wilt thou forget me Lord

pp. 16-17: P[sal]m ye 17th, Am, 1|34|53|43|2

pp. 18-19: P[sal]m ye 19 [= St. James’, Canterbury], C,

1|1-D5U1|2-34|32|1, How perfect is the Law of God

pp. 20-25: P[sal]m [the?] 19, C, begins with bass, incipit

5-6-5-433|114|51|1, tenor incipit 1-2-1-D766|55U1|3[2?]|D5,

🖝 The Heavens & Firmament on high; this tune apparently not in

Temperley + Manns, *Fuging Tunes in the Eighteenth Century*

pp. 26-27: P[sal]m ye 21st [= Sandwich New, Sutton] [by William

Knapp], G, 133|35|5#45, O Lord how Joyfull is the King

pp. [28-31]: P[sal]m The 24th, D, 1|345-6-5-4-|3234|5, Yea [*sic*] Gates

& everlasting Doors; great variety of textures: solos, duets, 4-

part sections

pp. [32-33]: P[sal]m The 34th [by Joseph Stephenson], C,

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

pp. [34-35]: P[sal]m ye 39th [= St. Anne’s] [by William Croft], C,

5|36|5U1|1D7|U1

pp. [36-37]: P[sal]m ye 40th, Am, 1|31|2D#7|U1D5-#7|U1

pp. [38-39]: P[sal]m ye 42nd [= Birchington, Wendover] [by William

Tans’ur?], Am, tenor incipit 12D7|U3D7|U3-21-D7|U1, treble

incipit 1D75|U12|5-43-2|1

pp. [40-41]: P[sal]m ye 46th, Am, 1|554|534-3|2

pp. [42-43]: P[sal]m ye 74th [= Windsor] [by Christopher Tye], Am,

1|12|32|11|D#7

🖝 pp. [44-45]: P[sal]m ye 77 [= Newbury, Stroud, Psalm 5, etc.] by “Davd.

Lord” [attribution? –this tune frequently attributed to

“Williams” in American sources], Am, 152|3-2-1D7|U12|3

🖝 pp. [46-47]: P[sal]m ye 92nd by “W. H.,” C, 1D54|35|67|U1, this tune

apparently not in Temperley + Manns, *Fuging Tunes in the*

*Eighteenth Century*

pp. [48-49]: P[sal]m ye 96th, C, 5|U1-2-1D5U1|3-122-3-43 (“Tenor

Solo”; followed by “Bass Solo,” “Contra Solo,” + “Treble Solo,”

then “Chorus” on next p.)

pp. [50-51]: P[sal]m ye 100th, G, 1|1D7|65|U12|3

pp. [52-53]: P[sal]m ye 104th [= Psalm 149, Hanover] [by William

Croft], melody in treble, C, incipit 1|112|32|12D7|U1 (variant

of the more familiar version starting 5|U112|35|12D7|U1)

pp. [54-55]: P[sal]m ye 108th or 128th, G, begins with bass, incipit

1[-?]2[-?]1|D765\_|5U1D65|U1, tenor incipit

🖝 5-6-5|43-455|3-2-1-2-34|5, this tune apparently not in

Temperley + Manns, *Fuging Tunes in the Eighteenth Century*

pp. [56-57]: P[sal]m ye 116th, Am, 1|32|13|43|2

🖝 pp. [58-59]: P[sal]m ye 119th, Am, 123|23|21|2,|234|34|5, this tune

apparently not in Temperley + Manns, *Fuging Tunes in the*

*Eighteenth Century*

pp. [60-61]: P[sal]m ye 125th [by Joseph Stephenson], G, begins with

bass, incipit 1|D5533|1-2-34|5, tenor incipit

5|3311|D7-U1-2-335

pp. [62-63]: P[sal]m ye 133d, G, begins with bass, incipit

1|D765-|5-U1-D5-|U11|2-1-D76|5, tenor incipit

5|5-6-5-4-32|13|4-3-21|2, two leaves removed between p. [62] + p. [63], but apparently before this entry was copied onto

🖝 these pp., as it seems to be a complete single tune; this tune

apparently not in Temperley + Manns, *Fuging Tunes in the*

*Eighteenth Century*

pp. [64-67]: P[sal]m ye 144th [= Girton], C, begins with treble, incipit

1-D7-654|3-4-5-45-6|555, tenor incipit

2-1-D765[-?]4|3-4-5-6-7-|U1D5U2D5|U3

pp. [68-69]: P[sal]m ye 149th, G, melody starts in treble, incipit

155-4|3-4-55|4-32|1, 6 phrases: tr + b, te + b, all 4 voices, c + b,

all 4, all 4

pp. [70-71]: P[sal]m ye 150th, C, 1|D7654|6-U2D7|U1, 6 phrases: tr +

te, c + b, tr + te, c + b, all 4 voices, all 4

pp. [72-73]: P[sal]m ye 16th N[ew] V[ersion] [= Weston Favel] [by

William Knapp], G, 1|3-4-32|1-2-13-4|5-6-54|3, 1st 4 phrases

are solos (te, tr, b, c)

pp. [74-75]: P[sal]m ye 97th N[ew] V[ersion] [= Chester, Gratitude] [by

Joseph Stephenson], G, 1|345\_|53|4-32|1

pp. [76-79]: P[sal]m ye 33 N[ew] V[ersion] [= Barrow upon Soare], C,

555|U12-3|43|2

pp. [80-83]: P[sal]m ye 148th New Ver[sio]n [=Portsmouth], A,

5|35U1D5|U1-2-1-23, bass’s 1st entry delayed by 2 beats,

causing momentary text overlap

🖝 pp. [84-85]: Psalm 47th. New Version, F, 5|U1D7|65|5-43-2|1+5, this tune apparently not in Temperley + Manns, *Fuging Tunes in the*

*Eighteenth Century*

pp. [88-89]: [Psalm 108], melody + bass on 2 staves with treble + bass

🖝 clefs, appears to be either a compositional sketch or an attempt

to remember a melody + bass line, note heads present but not

stems, no indications of different rhythmic values, no bar lines;

this entry + that 2 entries below begin similarly + diverge after

m. 4, G, 1[|]3[5?]44[|]31[|]2

pp. [88-89]: 32 Ps[a]lm, melody + 1st phrase of bass on single staff, Am,

1|543|12D7|U1

pp. [88-89]: 108 Ps[a]lm, melody + beginning notes of 2 harmonic

parts on single staff, G, 1|3544|31|2, see entry 2 entries above

p. [95]: [The Rose of Allandale? —title suggested by text], secular solo

melody, Bb, 1-2|321D7|U4-32-1D5 [*recte* 1-2|321D7|

U2-1D7-65? which is how the phrase goes when it’s

immediately repeated], The morn was fair the Skies were clear

pp. [148-157]: [Anthem: Psalm 100 —title suggested by text], G, lacks

beginning; G, starts with counter, 5[-]6[-]56[-]7[-]67[-]6[-]5U1, Be ye sure that, followed by treble, 1|2-1-D7-6[-]567|

U1-D7-U1-2-3-4-3-2-1-|D7-U1-2-3-2-12D7|U1, the Ld. that ye.

Lord he is God; both parts accompanied by bass; text incipit for the entire piece is probably Make a joyful noise unto the Lord

p. [160]: 13 mm. of a melody or harmonic part over 2 mm. of another

(or more of the same part?), all in ¾ time, no clef, if treble clef

+ key of D, top line begins 5|5U1D6\_|66|765\_|5

pp. [161-173]: [Hallelujah, from Handel’s *Messiah*], no title, clefs, key

signatures, or time signatures; appears to be complete, D, treble incipit is 1D565,|U1D565, Hallelujah; “These three Bars

by mistake are a Note too Low” beneath counter on p. [161]

pp. [174-181]: Te Deum Laudamus, Am, 55|43|2|3333|21|D7#7|U1, We

praise the[e]

pp. [182-188]: Nunc Dimittis, Am, 123154|3|45-6-54-5-43-4-3|2, Lord

now lettest thou thy Servant depart in peace

pp. [189-203]: An Anthem taken from ye 3 & 5 Cha[pte]r of ye Wisdom

of Solomon, Am, 1-2|321|222|3234|5, The Souls of ye rightious

[*sic*] are in the Hands of God

pp. [204-215]: An Anthem from ye 147 Psalm, C, starts with duet for

“Contra & Bass,” counter incipit is 1-2|3-4-3-21|5\_|5,|

2-3-2-343, O praise ye [= the] Lord, praise y[e?] Lord

pp. [216-227]: An Anthem taken from Ye 26 Ps[al]m by “John

Marshall” (attribution and/or owner’s inscription? —written

at end of anthem), Am, begins with bass, incipit

1|D1232-1|5\_|5, tenor incipit 5|1232-1|5, Be thou my Judge O

Lord

pp. [228-233]: An Anthem from ye 126 Psalm, G, begins with “Treble

Solo,” incipit 12|3|5-6-54|323|4321|D75, When ye Lord turn’d

again ye Captivity of Sion; incomplete: breaks off after 3-m.

melisma in all parts

pp. [235-253]: A Chorus from Mr. Handel[’]s Oratorio of Messiah, F,

melody in treble, incipit 1D765|56-7-U1D7, Lift up your Heads

O ye Gates

pp. [254-267]: An Anthem taken f[ro]m 29 Ps[a]lm, C, begins with

“Tenor or Treble Solo,” 1D5|U12|3|43-2|33|1D5|U1, Bring

unto the Lord O ye mighty bring young Rams; at end, this

inscription: “Allelujah Amen the same as 147 Anthem” (see pp.

[213-215] for this music)

pp. [268-269]: Evening Hymn, melody (treble? tenor?), G,

5|U11|11|22-3-4|3, Glory to thee my God this Night

pp. [268-269]: Morning Hymn, melody (treble? tenor?), F,

13-4|56-7|U1D7-6|5, Awake my Soul and with the [Sun?]

**Mss. Boxes L / Octavo vol. 24**

391. *The Massachusetts Harmony*. [2nd ed.] Boston: printed for and sold by John Norman, [1785] (AAS cataloging says [1784], but see *ASMI* no. 377, p. 454). Complete. MS. music on unnumbered additional leaves bound in after printed book.

no inscriptions

*The Federal Harmony*, [1788] ed., sold + engraved by John Norman, contains

last 4 MS. music entries here, with Montague also misspelled

Mountague; see *ASMI*, pp. 267 + (on Norman) 477-480

MS. music entries are mix of bass parts + tenor/bass pairs:

a. l. [1] *verso*: [Sol?]letude, “Bass,” Am, 1|D543\_|34|3-45-67\_|7

a. l. [1] *verso*: Charlestown, “Bass,” Am, 1|1|132|1D55\_|5

a. l. [1] *verso*: Canaan, “Bass,” A, 1|1155|332

a. l. [2] *verso*: Lenox [by Edson], “Tenner,” “Bass,” not in score, C,

1|11D56|5

a. l. [2] *verso*: Rainbow [by Swan], “Tenner,” “Bass,” not in score, C, 5U11|11[*recte* 2]|312\_|2

a. l. [3] *recto*: Bridgewater [by Edson], tenor, “Bass,” loosely in score, C, 131|22|1D7U1\_|1

a. l. [3] *recto*-*verso*: Walpole [by Wood], “Tener,” “Ba[s?]s,” loosely in score, Bm, 1\_|132|3-4-5[or 6? *recte* 5]4|32|1, oh if my soul was form[’]d for wo[e]; draft of tenor’s 2nd half on a. l. [3] *verso,*  scratched out

a. l. [4] *recto*: Mountague [= Montague by Swan], “Tener,” “Base,” loosely in score, Dm, 5U11|D75U32-1|2, ye sons of men with Joy record

**DB Ob140; Catalog Record #340485**

392. “Matthias” [last name not legible]. MS. music book, dated 1819. 3 unnumbered pp.; pp. numbered 2-3, 5-75, 94-110; 75 unnumbered pp. MS. music on 3rd unnumbered p. at the start, then on pp. 2-3, 5-72. Repertory is a mix of 61 entries for voice + figured bass with incipits of sacred texts as their titles, inventoried here, and piano music (minuets + trios, sonatinas, march, rondo), not inventoried.

inscriptions: front cover, “Matthias [?]be[?]ists / 1819.”; 1st unnumbered p.,

“Matthias [?]b[?]ist / Hazleton” (pencil), “[M? NC?] [?]Eulen[?]d”

last 11 unnumbered pp. are index of sacred text incipits; ca. 20 leaves have

been cut out just before this index

titles (text incipits) of sacred-texted entries are given in standard form, due

to difficulties with reading script

sacred-texted entries mostly have lines between phrases but no bar lines:

p. 2: Gott ist mein Lied, C, 567U1,1D7U121D7-65

p. 2: Wer nur den lieben Gott lässt walten, C, 5U1D5665431

p. 5: Liebster Jesu wir find hier, G, 3125312,11112321

p. 7: Nun freut euch lieben Christen gemein, G, 11321223

p. 9: Freu dich sehr, o meine Seele, G, 12321D765

p. 11: Nun lasst uns, C, 11D76U121,112D75U1D7

p. 12: Gott des Himmels und der Erden, A, 12351D765,67U12321

p. 14: Wir glauben all an einen Gott, F, 33543221,2343221

p. 14: Es ist das Heil uns kommen her, F, 5555b7654

p. 15: O Gott du frommer Gott, F, 55U1D765

p. 16: Nun danket alle Gott, F, 555665,3432321

p. 16: Herr Jesu Christ dich zu uns wend, G, 135323#45

p. 21: Was Gott thut das ist wohl gethan, G, 5U1236543

p. 31: Wenn wir in höchsten Nöthen, G, 11232421

p. 32: Allein Gott in der Höh, G, 1|34|54|32|3, annotation above music (largely indecipherable to this reader) includes the nos. 348,

309, + 4[99?]

p. 33: [unidentifiable], F, 1345565,53n4545

p. 34: Nun komm der Heiden Heiland, Am, 11D67U32[-]121

p. 34: Vom Himmel hoch, D, 1D767567U1

p. 35: Machs mit mir Gott nach deiner, D, 13455432

pp. 35-36: Alle Menschen müssen sterben, G, 11D7567U11,

3344332

p. 36: [unidentifiable], 51D7U123432,2355#45

p. 37: Vater unser im Himmelreich, Dm, 55345321

p. 37: Ach Gott und Herr, C, 1D765,567U1

p. 38: Werde munter mein Gemüte, G, 34554322

p. 39: Herzliebster Jesu!, Gm, 112D75U12334-32

p. 39: [unidentifiable], D, 13435U1D7U1,122D6[-?]7U1D765#45

p. 40: O Ursprung des Lebens, D, 154321567U1D7

p. 41: Aus tiefer Noth schrei ich zu dir, G, 1D7U1221213,

4321D67U121

p. 42: [unidentifiable], Eb, 6U1D6543,3214332

p. 43: So gehst du nun mein Jesu hin, Em, 55544332,2345643

p. 43: Meinen Jesum lass ich nicht, A, 11D7U1D67U1,33254321

p. 44: Gottes Sohn ist kommen, G, 1134565,67U1D53#45

p. 44: Christe du Lamm Gottes, G, 123343,3234543

p. 45 : [unidentifiable], G, 1234323,565432

p. 45 : [unidentifiable], Gm, 555665432,44565443

p. 46 : Wer bin ich von Natur, Eb, 55565-43,32345-432

p. 47: O Ursprung des Lebens, D, 154321567U1D7

p. 48: [Fanzt?], ihr Erlösten dem Herrn, C, 1D7U1D65[-?]43,67U121D7

p. 49: Was sorgst du ängstlich für dein Leben, Em, 55[-?]43221

2[-?]1D#7U2,232155#455

p. 50: Wer Gottes Wege geht, Eb, 5U1D6543,3214332

p. 51: Hier ist mein Herz, C, 1D765,654321

p. 52: Wenn wir Vollführung deiner [?], A, 5[-]432112-343,

23#451D7U1-D765

p. 53: [?] ich will mich fest entschlies[s]en, Am, 1D5U12322D5,

U1D76547[-?]65

p. 54: Herr lehre mich wenn ich der Tugend, G, 5321254321211D7

p. 55: [Nin will ich dem zu...?], Em?, 75[corrected from 3]4[corrected

from 2]321,2334454, incomplete; “falsch übersehen”

(wrong/missed) written between staves

p. 55: [Nin will ich dem zu...?], G, 51D7U123432,2355#45

p. 56: [unidentifiable], Em, 1D54321,2334454

p. 57: [unidentifiable], D, 1356567U1,2D76565432

p. 58: [Jesus? ist mein Stand, mein ?], Bb, 1D5U1D7U1D5U1234332

p. 59: Dir dank ich [?] für mein leben, Em, 123435U11D#7#65

p. 60: [unidentifiable], Am, 5U1D#7U123212D#75, line of text written

below music appears to include the words “Melodien

gesungen”; worth deciphering

p. 61: O Herr mein Gott durch, Em, 5132,234543-21

p. 62: [unidentifiable], C, 567U1,321D67U1,D565443

pp. 63-64: unidentifiable], F, 135654532,56567U11D7

p. 65: [unidentifable], F, 555|424|313|21,23n456765

p. 66: Gott ist mein Lied, C, 567U1,1D7U121D7-65

p. 67: [unidentifiable], D, 1D5U1|(1)D7U1|D654|3[-]21

p. 68: [unidentifiable], D, 13435U1D7U1,122D6[-]7U1765#45

p. 69: [Mein Jesu? ?], 1|3[-]2153|4321,|343|21D7U1|2

p. 70: An dir allein, an dir hab ich, Dm, 554|3,5|5434|32

p. 71: Dir, dir [Jehovah?] will ich singen, G, 51[-]23|2[-]3435|

4[-]3[-]2[-]1|D7

**Mss. Octavo Vols. G; Catalog Record #505836**

393. Maxim, Abraham. *The Northern Harmony*. 2nd ed. Exeter, N. H.: Norris and Sawyer, 1808. Complete.

no inscriptions

no MS. music

**DB Ob181; Catalog Record #281638**

394. Mennonite Church. *Die kleine geistliche Harfe der Kinder Zions, oder auserlesene geistreiche Gesänge*. Germantaun, Pa.: Michael Billmeyer, 1803. Complete. [2nd t. p.:] *Sammlung alter und neuer geistreichen Gesänge*. 1st ed. Germantaun: Michael Billmeyer, 1803. Complete. No music.

inscriptions: preliminary leaf [1] *recto*, inscription in German largely

indecipherable to this reader, “Irvin P. Knipe / Aug. 29, 1925 /

Billmeyer imprint”

no MS. music

**Dated Books; Catalog Record #280306**

395. Mennonite Church. *Die kleine geistliche Harfe der Kinder Zions, oder auserlesene geistreiche Gesänge*. Germantaun, Pa.: Michael Billmeyer, 1811. Complete. [2nd t. p.:] *Sammlung alter und neuer geistreichen Gesänge*. 2nd ed. Germantaun: Michael Billmeyer, 1811. Complete. No music. [3rd t. p.:] *Zugabe einiger auserlesenen Lieder.* N. p., n. d. Complete. No music.

inscription: *recto* of leaf with frontispiece on its *verso*, “Sophia D[e?]rstein /

[N?]an Fossen” (pencil)

no MS. music

**Dated Books; Catalog Record #300301**

396. Mennonite Church. *Die kleine geistliche Harfe der Kinder Zions, oder auserlesene geistreiche Gesänge*. 3rd ed. Germantaun, Pa.: Michael Billmeyer, 1820. Complete. [2nd t. p.:] *Sammlung alter und neuer geistreichen Gesänge*. 3rd ed. Germantaun: Michael Billmeyer, 1820. Complete. No music. [3rd t. p.:] *Zugabe einiger auserlesenen Lieder.* N. p., n. d. Complete. No music.

inscriptions: inside front cover, “1823 / Deth on June 12nd / eage [*sic*] 19

years 4 m 1 day”; preliminary leaf *recto*, “Isabella Lowry” (twice);

additional leaf *verso*, “Issabela Lowry’s / Book / Died June the 12th

1823 / Aged 19 years 4 m. 1 day”

no MS. music

**Dated Books; Catalog Record #421103**

397. Mennonite Church. *Ein unpartheyisches Gesang-Buch enthaltend geistreiche Lieder und Psalmen.* 1st ed. Lancaster, Pa.: Johann Albrecht, 1804. Complete. [2nd t. p.:] *Ein neues, unpartheyisches Gesangbuch zum allgemeinen Gebrauch des wahren Gottesdienstes.* 1st ed. Lancaster: Johann Albrecht, 1804. Complete.

no inscriptions

no MS. music

**Dated Books; Catalog Record #289155**

398. Mennonite Church. *Ein unpartheyisches Gesang-Buch enthaltend geistreiche Lieder und Psalmen.* 2nd ed. Lancaster, Pa.: Georg and Peter Albrecht, 1808. Complete. [2nd t. p.:] *Ein neues, unpartheyisches Gesangbuch zum allgemeinen Gebrauch des wahren Gottesdienstes.* 2nd ed. Lancaster: Georg and Peter Albrecht, 1808. Complete; p. no. 86 printed as 68.

inscription: preliminary leaf [1] *recto*, “Benjamin Hershey / Book”

no MS. music

**Dated Books; Catalog Record #282597**

399. Mennonite Church. *Unpartheyisches Gesang-Buch, enthaltend geistreiche Lieder und Psalmen.* 3rd improved ed. Lancaster, Pa.: Johann Bär, 1820. Complete. [2nd t. p.:] *Unpartheyisches Gesang-Buch, zum allgemeinen Gebrauch des wahren Gottesdienstes.* 3rd improved ed. Lancaster: Johann Bär, 1820. Complete.

inscriptions: inside front cover, “[J ?]. M. Wi[l ?]mer” (pencil); preliminary

leaf [1] *verso*, “Samuel / Wilmers / Gesang / Buch / 1823” with letters

beautifully decorated + with exquisite flower-in-vase illustrations in

red, yellow, brown, blue, + green; preliminary leaf [2] *recto*,

inscription (surrounded by colored plant designs) in German script

indecipherable to this reader but including “Octob[er ?]” + “1821”

[photo]

no MS. music

**Dated Books; Catalog Record #356159**

400. Metcalf, Samuel L. *The Kentucky Harmonist*. 2nd ed. Cincinnati: Morgan, Lodge and Company, for the author, 1820. Lacks pp. 9-10, any after 130.

inscriptions: inside front cover, “James L. [G ?]illespie / Louisa / Decr. [28 ?] 1833”; t. p., “James L Gillespie / Wm A [Gillespie?]”; p. 130, “E D G.”

no MS. music

**DB Ob122; Catalog Record #356216**

401. *The Middlesex Collection of Church Music: or, Ancient Psalmody Revived.* Boston: Manning and Loring, 1807. Lacks pp. [v]-vi.

no inscriptions

no MS. music

**Dated Books F; Catalog Record #420223**

402. *The Middlesex Collection of Church Music: or, Ancient Psalmody Revived.* 2nd ed. Boston: Manning and Loring, 1808. Complete.

inscription: slip of paper pasted to preliminary leaf *verso*, “Elnathan Sawtell’s

Book. Feb. 28, AD. 1811.”

no MS. music

**Dated Books F; Catalog Record #420274**

403. *The Middlesex Collection of Church Music: or, Ancient Psalmody Revived.* 3rd ed. Boston: Manning and Loring, 1811. Complete.

mimeographed label pasted inside front cover: “No. [“5849” in MS.] Date

[stamped: “JUL 22 1935”] / LIBRARY OF / Frank J. Metcalf”; printed

label pasted inside front cover reads “FRANK J. METCALF BEQUEST /

TO AMERICAN ANTIQUARIAN SOCIETY / JUNE 1945”

no inscriptions

no MS. music

**Dated Books F; Catalog Record #420383**

404. Moors, Hezekiah. *The Province Harmony*. Boston: J. T. Buckingham, for the author, 1809. Complete.

inscription: front cover, “[S?] Fowle”

no MS. music

**DB Ob147; Catalog Record #282202**

Morgan, Justin. Judgment Anthem – SEE

[Belknap, Daniel, publisher]. Judgment Anthem

Munship, M[rs?]. MS. music – SEE

MS. music leaves inscribed “John G. Copes,” “M[rs?] Munship”

Music book: Secondo [*AVMM* designation] – SEE

MS. music book (9) with no owner’s name

*Musica Sacra* – SEE

Hastings, Thomas, and Solomon Warriner. *Musica Sacra: or Springfield and*

*Utica Collections United*

*Musica Sacra* – SEE

Oneida Musical Society. *Musica Sacra*

*Neu-vermehrt- und vollständiges Kirchen-Gesang-Buch* – SEE

Reformed Church in the U. S. *Neu-vermehrt- und vollständiges Kirchen-*

*Gesang-Buch*

*Neu-vermehrtes und vollständiges Evangelisch-Reformirtes Gesang-Buch* – SEE

Reformed Church in the U. S. *Neu-vermehrt- und vollständiges Kirchen-*

*Gesang-Buch*

*Das neue und verbesserte Gesangbuch* – SEE

Reformed Church in the U. S. *Das neue und verbesserte Gesangbuch*

405. Nevius, John W., Cornelius Van Deventer, and John Frazee. *The New-Brunswick Collection of Sacred Music*. New Brunswick, N. J.: W. Myer, for J. W. Nevius and W. Myer, 1817. 72 pp.; complete.

inscription: inside front cover, “F[r?]a[r?]y S[v?]an”

no MS. music

**DB Ob164; Catalog Record #420542**

406. Nevius, John W., Cornelius Van Deventer, and John Frazee. *The New-Brunswick Collection of Sacred Music*. 2nd ed. New Brunswick, N. J.: W. Myer, for William Myer in New Brunswick and D. and E. Fenton in Trenton, N. J., 1818. 72 pp.; complete.

inscription: preliminary leaf *verso*, “Martin Mull’s / Penns[y]lvania”

no MS. music

**DB Ob165; Catalog Record #420543**

407. *The New-England Harmony*. Boston: John Fleeming, 1771. Title leaf shelved separately from remaining leaves, because they were found separately, and their connection was not at first clear. However, Richard Crawford (*ASMI*, p. 470) makes a convincing case that they belong to the same publication, so they are described in tandem here. Composite pagination of AAS copy is leaf [1] (**DP B2521**), leaves [2-4], 5-16 (**Dated Books**; both have **Catalog Record #324154**). AAS copy lacks outer section of leaf [4] that contained printed music (see flagged note just below), leaves 17-22; a copy at Yale, while also incomplete, includes those leaves (*ASMI*). MS. music and/or staves without music originally on leaves [3] *recto*, [4] *recto*, 6 *recto*, [7] *recto*, 10 *recto* + *verso*, 11 *recto* + *verso*, 13 *recto*, 14 *recto*, 15 *recto*, 16 *recto*; on all except part of leaf 10 *recto* + leaf 11 *recto*, MS. music has been rubbed out, so only the legible MS. entries on leaves 10 *recto* + 11 *recto* are inventoried here.

leaves [2-4], 5-16 are at end of vol. which also includes Nicholas Brady +

Nahum Tate, *A New Version of the Psalms of David, fitted to the Tunes*

*used in Churches* (Boston: for A. Ellison, 1773), 276 pp., + *Appendix,*

*containing a number of Hymns, taken chiefly from Dr. Watts’s Scriptural*

🖝 *Collection* (Boston: Mills and Hicks, 1773), 84 pp.; music printed on

outer halves of double-size leaves, folded into the vol. (inner halves

blank); these leaves can be folded out so tunes + texts are viewable

side by side in various pairings [photo]

no inscriptions

probably at least 24 tunes in MS. have been rubbed out

titles of rubbed-out tunes in MS. that are legible with aid of ultraviolet light:

Quercy + [C Ps?]alm New (leaf 6 *recto*), E[vening?] [Hym?]n (leaf [7]

*recto*), [Wells?] (leaf 10 *recto*), Barby Tune (leaf 11 *verso*), S[ ? ha?]m,

Wickham, + N[ew?] Hingham (leaf 13 *recto*), C[hes?]ter + [Eu?]rop[e?]

(leaf 14 *recto*), [Am?]h[e?]rst, [?][ tow?]n, Su[ff?]o[lk?], + Pem[brook?]

(leaf 15 *recto*), Ca[mb?]rid[g?]e, Dorchester Tune, + [St. Geor?]ge[’?]s

(leaf 16 *recto*)

MS. music entries are all treble parts:

leaf 10 *recto*: Worksop, “Treble,” Am, 1|12|32|12-1|D#7, copied

directly next to printed tune, which has parts for medius, tenor,

+ bass; 1st note of phrase 2 in tenor (or stem of note) supplied

in MS.

leaf [10] *recto*: Wells [by Holdroyd?], “Treble,” G, 112|333|22, copied

directly next to printed tune, which has parts for medius, tenor,

+ bass

leaf [11] *recto*: Barby, “Treble,” A, 1|11|D7U1|4-32|3, copied next to

printed tune (in G!), which has parts for medius, tenor, + bass

**DP B2521, Dated Books; Catalog Record #324154**

408. *The New Haven Collection of Sacred Music.* Dedham, Mass.: Daniel Mann, 1818. 143, [1] pp.; complete. Printed errata list pasted inside back cover.

“*By an Association of Gentlemen for the promotion of Classical Sacred Music in*

*the United Society in New Haven.”* (t. p.)

inscription: t. p., “Lydia Bolles Newcomb. 1895 New Haven. Conn.”

no MS. music

**DB Ob168; Catalog Record #420540**

*A New Version of the Psalms of David* – SEE

Brady, N[icholas], and N[ahum] Tate. *A New Version. Of the Psalms of David*

409. New York. Reformed Protestant Dutch Church. *The Heidelbergh Catechism, or Method of Instruction, in the Christian Religion*. 2nd ed. New York: John Holt, 1767. 40 pp., with 15 unpaged leaves bound in at various points; complete . No music. BOUND WITH *A Compendium of the Christian Religion, for those who intend to approach the Holy Supper of the Lord*. New York: John Holt, 1767. [2], 14 pp. Complete. 2 printed tunes on pp. [12], 14. Fragment of MS. music on unnumbered additional leaf.

inscription: *verso* of leaf inserted after p. 36 of *Heidelbergh Catechism*, “Grace

Miller[’][s?] / Book” (pencil)

MS. music entry:

a. l. [1] *recto*: untitled group of 3 notes written in pencil, no clef or key

signature, if treble clef + C, 5U11, diamond-shaped whole note

followed by 2 pseudo-triangular half notes

**Dated Books; Catalog Record #319665**

410. New York. Reformed Protestant Dutch Church. *The Psalms of David, with the Ten Commandments, Creed, Lord’s Prayer, &c. in metre.* New York: James Parker, 1767. Complete. BOUND WITH New York. Reformed Protestant Dutch Church. *The Heidelbergh Catechism, or Method of Instruction, in the Christian Religion*. N. p., n. d. 143, [1] pp.; complete. *Heidelbergh Catechism*: no music.

inscriptions: slip pasted inside front cover, “[?] [C?]. Condit / Clinton Ave -- /

Brooklyn – ”; preliminary leaf *recto*, “Price8s / New york / Jacobus

Anderson’s Book / bought of [“Robert Hodge” crossed out] Evert

Byvank / February 4. 1786”; 1st p. 100, “Jacobus Anderson”;

*Heidelbergh Catechism*, p. [3], “Jacobus Anderson”

no MS. music

**Bindings Coll. Copy 1; Catalog Record #316056**

411. New York. Reformed Protestant Dutch Church. *The Psalms of David, with the Ten Commandments, Creed, Lord’s Prayer, &c. in metre.* New York: James Parker, 1767. Complete. BOUND WITH New York. Reformed Protestant Dutch Church. *The Heidelbergh Catechism, or Method of Instruction, in the Christian Religion*. N. p., n. d. 143, [1] pp.; complete. *Heidelbergh Catechism*: no music.

no inscriptions

no MS. music

**Bindings Coll. Copy 2; Catalog Record #316056**

412. Newberry, George. MS. music book. 22 unnumbered leaves: leaf [1] *recto* contains scales + patterns of intervals, leaves [1] *verso*-[22] *recto* contain musical compositions.

inscription: leaf [22] *verso*, “George / Newber[-] / Book [-ry]”

MS. music entries are mostly tenor + bass parts, with some counter parts,

tenor parts, + a miscellany of other combinations; when tenor +

another part are present, the incipit given is the tenor part

in some entries, bar lines are not used; only single or double lines to signify

ends of phrases

assume round note-heads if there’s no indication of notation here

MS. music entries:

leaf [1] *verso*: Kingsb[ri[d]g[e]? ury?], “Counter,” Am, 5|5-4-3657565

leaf [1] *verso*: Warwick, “Counter,” if in G minor,

5577[5?]5777U1D7[5?], if in Bb, 3355[3?]355565[3?]

leaf [2] *recto*: Canterbury, “Tenor,” “Bass,” F, 13231234, diamond

notation

leaf [2] *recto*: Windsor [by Tye], “Tenor,” “Bass,” Gm (though only one

flat in key signature), 1123211D#7, diamond notation

leaf [3] *recto*: The 100,d Psalm, “Tenor,” “Bass,” F, 11D765U123,

diamond notation

leaf [3] *recto*: Brunswick, “Tenor,” “Bass,” Am, 11234-3251, diamond

notation

leaf [4] *recto*: The Isle of Wight, “Tenor,” “Bass,” Gm (though only one

flat in key signature), 15-43-45[n]6545, diamond notation

leaf [4] *recto*: Standish, “Tenor,” “Bass,” Gm, 13215432, diamond

notation

leaf [5] *recto*: Meer [*sic*; Mear], “Treble,” “Bass,” F, 155331-232,

diamond notation

leaf [5] *recto*: The 100,d Psalm New, “Tenor,” “Bass,” Am,

11D7U354-321, diamond notation

leaf [6] *recto*: The 108th Psalm, “Tenor,” “Bass,” G, 124254-3-212,

diamond notation

leaf [6] *recto*: Portsmouth, “Tenor,” “Bass,” F, 11231345,3655n45,

diamond notation

leaf [7] *recto*: Plymouth Tune, “Tenor,” “Bass,” Am, 13454312,

diamond notation

leaf [7] *recto*: Litchfield, “Tenor,” “Bass,” Gm, 13452342, diamond

notation

leaf [8] *recto*: Warwick, “Tenor,” “Bass,” Am, 11315421, diamond

notation

leaf [8] *recto*: Quercy, “Tenor,” “Bass,” G, 133232D7U1, diamond

notation

leaf [9] *recto*: Bangor [by Tans’ur], “Tenor,” “Bass,” Dm,

53215U1D7-65, diamond notation

leaf [9] *recto*: The 24th Psalm, “Tenor,” “Bass,” F, 15U1D565, diamond

notation

leaf [10] *recto*: The 136 Psalm, “Tenor,” “The Bass,” each 2 lines + not

copied in score, G (though no key signature), 1D65U321,

diamond notation

leaf [11] *recto*: An Evening Hymn, “Tenor,” “Bass,” Am,

11-D76|5U2|3-21|D#7

leaf [11] *recto*: A Morning Hymn, “Tenor,” “Bass,” Bb, 1|34|2D7|U12|D7

leaf [11] *verso*: Mansfield, “Tenor,” G, 1134323,3565#45, diamond

notation

leaf [12] *recto*: The Chimes, “Tenor,” “Bass,” Am, 2|3323|2-345, title

suggests secular text

leaf [12] *recto*: An Hymn on ye Vanity of ye World, “Tenor,” “Bass,” Am,

13|2D5|64|5

leaf [12] *verso*: St[.] Hellen[’]s, “Counter,” “Tenor,” each 2 lines + not

copied in score, C, 5|35|U1D5|6U2|D7

leaf [13] *recto*: Ayl[e]sbury [by Chetham], “Trnnor” [*sic*], “Bass,” Am,

154321, diamond notation

leaf [13] *recto*: A Funeral Thought Hymn, “Tennor,” “Bass,” Am,

5432321D#7

leaf [13] *verso*: St[.] Martin[’]s [by Tans’ur], “Tenor,” A,

1|1-2-1D5|U1-2-33-4|5-4-31|2, “Counter” written after title,

but the part is not present

leaf [13] *verso*: Little Marlbourough [*sic*] [by Williams?], “Tenor,” Am,

5|U13|2-1D#7|U1

leaf [14] *recto*: Orange, “Tenor,” “Bass,” Am, 134321,545345, diamond

notation

leaf [14] *recto*: Southwell, “Tenor,” “Bass,” Gm (though only one flat in

key signature), 131221, diamond notation, almost identical to

Southwell on leaf [17] *recto*

leaf [14] *verso*: Wantage, “Tenor,” Dm, 1|D77-6|55|67|U1

leaf [14] *verso*: All Saints, “Tennor,” C, 1|1-D76|5U1|2-1D7|U1

leaf [15] *recto*: Richmand [*sic*], “Tenor,” “Bass,” each 2 lines + not

copied in score, G, 1123534-32, diamond notation

leaf [15] *verso*: untitled treble or counter part, if in Am,

5|5[3?]|65|5,5|57|75|5, if in C, 3|3[1?]|43|3,3|35|53|3

leaf [16] *recto*: Utoxeter, “Tenor,” “Bass,” Gm, 1D#7U1321, diamond

notation

leaf [16] *recto*: Weells [*sic*; Wells] [by Holdroyd?], “Tenor,” “Bass,” G,

🖝 135U1D7U1D65, rhythm of each phrase is half quarter quarter

half quarter quarter half whole, different from any other copy

I’ve seen

leaf [17] *recto*: Abington, “Tenor,” “Bass,” G, 11325432, diamond

notation

leaf [17] *recto*: Southwell, “Tennor,” “Bass,” Gm (though only one flat

in key signature), 131221, diamond notation, almost identical

to Southwell on leaf [14] *recto*

leaf [17] *verso*: untitled vocal part (likely not melody), C,

1133433-2[,?]1-D7-U1-23-1D7U1, appears to continue on staff

below following entry, is every other phrase a “Hallelujah”?

leaf [17] *verso*: Eagle Street, treble or counter, G, 5|5-[4?]-36|55|5, bar lines used only occasionally [photo]

leaf [18] *recto*: The Divine Use of Musik [*sic*], “Tennor,” “Bass,” G,

1135321D7, diamond notation

leaf [18] *recto*: The Glideing [*sic*] Streams, “Tennor,” “Bass,” G,

5343|221,|4325|#445, secular?

leaf [18] *verso*: Buckland, “Counter,” G, 55555655 [melodic incipit

1|23|21|1D7|U1], diamond notation, note close similarity of

this counter incipit + following counter incipit

leaf [18] *verso*: Quercy, “Counter,” G, 55553655 [melodic incipit

1|33|23|2D7|U1], diamond notation, note close similarity of

this counter incipit + previous counter incipit

leaf [18] *verso*: New York, “Counter,” G, 35325555,553123, diamond

notation

leaf [19] *recto*: The 56th Psalm, “Tennor,” “Bass,” F,

1-23-2-134-3-256-5-432, diamond notation

leaf [19] *recto*: Buckland, “Tennor,” “Bass,” G, 123211D7U1, diamond

notation

leaf [20] *recto*: last 2 phrases of an untitled non-melodic vocal part; if

treble clef + key of G, 7U11D76-4545,556U12D555

leaf [20] *verso*-leaf [21] *recto*: An Anthem taken out of ye 39th Psalm,

“Tennor,” bass, Gm (though only one flat in key signature),

12|312|1[,?]|23|423|2, note long melismas in tenor part

leaf [21] *verso*: Guilford, “Tenor,” “Counter,” Am, 1|54|32|1

leaf [21] *verso*: Burnham, “Tenor,” “Counter,” Am, 1|5-4-32|34|5-43|2

leaf [22] *recto*: Chorus [to Guilford?], “Tenor,” “Counter,” Am,

543|21|23-452\_|221D#7

leaf [22] *recto*: Chorus [to Burnham?], tenor?, counter?, Am,

1-D#7-U123|1,3-2-|3455

**Mss. Boxes L / Octavo vol. 25**

413. Newhall, James. *The Vocal Harmony*. Northampton, Mass.: Andrew Wright, for the author, 1803. Complete, though lacking covers.

no inscriptions

no MS. music

**DP B2812; Catalog Record #420167**

Non nobis [*AVMM* designation] – SEE

MS. music book (5) with no owner’s name

414. Northampton, Mass. *Patriotic Gazette*. Sacred-texted tunes in 9 issues; always on 4th p., under heading *REPOSITORY of the MUSES*:

Vol. I, No. 4 (3 May 1799): Stoke Newington, G, middle voice of 3: 1|3-21-5|

4-32|3, How pleas’d and blest was I

Vol. I, No. 18 (9 August 1799): Backslider, Dm, middle voice of 3: 5|3234-2|

3234, Ah! where am I now? When was it or how?

Vol. I, No. 34 (29 November 1799): Bermondsey “by Milgrove,” D, middle

voice of 3: 135|U121, Glory to God on high

Vol. I, No. 48 (10 March 1800): Livona, Em, 2nd voice up of 4: 5|57U12-1|

D75-45, I’ll praise my Maker with my breath

Vol. II, No. 53 (14 April 1800): No. 22 att. “E. Mann,” C, 2nd voice up of 4:

5|U13-5|D76|U42-D7|5, Once more my soul, the rising day

Vol. II, No. 57 (12 May 1800): The Captive “by B. Harwood,” Bm, 2nd voice up

of 4: 1|3542|3-451-D7U1-2|3, Along the banks where Babel’s current

flows

Vol. II, No. 58 (19 May 1800): Claremont, Cm, 2nd voice up of 4: 5|U12|31|

1-2343|2, The rich have statutes [*sic*] well adorn’d with gold

Vol. II, No. 59 (26 May 1800): Austria “by B. Harwood”), D, 2nd voice up of 4:

135|656\_|6,U1-D65-33-1|5-6-5-4-34|5, Oh let thy God and King, Thy

sweetest thoughts employ; lively fuging tune

Vol. II, No. 60 (2 June 1800): The Trumpet, C, 2nd voice up of 4 (with 4-part

“Bass *for* Instruments,” only Cs + Gs, below vocal bass): 1|331D5|

U1-2-35|5, Sweet is the day of sacred rest; “for the Patriotic Gazette”

no inscriptions

no MS. music

**NewsD MA Nort Patr; Catalog Record #884**

415. *Old Colony Collection of Anthems* (“[No. 1.” at head of title.) Boston: Manning and Loring, 1814. “Selected and published under the particular patronage and direction of the Old Colony Musical Society.” Pp. [2] (= front cover, printed on *recto*, with part of newspaper from 1813 pasted to *verso*), [1]-24. Back cover has newspaper pasted to *recto* side, but is not printed on *verso*. This is likely the first number of the first volume of this collection; see note in inventory entry 416, immediately below, for more on numbering.

no inscriptions

this copy formerly in the collection of The Worcester Society of Antiquity; 2

of their printed labels pasted onto front and back covers

no MS. music

**Dated Books F Copy 2; Catalog Record #420545**

416. *Old Colony Collection of Anthems* (“Nos. 4, and 5, of Vol. II.] … [Nos. 12, 13.” at head of title). Boston: James Loring, [1815 or later]. “Selected and published under the particular patronage and direction of the Handel and Haydn Society in Boston.” Pp. [2] (= front cover, printed on *recto* + *verso*), [71]-120. 2 systems of numbering on front cover t. p. suggest that the music of this collection was available for purchase either as one integrated set, with musical numbers in Vols. I + II numbered sequentially, or by individual volume, with separate numbering for each volume; and that Vol. I, when complete, contained 8 numbers, so that nos. 4 + 5 of vol. II would be nos. 12 + 13 in one sequential numbering. The Handel and Haydn Society of Boston was founded on 24 March 1815.

inscription: front cover *recto*, “E. Pearson”

no MS. music

**Dated Books F Copy 2; Catalog Record #420545**

417. *Old Colony Collection of Anthems…Vol. I.* “Selected and published under the particular patronage and direction of the Old Colony Musical Society in Plymouth County, and the Handel and Haydn Society in Boston.” Boston: James Loring, [1818?]. [2] pp., pp. numbered [1]148, 145-160 [*recte* 149-164], “[161]”/165 (2 nos. on one p., 161 in square brackets)-196; appears to be complete.

inscription: preliminary leaf [1] *recto*, “Wm Muenscher”

no MS. music

**Dated Books F Copy 1; Catalog Record #420545**

418. *Old Colony Collection of Anthems…Vol. II.* “Selected and published under the particular patronage and direction of The Handel and Haydn Society in Boston.” Boston: James Loring, [1818?]. pp. [2], 194; complete. P. 176 misnumbered 174.

inscription: p. [1], “Samuel Harris / Book Decr 22d 1819” (pencil)

no MS. music

**Dated Books F Copy 1; Catalog Record #420545**

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

*Old Colony Collection of Anthems*

419. Olmsted, T[imothy]. *The Musical Olio.* Northampton, Mass.: Andrew Wright, 1805. Complete. Copyright notice pasted inside front cover. A beautiful, pristine copy, lacking only the back flyleaf.

inscription: preliminary leaf *verso*, “March”

no MS. music

**DB Ob153; Catalog Record #420228**

420. Olmsted, T[imothy]. *The Musical Olio.* 2nd ed. Hartford: Peter B. Gleason and company (printed New London, Conn.: Samuel Green), 1811. Lacks pp. 115-118, 121-122, all after 126; leaf bearing pp. 125-126 torn, with loss of text.

inscriptions: front cover, “Stephen Ches[ter’s?]”; inside front cover, “S. M.

Chester”; unpaged 1st title leaf before p. [1], *recto*, “Stephen Chesters,”

“L E Hunt” (pencil); p. 42, over tune Invirary, “Good” (pencil; also,

middle voice identified as “Air”)

p. nos. all written in ink, even though clearly printed

no MS. music

**DB Ob154; Catalog Record #425364**

421. Oneida Musical Society. *Musica Sacra: A Collection of Psalm Tunes, Hymns, and Set Pieces.* Utica, N. Y.: Seward and Williams, 1815. 176, 16, [1] pp.; apparently complete. Index on final unnumbered page titled “Index to Nos. I. and II.”; doesn’t include pieces in preceding 16 pp. of “Select Chants, and Psalm Tunes, for the Episcopal Church” (caption title, 2nd p. [1]).

no inscriptions

no MS. music

**Dated Books; Catalog Record #420470**

422. Oneida Musical Society. *Musica Sacra: A Collection of Psalm Tunes, Hymns and Set Pieces.* 2nd ed. Utica, N. Y.: Seward and Williams, 1816. 184, 16, 20, [1] pp.; apparently complete. Index on final unnumbered page doesn’t include pieces in 16 pp. of “Select Chants, and Psalm Tunes, for the Episcopal Church” (caption title, 2nd p. [1]) that follow the 184 pp. of the book’s main section, nor does it include the pieces in the final 20-p. section.

inscription: p. [ii] (*verso* of t. p.), “[M?], B, Holmead”

no MS. music

**Dated Books; Catalog Record #420471**

Oneida Musical Society. *Musica Sacra* – SEE FURTHER

Hastings, Thomas, and Solomon Warriner. *Musica Sacra: or Springfield and*

*Utica Collections United*

O’Neill, James. MS. music – SEE

MS. music leaves inscribed “James O’Neill”

423. Osborn, Catherine, and Thomas Osborn. MS. music book, dated 1798-1807. 5 unnumbered leaves containing rudiments + index; pp. 1-60 containing music; 1 unnumbered leaf (headed “Book; the, Second; Index”) containing index; pp. 1-5, [2], 6-17, [18-24] containing music; 11 unnumbered leaves, the first 9 blank, the last 2 containing inscriptions.

inscriptions: inside front cover, “Kt osborn”; final group of leaves, leaf [10]

*recto*, “Thomas Osborn / His Book / September th25.”; leaf [11] *recto*,

“September July the 2 . 1807 / Thomas Osborn,” “Thomas

Osborn his Book Dated April / 29th 1805”; leaf [11] *verso*, “David”;

inside back cover, “Catherine Osborn / Her Singing Book. / June 24th

1798.,” “Thomas Osborn / His Book”

unless otherwise indicated (in 5 cases), MS. entries are 4-voice settings with

melody in tenor voice; all in round notation; in many entries, no

attempt is made to align the vocal parts vertically

🖝 23 tunes in this MS. are also in Asahel Benham’s *Federal Harmony*, 2nd-6th eds.

(1792-[1796]), including 10 in a row on pp. 15-[20] (2nd numbering)

of the MS.; 2 of these 10, Morgan’s Sounding-Joy and the tune Joyful

Sound, are on the same p. in Benham and also on the same p. in this

MS.

MS. music entries:

p. 1: [Psalm] Hundred New, Am, 11|D7U3|54-3|21, barring in all voices

is off by one half-note throughout

p. 1: A[y]lesbury [by Chetham], Am, 154|32|1

p. 2: Mear, G, 1|55|33|1-23|2

p. 2: Angels Hymn [by Gibbons], G, 1|31|23|42|1

p. 3: Portsmouth, G, 1|12|31|3#4|5

p. 3: Dublin, Am, 1|1D7|U3D7|U11|D5

p. 4: Plymo[u]th, Am, 1|34|54|31|2

p. 4: Bedford, F, 5|31|65|43|2

p. 5: Lenox [by Edson], C, 1|11D56|5

p. 5: Williams Town, Gm, 1|1D7U12|345[\_]|[5]

p. 6: Suffield [by O. King], Em, 1|3235|3-21-D7U1\_|1

p. 6: Norwich [by Hibbard?], Am, 1|1[-]2[-]32|1D7|U1

p. 7: Worthington [by Strong], Dm, 5U12|1D5-434-6|5

p. 8: Greenfield [by Edson], Am, 1|3355|7U1D5, god is our refuge in

distress

p. 9: Rainbow [by Swan], C, 5U11|12|312\_|2

p. 10: Wells [by Holdroyd?], F, 1|35U1|D7U1D6|5, the heavens

declare thy glory lord

p. 10: Bridge Water [by Edson], C, 131|22|1D7U1\_|1, great god

Attend while Sion sings

p. 11: Mendom [by Billings], Am, 66|7[*recte* 11|D7]5U1D#7|U1, my

redeemer Lit [*sic*] me be

p. 12: [Psalm] 34 [by Stephenson], C, 1|332D7|U1-2-32|1

p. 13: Boston [by Billings], Bb, 1|D5555|U1-D765

p. 14: [Psalm] 136 [by Deaolph], C, 1|3-2-1D5|U1D7|U1

p. 15: [Psalm] 122 [by Bull], A, 1|3[-]4[-]32|1D7|U1

pp. 16-17: Worcester [by Wood], F, starts with bass solo,

132-1|D56-7U1, tenor incipit 56U1|D765

p. 17: [Psalm] 25th [by Gillet], Am, 5U11|D#7U1-2-3|2

p. 18: Milford [by Stephenson], A, tenor starts solo,

533|1-2-1-23-4|5D5|U1

p. 19: Virginia [by Brownson], Em, 1|55U1D7|6-4-76|5

p. 19: Bangor [by Tans’ur], Dm, 5|32|15-6-7|U1D7-6|5

p. 20: Trumbull [by Benham], Am, 132-1|D7-5U3-1|D7-U1-D7-5-

|7U12\_|2

p. 20: KingsBridge [by Williams?], Am,

5|U1-2-32-1|2[-]5D5|U1-2-32-1|D#7-#6-5

p. 21: St. Martins [by Tans’ur], A, 1|1-2-1D5|U1-2-33-4|5-4-31|2

p. 21: Brookfield [by Billings], Dm, 5|U13|23-2|1-D7U1|2

p. 22: Stratford [by Read], starts with treble solo, Am, 155|53|222,

tenor incipit 1|555|3-2-1[slur *sic*]D7|U1

p. 23: Sal[i]sbury [by Brownson], Am, 15|4233|2

p. 24: [Psalm] 3 [by Stephenson], Am, 5U12|32|1-2-34|5

p. 25: Pool, Gm, 5|55[-]4|32|1-32-1|D#7

p. 26: Windsor [by Tye], Am, 1|12|32|11|D#7

p. 26: Warren [by Billings], G, 1212|345

p. 27: St. Michaels [by Croft], C, 5|U112|35|12D7|U1

p. 27: Isle of Wite [*sic*], Am, 1|5-43-4|57[-]6|54|5

p. 28: Little Marlburgh [*sic*] [by Williams?], Am, 5|U13|2-1D[#?]7|U1

p. 28: Royal, G, 134|55|3,|364|5#4|5

p. 29: Calvary [by Read], Am, 11D5|U1-2-32|3-43|2

p. 30: Springfield, Bm, 12|3-21-2-3|2-1D7|U1, meter of text seems to

be 7.6.7.6.7.7.8.6

p. 31: Balldock, Dm, 5|43245-6-|7-5[-?]U1D#7|U1, rhythmic notation

+ slurring inaccurate + inconsistent from part to part

p. 31: Low Ductch [*sic*; = Canterbury], G, 1|32|31|23|4

p. 32: Hartford [by Carpenter], Dm, 5|U1122|32-12

p. 33: Sinai, Am, 1|31-3|25|3[-]1[-]43|2

p. 34: Wickham, G, 1|345-6-|5-4-32|123

p. 34: Funeral Thought, Am, 5|4323|21D#7

p. 35: Bray, G, 1|5554-3|6-54-32

p. 35: Wantage, Dm, 1|D77-6|55|67|U1

p. 36: Christiana, Dm, 5U12|321|2

p. 36: Hebron, Dm, 5|U1-D#7-U12|3-2-32|1

p. 37: [Psalm] 33 [by Tuckey], D, 5|U1-23-2|1-D76-5|6[-]7U1|2

p. 38: Jubilee [by Brownson], A, 112|342\_|2

p. 38: Weathersfield [by B. West], Dm, 5|31U1|D76-54-33-|2,

3|4-567-U1D7|U1,3|21D76-5|6-543,|57-67-5|U1D#7|U1,

barring doesn't reflect “actual” meter, which is quite complex

p. 39: Littleton, A, 13|54-3|2-34|3-21

p. 40: Washington [by Billings], E, 555|U1D7U12|3, note titles of this +

following 3 entries

p. 41: America [by Billings], D, 5|54|3-U1D7|U1-D7-[slur *sic*]6|5

p. 42: Columbia [by Billings], E, 531|67|U1

p. 42: Union [by Gillet], C, 5|66|55-6|U1D6|U2

p. 43: Ocean, F, 5|5-6-5-4-36|U111D7-6|5

p. 44: Amanda [by Morgan], Am, 1|54|3-4-53-2-1|

D7-U1-[D5?D6?]7|U1, death like an over flo[w]ing stream

p. 44: Paris [by Billings], A, 112|3-4-35|4-32|1

p. 45: Franklin [by A. Cook], Am, 1|55-4|32[-]3|1

p. 45: All Saints, C, 1|1-D76|5U1|2-1D7|U1

p. 46: Invitation, Eb, 555|U1112|3, text identified as “Hymn 7 D[r.]

watts”

p. 46: [Psalm] Thirty Second, Am, 1|543|12D#7|U1

p. 47: Aurora [by Billings], C, 5|U13-5|4-32|1

p. 48: Bethleham [*sic*] [by Billings], E, 5|U1D7|U1-D7-65-4|3-4-32-1|5

p. 49: Queenborough, Am, 1|53|45|34-3|2

p. 49: Old Hundred [by Bourgeois?], A, 1|1D7|65|U12|3

p. 50: Maryland [by Billings], Am, 1|3543|2

p. 50: [Psalm] 9th, C, starts with treble-bass duet, treble incipit

1|1D7U12|32-12

p. 51: [Psalm] [8?]9, Am, 1|31|55|43|2

p. 52: Child[’]s Request, Bm, 1|3122|3-4-5-4-|3 [slur *sic*; should

probably only connect last 3 notes of this incipit]

p. 52: Newber[r]y, Gm, 552|3[-]2[-]1D7|U123

p. 53: David[’]s Lamentation an anthem Samuel 18th Chapt[er] 2d

Verse [by Billings], Am, 112|32|323|4-2D7, David the King was

greeved [*sic*] and moved

p. 54: Penbury, G, 1|3-4-3-21|5\_|53|D75|U13-2-3-4-3-4-54-3|2

p. 55: [Psalm] 150, C, 1|2-1-D7U2|3-2-15|4-5-4-3-4-3-2|D7U1\_|1

p. 55: Southington, Am, 534|5-4-32|34|5

p. 56: Trumpet, G, 1|1232|345

p. 57: Fre[e]dom [by Gillet], A, 133|25|4321|5, “slow” + “Liv[e]ly” over

music at two points

p. 58: Middleton [by Bull], A, 12-3-4|53|1-2-34-3|2

p. 59: Providence [by the American Benjamin West], G, 5|U1321|3[-]5

p. 60: Bunkerhill, Am, 321|D7U1|D5U1D7U1|22

p. 60: Musical Society, melody, bass, C, 5656|5U111, [Well met, my

loving friends of art? --see Cowling MS. at AAS, 2nd numbering,

p. [30]], tortuous attempt here to straight-jacket 6/8 melody

into 2/3 meter

[2nd index at this point, then 2nd numbering of music pp. begins]

pp. 1-2: Hopewell [by Stone], G, 132|1355-6|5, printed in Stone +

Wood [1793] as Pomfret, in A

p. 2: Amboy, C, 55|U1D7U12|3

p. 3: Montgomery [by Morgan], C, 1|3331|2-1D7-65, Early my god

with out delay

p. 4: Mortality [by McKyes], Am, 1D77|U3-4-3-4-54|5

p. 4: Bethel [by Hibbard?], C, 5U11|D65U12|3

p. 5: Newark, C, 11|2D5|U12|3,|34|54|32|1

p. 5: Russia [by Read], Am, 132|1D7U13|2

unnumbered pp. [1-2]: Ocean, treble complete, counter to start of

fuging section, F, treble incipit is 3|3-4-53|5565[U1-D7?],

6-7|U121-D76|5, both parts strongly variant from version in

Benham 1792, e. g.

unnumbered p. [2]: Sophronia An Eligy [*sic*] [by King], Dm,

1|3254|6543|2

pp. 6-7: Allsaints [by Hall], Cm, 3|55-67U3|D7-U1-D7-65-3|4

p. 7: Sutton [by Goff], F#m, 5|77U1D5[-]4|316

p. 8: Sophronia an Eligy [*sic*] [by King], Dm, 1|3254|6543|2, Forbear

my friends forbear and ask no more

p. 9: Sherburn[e] [by Read], D, 531|6665|6

p. 10: Ocean, F, 5|5-6-5-4[-]36|U111D7-6|5, treble + counter parts

same as in entry on unnumbered pp. [1-2] above

p. 11: Frien[d]ship, Dm, 113|557U1|D7

p. 12: Trumpet [by Brownson], F, 1|55|54-3|425\_|5

p. 12: Victory [by Brownson], F, 5|U1D5-3|4-5-6-54|321

p. 13: Corronation [*sic*] [by Holden], Ab, 5|U1133|212, Holden’s

dynamics indications (“soft,” “Loud,” “soft,” “Loud”) are here

p. 13: Dauphin, Am, 1|3343|2

p. 14: Formation, Em, 1|55U11|D75U1

p. 14: Stafford [by Read], A, 5|U1-2-32[-]1|4[-]32|1

p. 15: Attention, Am, 5|553\_|34|1-D76|5

p. 15: Sympathy, Em, 13|4-5-65|U1-D54-3|21\_|1

p. 16: Albany [by Edson], C, 133|1D7|U1

p. 16: Lainsborough [by Edson] Em, 575|U1D7|U1

p. 17: Fairfield, C, 1|2[-]3[-]2[-]1[-]D75|U32[-]1D6U1|2

p. 17: Standish, Am, 1|32|15|43|2

p. [18]: Sounding-Joy [by Morgan], E, 5U11|D7-5-66|5

p. [18]: Joyful Sound, C, 11D5|U12|3-5-42|1

p. [19]: Huntington [by Morgan], A, 5|U1-2-31|55|315

p. [20]: Weathersfield [by Morgan], F, 5|U1-2-1[D7-6? D6-5?]|

5-6-53|1

p. [20]: Watertown, A, 112|1D5|U123#4|55

p. [21]: Mourners, F, 134|5U1-D7|6-54-3|2

p. [22]: Newburgh [by Munson], treble, tenor, bass, C, 5|35U12|1

p. [23]: America [by Wetmore], tenor, bass, Am, 1|1321|5

p. [24]: Columbia, “Tenor,” “Bass,” D, 1|111[-]2|34[-]32[-]1|555[-]6|5,

columbia [, Columbia] to glory arise

**Mss. Boxes L / Octavo vol. 26**

*Paradisisches Wunder-Spiel* – SEE

Ephrata, Pa. Ephrata Cloister. *Paradisisches Wunder-Spiel*

Parran, Abigail. MS. music supplement – SEE

Kimball, Jacob, Jr. *The Essex Harmony*

*Patriotic Gazette* – SEE

Northampton, Mass. *Patriotic Gazette*

424. [Patterson, Robert]. *Patterson’s Church Music, containing the Plain Tunes used in Divine Worship, by the Churches of the Western Country.* Cincinnati: Browne and Looker, for R. and J. Patterson, Pittsburg [*sic*], [1813]. 53, [3] pp.; complete.

inscriptions: preliminary leaf [1] *recto*, “William Moore his Musick [“k”

mostly erased] Book / Baught Febuary 1st 1815 / Price 75 Cents,”

“Nancy mcn[e? a?]y”; preliminary leaf [2] *verso*, Moore’s ownership

inscription again, but in letter-number code; date may include Feb.

10th, + possibly 1814 along with two 1815s

no MS. music

**Dated Books; Catalog Record #470883**

425. [Patterson, Robert]. *Patterson’s Church Music, containing the Plain Tunes used in Divine Worship, by the Churches of the Western Country.* 2nd ed. Cincinnati: Looker and Wallace, for Robert Patterson in Pittsburgh, 1815. Single MS. music entry on slip of paper pinned to *verso* of 1st additional leaf. 50, [1] pp.; complete.

inscriptions: inside front cover, “Jonathan,” “Silver”; p. [2] (verso of t. p.),

“Eliza Munger’s property. Feb. 28th 1823”; bottom of slip containing

MS. music, “for Miss Eliza Munger.”; additional leaf [2] *verso*, “Eliza

Silver,” “Desember 25th AD 1817 / John L Silver / Poley and Eliz[a?]

Mungers Book” / … / David Silver … / … Eliza Silver / William

[Silver?]”; inside back cover, “Clearcreek / [?] Cham”

MS. music entry:

slip pinned to additional leaf [1]*verso*: New-Jerusalem, treble, Am,

1555|3212,|2321|D567U1 (could be melody, as could tenor:

incipit 11D5U1|3455,|5343|21D7U1), My gracious redeemer I

love; written in 4-shape notation, “for Miss Eliza Munger”

written at bottom of slip

**DB Ob182; Catalog Record #358666**

426. Peck, Daniel L. *The Musical Medley.* Dedham, Mass.: H. Mann, for the author, 1808. Complete.

inscriptions (appear to be in same hand): preliminary leaf *recto*, “Mary J.

Woodhou[s?]e” (pencil); t. p., “Nathaniel G. Valentine” (pencil)

no MS. music

**DB Ob152; Catalog Record #420276**

427. Peck, Daniel L. *A Valuable Selection of Sacred Music*. Philadelphia: W. M’Culloch, for the compiler, 1810. Complete.

inscriptions: inside front cover, “Sarah – E – Gustine”; t. p., “Miss Sarah &

Rebecca Gustine’s Book 1722”

4 blank leaves bound in after printed book, but no MS. music

**DB Ob232; Catalog Record #420339**

428. Peirce, Enoch. MS. music book. 119 pp. numbered 1, 1-21, 24-27, 30-83, 86-89, 92-108, 110, 119; 1 unnumbered p.; 24 unnumbered additional leaves. All pp. + a. l. [1-14], [16-20] carry MS. music; a. l. [15] blank except for staff lines; a. l. [21-24] carry poem, indices, inscriptions.

inscriptions: p. 8, “William Swasey. March.”; a. l. [23] *verso*, “Enoch Peirce’s

Book. / Newbury Port”; a. l. [24] *verso*, “The Property of Enoch Peirce”

ca. 176 secular-music MS. entries; only sacred-music entries inventoried here

31 sacred-music entries are mix of 3-voice tunes with melody in top voice

(11), melodies without harmonizing parts (11), 4-voice tunes with

melody in tenor voice (6), 2-voice tunes (2: 1 melody + bass, 1 melody

+ non-melodic part, not bass), + 3-voice tune with melody in middle

voice (1); not always clear whether melodic part is treble or tenor

sacred-texted MS. music entries:

pp. 39-40: Zura, 4 voices, G, 1|5434|32|1, Salvation, let the glorious

sound

pp. 41-42: Hartley, “[Tr]eble,” “[Cou]nter,” “[A]ir,” bass, Am,

1|32|34|54-3|2, That awful day will surely come

pp. 43-45: Suffield, “[T]reble,” “[Co]unter,” “[A]ir,” bass, F,

1|3566|5n4|5, We bring our mortal pow’rs to thee

p. 46: Brenton, 3 voices, melody in top voice, Bm, 113|23|2,|345|65|4,

Have mercy Lord on me

pp. 47-48: Wendell, 4 voices, A, 1|3#4|53|43|2, Awake, awake, my

soul to praise

pp. 49-50: Fenwick, 4 voices (“Air” 3rd voice from top), Am,

332|3-4-56|5-4-32|1, On Cherubs’ wings Jehovah comes

pp. 51-52: Temple, “[A]ir,” “2d,” bass, F, 554|32|3,|665|43|4, Lord of

the worlds above

pp. 53-54: Urwick, 3 voices, melody in top voice, D, 1|32|15|43|2, Thy

favors Lord, surprise our souls; middle voice is also strongly

melodic; note melody’s splendidly inevitable rise to high F# 4

mm. before end

pp. 55-56: Swanston, “[A]ir,” “[2]d,” bass, Em, 111|D77|7-6565|4, The

Lord, the Sov’reign, sends his summons forth

p. 57: Silver Street att. [I?] Smith, non-melodic part (treble clef),

melody, C, 1D55|35-(U1)|1

pp. 59-60: Alburg, “[Tr]eble,” “[Co]unter,” “Air,” “Bass,” begins with

treble solo, C, 5|U111D7|U1, How pleas’d & bless’d was I

pp. 61-65: The Day of Rest, “Air,” “[2]d,” “Bass,” C, 5U13|2435|5, This

is the day, when Christ arose; 4 stanzas of text set to music

pp. 65-66: Eastern, “[A]ir,” “[2]d,” “[B]ass,” F, 5U1D7-6|5432|1, Lord,

in the morning thou shalt hear; note chromatic middle voice at

m. 13

pp. 67-68: Templeton, “[A]ir,” “[2]d,” bass, Eb, 555|U1D3|4-32|1,

When the great Builder arch’d the skies

p. 69: Wandsworth, “[A]ir,” “[2]d,” “[B]ass,” D, 1|D7U1|D54|3#4|5, To

thee, before the dawning light

p. 70: Blendon, 3 voices, melody in middle voice, D, 1D34|55|

U1-D76|5, Lord when thou Didst ascend on high

pp. 71-72: Hancock [adapted from Handel], “[A]ir,” “[2d],” bass, E,

5|U1D3-2|16|4-34|3, How sweet and awful is the place; based

on the aria “I know that my Redeemer liveth” from *Messiah*

p. 72: Evening Hymn, melody, bass, A, 5|U1111|22-3-44-3, My God

permit me not to be

pp. 73-74: Baldwin, “[A]ir,” “[2]d,” “[B]ass,” D, 1|35|U11|D76|5, Now

to thy heav’nly Father’s praise

p. 75: Ashholm, 3 voices, melody in top voice, G, 555|66|54|3,|

653|43|2

a. l. [16] *recto*: 136th Psalm Tune [by Deaolph], tenor melody, C,

1|3-2-1D5|U1D7|U1

a. l. [16] *recto*: Sherburne [by Read], tenor melody, D, 531|6665|6

a. l. [16] *recto*: Maryland [by Billings], tenor melody, Am, 1|3543|2

a. l. [17] *recto*: Lisbon [by Read], tenor melody, Bb, 1|D65U12|3

a. l. [17] *recto*: Old Hundred [by Bourgeois?], tenor melody, A,

1|1D7|65|U12|3

a. l. [17] *recto*: Dalston, tenor melody, G, 5|U112D7|U1

a. l. [17] *recto*: Hollis [by Holden], tenor melody, Dm, 5|U11|D7534|5

a. l. [17] *verso*: Lenox [by Edson], tenor melody, C, 1|11D56|5,

complete melody in C + most of melody written a third lower

a. l. [18] *recto*: Lenox [by Edson], tenor melody, C, 1|11D56|5

a. l. [18] *recto*: Russia [by Read], tenor melody, Am, 132|1D#7U13|2

a. l. [18] *recto*: Thirty-Fourth Psalm Tune [by Stephenson], tenor

melody, C, 1|332D7|U1-2-32|1

**Mss. Boxes L / Octavo vol. 27**

429. Perkins, Susanna. MS. music book, dated 1786-1804. 26 unnumbered leaves, with 1 additional unnumbered leaf (folded) laid inside back cover.

inscriptions: front cover, “Susanna Perkins / June 20th 1786”; leaf [1] *recto*,

“Susanna Perkins / Bridgwater / 1804” (hand-printed), “Susanna

Howard” (handwritten)

note in AAS cataloguing record: “Susanna Perkins (1757- ), of Bridgewater,

Mass., may have been the daughter of Jonathan Perkins (1728-1802)

and the wife of Robert Howard (1760-1846)”

MS. music entries appear to be all treble parts:

leaf [2] *recto-verso*: Anthem to Funeral Thought, Dm,

5|34|5|5|5#4|55|U1-D77|U1, Hark from the Tombs [x 2] a

Dolefull Sound

leaf [2] *verso*: Jordan [by Billings], A, (after 4½ mm. rest)

1|14-3|2-43-2|3 (tenor melody begins 5|U11|32-1|2-32-3|4),

There is a land of pure delight

leaf [3] *recto*: Christmas Hymn, C, (after 2½ mm. rest)

3|1233-2|11|D7, Hark Hark what news the Angels bring; has

Susanna drawn (at the top of the page) the rough beams of the

manger, above the Christ Child’s head?

leaf [3] *verso*: Eagle Street, G, 1|11|3-4-3-2-12|3, Join all ye Glorious

Names

leaf [3] *verso*: Penbury, G, 1|3-4-3-21|2|35-4-3-2-|1-2-21-D7|7,

Salvation Oh the Joyfull Sound

leaf [4] *recto*: The 15th Psalm, G, 3|2233|42|1

leaf [4] *recto*: Andover [by Wood], Cm, 1|3232|12|3 (tenor melody

begins 5|U1Dn7U12|3-1Dn7|U1), My passions fly to seek their

king

leaf [4] *verso*: Invitation [by Kimball], D, 556-7|U1D5|555 (tenor

melody begins 5U1D5|65|67U1), Come my beloved haste

away; this treble is as in the tune’s first printing, in Daniel

Bayley’s *Select Harmony* (1784)—not as in Kimball’s *Rural*

*Harmony*, 1793

leaf [4] *verso*: Norwich [by Hibbard?], Am, 1|3-2-1D7|U12|3 (tenor

melody begins 1|1-2-32|1D#7|U1)

leaf [5] *recto*: Psalm 34 [by Stephenson], C, 5|U11D76[*sic*]|

U1-D7-U1D7|U1 (tenor melody begins 1|332D7|U1-2-32|1)

leaf [5] *recto*: Bridg[e]water [by Edson], C, 5U11|D75U12|3 (tenor

melody begins 131|221D7|U1; this copy in 3/2 time, compare

with 10th entry below

leaf [5] *recto*: Virginia [by Brownson], Em, 5|3355|6-7-5U1|D7 (tenor

melody begins 1|55U1D7|6-4-76|5), “words at Option” written

below music (no text for the tune itself)

leaf [5] *verso*: Lenox [by Edson], C, 1|3311|D7 (tenor melody begins

1|11D56|5)

leaf [5] *verso*: Complaint [by Read], Em, 1|5-6-54|55|54|3 (tenor

melody begins 5|3-4-32|15|5-U1-D76|5), [’]Twas in the Vale

where Osiers grow; note that this is the first of 6 sequential

pieces by Daniel Read

leaf [6] *recto*: Stratford [by Read], Am, 155|53|222 (after 1½ mm.

rest, tenor melody begins 1|555|3-21D#7|U1), Mo[u]rn

mo[u]rn ye Saints who once Did Se[e]

leaf [6] *recto*: Calvary [by Read], Am, 3 mm. rest then 1D75|U5552|

3-2-1 (tenor melody begins 11D5|U1-2-32|34-3|2), My tho[’]ts

that often mount the Skies

leaf [6] *verso*: Annapolis [by Read], C, 1|32|31|1-D77|U1 (tenor

melody begins 5|U1D7|U1-D76|5-4-34|5), Awake ye Saints to

Praise your King

leaf [6] *verso*: Newport [by Read], Bm, 131|221D7|U1 (tenor melody

begins 5U13|2-1D7U12|3), I Send the Joys of Earth away

leaf [7] *recto*: Naples [by Read], Dm, 5|577|554|5\_|5 (tenor melody

begins 1|D755|757|U1\_|1), Shall the vile race of flesh and

blood

leaf [7] *recto*: Williamsburgh, D, 5|33U1D5|65|5\_|5, Ye holy souls in

God rejoice

leaf [7] *recto*: Bridg[e]water [by Edson], 5U11|D75|U123\_|3 (tenor

melody begins 131|22|1D7U1\_|1), no text, but this note:

“Taken out of / ~~Taking~~ the [mostly erased: “Laus Deo”] the

Worcester Collection,” in 2/2 time, compare with 10th entry

above

leaf [7] *verso*: Forty Six Psalm “By Chandler,” D, 1D55|U1D765|5

(tenor melody begins 5U1D7|6567|U1), The Lord hath Eyes to

give the Blind

leaf [7] *verso*: Sherburn[e] [by Read], D, 553|4-56-7U11|1 (tenor

melody begins 531|6665|6), While Shepherd[s] watch their

flocks by night

leaf [8] *recto*-*verso*: Anthem, C, 135|U1|3-3-4-3-4-|54-3|3-21|1-D7,

Lift up your Heads O ye Gates ye Gates

leaf [9] *recto*: Paria, E, 3|5U1D65|5,5|56-U1D52|2

leaf [9] *recto*: Paris [by Billings], A, 135|5-4-33|2-15|3 (tenor melody

begins 112|3-4-35|4-32|1)

leaf [9] *recto*: Pittsfield, Em, 553|65|U1D7-6|5, My soul lies humble in

the dust

leaf [9] *verso*: Ninetieth Psalm, Em, 5|5556|5,5|3-45|

7-U1-D7-6-5-|445, Lord what a feeble piece

leaf [9] *verso*-leaf [10] *recto*: Royalston, D, 5|55|6-7-U13|2, The Lord

Jehovah reigns

leaf [10] *recto*: Charlestown, D, 5|55|5-43|65|5, When God reveal[’]d

his gracious name

leaf [10] *verso*: Walpole [by Wood], Bm, 1\_|11D7|U32|1D#7|U1 (tenor

melody begins 1\_|132|3-4-54|32|1, Oh if my soul was form’d

for woe; added treble line on “’Twas for my sins my dearest

Lord” clearly copied in later, without text

leaf [10] *verso*-leaf [11] *recto*: Pepperrell, Em, 5|57|U1D7-6|55|

5-6-5-4-3-2-|3-2-1, As pants the hart for Cooling Streams

leaf [11] *recto*: Greenfield [by Edson], Am, 1|1122|332 (tenor melody

begins 1|3355|7U1D5), God is our refuge in distress

leaf [11] *verso*: Georgia [by Thomas Lee], G, 3|3331|555 (tenor

melody begins 1|3334|222-3), Come let us join our cheerful

Songs

leaf [11] *verso*-leaf [12] *recto*: Litchfield [by Brownson], Am, 1|13|

5-6-5-43|21|5+D5 (tenor melody begins 1|55|3-1-35|43|2),

[’]Twas from thy hand my God I came

leaf [12] *recto*: Hadley, Gm, 1|3-2-14|5235|5, That awful day will

surely come

leaf [12] *verso*: Solitude, Am, 11D#7|U14-3|21|D7, Oft have I sat in

secret sighns [*sic*; *recte* sighs]

leaf [12] *verso*-leaf [13] *recto*: Lancaster, D, 5U1D7|65|

5-6-7-U1D7-U1|2-1-D7, Majestick God our muse inspire

leaf [13] *recto*: Stafford [by Read], A, 1|5-4-34-3|2-1D7|U1 (tenor

melody begins 5|U1-2-32-1|4-32|1), See what a living Stone

leaf [13] *verso*: Berlin [by Billings], Em, 3|3|5|5|5|54|3-4-55|5 (tenor

melody begins 5|5|U1|D7|5|34|5-4-32|1), He dies! He dies! the

heav[’]nly Lover dies!

leaf [14] *recto*: Framingham [by Billings], Am, 1|3-4-32|1-2-12|3

(tenor melody begins 5|U1-2-12|3-4-34|5), Shall Wisdom cry

aloud

leaf [14] *verso*: Death[’]s Alarm [by Benham], F🡪F#m, 1|3-5|

51-23-4|555\_|5 (tenor melody begins 1|5-U1|D565|

U1D7U1\_|1, Ho[,] ho[,] prepare to go with me

leaf [15] *recto*-leaf [16] *recto*: Friendship [by Lyon?], G🡪Gm🡪G,

135|6-42-3-432|1, Friendship thou Charmer of the Mind;

entire text written out after the music (i. e., not underlaid)

leaf [16] *verso*: Mechias [by Lyon], C, 2|3-4[-]54|3-2-1D7|U1-D6-5

(tenor melody begins 5|U1-2-32|1-4-32|1), When overwhelm’d

with grief

leaf [17] *recto*: Bristol [by Swan], F, 5|55|53|4-5-65|5 (tenor melody

begins 1|5-6-53|U1-D5-31|6-5-67|U1), wide as the world is thy

Command

leaf [17] *recto*: Mendon, Am, 112|3211|D7, no text, but “C. M[.] 34

Hymn 2d Book” written after title, so text is “Come, Holy Spirit,

heav’nly Dove” (Watts)

leaf [17] *verso*: Berwick, F#m, 1-2-3|3-4-55-67|U1D7-U1D75|5, Speak

Speak O ye judges of the Earth; initial time signature written as

3/8 (*recte* 3/2), “Bridgwater” written below this tune, but no

music

leaf [18] *recto*: Tewksbury, A, 1|33|31|D77|7, I,m [*sic*] tir’d with Visits

Modes and Forms

leaf [18] *recto*: Poland [by Swan], C#m, 1|13|2-1-D77|7-5-3-4-5U3|

2-1-D7 (tenor melody begins 1|D55|7U3|D7-U1-D7-5|4), God

of my life look gently down

leaf [18] *verso*: Stratfield, F#m, 3|5577|5-4-34|5, Thro[’] ev[’]ry age

eternal God

leaf [19] *recto*-leaf [20] *recto*: Ode on Musick, D, 5|35|5|U11-|D76|5,

Descend ye Nine descend and sing

leaf [20] *verso*: Southwell, Eb, 1|D55|3|44|5-U1|D53|3|55|6655|6,

[’]Tis finish’d [x 4] the Redeemer said

leaf [21] *recto*: Greenwich [by Read], Em, 1|3555|65|5 (tenor melody

begins 5|5U1D75|U1D7-U1-2|1), Lord what a tho[’]tless

wretch was I

leaf [21] *recto*: Windham [by Read], Fm, 5|543|355|5\_|5 (tenor

melody begins 1|345|532|1\_|1), Broad is the Road that leads to

Death

leaf [21] *verso*: Devotion [by Read], C, 1|3322|1D7|U1 (tenor melody

begins 5|U112D7|U12|3), Sweet is the day of sacred rest

leaf [21] *verso*: Hopewell, Em, 5|56|54|5U1|D7\_|7, Come lead me to

some lofty shade

leaf [22] *recto*: Russia [by Read], Am, 112|3211|D7 (tenor melody

begins 132|1D#7U13|2), False are ye men of high degree

leaf [22] *recto*: Danbury, Am, 1|13|2D7U33|5, Our life is ever on the

wing

leaf [22] *verso*-leaf [23] *recto*: Ascension, D, 55|U11|32|1, jesus our

triumphant head; 6 stanzas of text set

leaf [23] *verso*-leaf [24] *recto*: The Heavenly Vision An Anthem [by

French], G, after 1 m. rest, 3322|34|555|56|555|55 (tenor

melody begins 1234|5\_|54|322|24|322|11), I beheld and lo a

great multitude[e] which no man could number

leaf [24] *verso*-leaf [25] *recto*: Anthem, G, 1111111|3345-4-3-

|222|233|11, then the whole multitude began to rejoice and

🖝 praise God with loud voices; is this a 40-m. extension of French’s Heavenly Vision (see entry immediately above)? –

same key, text begins “then” (even with lower-case “t”),

includes the word “multitude” (see textual incipit of French’s

anthem), would provide an “upbeat” end

leaf [25] *recto*: Mortality [by Read], Fm, 5|555-67-6|543\_|3 (tenor

melody begins 1|5U1|D7-65-4|345\_|5), Death like an

overflowing stream

leaf [25] *verso*: Appearance, C, 1|D56|7U1|2-1-D7-6-55|5, The Voice of

my Beloved Sounds; “Allegro time” over beginning of entry

leaf [26] *recto*: Balloon [by Swan], Em, 5|57|77|57|7 (tenor melody

begins 5|U1-2-3D7-5|45|3-2-14-3-4|5), Behold I fall before thy

face

leaf [26] *verso*: All Saints [by Hall], Cm, 1|D77U33|D5-6-7U1|D7

(tenor melody begins 3|55-67U3|D7-U1-D7-65-3|4, Oh! if my

Lord would come and meet

a. l. [1] *recto*: Kingsbridge, Am, 1|3-4-51|D7U2|3-4-54-3|2-1-D7,

W[ou]ld you behold the works of God; hole in paper obliterates

part of first word of text

a. l. [1] *recto*: Winter [by Read], F, 1|35U1D5|3-655 (tenor melody

begins 1|5565|U1D5-31), His hoary Frost his fleecy Snow

🖝 a. l. [1] *recto*-*verso*: untitled piece, G, 5|3311|112,|345|6544|3,3|

554-32|2, O Shepherds now your fears resign; 3 stanzas of

8.8.6.8.8.6 text set

a. l. [1] *verso*: untitled piece, G, 3|21|41|D77|12|3\_|3, Glory to God in

strains till now unknown; continuation of the previous entry? –

same key, text could easily follow previous entry’s text

**Mss. Octavo Vols. P**

430. Philadelphia. St. Michael's and Zion Church. *Choral-Buch für die Erbauliche Lieder-Sammlung der Deutschen Evangelisch-Lutherischen Gemeinen in Nord-Amerika. Auf Ansuchen des Deutschen Evangelisch-Lutherischen Ministeriums, herausgegeben von der Corporation der St. Michaelis- und Zions-Gemeine, in Philadelphia.* Philadelphia: Conrad Zentler and Georg Blake, 1813. xiv, [2], 160, [19] pp. Complete.

note at bottom of p. 160: “Engraved by G. E. Blake Philadelphia.”

no inscriptions

no MS. music

**DB Ob046; Catalog Record #420353**

431. Pilsbury, Amos. *The United States’ Sacred Harmony*. Boston: Isaiah Thomas and Ebenezer T. Andrews, 1799. Complete. A beautiful copy (as if printed yesterday!), though lacking original covers + flyleaves.

no inscriptions

no MS. music

**DB Ob183; Catalog Record #343238**

432. Pool, David, and Josiah Holbrook. *The American and European Harmony, or Abington Collection of Sacred Musick.* Providence: H. Mann and Company, 1813. 206, [2] pp. Complete; a clean, tight copy.

inscription: back cover, “American / Harm[ony]”

no MS. music

**DB Ob008; Catalog Record #420346**

433. Poor, John. *A Collection of Psalms and Hymns, with tunes affixed; for the use of the Young Ladies’ Academy of Philadelphia.* Philadelphia: John M’Culloch, 1794. Complete. P. 82 unnumbered.

inscription: p. [3], “Elizabeth Shepp[u?]rd” (pencil); p. 5, largely illegible

inscription that may include the name Jacob + “Bass 1”; inside back

cover, “Elizabeth Townsend Singing Book May the 3 1796”; at least 12

additional instances of Elizabeth Townsend’s name

no MS. music

**Dated Books; Catalog Record #343375**

434. Portsmouth, N. H. South Parish. *A Collection of Sacred Musick, for the use of the South Parish in Portsmouth*. Exeter, N. H.: C. Norris and Company, 1814. 134, [1] pp. Complete.

inscription: preliminary leaf *recto*, “Chas. Coffin's.”

no MS. music

**DB Ob055; Catalog Record #305249**

435. The Portuguese Hymn on the Nativity (“Adeste fideles…”) [followed by] The Sicilian Hymn. [Philadelphia: G. E. Blake, [1810-1814?]. See *ASMI*, p. 659, 4th item. Complete (2 unnumbered leaves, printed on *verso* of leaf [1] + *recto* of leaf [2]). Last item in a volume containing ca. 44 piece of sheet music.

no inscriptions (on these 2 leaves)

no MS. music (on these 2 leaves)

**Reserve 1819 01 F; Catalog Record #355309**

436. Protestant Episcopal Church. *Tunes, suited to the Psalms and Hymns of the Book of Common Prayer*. N. p., [1786]. *ASMI* 409. Complete. BOUND WITH Protestant Episcopal Church. *The Book of Common Prayer, and administration of the Sacraments, and other rites and ceremonies, as revised and proposed to the use of the Protestant Episcopal Church*. Philadelphia: Hall and Sellers, 1786. Not examined for completeness; no music.

no inscriptions

printed bookplate of D. F. Appleton + printed book label of Beverly Chew

pasted inside front cover

no MS. music

**Bindings Coll.; Catalog Record #336341**

437. Protestant Episcopal Church. *Tunes, suited to the Psalms and Hymns of the Book of Common Prayer*. N. p., [1786]. *ASMI* 409. Complete. BOUND WITH Protestant Episcopal Church. *The Book of Common Prayer, and administration of the Sacraments, and other rites and ceremonies, as revised and proposed to the use of the Protestant Episcopal Church*. Philadelphia: Hall and Sellers, 1786. Not examined for completeness; no music.

no ownership inscriptions; but 38 pp. (unpaged) of hymn texts at end of *Book*

*of Common Prayer* (right before printed *Tunes*)have pencil

annotations as to authors or sources, + 3 leaves on either side of *Tunes*

have birth, marriage, + death records dated 1786-1788 + 1807-1814,

🖝 including these notes: “October 22d 1807 Betty / Negro woman, who

is / to be free had a boy / Child Called Daniel / Father Jacob Sanders /

December 24.[h?] 1809 / Betty had a boy / Child Called Jacob,”

“Sampson Negro son of / Rose (formerly of the Patt[erson?]) / and

Moses his father was / born the 12 of October 1806,” “Maria Daughter

of the / above who I sold to [J?]n.o / Raymond was born in / April 1810,” “Rose & Maria sold to / John Raymond [Roce?] for / seven

years & Maria / until8 [*sic*] 21 years of age / 7 March 1811 --- [EC?]”

no MS. music

**Dated Books; Catalog Record #336341**

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

Boston. Hollis Street Society. *Psalm and Hymn Tunes*

438. *The Psalm-Singer's Amusement*. N. p., [1804-1810]. Probably compiled by Solomon Howe and published by John Howe. [4], 8 “Additional,” 8 pp. (paged 1-5, 7, 6, 8), [2] leaves, pp. 3-103, [1]; apparently complete. *ASMI* 410A.

typeset: t. p. + index (1 unnumbered p.), rudiments + 1 tune (3 unnumbered

pp.), music (pp. 8 “Additional,” 8); engraved: Billings, The Bird + The

Lark (2 unnumbered leaves), music (pp. 3-103) + index (1

unnumbered p.) from Billings, *The Psalm-Singer's Amusement*,

originally printed 1781

🖝 inscription: p. l. [2] *verso*, “Purchase D. W. Howe, Sept. 30, 1940 / This

volume was apparently issued in the present form[.] / At least a dozen

copies were found, identical with this, in / the papers of the Howe

family, descended from John Howe / printer Greenwich Mass 1790-

1826, who published many / musical books. Howe probably bought

the plates [in?] the / remainders from Billings, & issued this

publication / in this form / CSB [Clarence S. Brigham]” (pencil)

no MS. music

**DB Ob038; Catalog Record #421956**

439. *The Psalm-Singer's Amusement*. N. p., [1804-1810]. Probably compiled by Solomon Howe and published by John Howe. [4], 8 “Additional,” 8 pp. (paged 1-5, 7, 6, 8), pp. 3-103, [1]; apparently complete, though lacking The Bird + The Lark. *ASMI* 410B.

typeset: t. p. + index (1 unnumbered p.), rudiments + 1 tune (3 unnumbered

pp.), music (pp. 8 “Additional,” 8); engraved: music (pp. 3-103) +

index (1 unnumbered p.) from Billings, *The Psalm-Singer's*

*Amusement*, originally printed 1781

no inscriptions

no MS. music

**DB Ob039; Catalog Record #421959**

440. *The Psalms[,] Hymns, and Spiritual Songs, of the Old and New-Testament: faithfully translated into English Meeter. For the Use, Edification and Comfort of the Saints in Publick and Private, especially in New-England*. 14th ed. Boston: John Allen, for Eleazer Phillips, 1709. Not examined for completeness, although musical portion at end (pp. 343-344, [7] pp.) is complete. This issue not in *ASMI*; appropriate 

designation would be *ASMI* 40A.

inscriptions: *verso* of final p. of printed music, “David M’Nutt…Mary M’Nutt…”

(genealogical info., hard to decipher; probably duplicates that on p. [3]

of a small 8-p. booklet kept with this vol., recording genealogical info.

about various M’Nutts/McNutts; p. [3] reads “David M’Nutt the / Son

of William & / Olive M’Nutt was Born / July 22 Day 1793 / Mary

M’Nutt the / Daughter of William / & Olive M’Nutt was / Born April

[th?] 3 1796”)

no MS. music

**Backlog Acq-Cons 202; Catalog Record #314622**

441. *The Psalms[,] Hymns, and Spiritual Songs, of the Old and New-Testament:* [or *;*?] *faithfully translated into English Meeter. For the Use, Edification and Comfort of the Saints in Publick and Private, especially in New-England*. 15th ed. Boston: B. Green, for Samuel Phillips, 1711. Not examined for completeness; lacks final leaf of music (pp. [383-384]. *ASMI* 41.

inscriptions: inside front cover, “John Grene,” “[J?]ean Greenlea[f?]”; inside

back cover, “Joseph,” “El[i?]sab,” “Jean / Greenleaf”

no MS. music

**Bindings Coll.B; Catalog Record #314623**

442. *The Psalms[,] Hymns, and Spiritual Songs, of the Old and New-Testament: faithfully translated into English Meeter. For the Use, Edification and Comfort of the Saints in Publick and Private, especially in New-England*. 16th ed. Boston: John Allen, f[or] Eleazer Phillips, 1713. Not examined for completeness; lacks final leaf of music (pp. [383-384]; final surviving leaf of music (pp. [381-382]) torn, with loss of text. *ASMI* 42.

inscriptions: p. [382], “Edward Dow,” “[Saml?] Dow”

printed bookplate of Isaiah Thomas pasted inside front cover

no MS. music

**Bindings Coll.B; Catalog Record #314624**

443. *The Psalms[,] Hymns, and Spiritual Songs, of the Old and New-Testament: faithfully translated into English Meeter. For the Use, Edification and Comfort of the Saints in Publick and Private, especially in New-England*. 19th ed. Boston: T. Crump, for Benjamin Gray, 1718. Lacks many pp., including music.

inscription: inside back cover, “Mary Dix of / Reading 1745 / Book her /

17[backwards 3]5 of”

no MS. music

**Dated Books; Catalog Record #314626**

444. *The Psalms[,] Hymns, and Spiritual Songs, of the Old and New-Testament: faithfully translated into English Meeter. For the Use, Edification and Comfort of the Saints in Publick and Private, especially in New-England*. 20th ed. Boston: T. Fleet, for D. Henchman, 1720. Not examined for completeness, although musical portion at end (pp. 377-378, [6] pp.) is complete. *ASMI* 46.

inscriptions: preliminary leaf *recto*, “Henrymoor / his [2 letters crossed out]

psalm / book,” “Henry Moore / his Book”; preliminary leaf *verso*,

“Nathaniel Moore / his psalm [B?]ook”; inside back cover, “s2:6d Cost,”

“Hanry Moore”

no MS. music

**Bindings Coll.B; Catalog Record #314627**

445. [*The Psalms, Hymns, and Spiritual Songs, of the Old and New-Testament: faithfully translated into English Meeter. For the Use, Edification and Comfort of the Saints in Publick and Private, especially in New-England*. 20th ed. Boston: J. Franklin, for D. Henchman, 1722]. Lacks (at least) all before p. 7, all after p. 287 (including music); some or all missing pp. supplied in photocopy. *ASMI* 47.

inscriptions: inside front cover, “Psalm Book / AD 1640”; preliminary leaf

*verso*, “Daniel Roberts / was myGrandfather / Julius D Roberts [now

pencil:] / was / Harry Roberts’ / father”; p. 7, “My Grandfather Clark’s

Psalm Book which [he?] / used to sing from in public Worship--- / To

be preserved as a Relic of Ancient Times / Daniel Roberts”

no MS. music

**Dated Books; Catalog Record #314628**

446. *The Psalms, Hymns, and Spiritual Songs, of the Old and New-Testament: faithfully translated into English Meeter: for the Use, Edification and Comfort of the Saints in Publick and Private, especially in New-England*. 21st ed. Boston: S. Kneeland and T. Green, for D. Henchman, 1726. Musical portion, pp. 301-309, complete; remainder of this title not examined for completeness. *ASMI* 48. BOUND WITH Tufts, [John]. *An Introduction to the Singing of Psalm-Tunes, in a plain & easy method. With a collection of Tunes in three parts.* 5th ed. Boston: for Samuel Gerrish, 1726. Lacks leaves 10-12 of music.

no inscriptions

no MS. music

**Dated Books (both titles); Catalog Record #314629 (*Psalms, Hymns, and***

***Spiritual Songs*), #329620 (Tufts *Introduction*)**

447. *The Psalms, Hymns, and Spiritual Songs, of the Old and New-Testament: faithfully translated into English Meeter: for the Use, Edification and Comfort of the Saints in Publick and Private, especially in New-England*. [21st ed. Boston: S. Kneeland and T. Green, for D. Henchman, 1726]. T. p. torn, with loss of text (bottom third of p.); imprint info. from AAS cataloging. Musical portion, pp. 301-309, complete; remainder of this title not examined for completeness. *ASMI* 48. BOUND WITH Tufts, [John]. *An Introduction to the Singing of Psalm-Tunes, in a plain & easy method. With a collection of Tunes in three parts.* 7th ed. Boston: for Samuel Gerrish, 1728. Complete. *ASMI* 495.

inscriptions: inside front cover, “Bathe on my fair ye[t?] / anbeheld”; original

preliminary leaf *recto*, “Robert Cross [and were?] / [possidof?] anno

Dom: 1729 / [Empty Bostoniæ?] p[?]ti[?] 3s—6d”

no MS. music

**Bindings Coll. (both titles); Catalog Record #314629 (*Psalms, Hymns,***

***and Spiritual Songs*), #329615 (Tufts *Introduction*)**

448. *The Psalms, Hymns, and Spiritual Songs, of the Old and New-Testament: faithfully translated into English Meeter: for the Use, Edification and Comfort of the Saints in Publick and Private, especially in New-England.* AAS cataloging states 22nd ed., Boston: for J. Phillips, 1729 (*ASMI* 49), but with this note: “American Antiquarian Society copy title page mutilated with loss of edition statement and imprint; this may be any of the several issues printed for Boston booksellers.” Could it also possibly be a copy of the 21st edition of 1726 (*ASMI* 48), which has the same pagination—or does content distinguish the two editions? BOUND WITH [no t. p.]; engraved music on pp. numbered 2-12: 34 tunes, diamond-shaped note-heads, pairs of leaves glued together to bypass alternate blank-paged openings. Not examined for completeness, although musical portion at end of *Psalms, Hymns, and Spiritual Songs* is complete; leaves bearing t. p., pp. [1]-2, 3-4, 99-100, 303-304 (music), 305-306 (music), + possibly others fragmentary, with loss of text. MS. music on 2nd + 3rd of 3 unnumbered leaves bound between printed texts/tunes + additional (engraved) music.

inscriptions: slip pasted inside front cover, “This little Volumne / is one of the

Earliest of / 26 or more Editions / of this work. It is from / the library

of the late / Rev. He[nr?]y Cummings [Henry Cumings, 1739-1823] /

who settled in Billerica / Mass. 1761 as the Succes- / -sor of Rev. John

Chandler / in whose use it was. / Forwarded to the care / of [G.?] C. by

Mrs. M. S. Faulkner / of Billerica”; *verso* of penultimate leaf (3 leaves

after leaf 12 of engraved music), “Novr. [5?]. [directly below this:]

1750 [continuing from month + day:] Thanksgiving day [directly

below this:] Sang Ps. 122. 1. 2. 3. 4. [vv., i. e., verses?] Ps. 77. / 9-----15.

Ps. 106. 1-----6. ---” / “Wm L[y?]on[?]”

all MS. music entries use diamond-shaped note heads + have double lines at

ends of phrases rather than bar lines

MS. music entries:

leaf [2] *verso*: Quercy, “Altus,” G, 55553655, surely this is *HTI* no. 1434

leaf [3] *recto*: St. Humphrey’s Tune, “Tenor,” “Bassus” (staff provided

for “Medius,” but no notes), G (no key signatures), tenor begins

123254-3-212

leaf [3] *recto*: Portsmouth Tune, “Cantus,” “Medius,” “Bassus,” G,

cantus begins 112313#45

leaf [3] *recto*: Mear Tune, “Cantus,” “Bassus” (staff provided for

“Medius,” but no notes), A, cantus begins 155331-232, bassus

has sharps on F line + G space, but is written as if in F major

**Dated Books; Catalog Record #314630**

449. *The Psalms Hymns and Spiritual Songs, of the Old and New-Testament: faithfully translated into English Meeter. For the Use, Edification and Comfort of the Saints in Publick and Private, especially in New-England.* 23rd ed. Boston: for T. Hancock, 1730. Musical portion, pp. 338-346, complete; remainder of volume not examined for completeness. *ASMI* 50 comes closest, but records an item printed for D. Henchman.

inscriptions: inside front cover, “Thomas Grant / His / psalm Book / bought

of J[osiah?] / Rockwill 1738,” [pencil inscription largely obscured by

pasted-down label—“Windsor” appears to be part of this]; additional

leaf *recto*, “Jos[i?]ah Rockwe[ll?]”; additional leaf *verso*, “Josiah

Rockwell / His Psalm Book / 1737 / price—0—40 / Josiah Rockwell,”

“[Isaac?] Grants psalm / Book Giuein Him / by his Father In / the year

1753 / January · the 10.”

no MS. music

**Dated Books; Catalog Record #314631**

450. *The Psalms, Hymns, and Spiritual Songs of the Old and New-Testament: faithfully translated into English Meeter: for the Use, Edification, and Comfort of the Saints in Publick and Private, especially in New-England.* 24th ed. Boston: S. Kneeland and T. Green, 1737. Not examined for completeness; several leaves are torn, with loss of text. 12 leaves engraved music at end, printed on alternate facing *verso*s + *recto*s. *ASMI* 51.

inscriptions: preliminary leaf *recto*, “Israel Balch / his Book god give / him

grace theirin / to Look / … / Israel Balch 1771…”; leaf 12 of music

*verso*, “Israel Balch his / Book the Lord Give / him grace there in /

unto and when the Bell / Doth for tool the Lord / nave marcy upon /

her Sole”

no MS. music

**Dated Books; Catalog Record #314632**

451. *The Psalms, Hymns, and Spiritual Songs of the Old and New-Testament: faithfully translated into English Meeter: for the Use, Edification, and Comfort of the Saints in Publick and Private, especially in New-England.* 24th ed. Boston: S. Kneeland and T. Green, 1737. Not examined for completeness. Leaves 5-12 of engraved music bound in at beginning; these are printed on alternate facing *verso*s + *recto*s + use solmization-syllable abbreviations F, S, L, + M instead of notes.

inscriptions: inside front cover, “Francis Gardner / L[eo?]minster”; *verso* of

t. p., “Esther”

no MS. music

**Bindings Coll.; Catalog Record #314632**

452. *The Psalms, Hymns, and Spiritual Songs of the Old and New-Testament: faithfully translated into English Metre: for the Use, Edification, and Comfort of the Saints in Publick and Private, especially in New-England.* 25th ed. Boston: for Daniel Henchman and Thomas Hancock, 1742. Complete. *ASMI* 52. 12 numbered leaves of music at end, printed on alternate facing *verso*s + *recto*s; MS. music on 5 of the 12 blank sides.

inscriptions: leaf 4 *verso*, “Daniel Vaughan / His Psalm Book”; leaf 5 *recto*,

“Psalm Book 1755”; leaf 9 *recto*, “D[a?] Psal / L[u?]cy”; leaf 10

*verso*, “Darlin[g?]”;several other instances of “Daniel Vaughan”

diamond-shaped note heads used for all MS. music entries; bar lines

sometimes applied erratically or omitted

MS. music entries are tenor melodies + bass parts:

leaf 1 *recto*: Que[r?]cy Tune, tenor, G, 1|33|23|2D7|U1, time

signature is “3,” no bar lines for last phrase

leaf 2 *verso*: Que[r?]cy, “Bassus,” G, 1|11|D5U1|D4[4 or 5]|1, time

signature is “3”

leaf 4 *verso*: Evening Hymn, “Tenor,” Am, 11-D76|5U23-21|D#7, time

signature is “3,” but mm. contain 3, 5½, 2, 3, 6, 2, 3, 4, 4, 2, 2, 3,

+ 5 half-note beats

leaf 5 *recto*: Evening Hymn, “Bass,” Am, 1|12|35|U1-D76|5, time

signature is ¾, but half note is clearly the beat, + mm. contain

1 (upbeat), 2, 3, 2, 2, 3, 6, 2 (etc.) beats

leaf 6 *verso*: Warwick, “Tennor,” Am, 1|13|15|42|1, time signature is

(correctly) 3/2, + all mm. have requisite nos. of beats

**Dated Books; Catalog Record #314633**

453. *The Psalms, Hymns, and Spiritual Songs of the Old and New-Testament: faithfully translated into English Metre: for the Use, Edification, and Comfort of the Saints in Publick and Private, especially in New-England.* 26th ed. Boston: J. Draper, for C. Harrison, 1744. No music; this title not examined for completeness. BOUND WITH Tufts, [John]. *An Introduction to the Singing of Psalm-Tunes, in a plain & easy method. With a collection of Tunes in three parts.* 11th ed. Boston: for Samuel Gerrish, 1744. Complete.

inscription: *verso* of Tufts t. p., “Moses Williams / His Book / y.e 2[?][?]d D. of

the 10 ber. / 1747”

no MS. music

**Dated Books (both titles); Catalog Record #314635 (*Psalms, Hymns,***

***and Spiritual Songs*), #329619 (Tufts *Introduction*)**

454. Pucitta, [Vincenzo]. Strike the Cymbal (“Song of Rejoicing / *For the Conquest of Goliath by David*”). Baltimore: for J. Carr, [1815]. “No 23 of Carr[’]s Musical Miscellany in occasional numbers.” Complete.

no inscriptions

no MS. music

“One of the most admired pieces performed at the Oratorio given in the

Church of St. Augustine on the 13th of April 1814 for the Orphan

Asylum of Philadelphia.”

**SM Pucitta 1815 01; Catalog Record #420494**

Quito [*AVMM* designation] – SEE

Churchel, A. MS. music book

455. Rausch, Fr[ederick]. Come Holy Ghost / A Hymn for Whit Sunday. New York: G. Gilfert and Company, [1795]. Complete: 1 side of 1 folded, unnumbered leaf (halves of leaf numbered 220/221, 222/223 in MS.).

no inscriptions

no MS. music

**SM RauschF 1795 01; Catalog Record #501487**

Read, Daniel. *The American Musical Magazine* – SEE

[Doolittle, Amos, and Daniel Read]. *The American Musical Magazine*

456. Read, Daniel. *The American Singing Book; or A New and Easy Guide to the Art of Psalmody*. New Haven, Conn.: for the author, 1785. Complete.

printed bookplate pasted inside front cover reads “This BOOK belongs to /

Daniel Read / of / *NEW-HAVEN.* / [pointing hand] *Loan, Nine pence per*

*week*”; “Ashford” written in after “of,” “*NEW-HAVEN.*” + “*Loan, Nine*

*pence per week*” crossed out, “1846” written in

no other inscriptions

no MS. music

**DB Ob187; Catalog Record #343811**

457. 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. Complete.

inscription: preliminary leaf *recto*, “William Caldwell Book / Bought Desmber

13th – 1792 / Prise Fore Shilens – 4”

no MS. music

**DB Ob188; Catalog Record #343812**

458. Read, Daniel. *The Columbian Harmonist, No. 1*. New Haven, Conn.: for the editor, [1793]. Complete. *ASMI* 417.

no inscriptions

no MS. music

**DP B4886; Catalog Record #343815**

459. Read, Daniel. *The Columbian Harmonist, No. 1*. New Haven, Conn.: for the editor, [1793-1795]. BOUND WITH Read, Daniel. *The Columbian Harmonist, No. 2.* New Haven: for the editor, [1794-1795]. BOUND WITH [Read, Daniel]. *The Columbian Harmonist No. III*. New Haven: Daniel Read. [1795]. *ASMI* 422. Complete; pp. 7-8 of No. 1 precede pp. 3-6 in this copy. 8 unnumbered leaves with printed staves bound in at end of volume; MS. music on 1st 6 of these.

inscriptions: preliminary leaf *recto*, “Roger Bingham’s / Book”; leaf [6] *recto*, “The above [untitled instrumental melody] is taken from a loose sheet

belonging to Henry Tracy”

MS. music entries are (in this order:) two 4-voice tunes (one sacred, one

essentially secular; melody in tenor), one 3-voice secular song with

text about singing school (melody in middle voice), four 2-voice

instrumental pieces (melody + harmony part), + nine instrumental

melodies; only 1st 3 entries are included here

secular instrumental pieces are “My Love is but a Lassie yet,” “Forest of

Bondi,” “Flora’s Birthday,” “Waltz No. 4,” “Wh[a?][’]ll be King,” “The

Garland of Love,” “Fisher’s Hornpipe” [in F], “Money Musk,” “Fisher[’]s

Hornpipe” [in D], Bonnie Annie,” “Lass O Fisher O,” “Sweet Ellen,” +

[untitled]

vocal MS. music entries:

leaf [1] *recto*: Amanda “by Morgan,” 4 voices, Am, 1|54|3-4-53-2-1|

D7-U1-D57|U1

🖝 leaf [1] *recto*: Friendship, 4 voices, Cm, 5|U11-232-1|D77-U1D5,

5-4|3423|1-D7U1-23, ‘Twas in a vale where osiers grow; after

title + text meter, “Lyric Poems Book 2.nd Complaint.”; text in

Watts’s *Horæ Lyricæ*, titled “To Mr. Nicholas Clark. / The

Complaint,” is largely about youthful dissatisfaction/despair;

not in *HTI* under incipit or title🡪incipit

leaf [1] *verso*-leaf [2] *recto*: Musical Concert, 3 voices, G, melody in

middle voice, 5|66[*sic*]65|U111,3|2D567|U1, Well met my

loving friends of art; this tune (*HTI* no. 10272) printed only

twice before 1821, under title Musical Society + in A; 1st pr. in *A*

*Collection of Sacred Vocal Music*  (Northampton, Mass., 1804)

**DB Ob189 (No. 1), DB Ob189 b-w (No. 2, No. III); Catalog Record**

**#343815 (No. 1), #343817 (No. 2), #343818 (No. III)**

460. Read, Daniel. *The Columbian Harmonist, No. 1*. New Haven, Conn.: for the editor, [1797]. With caption titles + other info.: p. 41, *The Columbian Harmonist, No. 2*; p. 73, *The Columbian Harmonist No. III* (New Haven: D. Read, n. d.). *ASMI* 422A. Complete. 3 unnumbered leaves with printed staves bound in at end of volume, but they carry no MS. music.

no inscriptions

printed bookplate pasted inside front cover: “No. [“4885” in MS.] Date

[“May19. 1928” in MS.] / LIBRARY OF / Frank J. Metcalf”

no MS. music

**DB Ob190; Catalog Record #343816**

461. Read, Daniel. *The Columbian Harmonist, No. 2.* New Haven, Conn.: for the editor, [1798]. With 4 unnumbered leaves of “Additional Music” (caption title) at end, + 4 unnumbered leaves of printed staves, mostly without MS. music. Complete. *ASMI* 419.

inscription: t. p., “1895 - Lydia B. Newcomb. / New Haven – Conn – ”

MS. music entry:

leaf [8] *verso*: Chester, att. “Billings. 1770.,” 4 voices on 2 staves, F,

567|U1D5|6-U1-D76|5, written with pencil

**DB Ob191; Catalog Record #343817**

462. Read, Daniel. *The Columbian Harmonist, No. 2.* New Haven, Conn.: for the editor, [1801]. With 16 pp. of “Additional Music” (caption title) at end; this copy lacks pp. 3-6 of the additional music. *ASMI* 420.

inscriptions: inside front cover, “Miss Jane [CDHart ?]”; p. [2], “John C D

Huaert”; inside back cover, “William C De Harts Book / January 8 1817

New york”

no MS. music

**DB Ob192; Catalog Record #343817**

Read, Daniel. *The Columbian Harmonist.* 3rd ed., 1806 – SEE  
 [Read, Joel?]. *The Columbian Harmonist*

463. Read, Daniel. *The Columbian Harmonist.* 3rd ed. Boston: Manning and Loring, 1807. Complete.

inscription: preliminary leaf *recto*, “Geor[?] [S?]teuart … / George Tower [? –

intentionally wobbly penmanship]”

no MS. music

**DB Ob057; Catalog Record #420183**

464. Read, Daniel. *The Columbian Harmonist.* 4th ed. Boston: Manning and Loring, 1810. Complete.

inscriptions: preliminary leaf *recto*, “Churchill / Hartford” (pencil); t. p.,

“Charlie Churchill” (pencil); additional leaf *verso*, “Charles B. Churchill

[Esqr?] / Middletown / Conn” (pencil)

no MS. music

**DB Ob058; Catalog Record #420299**

465. Read, D[aniel]. *An Introduction to Psalmody; or, The Child’s Instructor in Vocal Music.* New Haven, Conn.: T. and S. Green, for the author, [1790]. Apparently complete; lacks front cover.

no inscriptions

no MS. music

**DP B4887; Catalog Record #343819**

466. [Read, Joel?]. *The Columbian Harmonist*. 3rd ed. “By Daniel Read.” Dedham, Mass.: H. Mann, 1806. Only ca. ¼ of leaf w/ pp. 79-80 is present; otherwise complete. BOUND WITH *Supplement to the Columbian Harmonist*. [Dedham, Mass.: H. Mann, 1806]. 31, [1] pp. Complete. These two items were clearly designed to accompany each other, as the index on the final p. of the *Supplement* covers the tunes in both items (listed separately). Abner Ellis may have compiled the *Supplement*; he signed what appears to be an advertisement for it (see *ASMI*, p. 510), and he has the largest number of tunes (5) in its pages.

no inscriptions

no MS. music

**DB Ob056; Catalog Record #420184**

467. Read, Joel. *The New-England Selection; or, Plain Psalmodist.* 2nd ed. Boston: Manning and Loring, for the author, 1812. 127, [1] pp. (p. 46 misnumbered 45). Complete.

inscription: front cover, “Church Musical Society / No 4”

no MS. music

**DB Ob167; Catalog Record #420397**

468. Redfield, Levi. *A Gamut: or, Brief Introduction to the Grounds of Music*. N. p., n. d. Complete. 5 unnumbered additional leaves with hand-drawn staves follow printed pamphlet; MS. music on last 2 leaves.

inscription: inside front cover, “[Adolphus?] Hale”

some musical characters named but not printed in printed pamphlet;

supplied in MS.

MS. music entries are counter parts + one bass-part/tenor-melody mix:

a. l. [4] *recto*: [Greenwich by Read], mm. 18-22 of bass followed by

mm. 22-28 of tenor; crossed out

a. l. [4] *recto*: Lenox [by Edson], counter, C, 3|1155|5,5|3565|5, Ye

tribes of adam [join]

a. l. [4] *recto*: Naples [by Read], counter, Dm, 1|532|212|3\_|3, Shall the vile race [of flesh and blood]

a. l. [4] *verso*: Warning Voice [by Ellis], counter, Dm, 111|31|2-3-43|2

a. l. [4] *verso*: Greenwi[c]h [by Read], counter, Em, 1|11[-]235|42|3, Lord what a though[t]less wret[c]h [was I]

a. l. [4] *verso-*a. l. [5] *recto*: Florida [by Wetmore], counter, Dm, 1|3345[-]3|2, Our moments fly apace

a. l. [5] *recto*: Amanda [by Morgan], counter, Am, 5|57|5-U1D7-5|

3-4-55|5, Death like an over[flowing stream]

a. l. [5] *recto*: Wells, counter, F, 5|555|5U11|D7

a. l. [5] *recto*: Little Marleboroug[h], counter, Am, 5|55|65|5, Welcome sweet day of rest

a. l. [5] *verso*: Ro[n]da [by Swan], counter, Em, 1|113|533|4, Broad is the road [that leads to death] (an L. M. text that would not fit this C. M. tune)

a. l. [5] *verso*: China [by Swan], counter, D, 3|5[or 6? *recte* 5]2|31|

[3-42|3] (entry breaks off after 1st 5 notes), Why do we mourn [departing friends]

a. l. [5] *verso*: Lebanon, title, text meter (“C. M.”), + text incipit (Lord, what is man[, poor feeble man]) only; likely Billings’s Lebanon, a C. M. tune most often paired with this text

**DP B4897; Catalog Record #353529**

469. Reed, Ephraim. *Musical Monitor; or New-York Collection of Devotional Church Music.* Utica, N. Y.: William Williams, 1817. 119, [1] pp.; complete. 2 unnumbered leaves with staff lines bound inside back cover, but no MS. music.

inscriptions: preliminary leaf *recto*, “John Johnsons / property” (pencil);

additional leaf [2] *recto*, “Mr Slater Merchant / Mr Winter Taylor /

Mr Breire Stone [? –doesn’t look much like “Mason”] / Mr Ha[r?]dy /

Mrs Hardy / Susan Hardy / Mr Miller D[o?]cter” (pencil); additional

leaf [2] *verso*, “Mrs C Johnson / Miss Dal[?]g / [C?] John[son?] / [Mr

Johnson?] / [?] John[son?] (pencil)”

no MS. music

**Dated Books; Catalog Record #420536**

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

inscriptions: inside front cover, “C. Brown. / 7 –”; preliminary leaf [1] *recto*, C.

Bro[wn?] / August 1820”; t. p., “Cla[rk?] Brown”

no MS. music

**Dated Books; Catalog Record #494023**

471. Reformed Church in the U. S. *Kern alter und neuer, in 700. bestehender, geistreicher Lieder*. Germantaun, Pa.: Christoph Saur, 1752. Lacks all after 2nd p. 30.

inscription: t. p., “Jos Welchans”

folded leaf with MS. entries dated 1744-1765 inserted inside back cover

no MS. music

**Dated Books; Catalog Record #320480**

472. Reformed Church in the U. S. *Neu-vermehrt- und vollständiges Gesang-Buch.* 2nd ed. Germantown, Pa.: Christoph Saur, 1763. [2nd t. p.:] Reformed Church in the U. S. *Kern alter und neuer, in 700. bestehender, geistreicher Lieder*. 2nd ed. Germantown, Pa.: Christoph Saur, 1763. *ASMI* 433. Not examined for completeness.

inscription: preliminary leaf [1] *recto*, “Jacob ging[?]ic[?] / Ano 1·7·7·1 /

d[e?]n 27 [januar?]”

no MS. music

**Dated Books; Catalog Record #324086**

473. Reformed Church in the U. S. *Neu-vermehrt- und vollständiges Gesang-Buch.* 3rd ed. Germantown, Pa.: Christoph Saur, 1772. [2nd t. p.:] Reformed Church in the U. S. *Kern alter und neuer, in 730. bestehender, geistreicher Lieder*. 3rd ed. Germantown, Pa.: Christoph Saur, 1772. *ASMI* 434. Not examined for completeness.

inscriptions: preliminary leaf *recto*, “Jacob Greenwatt / wald,” “Leonard

Greenwa / Greenawatt his Book / Baught the 6th Day / of January in

the 1790,” “Jacob Greenewatt[s?] Book / Baught In the year 178[“6”

blotted out, written in in pencil] / the Sixth Day of January”;

preliminary leaf *verso*, “Leonard Greena[w?] / ald / his Book”; *recto* of

leaf that has frontispiece on its *verso*, “Maria B Greenawalt / Lebanon

/ Feby. 5.th 1855 / Pa” (pencil)

no MS. music

**Dated Books; Catalog Record #324087**

474. Reformed Church in the U. S. *Neu-vermehrt- und vollständiges Gesang-Buch.* 4th ed. Philadelphia: Ernst Ludwig Baisch, 1774. [2nd t. p.:] Reformed Church in the U. S. *Kern alter und neuer, in 750. bestehender, geistreicher Lieder*. 4th ed. Philadelphia: Ernst Ludwig Baisch, 1774. *ASMI* 435. Not examined for completeness.

no inscriptions

no MS. music

**Dated Books; Catalog Record #324088**

475. Reformed Church in the U. S. *Neu-vermehrt- und vollständiges Kirchen-Gesang-Buch.* Philadelphia, n. d. (possibly after 1820). [2nd t. p.:] *Neu-vermehrtes und vollständiges Evangelisch-Reformirtes Gesang-Buch*. Philadelphia, n. d. (possibly after 1820). *ASMI*  436. Not examined for completeness.

inscription: preliminary leaf *recto*, “Mary [Lang?][?]” (partly rubbed out)

printed notice pasted inside front cover: “Zu haben bey / Jacob D. Dietrich, /

an seinem / Eisen- Farb- und Bücher-Stohr, / In Hägerstaun, nahe

beym Courthaus; / allwo beständig ein Allgemein Assorte- / ment von

obigen Artikeln gehalten wird, wel- / che beym Grossen und Kleinen

nach den Phi- / ladelphischen Preissen verkauft werden.”

no MS. music

**Dated Books Copy 1; Catalog Record #440777**

476. Reformed Church in the U. S. *Neu-vermehrt- und vollständiges Kirchen-Gesang-Buch.* Philadelphia, n. d. (possibly after 1820). [2nd t. p.:] *Neu-vermehrtes und vollständiges Evangelisch-Reformirtes Gesang-Buch*. Philadelphia, n. d. (possibly after 1820). *ASMI*  436. Not examined for completeness; several leaves at the end are torn, with loss of text.

inscription: preliminary leaf *verso*, “Moses Binder 1835”

no MS. music

**Dated Books Copy 2; Catalog Record #440777**

477. Reformed Church in the U. S. *Das neue und verbesserte Gesangbuch, worinnen die Psalmen Davids samt einer Sammlung alter und neuer Geistreicher Lieder*. Philadelphia: Steiner and Kämmerer, and H. Kämmerer, Jr., 1797. [2nd t. p.:] *Sammlung alter und neuer Geistreicher Lieder*. Philadelphia: Steiner and Kämmerer, and H. Kämmerer, Jr., 1797. Not examined for completeness.

inscription: preliminary leaf [2] *recto*, “Marea Eleiabeth S[huttze?] /

November the 23. / 1801. / Tulpenhochon [Tulpehocken] Township /

Barks [Berks] / County”

no MS. music

**Dated Books; Catalog Record #341224**

478. Reformed Church in the U. S. *Das neue und verbesserte Gesangbuch, worinnen die Psalmen Davids samt einer Sammlung alter und neuer Geistreicher Lieder*. 2nd ed. Germantaun, Pa.: Michael Billmeyer, 1799. [2nd t. p.:] *Sammlung alter und neuer Geistreicher Lieder*. 2nd ed. Germantaun, Pa.: Michael Billmeyer, 1799 Not examined for completeness.

no inscriptions

no MS. music

**Dated Books; Catalog Record #341225**

479. Reformed Church in the U. S. *Das neue und verbesserte Gesangbuch, worinnen die Psalmen Davids samt einer Sammlung alter und neuer Geistreicher Lieder*. 3rd ed. Germantaun, Pa.: Michael Billmeyer, 1807. [2nd t. p.:] *Sammlung alter und neuer Geistreicher Lieder*. 3rd ed. Germantaun, Pa.: Michael Billmeyer, 1806. Not examined for completeness.

inscription: preliminary leaf *recto*, German script (largely illegible to this

reader), ending with date 1812

no MS. music

**Dated Books; Catalog Record #284964**

480. Reformed Church in the U. S. *Das neue und verbesserte Gesangbuch, worinnen die Psalmen Davids samt einer Sammlung alter und neuer Geistreicher Lieder*. 5th ed. Philadelphia: G. and D. Billmeyer, 1814. [2nd t. p.:] *Sammlung alter und neuer Geistreicher Lieder*. 4th ed. Philadelphia: G. and D. Billmeyer, 1814. Not examined for completeness. At end, “Catechismus oder Kurzer Unterricht Christlicher Lehr” (caption title), 26 pp., complete.

no inscriptions

no MS. music

**Dated Books; Catalog Record #305631**

481. [“Robert”?; last name not legible]. MS. music book. 40 unnumbered leaves, all with MS. music: secular songs + duet with keyboard accompaniment, keyboard pieces, sacred-texted pieces.

inscription: front cover, “Prop[er]ty of / [Robert?] [illegible last name] /

[Pro][vid?]ence / R Island”

sacred music is mostly 1 or 2 voices over instrumental bass, with

instrumental introductions or interludes

MS. music entries:

leaf [3] *recto*-leaf [5] *recto*: The Dying Christian to his Soul [by

Edward Harwood], 3 staves: “2nd” above top staff, melody +

harmony part on middle staff, bass on bottom staff, Fm,

11D5[or 6]5-4|321, Vital Spark of heav’nly flame

leaf [22] *verso*- leaf [24] *recto*: Hymn of Praise, 2 staves: 2 vocal parts

(melody + harmony part, identified as “2d.” on leaf [24] *recto*)

on upper staff, instrumental bass on lower staff, A, 1|3325|

4[-]32[-]12, The spacious firmament on high; keyboard

interludes + conclusion, using both staves; middle third of

piece (starting at top of leaf [23] *recto*) scored for “Solo” voice

(top staff) + instrumental bass (bottom staff)

leaf [34] *recto*-leaf [35] *recto*: Trust in the Lord &c[.], 2 staves: 2 vocal

parts (melody + harmony part) on upper staff, instrumental

bass on lower staff, Eb, 1|1-35|5-U1D5|

6[-]U1[-]D7[-]U2[-]1D7[-]6|65, Trust in the Lord & his

salvation; keyboard introduction + interlude, using both staves

leaf [35] *recto*-leaf [36] *recto*: Duetto by “Nauman,” 2 staves: vocal

melody on upper staff, keyboard accompaniment on both

staves, G, 34|6-54-33-25-4|43, Happy flock of Christ thy

Saviour; keyboard introduction, interludes, + conclusion, using

both staves

leaf [37] *verso*: Arietta, 2 staves: 2 vocal parts (melody + harmony

part) on upper staff, instrumental bass on lower staff, G,

54|3-21|65|5-43, On my heart thy wounds forever; keyboard

introduction, interludes, + conclusion, using both staves

leaf [38] *recto*-*verso*: untitled piece, 2 staves: melody on upper staff,

apparently vocal bass on lower staff, D, 1|55|6567|U1, Sing,

sing sweet songs of praises sing

**Mss. Folio Vols. L / Vol. 14**

482. Roberts, Eli. *The Hartford Collection, of Classical Church Music*. New London, Conn.: Samuel Green, for the compiler, 1812. 187, [[5] pp. (including 4-p. subscribers list at end); appears to be complete. Slip with printed “*ERRATA*” pasted to additional leaf *recto*.

inscriptions: preliminary leaf [1] *recto*, “S. Chester’s – / September 24th /

1812,” “LEHunt” (pencil)

MS. addition made to printed errata slip

no MS. music

**DB Ob113; Catalog Record #420376**

483. Robertson, Henrietta. MS. music book. Pp. numbered (in pencil) 5-185, [2 unnumbered pp.], 186-190. All pp. bear MS. music: 63 secular entries (keyboard pieces for 2 + 4 hands, songs with keyboard accompaniment, violin parts, music for pianoforte + harp), 2 sacred-texted entries.

🖝 inscriptions: leaf pasted to front cover, “Let no one destroy this music book –

/ it was given me by dear Mrs Prince! -- / my m[ore?] than Sister,

before she marr[ie?]d as Henrietta Rob[ertson?] / and most of this

Manuscript Music, is / from her own [word crossed out] hand – which

is Very dear to me -- / it Contains Many of my old songs and pieces. –

/ I am Sorry to say, I found it in the wash / [room?], with other

Valuable Music and periodicals / [several words crossed out] when

we were moving. -- / [Victor?] at least will preserve Manuscript music

/ [Iso?] value – because of those / who wrote a[s?] also the /

reminiscence of the great benefit & pleasure it [line drawn up to

“music” 2 lines above] afforded me / when I was interested and happy

in the musical / world R. G. Gelston / GelstonHeights \_\_\_\_ Sept. 10th.

1872” [all spacing, capitalizing, underlining, etc. *sic*]; inside front

cover, “presented [to?] / [Mr.?] Gelston \_\_\_ by / Henri[et?]ta Robertson

/ now H[enrie?]tt[a?] P[rince?]”; inside back cover, “Miss Sara R

Muslin” (pencil)

sacred MS. music entries:

p. 99: German Hymn [by Pleyel], melody, keyboard accompaniment

(sharing 2 staves), G, 35|23|42|3, Children, of the heav’nly

King; 2 additional stanzas of text written below music

p. 116: Pleyel’s, german hymn, melody, keyboard accompaniment

(sharing 2 staves), G, 35|23|42[-]3|3, Children of the heav’nly

king; melody more decorated than in other copy in this MS.,

basses essentially the same; this entry preceded by 4-p. set of

keyboard variations on Pleyel’s melody

**Mss. Folio Vols. L / Vol. 8**

484. *Sacred Harmony.* N. p.: Thomas Lee, Jr., [ca. 1790-96]. Lacks all after 1st 4 leaves. MS. music on unpaged additional leaves bound in after printed leaves.

inscription: front cover, “Gay”

Lee, Jr. almost certainly the printed tunebook’s compiler as well as its

publisher

6 of 33 MS. entries 1st printed in Lee’s *Sacred* Harmony; at least 10 entries printed in Griswold + Skinner’s *Connecticut Harmony*, [2nd ed., ca. 1798]

many MS. music entries employ printed book’s device of substituting a mark on the “mi” space or line for a key signature (treble clef assumed for all parts including bass in *Sacred Harmony*, but bass clef apparently assumed for these MS. bass parts)

MS. music entries are all bass parts:

a. l. [1] *recto*: Aberdeen [by T. Lee?], Bm, 1|5U1|D55|1,1|35|43-1|5, *HTI* no. 5932 (all printings in Am), this tune also printed in both eds. of *Sacred Harmony*, no clef or key signature here

a. l. [1] *recto*: Brandford [by Benham], Em, 111|3-51|3-2-1-5D5|U1, *HTI* no. 4391 (all printings in Em), no clef or key signature, though bass clef was originally written, then rubbed out

a. l. [1] *recto*: Worcester [by Billings], Gm, 1|1D5U11|D#7U1D5, *HTI*

no. 4032 (all printings in Gm), no clef or key signature

a. l. [1] *verso*-a. l. [2] *recto*: Monmouth, F#m, 111|D5U3|12-D7|U1, *HTI* no. 5948, this tune also printed in both eds. of *Sacred Harmony* (only pre-1821 printings; both in Em), no clef or key signature

a. l. [1] *verso*-a. l. [2] *recto*: Ocean, G, 1|1D7|U11D65|U1, *HTI* no. 5013 (all printings in F), no clef or key signature

a. l. [1] *verso*-a. l. [2] *recto*: Greenwich [by Read], Em, 1|1153|45|1, *HTI* no. 4741 (all printings in Em), no clef or key signature

a. l. [1] *verso*-a. l. [2] *recto*: Montgomery [by Morgan], C, 1|111D6|533, *HTI* no. 5375 (all printings except 1 in C), no clef or key signature

a. l. [2] *verso*-a. l. [3] *recto*: Plymouth [by Kilbourn], E, 1|11D66-7|

U12-34-32-D7|U1\_|1, *HTI* no. 7230 (most printings in E), no clef or key signature

a. l. [2] *verso*-a. l. [3] *recto*: Worcester [by Billings), Gm, 1|1D5U11|

D#7U1D5, *HTI* no. 4032 (all printings in Gm), no clef or key signature

a. l. [4] *verso*-a. l. [5] *recto*: Connecticut [probably by Ives], D, 1|1113|D6-U1,3|4321|1-D5, probably *HTI* no. 5921 (all printings in D), no clef or key signature

a. l. [4] *verso*-a. l. [5] *recto*: Somerset A Hymn [by Madan], E, 14|11|

D4-56-7|U1, *HTI* no. 3289 (all printings in E), bass clef + key signature as well as “mi” indicator

a. l. [4] *verso*-a. l. [5] *recto*: Saints Repose [by Hall], E, 11D7|65|

U113\_|3, *HTI* no. 5379 (half of printings in E, half in Eb), bass clef + key signature as well as “mi” indicator

a. l. [4] *verso*-a. l. [5] *recto*: The Nineteenth Psalm Tune [by Lyon?], C, 1|3-2-1D7|U1-2-3-45|1-5-3, Behold the morning [sun], *HTI* no.

3680 (all printings in C), bass clef + “mi” indicator

a. l. [5] *verso*-a. l. [6] *recto*: Edinburgh [by Holyoke], G, 5|U1D657|

U1D65, *HTI* no. 5776 (all printings in G), bass clef + key signature as well as “mi” indicator

a. l. [5] *verso*: Salisbury [by Holyoke], F, 1|1D4|55|U1, *HTI* no. 5806 (printed before 1821 only in Holyoke’s *Harmonia Americana*, 1791; there in F), bass clef + key signature as well as “mi”

indicator

a. l. [5] *verso*: Elstow [by Holyoke], F, 111|14|3-21|D5, *HTI* 5778 (all printings in F), bass clef + key signature as well as “mi” indicator

a. l. [6] *recto*: Amanda [by Morgan], Am, 1|1D#7|U1D1|35|1, *HTI* no. 5362 (all printings in Am), bass clef + “mi” indicator

a. l. [6] *recto*: The Grave, Cm, 1|35|D7U3|D67|U3, *HTI* no. 5371 (all

printings in Cm), bass clef + key signature as well as “mi” indicator

a. l. [6] *verso*-a. l. [7] *recto*: Denmark [by Madan], D, 1|13|1D6|4#4|5, Before Jehovah’s awful throne, *HTI* no. 3257 (only 2 of many

printings not in D), no clef or key signature

a. l. [7] *verso*-a. l. [8] *recto*: Canton [by Swan], C, 112|3145|1, *HTI* no. 5364 (all printings in C), bass clef + “mi” indicator

a. l. [7] *verso*-a. l. [8] *recto*: Orion A Hymn [probably the Orion by T. Lee], E, 1111|315,3|43-1D76|5, probably *HTI* no. 10665 (both printings in D), bass clef + key signature as well as “mi” indicator

a. l. [7] *verso*-a. l. [8] *recto*: Temple A Hymn, A, 11D64|551,|355U1|

2-1D7-65, *HTI* no. 5962 (1st printing, in Lee’s *Sacred Harmony*, in G, no attribution; 2 other pre-1821 printings, both in Griswold + Skinner’s *Connecticut Harmony*, in A, att. “Lee”), no clef or key signature

a. l. [7] *verso*-a. l. [8] *recto*: The 137th, Gm, 1|111D5|

U3-21-D7U1D7-6|5, *HTI* no. 5955 (5 printings before 1821; 1st 2, in Lee + Willard’s *Sacred Harmony*, in Fm, no attribution; next 2, in Griswold + Skinner’s *Connecticut Harmony*, in F#m, att. “Lee”; 5th, in Hill’s *Vermont Harmony*, in F#m, att. “Lee”), no clef or key signature

a. l. [8] *verso*-a. l. [9] *recto*: Friendship, F#m, 111|D555U3|D7, *HTI* no.

5941 (21 pre-1821 printings in Dm, 13 in Em), no clef or key signature

a. l. [8] *verso*-a. l. [9] *recto*: Gilead, G, 1|D6455|1+U1\_|1+U1, *HTI* no. 5942 (all printings in F), no clef or key signature

a. l. [8] *verso*: Pembroke, Bm, 1|D5345|1,1|5373|5, no match found in *HTI*, no clef or key signature

a. l. [8] *verso*-a. l. [9] *recto*: Majesty [by Swan], C, 111|2325|1, *HTI* no. 4531 (all printings in C), bass clef + “mi” indicator

a. l. [9] *verso*-a. l. [11] *recto*: Anthem Psalm 39th [by W. Knapp], Am, 1|U1D#7|U1D4|55U1|D#7 [tenor melody begins 1|34|

5-4-32-1|D#77U1|D5], I said I will take heed to my ways; bass clef, “mi” indicator written in correct place, then scratched out, incomplete (part of a. l. [11] missing)

a. l. [11] *verso*-a. l. [13] *recto*: Anthem Job 7th C[h]apter [by A. Adams?], Gm, [1D5|U112|]321D7|U11D1|5 (part of a. l. [11] missing, including start of anthem) [tenor melody begins 12|334|5432|

321|D#7], [Is there not an appo]inted time, (1st?) printed in Abraham Adams’s *The Psalmist’s New Companion*, 6th ed. (London, ca. 1760), then in Lyon’s *Urania* (Philadelphia, 1761)

a. l. [13] *verso*-a. l. [14] *recto*: Chatham, F#m, 1|1D5|U11-2|32|1,

1|D7U3|1D7|U12|3, source of text given as “Psalm 1st L.M[.] or 41st do.,” unlocated in *HTI*, no clef or key signature

a. l. [13] *verso*-a. l. [14] *recto*: Enfield [by Chandler], E, 1|11D66|555, Before the rosy dawn of day, *HTI* no. 4527 (all printings in E), bass clef + key signature as well as “mi” indicator

a. l. [14] *verso*-a. l. [15] *recto*: Easter A Hymn, G, 3|64|U1D1|55|U1, He dies the friend of sinners dies, unlocated in *HTI*, bass clef + key signature as well as “mi” indicator

a. l. [16] *verso*-a. l. [17] *recto*: Anthem Psalm 137th [by Ashworth], Em, 1D5|U11D5|U1232|3-211|D5, By the rivers of Babylon we sat down and wept; lacks final double bar, but complete; bass clef + key signature, no “mi” indicator

**DP B5582; Catalog Record #344476**

485. *Sacred Harmony*. Boston: James Loring, 1819. 7, [1], [112] pp.; complete.

no inscriptions

printed bookplate pasted inside front cover: “No. [“6005” in MS.] Date

[stamped: “JUN 13 1936”] / LIBRARY OF / Frank J. Metcalf”

no MS. music

**Dated Books; Catalog Record #373719**

486. *Sacred Harmony*. Boston: James Loring, 1819. 7, [1], [112] pp.; 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: Lincoln and Edmands, and James Loring, 1820. Not checked for completeness.

no inscriptions

no MS. music

**Dated Books Copy 2; Catalog Record #373719**

487. *Sacred Harmony or A Collection of Psalm Tunes, Ancient and Modern*. Boston: C. Cambridge, [1786-1788]. Apparently complete.

inscriptions: preliminary leaf *recto*, “John Withers[poon][?] Bou[g]ht in

B[osto?]n [? Febry?] the / fourth 1789,” “R[?] [?]a[gg?]ard”; *recto* of

leaf after 1st p. 12, “John Witherspoon his Rook” [*sic*]; *verso* of same

leaf, “JohnWitherspoon his Book [?] 1789”; additional leaf *verso*, “Life

is a Dream and all things shew it wonse I thought it But now I know

it,” “David John,” “Lucy Bak[?]”

🖝 many changes made to printed music: notes changed + added (e. g., Psalm 34,

p. 6; Norwich, p. 53; changes usually flagged with X or #), double bars

at ends of phrases erased (e. g., in Funeral Thought, p. 11), notes to

“Add the words” written above textless tunes (e. g., Little

Marlborough, p. 11), texts added (e. g., to Amherst, p. 12), text meters

added (e. g., “P. M.” to Richmond, p. 12), sometimes several

instructions given for a single tune (e. g., for Sutton on p. 50: “S. M.

[added text meter] erase double bars + insert words--” with text

incipit [“Behold the lofty Sky”] written in; for Washington New on pp.

79-80, title changed to “Benington,” incipit of one text line extended

[“Where” extended with “Sun &c”], notes changed), “not plain enough”

written under incompletely impressed bass part of Aylesbury, p. 19

🖝 28 tune titles in index are crossed out and/or have x’s written next to them,

suggesting that they would be omitted in a further edition (or in the

owner’s ideal version)

no MS. music

**DB Ob197; Catalog Record #344477**

488. *Sacred Harmony or A Collection of Psalm Tunes, Ancient and Modern*. Boston: C. Cambridge, [1786-1788]. Lacks pp. 9-14 of introductory material, pp. 8-9, 12-13, 30-31, 34-35, 96-99 of music; unpaged, engraved leaf of rudiments + lessons added before p. 6 (i. e., start) of music (this leaf, printed from smaller plates than those used for the book’s music, is not recorded in *ASMI*). MS. melody or vocal part on front cover.

no inscriptions

MS. music entry:

front cover: melodic line which appears to be in 3/2 time + perhaps D

major; diamond-shaped note-heads; not legible enough for full

transcription; 2 excerpts, if in D major + treble clef, are

1|D57|U1-D55|U1[-?]2[-?]34|3[-?]21 +

11|1-45|1-2[-?]34|3-21|D5U1|321

**Dated Books F; Catalog Record #344477**

489. [*Sacred Harmony or A Collection of Psalm Tunes, Ancient and Modern*. Boston: C. Cambridge, [1786-1788]]. Lacks 1st leaf, with t. p.; leaf with index fragmentary, moved to end of book, + completed in MS.; leaf bearing pp. 98-99 torn or worn, with loss of text. Leaf bearing pp. 8-9: p. 8 misnumbered 9, with no. at top left, not top right (other AAS copy has p. no. 8 on correct p. + in correct location); p. 9 has no 9 at top left (unlike other AAS copy), but only an inverted 9 at bottom left (other AAS copy has this inverted 9 in this position, as well as p. no. 9 in correct position). Leaf bearing pp. 10-11 bound in after p. 99, “backwards” (i. e., p. 11 before p. 10), except p. with Suffield + St. Ann[’]s is numbered 11, not 10 (p. with Funeral Thought + Little Marlborough is frayed; no p. no. visible). Index has been re-set; note, in other AAS copy, large “A” at start of 1st tune title “Amherst.”

inscriptions: front cover, “The N. E. Psalm Singer Engraved by P. Revere?”

(pencil), “[?anfor?]th, M.D. W[m?] Sever, d. 1815” (pencil); inside

front cover, “Harry Danforth – [Oct.?] [1?]st 1873 / a present from his

cousin [E O.?] Sever / as an heir [loom?] from his ancestor / Major

Sever” (pencil), “W Sever”; p. [1]: “Mr William Seaver / Singing Book”

no MS. music

**DB Ob281; Catalog Record #507413**

*Sacred Musick* – SEE

Sweeny, George C., and William Cooper. *Sacred Musick*

490. *Sacred Psalmody, selected for the Church in Federal-Street*. [Boston, ca. 1810]. *ASMI* 449. Complete.

no inscriptions

no MS. music

**DP B5584; Catalog Record #353590**

St. Martins [*AVMM* designation] – SEE

[Stebe, E.?]. MS. music book

491. *The Salem Collection of Classical Sacred Musick*. Salem, Mass.: Joshua Cushing, 1805. Lacks pp. ix-xii, 9-10, 15-16, 119-122; leaf bearing pp. 43-44 + final leaf bearing indexes are incomplete.

inscription: inside front cover, “Albert Thorndike[’]s Singing Book”

no MS. music

**DB Pb201; Catalog Record #420240**

492. *The Salem Collection of Classical Sacred Musick*. 2nd ed. Boston: Manning and Loring, for Cushing and Appleton, 1806. Complete. 6 unnumbered leaves with inked staff lines bound in after printed book; leaves [1-2] contain secular MS. music.

no inscriptions

printed bookplate pasted inside front cover: “No. [“4523” in MS.] Date

[stamped: “NOV 14 1925”] / LIBRARY OF / Frank J. Metcalf.”

MS. music is 2 arrangements of “Auld Lang Syne” for voice + piano

**DB Ob202; Catalog Record #420241**

Salloch Ms. – SEE

MS. music book (2) with no owner’s name

*Sammlung geistlicher Lieder nebst Melodien* – SEE

[Doll, Conrad]. *Sammlung geistlicher Lieder nebst Melodien*

Sandey, John. MS. music book – SEE

Sawdey, John. MS. music book

493. Sanger, Zedekiah, and others. *The Meridian Harmony*. Dedham, Mass.: H. Mann, for the author, 1808. Complete.

no inscriptions

no MS. music

Pp. 82-86 (Amesbury, att. Dr. Arnold), 90 (Gravesend, att. T. Williams’ Col.)

have many pencil markings—mostly vocal part names (tenor, treble,

alto) + “men” + “chior” (choir?) + 1 4 3 2 X; also, for Gravesend, 1st line

of text

**DB Ob143; Catalog Record #420273**

494. Sawdey [AAS says Sandey], John. MS. music book, dated 1741-1782. 116 pp. Original numbering of leaves/pages is highly idiosyncratic; all pp. have been renumbered here, with parenthetical references to the original numbering provided in the inventory of MS. music entries (e. g., p. [3] (“2”)). 66 MS. music entries, 55 of them apparently sacred. This MS. could be English.

inscriptions: inside front cover, “John Sawdey / His Book / 1756 / April 14

Day,” “Sisell”; p. [4], “Sarah,” “David Williams,” “Mr[s?] / Tilly”; p. [14],

“Sawdey John / Sawdey Mary / Sawdey Benjamin / orchard

John / W[e?]st gate Mary …”; p. [22], “Je[t?]hro Briggs his Book /

1782”; p. [30], “Command you may your mind from play” [7 times]; p.

[56], “Novembr ye [?]d? – 1741 ------ / [?] 1756 Neagro”; p. [101],

“work m[o?]re and play Less and that [fit in above:] will be [illegible]”;

p. [105], “Fortunnates / 1756”; inside back cover, “John Sawdey ? His

Book 1756 / April ye 14 Day / 1756”

musical rudiments, pp. [1-2]

music written in diamond notation + without bar lines (only lines marking

ends of phrases) through p. [39]; from p. [40] on, in round notation +

with bar lines

some pp. contain only texts for certain musical compositions; these texts +

their locations will be noted under the relevant musical composition

all MS. music entries are for “Tenor” + “Bass” or “Tenor” + “Bassus,” unless

otherwise specified; tenor part has the melody; tenor + bass written

in score for most part (exceptions noted)

MS. music entries:

p. [3] (“2”): The 100 Psalm, F, 11D765U123

p. [3] (“2”): Brunswick, Am, 11234-3251

p. [5] (“3”): The Isle of Wight, Gm (but with one flat in key signature,

so G Dorian), 15-43-456545

p. [5] (“3”): Standish, Gm, 13215432

p. [7] (“4”): Cambridge, Gm (G Dorian), 13121D6#7U1

p. [7] (“4”): Southwell, Gm (G Dorian), 131221

p. [9] (“5”): Old Litchfield, Gm, 13452342

p. [9] (“5”): The Streams of Babylon, Gm, 13455432

p. [10]: Canterbury, “Tenor,” F, 13231234, incomplete, followed by

scales + patterns of thirds, ascending + descending

p. [11] (“6”): Gloucester, F, 15321456

p. [11] (“6”): Winchester, F, 13321443

p. [13] (“7”): Portsmouth, F, 11231345,3655#45, time signature “31”

(= in 3)

p. [13] (“7”): Warwick, Am, 11315421, time signature “31”

p. [15] (“8” written over “9”): New Sarum, Dm, 1D#7567-65, time

signature “31”

p. [15] (“8” written over “9”): The 108th Psalm, G (lacking key

signature), 124254-3-212

p. [17] (“9” written over “10”): York, F, 13546352

p. [17] (“9” written over “10”): Commandment, A, 11235432

p. [19] (“10” written over “11”): Westminster, F, 11123425

p. [19] (“10” written over “11”): Northampton, F, 135-4-3-21432

p. [21] (“11” written over “12”): London, G minor (G Dorian),

25231464

p. [21] (“11” written over “12”): Oxford, G minor, #777U11242

p. [23] (“12” written over “13”): Martyrs, F#m, 13153215

p. [23] (“12” written over “13”): Manchester, Gm, 13453465

p. [25] (“13” written over “14”): Portsmouth New, Am, 1125-4-321

p. [25] (“13” written over “14”): 100 New Psalm, Am, 11D7U354-321

p. [27] (“14” written over “15”): The 50th Psalm, Gm (G Dorian),

5432454321, parts not written in score, 3rd phrase to be sung

twice (indicated with repeat marks)

p. [29] (“15” written over “16”): The 148th Psalm, C, 15U11D7U1, Ye

Boundless Re[a]lms of joy; 2 stanzas of H. M. text written on p.

[28]

p. [29] (“15” written over “16”): The 149th Psalm [by Croft], Bb,

5U1123513[*recte*  2]D7U1, O praise ye the Lord; 2 stanzas of

text written on p. [24] (stanza 1 lacks line 4)

p. [31] (“16” written over “17”): The 81st Psalm, F, 13455665

p. [33] (“17” written over “18”): The 136th Psalm, G (lacking key

signature), 1D65U321, To god ye mighty Lord

p. [35] (“18” written over “19”): The 136th Psalm, “Tenor,” G (lacking

key signature), 123221,153421[*recte* 3], *HTI* (no. 743) locates

this melody, titled Psalm 136 and in the same key as in this MS.,

in only one source: *A Collection of Psalm Tunes in Four Parts*

(London, 1711)

p. [35] (“18” written over “19”): Angels Song [by Gibbons], F,

11123425

p. [37] (“19” written over “20”): St James’s [by Courteville], D,

5U1231243

p. [37] (“19” written over “20”): St David[’]s, G, 15U1D35432

pp. [40-43] (“21,” “20” written over “21,” “23,” “22”): An Anthem

Taken out of ye 5th Chaptr of Solomon[’]s Song, F,

1333|54366|56-3|433, I Charge You I Charge You O Daughters

of Jerusalem; bass silent for at least mm. 1-10, round notation +

bar lines begin here in the MS., section beginning at text “My

Beloved is white & Ruddy” headed “The Answere” [*sic*], section

beginning at text “Yea he is Altogether lovely” headed “Chorus”

pp. [44-45], [47] (“25,” “24,” “26”): King George’s Anthem, G (lacking

key signature), 12|3|3344|5, O dear Lord; make thy servant

George; incomplete (leaf or leaves missing in middle)

pp. [48-49] (“28,” “27”): An Hymn on A Quiett Conscience, D,

1122|32-11, Close thine Eyes and Sleep Secure

pp. [50-51] (“30,” “29”): An Anthem Taken out of ye 150th Psalm, G,

55|566|555, O Praise God in his holiness

p. [52] (“31”): An Anthem Taken[…], G (lacking key signature),

1|D676|U1D67|U12|1, O Pray for ye Peace of Jerusalem;

incomplete (leaf or leaves missing at end)

pp. [54-55] (“33,” “32”): An Anthem on King Solomon, G or Gm

(lacking key signature), 1D#7|U7U1|34|33|2|1, Zadock ye

Priest; & Nathan ye Prophett

pp. [58-59] (“35,” “34”): An Anthem Taken out of ye 13th Psalm, Gm

(but only 1 flat in tenor’s key signature, + none in bass’s; tenor

part has no Es, however, so the piece is possibly not G Dorian),

12|34-|2-35|443|2, O how Glorious art thou o God

pp. [60-61] (“37,” “36”): An Anthem for Easter Day, G (lacking key

signature), 1|23|43|21|1, Christ being raised from ye dead

🖝 pp. [62-63] (“39,” “38”): A Song Made on ye Musick Festival, Am,

112|D#7U1231D#7|U1, How well do this Harmoni’s Meeting

Prove; bass enters at “Chorus” (Come then let us Joyfully

Chearfully Sing), 1st 4 mm. of tenor solo have 8, 10, 7, + 8 8th

notes’ worth of music respectively, then the piece settles into a

regular ¾

🖝 pp. [64-65] (“42,” “41”): A Love Song, Am (bass’s final cadence is

solidly on C, while tenor melody ends equally solidly on A),

12D#76-5|U523, You I love my dear I do; many dissonances

between the 2 parts

pp. [64-65] (“42,” “41”): The Tipling Philosiphers [*sic*], “Tenor,” Dm,

5|U111|D777|3, Diogines Surly & Proud

pp. [66-67] (“44,” “43”): The Duke of Marlborough’s taking of A Town

in Flanders, G (lacking key signature), 121D5|U3-2-3431,

Sound the Trumpett Sound the Trumpett

pp. [70-71] (“46,” “45”): An Evening Hymn, Am, 11-D76|5U2|

3-21|D#7, Sleep downey Sleep come Close mine Eyes

pp. [70-71] (“46,” “45”): A Morning Hymn, Bb, 1|34|2D7|U12|D7,

Awake my Soul awake Mine Eyes

pp. [74-75] (“49,” “47”): The Glideing [*sic*] Streams, G or Gm (lacks key

signature; text suggests Gm as key), 5343|221, Sitting by ye

Streams yt Glide; 2 additional stanzas of text on pp. [68-69],

again on p. [73]

pp. [74-75] (“49,” “47”): The Chimes, Am, 2|3323|2-345, Hark hark

how Swift ye Moments fly; 3 additional stanzas of text on p.

[72]

pp. [76-77] (“51,” “50”): An Hymn on ye Divine use of Musick, Gm

(only 1 flat in key signature, but 3 of the 2 vocal parts’ 4 Es are

flatted locally, so this is more Gm than G Dorian),

134|565|4321|1, We Sing to him whose Wisdom form’d ye Ear

pp. [80-81] (“53,” “52”): An Anthem on King David, A (though only F +

C are sharped in key signature), 1245421, Let Ambition fire thy

Mind; additional stanza of text on p. [82], instead of bar lines

there are lines marking ends of phrases, at 2 points solo bass

sings first three syllables of upcoming text line which is then

repeated in full by both voices

pp. [80-81] (“53,” “52”): An Hymn for Christmas Day, Bb,

5|U12|D75|U12|3, What words what voices can we bring; 7

additional stanzas of text on p. [78]

pp. [84-85] (“55,” “54”): A Funeral Hymn, Gm, 1|1-23|21|D#71|D#7,

Since our good friend’s prepar’d to rest; 2 additional stanzas of

text (8.6.8.6.8.6.8.6.; under title “A Funeral Anthem”) on p. [82]

pp. [86-87] (“57,” “56” written over “55”): An Hymn to ye Holy Ghost,

Gm, 512|315U1|D#7, Come holy Spirit come & Breath[e]; 5

additional stanzas of text on p. [88]

pp. [86-87] (“57,” “56” written over “55”): Gather Your Rose-Buds, G

(lacking key signature; 2 of bass’s 3 Fs sharped locally, tenor

has no Fs), 555|54|32|1, gather your Rose Buds whilest [*sic*]

you may; 3 stanzas of text in Latin + 3 stanzas in English on p.

[89]; after 1st phrase, text is displaced by half a measure,

resulting in awkwardness of accent

pp. [90-91] (“58,” “59”): An Anthem taken out of ye Lamentations,

“Tenor,” Gm (G Dorian), 1-2-3-4-5-|4-3-4-3-2|321|D7U12|32|

D7|U1, Oh! how does ye City weep ye City weep

pp. [92-93] (“60,” “61”): A Spiritual Song, G (lacking key signature),

5552|4234|2155|3 (is this the tune’s melody?), Never weathr’d

Beaten Sail more willing bent to Shore

pp. [96-97] (“63,” “62”): Pompey’s Ghost, Em, 134|5645|3, From

lasting and unclouded day; 5 additional stanzas of text on pp.

[94-95]

pp. [99], [102-103]: …Birth of Christ (incomplete; leaf or leaves

missing at beginning), tenor, bass, A, 1st surviving notes are

…3-2-1-D7-|666|2-1-D7-6-5-7|543, …Seated all Seated on ye

Ground; less ambiguous is the end of the piece: 5|U112|3-212|

3-2-1-2-3-4|55|3-2-1-2-3-1|24|2-1-D7-U12-D7|U12|35|

5-4-3-23-1|4|3|2|15|32-1|1, Glad tideings [*sic*] Glad tidings of

Great Joy of Great Joy of Great Joy I bring to you And All all all

all and all Mankind

pp. [102-103]: An Hymn on ye Vanity of ye World, Am, 13|2D5|64|5,

How uneasy Are We here

pp. [106-107], [112-113]: An Anthem taken out of ye 1st Chaptr of ye

Revelations, starts with tenor only, C, 5|U123|11D76|

2-3-2-1-D7-6-|7-U1-D7-6-5-#4-|55, I heard A great voice as of

A Trumpett; bass joins tenor on p. [112], headed “The Chorus,”

now in Am, 555|55#4|5, I am the first and the last; time

signature at start is “31” (= ¾)

pp. [110-111]: An Italian Song, Gm, 5|6644|553|3433|33 (is this the

tune’s melody?), O Dulcis me a Clora, o Clora me a Bella

pp. [114-115]: Made on ye Death of Queen Mary, C, 32-13-4-5D6|

U1D7-67-U12, on a Bank beneath A willow

pp. [114-115]: An Hymn on ye Birth of Christ, A, 51355312, Sheperds

rejoice lift up your Eyes; instead of bar lines there are lines

marking ends of phrases

p. [116]: An Anthem Taken… (incomplete; leaf or leaves missing at

end), Gm (only 1 flat in key signature, but 3 of 4 Es are flatted,

so the feeling is more minor than Dorian), 12|312|1,|23|423|2,

Hear my Prayer o Lord [ditto sign]

**Mss. Octavo Vols. M, vol. 2**

495. Schaffer, Francis C. *Hymns, suitable for the devotion of families and churches: selected from various authors.* Boston: J. T. Buckingham, 1811. Paper covers printed on *recto* (front cover) + *verso* (back cover); [4], 68 pp.; complete.

no inscriptions

no MS. music

**DP F0490 F; Catalog Record #420377**

*Select Harmony* – SEE

[Bayley, Daniel]. *Select Harmony*

*Select Harmony: The Fourth Part of Christian Psalmody* – SEE

[Worcester, Samuel]. *Select Harmony: The Fourth Part of Christian Psalmody*

*Select Pieces of Music* – SEE

[Handel, Georg Frideric]. *Select Pieces of Music*

*A Selection of Chants, adapted to the Morning and Evening Service, of the Protestant Episcopal Church* – SEE

Cole, John. *The Beauties of Psalmody*. 3rd ed.

496. *A Selection of Sacred Harmony*. Philadelphia: W. Young [and John M’Culloch; see colophon, p. 84], 1788. With “Uranian Instructions”: Philadelphia: Young and M’Culloch, 1787. [16], 84, [2] pp.; complete. *ASMI* 456. 6 unnumbered leaves with printed staff lines bound between p. 84 + index on final 2 pp.; several of these leaves contain MS. music.

inscriptions: preliminary leaf *recto*, “Susanna Scotts / Musick-Book April 10th

1788”; additional leaf [1] *verso*, “Susanna Sc ott here Music Book this

27th Day of / November in the year of our Lord 1[80?]9 [?]”

MS. music entries all appear to be treble parts, with one 3-voice setting:

leaf [1] *recto*: Bunkerhill. or American Hero, “Treble,” Am,

1D7U1|24|3343|2D7

leaf [1] *recto*: Williamstown, Gm, 1|5432|32-12\_|2, Shew pitty Lord o

Lord forgive

leaf [1] *verso*-leaf [2] *recto*: Ocean, F, 3|34|5565-4|3, With Songs and

honours Sounding loud; bar lines ruled for three other vocal

parts, but no notes

leaf [2] *verso*: Danbury, treble, tenor melody, bass, Am, 1|55|4233|2,

Our life is Ever on the wing; bar lines ruled for counter part,

but no notes

leaf [5] *verso*-leaf [6] *recto*: Sherburn [by Read], “Treble,” D, 553|

4-56-7U11|1, Songs of immortal praise belong; after 1st 5

notes, switches from ink to pencil

**DB Ob280; Catalog Record #344662**

497. *A Selection of Sacred Harmony.* 3rd ed. Philadelphia: John M’Culloch, for William Young, 1790. Complete (pp. 21-23 misnumbered 22, 23, 21; p. 64 misnumbered 60; p. 95 misnumbered 59). Single unnumbered additional leaf bound in after printed book; MS. music on both sides.

no inscriptions

vocal scales (with solmization-syllable abbreviations: M, F, S, L) in 3 keys on stub of preliminary leaf (only ¼ of leaf remains)

MS. music entries are tenor melodies + 1 treble part:

🖝 a. l. [1] *recto*: Coolspring, “Tennor,” F, 1|1213|55|U1,D7|U1D65U1|

D32|1, Rejoice ye shining worlds on high; not in *HTI* under incipit or title

a. l. [1] *recto*: Portugal [by Thorley?], “Tenor,” A, 5|U12|3-13-5|

4-32|1, erroneous copy of 1st 6 mm. crossed out

a. l. [1] *verso*: Montgomery [by Morgan], “Tennor,” C, 1|3331|

2-1D7-65, Early [my God, without delay]

a. l. [1] *verso*: [Montgomery by Morgan], “Treble,” C, 5|U1113|22-1D7, Early [my God, without delay]

**DB Ob205; Catalog Record #344663**

498. *A Selection of Sacred Harmony*. 4th ed. Philadelphia: John M’Culloch, for William Young, 1794. Complete.

no inscriptions

no MS. music

**DB Ob206; Catalog Record #344664**

499. *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. Lacks pp. 11-14; leaf with pp. 15-16 torn + lacks corner.

inscription: t. p., “St James Church / Batavia aug 1[6?] / 1827---” (similar

inscription on front cover)

printed bookplate pasted inside front cover: “No. [“3348” in MS.] Date

[stamped: “SEP 26 1917”] / LIBRARY OF / Frank J. Metcalf”

no MS. music

**Dated Books; Catalog Record #420599**

500. Seymour, Lewis and Thaddeus. *The New-York Selection of Sacred Music*. New York: the compilers, 1809. *ASMI* 465B, with 6 unnumbered leaves of music at end. Complete.

inscription: preliminary leaf *recto*, “Miss Lucy Anthony’s Music Book / New

York October, 21st / 1811”

no MS. music

**DP B2773; Catalog Record #420279**

501. Seymour, Lewis and Thaddeus. *The New-York Selection of Sacred Music.* 2nd ed. New York: the compilers, 1816. [2], 104 pp. Complete.

inscription: preliminary leaf [*recto*], “Chas: E. Cornell’s.”

no MS. music

**DB Ob176; Catalog Record #420479**

502. Shaw, Oliver. *Melodia Sacra: or Providence Selection of Sacred Musick.* Providence: Miller and Hutchens, 1819. 151, [1] pp.; appears complete.

inscriptions: preliminary leaf *recto*, “E. [H.?] Williams / Providence / June

1825,” “Abby C. Williams”; preliminary leaf *verso*, “Emely Williams”;

additional leaf *verso*, “Abby C. Williams / Providence / 1826 /

September”

additional leaf *verso* has faint stamp: “L.H.W.”

no MS. music

**DB Ob142; Catalog Record #420588**

503. Shaw, Oliver. *The Providence Selection of Psalm and Hymn Tunes.* Dedham, Mass.: H. Mann and Company, for the author, 1815. Complete.

inscription: inside front cover, “Sally [Hathaway?]” (pencil)

no MS. music

**Dated Books; 420484**

504. Shaw, Oliver. *Sacred Melodies, selected from Handel, Haydn, Mozart, Beethoven, and others, with several Original Compositions.* Providence: Miller and Hutchens, 1818. Complete; last 2 leaves in poor shape, with some loss of text.

inscription: t. p., “M [T ?]. Chapin.”

no MS. music

**Dated Books F; Catalog Record #420549**

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

no inscriptions

2-p. handwritten list of “Music by Oliver Shaw in Providence / Public

Library” laid inside front cover; penciled note at top of list reads

“copied by J. F. Driscoll / Sept. 1928”; 46 pieces or collections,

including songs, marches, collections of sacred pieces, etc.

no MS. music

**DB Ob059; Catalog Record #420263**

506. Shaw, O[liver], and H[erman] Mann. *A Favourite Selection of Music; adapted to the Piano forte*. Dedham, Mass.: H. Mann, 1806. Complete; includes vocal/keyboard arrangements of Swan’s London + Shaw’s Hymn. MS. music on 10 unnumbered additional leaves bound in after printed book; mostly secular, with 2 exceptions (see below).

inscriptions: inside front cover, “Caroline B: White / Danbury. Connecticut. /

1809.”; t. p., “Miss Caroline B: White. Danbury.,” 4 columns, 8 lines

each, of what looks like neatly-written code, “Chelsea W[?] Road /

Norwich in Connecticut / October 1809.”

additional verses of text for songs in MS. on 2 leaves at end of book (original

endpapers)

sacred MS. music entries:

a. l. [4] *recto* (p. numbered “39” in upper right corner): untitled piece

(crossed out: “A Tune commonly used by our friends in

[London?]”), 3 voices, melody in top voice, Am, 1|32-1|D#7[D5

elsewhere]U5|4-32tr|1, This is the day the first ripe sheaf

a. l. [6] *recto*: The Cheering Rosary, voice + piano on 2 staves, C,

5|U332-12-3|11D5, Tho’ oft we meet severe distress; 2

additional verses of text on 1st endpaper *recto*

**Dated Books F; Catalog Record #420198**

507. Shumway, Nehemiah. *The American Harmony*. Philadelphia: John M'Culloch, 1793. Lacks pp. 177-180.

inscriptions: inside front cover, “Herkemer County / Town of Fairfield /

direct Letters to the post Office / L[i?]ttle Falls”; p. l. *recto*, “Rules

[smaller, fainter ink: “R.”] Schenck,” “I take to our land. / C and

throw,” “nor / Be not y y nice”; p. l. *verso*, “Read C That me If U No 2 /

Down Shall I Love U Love knife In / And U Love U Love I Can Love /

Up and U If me As Cutt our”; p. [2], “[?] Johnston”

no MS. music

**DB Ob010; Catalog Record #332236**

508. Shumway, Nehemiah. *The American Harmony*. 2nd ed. Philadelphia: John M'Culloch, 1801. Complete; pp. 113-114 follow pp. 115-116, and p. no. 184 is printed as 481.

no inscriptions

no MS. music

**DB Ob 011; Catalog Record 286027**

The Sicilian Hymn – SEE

The Portuguese Hymn on the Nativity (“Adeste fideles…”)

509. *The Singer[’]s Pocket Companion[,] being an abridgment from Arnold[,] containing concisely, the Rules of Psalmody: to which are added a number of pages with blank lines[,] that music may be written by any who wish to select from the various collections now published.* Southwick, Mass.: J[ob] Langton, 1795. Not in  ASMI. Printed pp. [1]-8 (t. p., “Preface,” “Directions for Learners,” rudiments, “Index”); 21 leaves with printed staves + MS. music; 1 leaf with hand-drawn staves + MS. music. Leaves with MS. music numbered pp. 9-28 by original owner + pp. [29-52] here. At least one leaf missing between pp. [34] + [35].

inscription: preliminary leaf *recto*, “Moses Andrews Singing Book January

19th AD 1795”

printed text of Preface (p. 2): “The design of this publication is to furnish

Schools with a concise system of RULES for SINGING with Blank lines

for the purpose of inserting TUNES at every ones pleasure. The

advantage of this will appear in saving a great expence to Learners;

and in giving Masters opportunity to introduce in their schools tunes

of their own choice.”

Index (p. 8) has 22 tune titles written in by hand; though the owner has made

columns for “Tune’s Name” and “Author’s name” as well as “P[age],”

the only composer listed is “Stanly,” for “Palistine”

all but a handful of MS. music entries are tenor or bass parts (tenor parts in

first half, bass parts in second half); when tenor is present along with

other part/s, its incipit is given here

MS. music entries:

p. 9: Devotion [by T. Lee?], “Tenor,” Am, 1|13|54|35-3-21\_|1, But man

weak man is born to die

p. 9: Amanda [by Morgan], tenor, Am, 1|54|3-4-53-2-1|D7-U1-D57|U1,

Death like an overflowing stream

p. 9: Unity [by Wood], tenor, G, 1|3321|5; How pleasd & blest was i

p. 9: Weymouth [by (T.?) Lee?], tenor, E (though key signature is one

sharp, written on 4th line up], 1|33-5|5U1|1-D5-35|6, no text,

but “P[salm] 139 L M” written above music

p. 10: Sutton [by Goff?], tenor, F#m, 5|77U1D5-4|316, Save me o god

ye swelling floods

p. 10: 119 [by Smith], tenor, Em, 531|5577|7, Thy word, ye Rag[ing

winds control]

p. 10: Ripley, tenor, A, 112|1D5U12|3, no att. in *HTI*

p. 10: Erlington, tenor, G, 1|2431|54-32\_|2, Great God ye heav[’]n[’s]

🖝 well Ord[ere]d frame; not in *HTI* under title, incipit, or text🡪title, lively melody!

p. 11: Symphony [by Morgan], “Tenor,” Eb, 135|U1D5|4321|5, the

Lord the Sov[’]riegn [*sic*] Sends his Summons for[th]

p. 11: Ye 8,th Ps[alm] Tune, “Tenor,” Dm, 5|57|3-4-57|U1,D5|3-2-15|

🖝 7-6-5-45|5, not in *HTI* under title (“Ps. 8”)🡪incipit or incipit

p. 11: Concord [by Holden], “Bass,” C, 1|11U1D6|5 (tenor melody

begins 5|U1132-1|2)

p. 12: Wilton [by Wood], tenor, bass, Gm, 1|3545|432, Lord in ye

morning thou shalt hear; clefs, key signatures, one time

signature, + first notes for treble + counter, but nothing more;

tenor + bass start out in vertical alignment but promptly get 1

measure out of sync in fuging section

p. 13: untitled tune, tenor? (copied on second staff up of 4 staves, with

“gs” clef (remaining 3 staves blank except for bar lines; no

clefs), G, 113|55|36-5|U1,D5|U1D4|55|6-55|5 (1st 2 phrases, if

a L. M. tune), incipit not in *HTI*

pp. 14-17: Ode on Friendship [by T. Lee], 4 voices, but most mm. in

treble + counter are blank (of 78 mm., treble has music in 20,

+ counter has music in 5), G, 1|1115|3-2-1D7|1,3|55|3-4-32|1, Low what an entertaining Sight

pp. 18-19: Joyful, Christian [punctuation *sic*], complete tenor, partial

bass (no music past m. 16), C, 1|1321|D76-75, Sweet is [the

🖝 day of sacred rest?]; not in *HTI* under title or incipit

p. 20: Berkly, tenor, bass, G, 113|55|36-5|U1, “Cheerful Air” written

🖝 above music, not in *HTI* under title (Berkly, Berkley, or Berkeley)🡪incipit or incipit

p. 21: Monmouth, tenor, Em, 135|5U1|D57-6|5, no text, but “17th

Psalm V[erse] 6” written after title, no att. in *HTI*

p. 22: Kensington, tenor, bass, G, 1|1-2-32|53|4-32|1, In God[s?] own

🖝 hour pronounce his prais[e]; not in *HTI* under title🡪incipit or

incipit

p. 23: ye 46 “by Chaundler” [Solomon Chandler], “Tenor,” D, 5U1D7|

6567|U1; I[’ll] prais[e] my maker with my breath

p. 23: Lisbon [by Swan], tenor, C, 1|31D65|6, My Sav[i]our & my King;

never printed with this text through 1820 (*HTI*)

p. 23: Ex[h]ortation [by Hibbard], “Tenor,” F, 1|3-54|53-4|5-4-32|1

p. 23: Hinsdale [by Holyoke], “Tenor,” G, 1|5564|32|3

pp. 24-25: Canton [by Swan], “Tenor,” C, 1D54|35U1D7|U1, no text,

but “103d. Pm L M” written after title

pp. 24-25: Ohio [by Holyoke], “Tenor,” A, 5|3312|34|(3)2, I’ll Praise

[my maker with my breath]

pp. 24-25: Pallistine, tenor?, D, 5|U1-D65U1-32|1,1|3-1D655|6,

🖝 Upward I lift mine eyes; not in *HTI* under title (Pallistine,

Palistine, Palestine🡪incipit), incipit, or text🡪title

pp. 24-25: Psalm 45th [by Lyon], tenor, C, 5|1-2-32|1-4-32|1, My

Sav[i]our & my King; never printed under this title through

1820 (*HTI*)

pp. 26-27: Carolina, tenor?, G, 1|53U1-D5-|432|1-D7-6 (slurring *sic*,

but would produce a 7-syllable line; more likely 1|5-3U1-5|

4-32|1-D7-6), no text, but “Psalm 148th S.M.” written after

🖝 title, not in *HTI* under title🡪incipit or incipit

pp. 26-27: Montgomery [by Morgan], “Tenor,” C, 1|3331|2-1D7-65, Early my God with out delay

pp. 26-27: Huntington [by Morgan], “Tenor,” A (though key signature

here is one sharp), 5|U1-2-31|55|315, Rejoice ye Shing Worlds on High

pp. 26-27: Plymouth [by Kilbourn], “Tenor,” D, 1|3565-4|

356-56-7|U1, no text, but “50th P the Old proper Tune”

written after title, lacks final 2 notes

pp. 28-[29]: Phoebus [by Billings], “Tenor,” F#m, 1|55-434|55-67, Lord in the morning thou shalt hear

pp. 28-[29]: Scotland [by Griswold], “Tenor,” C, 5|U12|31-2-3|2, Ye

tribes of Adam Join; 1st printed 1796

pp. 28-[29]: Chatham [by Benham], “Tenor,” E, 553|6-U1-D77|U1

pp. 28-[29]: Westford [by Read], “Tenor,” Bb, after 4 mm. rest,

5U11|12-34-32-1|2 [begins with bass solo, not written here:

11D6|5-6-54|321], Great God, whose universal Sway [1st line of

text, sung by bass], never printed with this text through 1820

(*HTI*)

pp. [30-31]: Dorchester [by Stone], bass, Bm, 1|1115|55|1, Lord iam

[capitalization, spacing *sic*] vile [conceived in sin]; printed

before 1821 only in Stone + Wood 1793 (*HTI*)

pp. [30-31]: Hancock [by Belknap], bass, G, 5U1D7|U1D5U11|1, Hark

from the Skie[s?] [a dreadful sound], 1st printed 1797

pp. [30-31]: Spring [by Belknap], bass, 1|12|3453|1, He Sends his

word and [melts the snow]

pp. [30-31]: Solitude, bass, Am, 11D5|6455|3

p. [31]: untitled tune, bass, Am, 1|11|D45|1\_|1,1|5U1|1D73\_|3

p. [32]: Jerusalem [by Ingalls], bass, G, 11D7|65U12|3,2|1D766|5 [*sic*;

same variant of bass as that on p. [51] of this MS.]

p. [32]: Portland [by West], bass, F🡪F#m🡪F, 111|1D655|5

p. [33]: Dooms Day [by Wood], bass, D, 1|11|4+D45+D5|1

p. [33]: Liberty [by Coan], bass, C, 1|1111|D456, printed before 1821

only in Benham 1798/[1801 or later] (*HTI*)

🖝 p. [33]: Gratitude, “Bas[s],” C, 1|D6545|1,|565-4|351\_|1, not in *HTI*

under title🡪major mode🡪text meter or title🡪text meter, text

meter appears to be 6.6.8.6.6.8.

p. [34]: Amanda [by Morgan], “Bass,” Am, 1|1D#7|U1D1|35|1, Death

like an over flowing stream

p. [34]: Montgumery [*sic*] [by Morgan], bass, C, 1|111D6|533, Early my

god with out delay; incomplete (next leaf is missing)

p. [34]: Huntington [by Morgan], “Bass,” A, 1|11|55|665, no text, but

“the 24 Psalm L.M.” written after title (5th verse of Watts’s L. M.

Psalm 24 versification is Rejoice, you shining worlds on high—

provided for the tune’s tenor part on p. 26 of this MS.),

incomplete (next leaf is missing)

p. [34]: 46 [by Bull], “Bass,” F, 1|1D4U1|D6U12|D6, I’ll praise my

[maker] with my bre[a]th; “Psalm 146” written after title, incomplete (next leaf is missing)

p. [35]: Mear, bass, G, 1|1D5|U1D6|63[or 4]|5, Sing to the Lord ye

distant [lands]

p. [35]: end of bass part starting on a leaf that was opposite this + is

now missing], probably A, …1D5|34|U1D7|U1D5|13|55|

U1111|66|55|U111D3|45|1, …Yes with a chearful zeal we

hast[e] to zions hill And their [*sic*] our vows and honours Pay

p. [35]: end of bass part starting on a leaf that was opposite this + is

now missing, F or Fm or F#m, …32|D5U1|11|11|11|11| [2 mm.

crossed out] 1D7-U1|D55|U11|11|11|11|11| [2 mm. crossed

out] 1D3-4|55|U1, lower-octave 1 (F or F#) also present in all

mm. given here that have 1 in them

p. [35]: end of bass part starting on a leaf that was opposite this + is

now missing, probably F; bass: …\_|1\_|11|31|53|1111|D6U1|

D55|U1-D7-65|U11|3+D6D3|5[or 4]5|U1-D4-55|U1+1

pp. [36-37]: Dover [by Swan], “Bass,” C, 132-1|556-U1D7-6|5

pp. [36-37]: Walpole [by Wood], bass, Bm, 1\_|1U1D5|3-2-12|3-45|1, O

if my soul was formed for woe

pp. [36-37]: Worcester [by Wood], bass, F, 132-1|D56-7U1

pp. [36-37]: Middletown [by Bull], bass, A, 1D5-6|7U1|D4-32-1|5

pp. [38-39]: Delight [by Coan], bass, Em, 112|354, no text, but “P.M.

121 P.M.” written after title

pp. [38-39]: repentance [capitalization *sic*] [by Rollo], bass, F#m, 1|113-21-D7|5-7U1|D5

pp. [38-39]: Admonition [by Read], bass, Am, 1D55|U1D7|6544|5, The

god of glory sends [his summons forth]

pp. [38-39]: Edom [by West], bass, F, 1|12|1D656-7|U1, no text, but

“th147 C.M.” written after title

pp. [40-41]: Union [probably the Union 1st printed in *The Federal*

*Harmony*, [1788] ed.; title, key, + text meter all fit], bass, Eb, 1|11|1D5|55|U1

pp. [40-41]: Denmark [by Madan], bass, D, 1|13|1D6|44|5, no text, but

“PS 100 Second Meter “ written after title, performance

directions copied here (“Chearful & Soft,” “Lively & loud,”

“Soft,” “loud,” “loud,” “Soft,” “loud,” “Chearful”)

pp. [40-41]: Ohio [by Holyoke], bass, A, 1|1D665|U1D4|5

pp. [42-43]: A Funeral Anthem Rev[s?] Chapter 14th [by Billings], bass, Fm, 1|111|D54|U132|1+D12|D5, I heard a great voice from

heaven saying unto me

pp. [42-43]: Canton [by Swan], bass, C, 112|3145|1

pp. [42-43]: A Dirge, bass, Dm, 11|1D7U1|D55|U1, *HTI* tune no. 7387,

1st printed 1797

p. [42]: Austr[i]a [by Mitchell], bass. G, 1|1D765|4

pp. [44-45]: Anthem for the Easterday [by Billings], “Bass,” A,

1|D5-6-75|U1-D7-U12|3-2-1; The lord is Come indeed [!]

pp. [44-45]: Palestine, bass, D, 1|3-132-35|1, Up word I lift my eyse;

🖝 not in *HTI* under title or text🡪title; appears to be missing 15

mm. in middle (cf. “Pallistine” on pp. 24-25 of this MS., the

tenor part of the same tune)

pp. [46-49]: Farewell Anthem [by French], counter, tenor, bass (staff,

clef, time signature, + bar lines provided for treble, but no

notes except for single m. of 2/4 at about the midpoint of the

piece), Am, bass starts with 1|5, then tenor enters: 5|U133|

223|56|5-43|22; my friends I am going a long & tedious

Journey

p. [50]: Fairfield, “[Bass?],” Am, 1|12|2D7|55|U1

p. [50]: Lisbon [by Swan], bass, C, 1|114-23|2

p. [50]: Scotland [by Griswold?], bass, C, 1|15|1-32-3-4|5, no text, but

“PS 148 P M” written after title

p. [50]: 112 [or 119?, bass, Em, 111|1377|U3, no text, but “P.S. 89

C.M.” written after title

p. [51]: Mortality [by Smith or Weeks], bass, Em, 111|1D7U35[or

4]|D7,7|U13D7U1|D5

p. [51]: Symphony [by Morgan], bass, Eb, 111|11|21D76|5

p. [51]: New Jerusalem [by Ingalls], bass, G, 11D7|65U12|3,2|1D766|5

[*sic*; same variant of bass as that on p. [32] of this MS.]

p. [51]: Woburn [by Kimball], bass, Am, 11D5|34|55|U1

p. [52]: untitled tune, “Treble,” “Tenor,” “Bass,” [staff ruled for

“Counter,” but there is no clef or time signature, and 6 mm. of a

different melody in ¾ time; see next entry], Am; 7554|7U12,|

3112|3112,|D7552|7U12,|312D7|U11 (phrase lengths guessed

at)

p. [52]: [St. Hellens, probably by Jennings], tenor?, C, 5[|]35|U1D5|

6U2|D7,U1|32|1D7| (entire entry), no clef or time signature,

written on staff drawn for “Counter” for preceding entry

**DB Ob285; Catalog Record #442718**

510. Smith, William, & Co. *The Easy Instructor or A New Method of Teaching Sacred Harmony Part II*. N. p., [1803 or later]. Not *ASMI* 471, because of added pp. of 

music (pp. 65-72); not *ASMI* 471A or 472, because of content sequence: unnumbered leaf [1] *recto*, engraved t. p.; *verso* blank; leaf [2] *recto*, typeset “Index”; *verso*, typeset “Advertisement” dated “*Hopewell, near Trenton,* 1803” + without note “Copy Right Secured” (see *ASMI* 472); (all engraved from this point on:) leaf [3] *recto*, copyright notice for shape notation, signed “John Connelly” and attested by “N. Jones”; *verso*, “LESSONS in the EIGHT NOTES.”; pp. 1-3, rudiments; pp. 4-72, music. Apparently complete.

inscription: inside front cover, “Hannah Hulsart” (variations of this name, in

ink + pencil, elsewhere in the book)

no MS. music

**DB Ob072; Catalog Record #407610**

511. Smith, William. *The Easy Instructor or A New Method of Teaching Sacred Harmony Part II*. N. p., [1806]. *ASMI* 472, which characterizes this volume as a “2d ed.” (but is it?). Complete. A very clean copy.

no inscriptions

no MS. music

**DB Ob073; Catalog Record #420193**

512. Southgate, Charles. *Harmonia Sacra. A Collection of original and choice Psalms and Hymn Tunes, Odes, Anthems, Gloria Patris, and a Te Deum*. New York: Edward Riley, for the widow, [1820?]. Lacks pp. 27-28; otherwise, appears to be complete with [2], 71, [1] pp. Southgate described on t. p. as “the Late Chas. Southgate, of Richmond, Virg.a.”

inscriptions: front cover, “SCRAP BOOK.”; inside front cover, “[L?]loyd

[B?]ates / Scrap Book”; p. 64, “L[l?]oyd Bates,” “William M. Sawyer.”

no MS. music

**Dated Books F; Catalog Record #307281**

513. [Stebe, E.?]. MS. music book. 26 unnumbered leaves, the first 10 ruled with musical staves; MS. music on leaves [1-7].

inscription: inside back cover, [Stebe E ?]

leaf [11] *verso* has title Stratfield + almost 3 lines of text, beginning

“Through ev’ry age, eternal God”; Ezra Goff’s Stratfield was most

often printed with that text

titles of tunes + anthem copied verbatim

MS. music entries are likely all treble parts, whether melody or not; tenor

melody incipits provided when known

MS. music entries:

leaf [1] *recto*: Sa[in]t Martin,s [by Tans’ur], A, 3|4[-]32|31[-]2|

3-2-13|2 (tenor melody begins 1|1-2-1D5|U1-2-33-4|5-431|2),

key signature has sharps on D, A, + G!

leaf [1] *recto*: Stroud, Am, 1|5-4-32|3-2-1D7|U1-2-32|1 (tenor melody

1|1-2-34|5-4-32|3-2-1D7|U1)

leaf [1] *recto*: Little Marlb[o]rough [by Williams?], Am, 1|35|4-32|1

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

leaf [1] *verso*-leaf [2] *recto*: th3 Psalm, Am, after 3 mm. rest: 512|32|

3-2-33-4|5

leaf [1] *verso*-leaf [2] *recto*: Conte[m]plation, Fm, 5533-455|5

leaf [1] *verso*: virginia [by Brownson], Em, 5|3355|6-7-5U1|D7 (tenor

melody begins 1|55U1D7|6-4-76|5)

leaf [2] *verso*-leaf [3] *recto*: All Saint,s [by Hall], Cm, 1|D7755|

5-6-7U1|D7 (tenor melody begins 3|55-67U3|

D7-U1-D7-65-3|4), key signature has flats on D, B, + G

leaf [2] *verso*-leaf [3] *recto*: Bunker-hill, Am, 1D7U1|24|3343|2D7

(tenor melody begins 321|D7U1|D5U1D7U1|22)

leaf [2] *verso*: Williams-Town [by Edson], Gm, 1|5432|32-12\_|2 (tenor

melody begins 1|1D7U12|345\_|5)

leaf [3] *recto*: Windham [by Read], Fm, 5|543|345|5\_|5 (tenor melody

begins 1|345|532|1\_|1)

leaf [4] *verso*-leaf [5] *recto*: Anthem Luke 2 Chap[t?] [by Stephenson],

G, 1|5-6-5-43|442|31, [Behold I bring you glad tidings]

leaf [5] *verso*-leaf [6] *recto*: [Framingham by Billings], Am,

1|3[-]4[-]32|1-2-12|3 (tenor melody begins 5|U1-2-12|

3-4-34|5)

leaf [6] *verso*-leaf [7] *recto*: [Denmark by Madan], 1|11|11-2-3|22|2,

[Before Jehovah’s awful throne], all but last 7 notes

**Mss. Octavo Vols. M, vol. 11**

514. Stickney, John. *The Gentleman and Lady's Musical Companion.* Newburyport, Mass.: Daniel Bayley, 1774. Complete.

🖝 inscription: preliminary leaf *recto*, “Dwight Foster's Book. / Bought of Mr.

Stickney (ye Author) AD. 1776”

laid inside front cover: typed letter from Frank J. Metcalf to Clarence

Brigham, dated 25 January 1930, concerning Library of Congress copy

of this ed. of Stickney's book; after printed portion “there were pages

of blank music paper, now filled with manuscript music, to page 262,

an unnumbered page of index (probably to the manuscript music) and

a final blank page”

no MS. music in this copy

**DB Ob101; Catalog Record #318619**

515. Stickney, John. *The Gentleman and Lady's Musical Companion.* Newburyport, Mass.: Daniel Bayley, [1780?]. Complete.

inscriptions: slip of paper pasted to preliminary leaf, “Daniel Child his Book /

AD 1780,” [different hand:] “1780…1881 I.C.”

no MS. music

**DB Ob102; Catalog Record #318618**

516. Stone, Joseph, and Abraham Wood. *The Columbian Harmony*. N. p., [1793]. Complete.

inscription: preliminary leaf *recto*, “Orel Cook Jr. / May 29. 1887.”

no MS. music

**DB Ob209; Catalog Record #345335**

517. Strong, Cyprian. MS. copybook containing written passages + music. Strong’s title: “Some Particular Passages – / Taken out of – D. Doddridge’s – / Family Expositor – April y.e 6. 1764 – “ (p. l. [1] *recto*). 14 leaves: 12 complete, 2 partial (also stubs of ca. 8 additional leaves). 1st leaf referred to here as preliminary leaf [1]; 2nd-7th leaves numbered by Strong pp. 1-11; remaining leaves numbered here pp. [12-26]. MS. music on pp. [15-16], [18], [20].

🖝 inscriptions: front cover, “ANNO DOMINI M.DCCLXIV,” “May y.e 9.th

1764…1755 1756 1759”; p. l. [1] *recto*, “In the hand writing of Rev.

Cyprian / Strong D.D. of Chatham Conn.” (pencil); back cover, “Cyprian

[probably “Strong,” rubbed out] Ej[us?] Liber A.D. 1764”

MS. music entries are sketches + drafts for 3 untitled pieces, all likely by

Strong; referred to here as tune A, tune B, + tune C; in their fullest

forms, tunes A + C are 3-voice (from top down, treble?, tenor?

melody, bass) + tune B is 2-voice (tenor? melody, bass); no texts

MS. music entries:

p. [15]: untitled sketch, no clef; sharp on bottom space; if treble clef,

123|432, can’t be confidently assigned to tune A, B, or C

p. [16]: untitled sketch, tune A, tenor?, phrases 5-6, G,

1|432|74[originally 43, partly rubbed out?]2-1|2,|

1D7-67-U1|2|432|1

p. [16]: untitled sketch, to right of previous entry on same staff, tune

A, treble?, variant of phrase 5, G, 3|21[or 32]D7|134|5

p. [16]: untitled sketch, 2nd staff down, tune A, treble?, variant of

phrases 1-2, G, 1|D7U3|2D7|U1,1|D74+2|21|D7

p. [16]: untitled sketch, to right of previous entry on same staff, tune

A, tenor, variant of phrases 5-6?, G, 1|321|12,|432|1|432|1

p. [16]: untitled sketch, 3rd staff down, tune A, bass, variant of phrases

5-6, G, 1U1D7|U1D7|65-4|5

p. [16]: untitled sketch, to right of previous entry on same staff, tune

A, bass, phrase 5, G, 1U1D7|U11|D765

p. [16]: untitled draft, bottom 3 staves, tune A, from top down,

treble?, tenor? (melody), bass, G, 1|53|11|2,2|53|34|5, many

erasures, crossings-out, substitutions, particularly in last 2

phrases (3/4 section, with quarter + eighth notes), text meter is probably 6.6.6.6.8.8.

p. [18] (partial leaf): untitled draft, tune B, tenor?, bass, Am,

154|3-212-3|45,|32-1-D#7|U1-2-34|52

p. [20]: untitled sketch, tune B, either variant of tenor phrase, or

phrase from a treble part, Em, 552|234-5|75,5

p. [20]: untitled sketch, directly to right of previous entry on same

staff, tune C, entire ?treble part, G, 3|32|1D7|U1,5|55|

3-2-1D7|U1

p. [20]: untitled sketch, 2nd staff down, tune B, either variant of tenor

melody, or treble part (with same 1st phrase as tenor), Am,

154|3-212-3|45,|54-3-2|21|1-23

p. [20]: untitled draft, 3rd + 4th staves from top of page, tune C, melody

(probably tenor), bass, G, 1|D67|U12|3,3|3D7|U12|3

p. [20]: untitled draft, bottom 3 staves, tune C, treble?, tenor?

(melody), bass, F, 1|D67|U12|3,3|3D7|U12|3

**Mss. Octavo Vols. S; Catalog Record #394518**

518. *The Suffolk Selection of Church Musick.* Boston: J. T. Buckingham, for Thomas and Andrews, 1807. Complete; p. 68 misnumbered 66, p. no. 91 printed upside down.

🖝 inscription: preliminary leaf *recto*, “Presented to Dr Vark / with the respects

of the / Compilers”

no MS. music

**DB Ob210; Catalog Record #420247**

519. Swan, Timothy. *New England Harmony*. Northampton, Mass.: Andrew Wright, 1801. Complete.

🖝 inscriptions: front cover, “From the Author”; slip of paper pasted inside front

cover [photo], “Aa’ records agree / That july twanty three / Was my

birth day a long time ago / An I wull engage / Ye’ll ken my auld age /

Gif ye’ll read the four lines just below. / [different hand:] Twice

twanty yars an’ haf a skore / An’ ye maun ad jist ten yars more / Noo

join oight yars twa times, an’ then / Cast a’ the gither my age ye’ll ken.

/ [different hand:] Northfield july 23.d 1834 / Timothy Swan”; p. 31,

next to tune title Quincy, “Composed between 90 + 1800”; p. 33, next

to title China, “composed in 90, first sung in public in 94”; p. 54, next

to title Montague, “oldest tune, 1777”; p. 57, next to title Poland,

“Composed after China”

p. 23: Canaan, 12 bars before end, bass, D added below F# on “will”

no MS. music

**DB Ob211; Catalog Record #397078**

520. Swan, Timothy. *New England Harmony*. Northampton, Mass.: Andrew Wright, 1801. Complete. BOUND WITH (before Swan tunebook) “Friendship Ode,” 5, [3] pp., + (after Swan tunebook) stub of the final leaf of a printing of Jacob French’s Farewell Anthem. MS. music on additional leaf inside back cover.

inscription: inside front cover, “Betsey Brown / Friendship Ode / Petersham November 1[3?]th / Betsey Brown”

🖝 printed “Friendship Ode”:

secular piece, identified in Sonneck + Upton’s *A Bibliography of*

*Secular Music in America* as by James Lyon; not in *HTI*

printed on pp. [1]-5; pp. [6-8] blank

4 voices, assumed to be (from top down) treble, counter, tenor, bass

looks like an Andrew Wright imprint

melody in treble; begins 135|6-42-3-432|1

several errors, including: 1) counter has bass clef (with correct treble

clef added in MS. in the margin); 2) text begins “Friendshid, thou charmer of the mind”; 3) in the 1st system, treble +

counter parts are not aligned vertically with tenor + bass parts

MS. music entries:

a. l. [1] *recto*: Delight [by Coan], “Treble,” Em, 534|55U1, No burning [heats by day]

a. l. [1] *recto*: Coronation [by Holden], treble, A, 1|3355|555, All Hail

[the pow’r of Jesus’ name], Holden’s 4 dynamic markings (here

written as “Soft.” “Loud.” “Soft.” “Loud.”) are included

**DB Ob212; Catalog Record #397078**

521. Swan, Timothy. Papers. Sketches, drafts, + final MSS. of Swan’s sacred + secular music (only sacred pieces inventoried here). These materials are in Folders 2 and 3 of the Swan Papers, and all unbound leaves have been numbered in pencil by me; these assigned leaf numbers are used here. Inscriptions will be noted in descriptions of individual MS. music entries. For transcriptions of and further details about these MSS., see pp. 267-294 (especially pp. 270-271), 325-357, + 2-223 *passim* of Nym Cooke, *Timothy Swan: Psalmody and Secular Songs* (1997).

all music inventoried here is known or assumed to be by Swan

“Set” written over a piece means that this MS. was used by the typesetter for

Swan’s tunebook *New England Harmony* (1801); vertical lines (not

noted here) are drawn through systems of “Set” pieces, indicating

beginnings of new systems in the printed tunebook

many pieces have no clefs or key signatures; key established by the

positioning on the “mi” (leading-tone) line or space of the letters (T, C,

MA, B) identifying the vocal parts (see note under Moreen, Folder 3,

leaf 16)

unless otherwise indicated, in 4-voice settings melodic incipits are taken

from tenor part (3rd voice from top); in 3-voice settings melodic

incipits are taken from treble part (top voice)

MS. music entries, Folder 2:

leaf 0 *verso*: [Colum[bine?]?], single voice, fragment, if in G + treble

clef, 1|1-33-6|51|1[-?]32[-?]3|4, “Colum[bine?]” written

between this + next entry on the page, but may not be title

leaf 0 *verso*: [Colum[bine?]?], single voice, fragment, if in treble clef,

5U44|3D6|U22D7|5, “Colum[bine?]” written between this +

previous entry on the page, but may not be title

leaf 0 *verso*: [untitled], single voice, fragment, G?, 666|66|555, Hail

leaf 0 *verso*: [untitled], single voice, fragment, if in D + treble clef,

5|U1-2-3D5|6-7-U1D3|456-[U2?]+7|U1, with joy

leaf 0 *verso*: [untitled], single voice, fragment, if in G, 1|31[-?]3|5

MS. music entries, Folder 3, unbound leaves:

leaf 1 *recto*: [Patmos], 4 voices, m. 16 to end, Am, [155|35|14|2],

[Think, mighty God, on feeble man]

leaf 1 *recto*-*verso*: Canton, 4 voices, C, 1D54|35U1D7|U1, When

marching to thy blest abode; “Set” written above start of music

leaf 1 *verso*: Portland, 4 voices, Bb, 1|1-D7U1|1-D7U1|1-43|2, Sweet

is the work my god my king; “Set” written above start of music

leaf 2 *recto*: Ross, 4 voices, Em, 555|56-54-32-3|4, As pants the Hart

for cooling Streams, “Set” written above start of music

leaf 2 *verso*: [Egypt], 4 voices, m. 10 to end, Em, [5|75|3-13|3-1D7|7],

[He called for darkness; darkness came], remainder of this MS.

is at Kent Memorial Library, Suffield, Conn.

leaf 3 *recto*: Scotland, 4 voices, Dm🡪F, 5|U123D3|4, The Lord my

shepherd is; “Set” written above start of music

leaf 3 *recto*-*verso*: Granby, 3 voices, D, 5|U13-2|1-D65-3|2, Awake our

drowsy souls; “Set” written above start of music

leaf 3 *verso*: Bondage, 4 voices, Am, 5|54-3|27|7543|4\_|4, Along the

banks where bables current flows; “Set” written above start of

music

leaf 4 *recto*-leaf 7 *recto*: Anthem – from Psalm 150th, 4 voices, C,

13-4|5\_|5|5533|5-31|2D5U2D5|U11|2|1-D7|65\_|5, Let the

shrill[l] trumpet [x 5] warlike voice[,] warlike Voice; “N11” at

bottom of leaf 4 *recto*

leaf 8 *recto*-leaf 11 *verso*: Judgment, 4 voices, C, 3|32|1-25|1134-3|2,

The god of glory sends his summons forth; “Set” written above

start of music

leaf 12 *recto*: Lisbon, 4 voices, C, 1|31D65|6, O let thy god and king;

“Set” written above start of music

leaf 12 *recto*-leaf 13 *recto*: Canaan, 4 voices, D, 5|5-U11-3|32-1|

D6-U1D6-U1|2, How sweet the voice how sweet the hand; “Set”

written above start of music

leaf 13 *recto*-*verso*: Lyme, 4 voices, F, 1|3153|U1, Ye tribes of Adam

join; “Set” written above start of music

leaf 14 *recto*: Dublin, 4 voices, F, 135|5-43|67|U1, All ye bright armies

of the Skies; “Set” written above start of music

leaf 14 *verso*: Digby, 4 voices, Em🡪G, 1|55|47|5U3-2|1, God counts

the sorrows of his Saint[s]; “Set” written above start of music

leaf 15 *recto*: Flanders, 4 voices, E, 5|5-U1D7-U2|D5-4-36|57|U1, The

saints shall flourish in his days; “Set” written above start of

music

leaf 15 *verso*: Quincy, 4 voices, G, 1|1-2-35|53|3-4-55|6, Awake my

Soul to sound his praise; “Set” written above start of music

leaf 16 *recto*-*verso*: Moreen, 4 voices, E (no clefs or key signatures; voice-part letters [T = treble, C = counter, MA = tenor (“main”

part; air), B = bass] positioned on D as this piece’s “mi” or

leading tone), 1D5-43-2|1-66|6-54-3|2, Oft I am told the Muse

will prove; “Set” written above start of music, “No1” also above

start of music

leaf 17 *recto*: Holland, 4 voices, Em (no clefs or key signatures; see

note under Moreen), 1|555-|447U1|D5, Uncertain life how

soon it flies; “Set” written above start of music

leaf 17 *verso*: Lutestring, 4 voices, G, (no clefs or key signatures; see

note under Moreen), 1|33|33|1-23|6-5, O God my heart is fully

bent; “Set” written above start of music

leaf 18 *recto*: Energy, 4 voices, Bb (no clefs or key signatures; see

note under Moreen), 5|U11-3|33|22|3, Attend our armies to

the fight; “Set” written above start of music

leaf 18 *verso*: Trinity, 3 voices, C (no clefs or key signatures; see note

under Moreen), 5|55|56-7|U1, Come thou almighty King; 4

additional verses of text written below music, “Set” written

above start of music

leaf 19 *recto*: China, 4 voices, D (no clefs or key signatures; see note

under Moreen), 3|22|11|3-D66|3, Why should we mourn

departing friends; “Set” written above start of music, “59” also

above start of music, treble had 6-5|6-U1 (all quarter notes) for

“de-part-[ing]”; scratched out, + U1|D5 (both half notes)

substituted

leaf 19 *verso*: Russell, 4 voices, Em🡪D (no clefs or key signatures; see

note under Moreen), 5|54-345|7, Our days are as the grass; “Set” written above start of music

leaf 20 *recto*: Pitstown, 4 voices, C, 5|U1-32|5-43-2|1-D76-5|U1, The

lord my pasture shall prepare; “Set” written above start of

music

leaf 20 *verso*: Columbia, 4 voices, G, 1|3335|5U1|D7-U1D5|6, Columbia

trust the Lord thy foes in Vain; “Set” written above start of

music

leaf 21 *recto*-*verso*: Bristol, 4 voices, F, 1|5-6-53|U1-D5-31|6-5-67|U1,

Rejoice ye shining worlds on high; “Set” written above start of

music

leaf 21 *verso*-leaf 23 *verso*: The Seasons, 4 voices, F, 1|13-5|

5-43-2-3|6-54|3, Eternal source of ev’ry joy; “Set” written

above start of music

leaf 24 *recto*-leaf 26 *recto*: Calvary, 4 voices, Dm🡪Am, 57U1|

2-32-1|D7-55-4|4, Infinite grief amazing woe; “Set” written

above start of music

leaf 26 *recto*-leaf 27 *verso*: Thanksgiving, 4 voices, F, 1-2-12|33|

5-6-5U1|D7tr, Meet and right it is to Sing; “Set” written

above start of music, “Begin here” written over m. 42 (“Praises

here to thee we give”), “wrong” written under 2 slurred eighth

notes that should be sixteenth notes (m. 44, tenor); are these

typesetter’s notes to himself?

leaf 28 *recto*-leaf 34 *verso*: Dedication Anthem, 4 voices, E, 1D5|U3|3,

The Lord reigneth; “Isles” written above “nations” in m. 9,

“end” written in bass staff at m. 35 (end of a system in the

printed tunebook, also end of opening section in E major), key

changes at mm. 36 + 170 indicated only by repositioning of

voice-part abbreviations, “the [carat beneath “the”] left out in

the coppy” written over mm. 129-132 (“into [the] congregation

of the Lord”), leaf 33 *verso* + leaf 34 *recto* not filmed by AAS

leaf 35 *recto*: Florence, 4 voices, C, 1|D555U1|3-4-5, Rejoice y[e?] L..d

[Lord] is K.g. [King], “Florence PM / Printed” on *verso* of leaf

leaf 36 *recto*: King [= London], composing draft, 4 voices, Bb (key

indicated only by “MA” on A space at start of tenor part + “B”

on A line at start of bass part; no clefs or key signatures), 1D77|U1122|3, Methinks I hear y[e?] heavens resound

[following 9 sketches may all be for King / London; there are 2 columns of

sketches on both *recto* + *verso* sides of leaf 36, inventoried here top to

bottom, left column then right column; each sketch on a single staff unless

otherwise indicated]

leaf 36 *recto*: King [= London]?, sketch, bass at mm. 11-13 of this

version of the tune?, no clef or key signature, if in Bb + bass

clef, 3|4-56-7U1-|D7U1[-?]D762|5 with alternate or additional

notes below some of these

leaf 36 *recto*: King [= London]?, sketch, treble at mm. 18-21 of this

version of the tune?, no clef or key signature, if in Bb + treble

clef, 31|31|22|3 (triple bar, indicating end of tune)

leaf 36 *recto*: King [= London]?, sketch, tenor at m. 19 of this version

of the tune?, no clef or key signature, if in Bb + treble clef,

1|3-5-31

leaf 36 *recto*: King [= London], sketch, bass at mm. 11-13 of this

version of the tune, no clef or key signature, if in Bb + bass clef,

5+3|5+3U1D5U1+3|3535|111U1

leaf 36 *verso*: King [= London]?, sketch, counter at mm. 8-10 of this

version of the tune?, no clef or key signature, if in Bb + treble

clef (notes written an octave above where they are sounded),

3|6+33|5-65[-?]43[-?]4|5

leaf 36 *verso*: King [= London], sketch, 2 staves, tenor, bass at mm.

14-17 of this version of the tune, no clefs or key signatures, if in

Bb + treble clef for tenor (notes written an octave above where

they are sounded), tenor is 3|345\_|52-3|46+446|2

leaf 36 *verso*: King [= London]?, sketch, tenor at mm. 18-21 of this

version of the tune?, no clef or key signature, if in Bb + treble

clef (notes written an octave above where they are sounded),

3|6-5-43|5-62|32|1

leaf 36 *verso*: King [= London], sketch, 2 staves, tenor, bass at mm.

14-17 of this version of the tune, no clefs or key signatures, if in

Bb + treble clef for tenor (notes written an octave above where

they are sounded), tenor is 3|5-4-3-4-|52[-]3|4446|2

leaf 36 *verso*: King [= London], sketch, 2 staves, tenor, bass at mm.

18-20 of this version of the tune, no clefs or key signatures, if in

Bb + treble clef for tenor (notes written an octave above where

they are sounded), tenor is 1|5+35|5[-]6+5+3-5+45+4|3-52

[leaf 37: secular piece, Independence]

[leaf 38: sketches for + text of secular piece, The Bucket, + possibly a

sketch for a related instrumental melody: interlude between

refrain + next verse?]

leaf 39 *recto*: [Upton], 4 voices, Dm, 11D5U1|D5,5|4345, [’]Tis finish’d

🖝 [’]tis done the spirit is fled; “Slow” written above start of music

(this direction doesn’t appear in *New England Harmony*),

“Printed” written above music (+ “3 tunes / Prick’d” on *verso* of

leaf)

leaf 39 *recto*: [Claradon], 4 voices, Gm, 1|543|43-4|543|4, O come let

us Join together Combine; “Printed” written above music (+ “3

tunes / Prick’d” on *verso* of leaf)

leaf 39 *recto*: Franklin, 4 voices, C🡪G, 1|11-32-1|D6U22|3, Hosanna 🖝 to Jesus on high; final phrase varies significantly from that in

*New England Harmony*, ending here on (key of) G rather than in the starting key of C, there are other differences throughout,

🖝 “Slow” written above start of music (this direction doesn’t

appear in *New England Harmony*), “Printed” written above

music (+ “3 tunes / Prick’d” on *verso* of leaf), “32” at bottom

right of leaf

leaf 40 *recto*: untitled piece, 3 voices, C, 1|1-D54-3|4-56-7|U11|(1)-3,

The Lord appe[a]rs my help[e?][r] n[o?]w; last 4½ mm. of

tenor part lacking, leaf 50 contains sketches for this piece

leaf 41 *recto*: Canaan, 4 voices, D, 5|5-U11-3|32-1|D6-U1D6-U1|2,

How sweet the voice how sweet the hand

leaf 41 *recto*: Canaan, “Counter,” D, 3|3-13-5|55|13|5, How sweet the

Voice how sweet the hand; at bottom of page, “A Bird in the

[drawing of a hand] is worth three in the [drawing of a bush],”

also “wind NW. PM,” on *verso* of leaf, “Canaan CM----- /

🖝 Printed,” also promissory note dated Boston, 24 May 1793;

Canaan 1st printed 1797, then by Swan in 1801

leaf 42 *recto*: Columbia as y[e?] New 50th, 4 voices, no clefs or key

signatures (just voice-part abbreviations for tenor + bass,

placed on “mi” space + line), G, 1|3333|32-1|55|6, Columbia

trust the Lord thy foes in Vain; clearly a compositional draft,

significantly different from Columbia in *New England Harmony*

leaf 42 *recto*: [Columbia], sketch, immediately below preceding entry; tenor, bass at mm. 16-17?, no clefs or key signatures, G, tenor

is 35-332-1|3 with alternate or additional notes below these

leaf 42 *recto*: [Bristol], sketch, treble, counter at mm. 10-13, time

signature + key indication with voice-part abbreviations (T, C)

apply to MS. music entry 4 below this (setting of “I’ll lift my

hands”), F, treble is 1|534-5-6-4-|24|3-4-5-3-13|55

leaf 42 *recto*: [Bristol], sketch, follows immediately after preceding

sketch on same 2 staves; tenor, bass at mm. 26-30, time

signature + key indication with voice-part abbreviations (T, C)

apply to MS. music entry 3 below this (setting of “I’ll lift my

hands”), F, tenor is 6-4-6-5-21|2-35|U1+6+5-6-U11|

D565-43-2|1

leaf 42 *recto*: [Bristol], sketch, follows immediately after preceding

sketch on same 2 staves; tenor, bass at mm. 28-30, time

signature + key indication with voice-part abbreviations (T, C)

apply to MS. music entry 2 below this (setting of “I’ll lift my

hands”), F, tenor is 5|U2+7+5-67-U1+6|565-43-2|1

leaf 42 *recto*: [Bristol], sketch, immediately to right of preceding

sketch but on separately drawn staves; tenor, bass at mm. 28-

30, no clefs or key signatures, F, tenor is 5|5-3-6U1|

D5-65-43-2|1

leaf 42 *recto*: untitled piece, tenor, bass, Bb, tenor begins

1|1-D5U3|22|D7-U12|3, I’ll lift my hands I[’]ll raise my voice

(likely text; written above the 4 staves on which this + 3

sketches for Bristol appear)

leaf 42 *recto*: [Columbia], sketch, last (lowest-down) entry on this p.;

tenor, bass at mm. 16-17, no clefs or key signatures, G, tenor

is 32-13-21[-]2|3 with alternate or additional notes below

these

leaf 42 *verso*: Pitstown, 4 voices, no clefs or key signatures, C,

5|U1-32|5-4[+3?]3-2|1-D76-5|U1, The lord my pasture shall

prepare

leaf 43 *recto*: untitled piece, sketch, 1 staff, tenor, F, 666|U1D55|5U1|

D666|U1D6+53|1

leaf 43 *recto*: [Pitstown], sketch, 2 staves, immediately to right of

preceding sketch; tenor, bass at mm. 22-25, no clefs or key

signatures, C, tenor is 2|2-33|3[-]21|D6+5-5+6U1+6-D7+U2|1

leaf 43 *recto*: [Pitstown], sketch, top staff of 3, immediately to right of

preceding sketch; tenor at mm. 22-24?, no clef or key signature, C, 3|3-6?-53|33?|D6U21D7 with alternate or

additional notes below some of these

leaf 43 *recto*: [Pitstown], sketch, middle staff of 3, immediately below

preceding sketch, upbeat + 2 mm. only (the 2nd m. crossed out);

tenor at mm. 22-23?, no clef or key signature, C, 3|3215|32

leaf 43 *recto*: [Pitstown], sketch, middle staff + bottom staff of 3, music on middle staff follows directly after music of preceding

sketch; tenor, bass at mm. 22-25, no clef or key signature, C,

tenor is 2|2-33|5-43[-]1|D6-U21-D7|U1 with alternate or

additional notes below some of these

leaf 43 *recto*: [Pitstown], sketch, the 2 staves below those of preceding

sketch; tenor, bass, tenor complete, bass lacks only last 4 mm.

+ upbeat (i. e., final phrase), no clefs or key signatures, C, tenor

begins 5|U1-32|5-43-2|1-D76-5|U1 with alternate or

additional notes below some of these, The lord my pasture

Shall prepare

leaf 43 *recto*: [Pitstown], 4 voices, no clefs or key signatures, C,

5|U1-32|5-43-2|1-D76-5|U1, The lord my pasture Shall prepare; 2nd-4th phrases numbered 2, 3, 4 at their beginnings

leaf 44 *recto*: Canton, 4 voices, C, 1D54|35U1D7|U1, When marching

to thy blest abode; “Canton LM / Pricked” on *verso* of leaf

leaf 45 *recto*: [Thanksgiving], 4 voices, F, 11|33|56-U1|D5, Meet and

right it is to sing; significantly different from Thanksgiving in

*New England Harmony*; “Thanksgiving / Printed” on *verso* of

🖝 leaf, also “Benjn Hasting [Jr?]”; see Connecticut Historical

Society sacred music inventory, source no. 48, MS. music book

of Benjamin Hastings of Suffield, Conn.

leaf 46: [Judgment], up to 4 voices, mostly 3 voices, last section tenor

only, C, 5|5U1D6|5U1D7|6U43\_|3, [The God of glory sends his

summons forth] (🡨tenor at top of left half of leaf, *verso*), leaf

folded in half; *verso* of left half + *recto* of right half, when

unfolded, are a double spread (numbered 1 in upper left corner

+ 2 in upper right corner) that contains beginning of piece

through “Seal[’]d by th[’]eternal Sacrifice in Blood”; *verso* of

right half contains continuation of piece through “and [near?]

me se[a?]t my favorit[es?] & my Sons,” also contains (top staff;

5th staff down, for 7 mm.; 6th staff down, mm. 8-14; 10th staff

down) an alternate version of tenor part from “and Sign[’]d

with all th[eir?] [names]” through “ye ang[els?] spread you[r]

thr[ones?]”; *recto* of left half contains alternate version of tenor

melody for “and near me Seat [my fav’rites and my sons]” (5

mm.), crossed out, then tenor from “Come my rede[e?]m’d” to

end

leaf 47 *recto*-leaf 48 *verso*: [Dedication Anthem], draft, 4 voices,

E🡪Em/G🡪E, 53-5|U1D5|35U1D7|U1 superimposed over

earlier version of tenor incipit: 53-5|U1D5|6-7-U11|

1-2-1-23|D6-5, The Lord reigneth let the Earth rejoice;

significantly different from version printed in *New England*

*Harmony*, “Booth[’]s hat to [be] made” written between

systems 2 + 3 on leaf 48 *recto*

leaf 47 *verso*: [Dedication Anthem], sketch, written on counter + tenor

staves at beginning of 2nd system; ?tenor, bass at mm. 74 ff. of

this or printed version, G, ?tenor is 555|3-166|6-42D5|

U1D7|U1

leaf 47 *verso*: [Dedication Anthem], sketch, follows directly on same 2

staves as previous entry; ?tenor, bass at mm. 74 ff. of this or

printed version, G, ?tenor is 555|311|1-7[-?]65|535U1|D6

leaf 47 *verso*: [Solomon’s Song], sketch, written on tenor staff at

beginning of 3rd system (2nd p. of Dedication Anthem draft);

tenor at mm. 22-26, sharp on G line, but appears to be in C

(printed Solomon’s Song is in D), 5|U12112122|32333D[6 or

5]|7+65667677|U1D7U112, he flys

leaf 47 *verso*: [Dedication Anthem?], sketch, first thing written on

treble staff, 3rd system; bass?, location in piece uncertain, G,

77|1-321|2D55|7U1|11+D4

leaf 48 *recto*: [Dedication Anthem], sketch, written on tenor staff, 1st

system, immediately after three 6/8 mm.; tenor at mm. 148-

150 of this version, G, 3-214-21+D7|7-65U5-64|4+3-3

leaf 48 *recto*: [Dedication Anthem], sketch, written on tenor staff, end

of 2nd system continuing on 3rd system; tenor? at mm. 183-185,

Eb (key signature written in), 1D53|[2?]2|35, Who is this king

of glory

leaf 48 *recto*: [Dedication Anthem], sketch, written on tenor staff, start

of 3rd system; tenor at mm. 184-185?, Eb? (if key signature

written near end of 2nd system still applies), 5+3U11|31, [this

king of glory?]

leaf 48 *verso*: [The Seasons?], sketch, written on treble staff, top

system, after 6 mm. of Dedication Anthem; tenor?, location in

piece uncertain (assigned to this piece because it directly

precedes a sketch for The Seasons + because it’s likely in F, The

Seasons’ key), if in F, 1|3-4-32-1|3, time signature of 2/4 but

the one complete m. is ¾

leaf 48 *verso*: [The Seasons], sketch, written immediately after

preceding entry on same staff; tenor at mm. 25-28, F,

112|1D1|25|3-2, thy hand support[s]

leaf 48 *verso*: [The Seasons], sketch, written at end of tenor staff, top

system; bass at mm. 22-24?, if in F + bass clef, 1|1-D11|2-3-4-|5

leaf 48 *verso*: [The Seasons], sketch, written on treble staff, middle

system, after end of Dedication Anthem draft; tenor?, location

in piece uncertain (assigned to this piece because of its meter +

key, also its nearness to other Seasons sketches), F,

3423|1D7U1

leaf 48 *verso*: [The Seasons], sketch, written on counter staff, middle

system, immediately after end of Dedication Anthem draft;

tenor at start of piece, F, 1|13[-]5|5-4

leaf 48 *verso*: [Dedication Anthem], sketch, written immediately after

preceding entry on same staff; tenor at mm. 190-193, Em,

121|2|331|D6U1, mighty [in battle?]

leaf 48 *verso*: [Dedication Anthem], sketch, written immediately after

preceding entry on same staff and on staff above; tenor, bass at

start of piece, E, tenor begins 1D5|U3|3, “Rejoice Rejoice”

written under last mm. of the sketch

leaf 48 *verso*: [The Seasons], sketch, written on tenor + bass staves,

middle system immediately after end of Dedication Anthem, +

on tenor + bass staves, bottom system; tenor, bass, about 1st

half of the piece, F, 1|13-5|5-43-2-3|6+4-5+36-7-U1+4|D7+3,

“The [f?]low[ery?] Spring” at change to 6/8, “the bla[z?]ing

bea[ms?]” a few mm. later

leaf 49 *recto*: untitled piece, sketch, treble, F or Dm, if F,

6|5-43-222|[4?]7|7[-?]65[-?]433|3

leaf 49 *recto*: untitled piece setting text “Lo, he cometh…,” sketch,

written to right of preceding entry but on its own staff; treble

possibly at mm. 24-27, D, 1-D76-5|4-32-1|5+47|U1

leaf 49 *recto*: untitled piece setting text “Lo, he cometh…,” sketch,

written on 2nd staff from top of page; treble, mm. 1-13, D,

1235|U111D5|3456+5|U3[-]2+71+62

leaf 49 *recto*: untitled piece, melody, written on 3rd staff from top of

page; probably treble or tenor, Am, 5|U12[-?]1|

D7U1[-?]2|3[?]54[-?]3|2, 18 mm. total with repeat sign at end

of 1st 9 mm.

leaf 49 *recto*: untitled piece, 2 phrases of a melody, written on 4th staff

from top of page; treble, C, [5—note without stem, possibly an

error]3[-?]4|555[-?]3|U1D33[-?]4|555[-?]3|6

leaf 49 *recto*: untitled piece setting text “Lo, he cometh…,” sketch,

written on 4th staff from top of page immediately after

preceding entry; probably treble at mm. 18-23, D,

12|1-23-1|1D6|6-5[5?]+3

leaf 49 *recto*: untitled piece setting text “Lo, he cometh…,” draft,

written on 5th-8th staves from top of page (staff 6 is only 4 mm.,

clarifying same material on staff 5 immediately above; staff 7 is

9 mm. with no musical notation); treble, bass, D, treble begins

12|35|U11|1D5, Lo he [cometh…]

leaf 49 *recto*: untitled piece setting text “Lo, he cometh…,” draft, written on bottom 3 staves of page; treble, tenor, bass, D, treble

begins 54|35|U11|1D5, Lo he [come]th Countless Trumpets

leaf 50 *recto*-*verso*: untitled piece, 3 voices, C, 1|1[-]D54[-]3|

4[-]56[-]7|U11|(1)-3, The lord [appears my helper now]; leaf

40 contains an almost complete draft of this piece

leaf 50 *recto*: untitled piece setting text “The Lord appears my helper

now,” sketch, bottom of p. on left; treble at mm. 42-44, C,

5|4[-]32[-]1|1[-]D76[-]7|U1, below this, staff with bar lines but

no notes

leaf 50 *recto*: untitled piece setting text “The Lord appears my helper

now,” sketch, bottom of p. on right; probably treble at mm. 72

ff., C, 4|3[-]23[-]5|D57|U11, below this, staff with bar lines but

no notes

leaf 50 *verso*: untitled piece setting text “The Lord appears my helper

now,” sketch, bottom of p.; treble at mm. 68-71, C, 5|66|77|

U1[-]31[-]3|D6, let Isreal [*sic*] tune

leaf 51 *recto*: [Burwick], treble melody, C, 1|1-2-32-1|52|2-3-43-2|3,

variant from *New England Harmony*

leaf 51 *recto*: [Burwick], 2 basses, mm. 1-5, C, upper bass is

1|55|5U1+6|56-7|U1, both basses variant from *New England*

*Harmony*

leaf 51 *recto*: untitled piece, sketch, fragmentary (beginning trimmed

off with edge of p.), if treble clef + C, 13-2-31|5+4-52-23, Deny

MS. music entries, Folder 3, MS. music book:

leaf [31] *recto*-leaf [33] *recto*: Canton, 4 voices, C, 1D54|35U1D7|U1,

When marching to thy blest abode; last 14 mm. on slip of paper

pasted to leaf 33 *recto*

leaf [36] *recto*-leaf [38] *recto*: Egypt, 4 voices, Em🡪Am,

5|75|43|1D7|7, He call’d for Darkness darkness Came; leaf [38]

*recto* not filmed by AAS

**Mss. Boxes S; Catalog Record #394970**

522. [Sweeny, George C., and William Cooper. *Sacred Musick: consisting of anthems for particular occasions, and psalm and hymn tunes.* Boston: J. T. Buckingham, 1810]. Lacks pp. [1]-4, front cover.

See *ASMI*, p. 240, for Crawford’s rationale for listing this work under William

Cooper’s name.

no inscriptions

no MS. music

**DP F0489 F; Catalog Record #420329**

Tans’ur, William. *The American Harmony: or, Royal Melody Complete*. 5th ed. – SEE

[Bayley, Daniel]. *The American Harmony: or, Royal Melody Complete…by*

*William Tans’ur*

Tans’ur, William. *The American Harmony, or, Royal Melody Complete*. 8th ed. – SEE

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

Tans’ur, William. *The Royal Melody Complete: or The New Harmony of Zion*. 3rd ed. – SEE

[Bayley, Daniel]. *The Royal Melody Complete: or The New Harmony of*

*Zion…by William Tans’ur* (2 copies)

Tans’ur, William. *The Royal Melody Compleat: or The New Harmony of Sion*. 4th ed. – SEE

[Bayley, Daniel]. *The Royal Melody Compleat: or The New Harmony of*

*Sion…by William Tans’ur* (2 copies)

523. Taylor, S[amuel] P[riestley]. *A Collection of Pieces of Sacred Music, selected from various esteemed authors*. New York: J. Hewitt’s Musical Repository, 1810. [4], 96 pp.; lacks pp. 19-20. Not in *ASMI*.

no inscriptions

no MS. music

Taylor identified on t. p. as organist at Christ Church, New York

“List of Subscribers’ Names,” 1st p. [3], includes “Mr. T. Brown, *Organist of St.*

*Paul’s Church, New-York*,” “Mr. P. Erben, *Organist of St. George’s*

*Chapel*,” “Mr. E. Riley, 3 copies,” “Mr. J. Hewitt, 3 copies,” + “Mr.

Andrew Law”; also “Miss Bab” + “Mr. Pye”

**Backlog 19CPF 0031 PF; Catalog Record #601703**

“To learn to sing…” – SEE

[Johnston, Thomas]. “To learn to sing…”

524. Trissler, Emanuel. MS. music book. 83 unnumbered leaves: leaves [2-43] have MS. music, remaining leaves blank.

inscription: leaf [1] *recto* + leaf [2] *recto*, “Eman[ue]l Trissler / Lancaster”

33 entries total: 28 secular songs (German or English texts), 3 German-texted

sacred songs, 1 instrumental piece, + 1 Anglo-American sacred song,

inventoried here

sacred English-texted MS. entry:

leaf [24] *verso*-leaf [25] *recto*: Fading still fading, Eb, verse is melody

only (vocal part unspecified), “Chorus” is for 4 voices (“Primo,”

“Secondo,” “Tenor,” “Bass”) with melody in “Primo” part, verse

melody incipit 333|353|4-342|43, Fading still fading the last

beam is shining, refrain melody incipit 1D55|53|U2D74|43,

Ave Maria, Ave Maria, additional verse of text written below

Chorus

**Mss. Boxes L / Octavo vol. 32**

525. Tucke, John, Jr. Account book with entries dated 1755-1757 + 1795-1830. 22 unnumbered leaves, with MS. music at the end.

inscriptions: front cover, “Iohn Tucke Jun.,” “[G?]i[b?]bens Mace”; leaf [7]

*verso*, “Gibns Mace Junr”

Tucke was evidently a peddler active in Berkshire County, Mass.; stops at or

stays in 14 different houses are recorded on leaf [21] *recto*

MS. music entries:

leaf [22] *verso*: Brookfield [by Billings], bass, Dm, 1|11|55|1-D5U1|5

leaf [22] *verso*: Wells [by Holdroyd?], bass, F, 1|1D7U1|312|D5\_|5

leaf [22] *verso*: Shearbearn [= Sherburne, by Read], bass, D,

111|4441|D6

**Mss. Octavo Vols. T; Catalog Record #272185**

526. Tudor, Samuel. MS. music book. 27 unnumbered leaves, all but the first with MS. music.

inscriptions: inside front cover, “Samuel T / East Windsor / [draft of original

poetry?]”; leaf [1] *recto*, “Samuel Tudor… / Oliver Tud[o?]r,” poetry;

leaf [26] *verso*, “Windsor / Oliver Tudor”; leaf [27] *recto*, “Tudor

Hun[t?]ing[t?]on / [different hand:] East W[indsor?]”; inside back

cover, “Samuel / Tudor / Oliver / Tudor November /27th… / I

promise to pay / Oliver Tudor… / The first day of j[u?]ne”

leaf [26] *verso* contains the beginning of an index for the MS., including three

titles (Anthem from Luke, Bethesda, Edingburgh [*sic*] not in the MS. +

one variant title (Huntington) for a piece in the MS. (Harmony)

at least six leaves missing from the MS., including at least one (between

leaves [19] + [20] that evidently contained MS. music

🖝 likely printed sources for this MS. have been identified: mostly Connecticut

tunebooks (compiled by Griswold + Skinner, Benham, T. Lee, and

Law) published in the 1790s, but also Jonathan Huntington’s *The*

*Albany Collection*, 1800

MS. music is mix of 4- and 3-part settings, pairs of voices, + single voice parts;

melody in tenor voice unless otherwise specified

MS. music entries:

leaf [2] *recto*: [Psalm] 119th [by Smith?], Em, 531|5577|7

leaf [2] *recto*: Granby [by Griswold], Am,

5|U13-2-1|54-3-D7|U1-2-31-D7|U1

leaf [2] *verso*: Ex[h]ortation [by Hibbard], F, 1|3-54|53-4|5-4-32|1

leaf [2] *verso*: Amity [by Read], A, 1|312D7|U1

leaf [3] *recto*: Symphony [by Morgan], Eb, 135|U1D5|4321|5

leaf [3] *verso*: Pleasant Valley [by Morgan], C,

1|D5U1|3-5-43-2-1|D6-U2-1D7-6|5

leaf [3] *verso*: Norfolk [by Brownson], tenor, bass, Dm, 1|55|U1D7|5

leaf [4] *recto*: Harmony [= Huntington] [by Morgan], A,

5|U1-2-31|55|315

leaf [4] *verso*-leaf [5] *recto*: All Saints [New] [by Hall], Cm,

5|55-67U3|D7-U1-D7-65-3|4

leaf [5] *recto*: Lisbon [by Read], Bb, 1|D65U12|3

🖝 leaf [5] *verso*: Friendship [by T. Lee], Dm, 113|557U1|D7, voices

numbered 1, 2, 3, + 4 from bottom up, with “gs” G clefs in upper

3 voice parts, and G clef assumed for bottom voice; key

indicated in all 4 parts by \* in top space, indicting that E is “mi”

(in this solmization system [fa sol la fa sol la mi fa, going up the

major scale], mi is the leading tone, equivalent to “ti” or “si”),

and that the key is therefore F or Dm; this system of indicating

key used only at in Thomas Lee, Jr.’s *Sacred Harmony*, [ca.

1790-96], with a variant system used in Swan’s *New England*

*Harmony*, 1801 [photo]

leaf [6] *recto*: Venus att. “Griswold,” counter, tenor, bass (only 1st note

of treble), A, 1|1354-3|2,1|3532|1

leaf [6] *verso*: Hopewell, Em, 5|5-7U3-1|D76|5-U1D7-6|5

leaf [7] *recto*: Unity, treble, tenor (with staves, bar lines, clefs, key

signatures, + time signatures for counter + bass), Dm,

1|135U1|D5,5|U3-2-1-D7-U1D5-4|34|5

leaf [7] *verso*: Litchfield [by Brownson], bass (with bar lines + 1st

notes for other 3 parts), Am, bass incipit

1|1D1|5-4-55-6|7U1|D5, [tenor incipit 1|55|3-1-35|43|2]

leaf [8] *recto*: Rain Bow [by Swan], counter + bass, C, counter incipit

133|35|555\_|5, [tenor incipit 5U11|12|312\_|2], [’]Tis by thy

Strength [the mountains stand], “my God I came” written +

partially erased after “Tis by thy Strength”

leaf [8] *verso*-leaf [9] *recto*: Cheshire [= Charley], Am, 122|31|44|2,

Whe[n] we our weary’d limds [*sic*] to rest

leaf [9] *verso*: Greenwich [by Read], tenor, bass, Em,

5|5U1D75|U1D7-U1-2|1

leaf [10] *recto-verso*: Temple [by T. Lee], A, 11|14|3-21-D7|U1, Jesus

lover of my soul

leaf [10] *verso*: untitled vocal part (treble? gs clef, top staff of 4) for

S.M. tune, C, 5|U12|3-5-43|2, also, 1st 2 notes of ?tenor part (no

clef, but written 2 staves below ?treble part)

leaf [11] *recto*: Enfield [by Chandler], E, 1|3332-1|555

leaf [12] *recto*-leaf [13] *verso*: 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]

leaf [14] *recto*: [Edinburgh], G, 5|U135D5|U135, incomplete: 1st 8 mm.

only

leaf [14] *verso*: [Psalm] 19th [by Lyon], C, 5|U1-2-32|1-4-32|1

leaf [15] *verso*-leaf [19] *recto*: Judgment Anthem [by Morgan],

Em🡪Eb🡪Em (etc.), starts with melody in tenor: 5|U1, Hark

hark, then treble: 1D5|315U1|D77, Hark you mortals hear ye

trumpet; all key changes present, as are (apparently) all

dynamics + tempo indications

leaf [20] *verso*: The Pilgrim’s Song, 4 voices, D, melody in treble,

1D5U3[-]21|D7-65-43-2, Rise my soul & stretch they wing[s?]

leaf [21] *recto*-leaf [22] *recto*: Salvation, 4 voices, A, melody either in

treble, 5-U3|3[-]2[-]1[-]21356-5|4-3-[slur *sic*]3-4-3-2, or tenor,

5|U1-2-3-43312|2-3-45, Salvation O the Joyful sound

leaf [22] *verso*: Palmis, tenor, G, 5|5-43|3-21|D7U2|1, [melody in 1st

treble?, 5|U1-23|22|54|3-2-1], Lord I will bless the[e] all my

days

leaf [23] *recto*: 98. Psalm. 98th [by J. Benjamin], tenor, G,

1|33|32-1|44|4, bar lines + 1st notes for other 3 vocal parts, +

last note of bass

leaf [23] *verso*-leaf [24] *recto*: untitled tune, treble (melody), ?tenor, D,

treble incipit 1|3-4-55-6|5U1-2|1-2-32|1, Let there be light

th’almighty spoke

leaf [25] *verso*: Wethersfield [by Olmsted], “Tennor,” G,

3|35|U11-2|3-42|1, [melody in treble,

5-6-7|U1D5|56-7|U1-2D7|U1], Give to our God immor[t]al

praise

leaf [26] *recto-verso*: God over all, tenor?, D,

112|3142|3,553-4|557-65-#4|5, Our Lord is risen from the

dead

leaf [27] *recto*: untitled tune, bass, G, 134|53|67U1D1|5

leaf [27] *verso*: [Friendship by Lyon], treble, G, 112-3|44-5-61D7|U1,

Friendship thou charmer of the mind

**Mss. Boxes L / Octavo vol. 33**

Tufts, John. *An Introduction to the Singing of Psalm-Tunes* – SEE

*The Psalms, Hymns, and Spiritual Songs, of the Old and New-Testament*, 21st

ed. (2 copies), 26th ed.

Tunebook, commonplace book, 60 pp. – SEE

MS. music book (1) with no owner’s name.

*Tunes, suited to the Psalms and Hymns of the Book of Common Prayer* – SEE

Protestant Episcopal Church. *Tunes*…

527. *A Valuable Collection of Sacred Musick.* Exeter, N. H.: J. J. Williams, 1818. BOUND DUTCH-DOOR STYLE WITH Watts, Isaac. *The Psalms of David, imitated in the language of the New-Testament*. Exeter, N. H.: J. J. Williams, 1818. Both titles appear to be complete; the former has [2], 251, [3] pp.

inscription: preliminary leaf *recto*, “P. Clark / Francestown / N. H. / 1828”

no MS. music

**Dated Books; Catalog Record #372616**

528. *The Village Harmony: or, Youth’s Assistant to Sacred Musick*. 4th ed. Exeter, N. H.: Henry Ranlet, 1798. Complete. MS. music on folded, unnumbered leaf laid inside back cover.

inscription: inside front cover, “Peter Dow of Newtown / in the State of

Newhampshire / and County of Rockingham / Amen June 16 1803”

MS. music entries:

a. l. [1] *recto*: Resolution, bass, Gm, 1|1132|11D5,5|6477|U3, *HTI* no.

9465, staff ruled for additional voice, but no notes

a. l. [1] *verso*: Newdarham [New Durham by Austin], tenor melody, bass, Bm, 1|D57U13|21[-]D7U1, staves ruled for 2 additional voices, but no notes

**DB Ob235; Catalog Record #348264**

529. *The Village Harmony: or, Youth’s Assistant to Sacred Musick*. 5th ed. Exeter, N. H.: Henry Ranlet, 1800. Complete, but several leaves are torn, with loss of text.

no inscriptions

pasted inside front cover, a printed label reading “E. BROWN”; ornamental letters on orange background

no MS. music

**DB Ob236; Catalog Record #348262**

530. *The Village Harmony: or, Youth’s Assistant to Sacred Musick*. 6th ed. Exeter, N. H.: Henry Ranlet, 1803. Pp. v-vi supplied in photocopy; otherwise complete.

inscription: original preliminary leaf [1] *recto*, “[J C T?] Wheel[ers?] /

[B?]ook” (pencil)

no MS. music

**DB Ob237; Catalog Record #420164**

531. *The Village Harmony: or, Youth’s Assistant to Sacred Musick*. 7th ed. Exeter, N. H.: Ranlet and Norris, 1806. Lacks pp. [3]-6, 27-30, 35-38, 43-46, 51-54, 83-86, 89-96, 99-102, 113-120, 123-126, 131-134. P. 148 misnumbered 248.

no inscriptions

no MS. music

**DB Ob238; Catalog Record #420255**

532. *The Village Harmony: or, Youth’s Assistant to Sacred Musick*. 8th ed. Exeter, N. H.: Norris and Sawyer, 1807. Final leaf (with indexes) fragmentary; photocopies of 2 almost complete pp. laid in. Otherwise, this copy is complete.

no inscriptions, other than “my hand” inside front cover

no MS. music

**DB Ob239; Catalog Record #420254**

533. *The Village Harmony: or, Youth’s Assistant to Sacred Musick*. 9th ed. Exeter, N. H.: Norris and Sawyer, 1808. Complete.

no inscriptions

no MS. music

**DB Ob240; Catalog Record #420287**

534. *The Village Harmony: or, Youth’s Assistant to Sacred Musick*. 10th ed. Exeter, N. H.: C. Norris and Company, [1810]. Lacks pp. 133-134, 215-216, 257-260.

inscriptions: inside front cover, “J. Fa[rr ?]’s – March 22.d 1817.,” “This Book

is the [pro]perty of the first / Parish in Lynn – for the use of the /

Musical Society of Said Parish ------- / No 12,” [inscription upside-

down along bottom of inside front cover is illegible to me]

no MS. music

**DB Ob241; Catalog Record #420340**

535. *The Village Harmony: or, Youth’s Assistant to Sacred Musick*. 11th ed. Newburyport, Mass.: E. Little and Company, [1812] (C. Norris and Company, printers). [2], 315, [3] pp.; complete.

inscriptions: t. p., before printed “*NEWBURYPORT*,” “Stephen Salisbury of”;

p. [1], “Stephen Salisbury Junr 1813—”

no MS. music

**DB Ob242; Catalog Record #420419**

536. *The Village Harmony: or, Youth’s Assistant to Sacred Musick*. 11th ed. Newburyport, Mass.: E. Little and Company, [1813] (C. Norris and Company, printers). [2], 323, [3] pp.; complete.

inscription: inside back cover, “Hannah Dunton,s / of Boylston Hir Book

January 15th 1815”

no MS. music

**DB Ob243; Catalog Record #428489**

537. *The Village Harmony: or, Youth’s Assistant to Sacred Musick*. 12th ed. Newburyport, Mass.: E. Little and Company, [1815] (C. Norris and Company, printers). [2], 323, [3] pp.; complete.

inscription: inside front cover, “A. G. Gleason / 1873”

short description of Bellows Falls village inside back cover (pencil; mentions

“besides a number of small establishments, a tinners shop paper

factory wheat mill and a mill for sawing freestone”; also, “there is no

want for water”)

otherwise, no inscriptions

no MS. music

**DB Ob244; Catalog Record #420498**

538. *The Village Harmony: or, Youth’s Assistant to Sacred Musick*. 12th ed. Newburyport, Mass.: E. Little and Company, [1815 or 1816] (C. Norris and Company, printers). [2], 331, [3] pp.; complete. P. 36 misnumbered 56.

inscriptions: inside front cover, “Otis Nixon”; preliminary leaf *recto*,

“Wa[rre?]n Nixon’s / Property. / [probably a date, which could be

1816; ink has eaten through the paper]”

no MS. music

**DB Ob245; Catalog Record #428528**

539. *The Village Harmony: or, Youth’s Assistant to Sacred Musick*. 13th ed. Newburyport, Mass.: E. Little and Company, [1816] (C. Norris and Company, printers). [2], 331, [3] pp.; complete. P. 318 misnumbered 218.

inscription: preliminary leaf *recto*, “John W. Harris’ / Book, / Grafton Jan\_\_.

15th. 1817.”

no MS. music

**DB Ob246; Catalog Record #420499**

540. *The Village Harmony: or, New-England Repository of Sacred Musick.* 14th ed. Boston: West and Richardson, [1817] (Exeter, N. H.: C. Norris, printer). [2], 347, [3] pp.; this copy lacks pp. 97-100, 177-180.

inscription: inside front cover, “Catharine Harris / Dec. 1817”

no MS. music

**DB Ob247; Catalog Record #420570**

541. *The Village Harmony: or, New-England Repository of Sacred Musick.* 15th ed. Exeter, N. H.: J. J. Williams, 1818. Lacks all after p. 344; probable pagination s [2], 347, [3] pp. (see editions on either side of this).

no inscriptions

no MS. music

**DB Ob248; Catalog Record #420569**

542. *The Village Harmony: or, New-England Repository of Sacred Musick.* 16th ed. Exeter, N. H.: J. J. Williams, for the proprietor, 1818. [2], 347, [3] pp.; this copy has only fragments of pp. [13]-14 + 325-326, + most but not all of final leaf.

inscriptions: front cover, “Portland Library / No 11[0?]3 / H”; t. p., [Geo.?] Lamson” (pencil), “Miss Ro[ba?]ut[?][…] M[iss?] [?] D[?]”

🖝 pencil drawing of flying, trumpet-blowing, banner-holding angel on

preliminary leaf [1] *recto*

no MS. music

**DB Ob249; Catalog Record #420604**

543. *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.; complete.

inscription: preliminary leaf *recto*, “George Trowbridge’s / Book / 1822”

no MS. music

**DB Ob250; Catalog Record #429493**

Vining, Priscilla. MS. music – SEE

MS. music leaf inscribed “Mrs[.] Priscilla Vining”

Von Hagen, P[eter] A. Funeral Dirge – SEE

Hagen, P[eter] A., von. Funeral Dirge

544. [Wade, John Francis]. The Portuguese Hymn On the Nativity. *with* The Sicilian Hymn. [Philadelphia: G. E. Blake, between 1810 and 1814?]. *Verso* and *recto* sides of 2 unpaginated leaves; complete. Last item in a volume containing 41 pieces of sheet music, compiled by Eleanor Colhoun.

no inscriptions (on these leaves)

no MS. music (on these leaves)

incipit of printed text, The Portuguese Hymn: Adeste fideles / Hither ye

faithful

incipit of printed text, The Sicilian Hymn: O Sanctissima

**Reserve 1819 01 F; Catalog Record #355309**

545. 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. Complete, though leaf bearing pp. 3-4 (Instructions) is torn at corner, with loss of some text. 26 blank unnumbered leaves bound in after printed portion; MS. music in ink on leaves [1-12], + some MS. music in pencil (likely much later in date) on leaves [17-19]. Because the later MS. music appears to be a random succession of pitches with (not always accurate) pitch letter names written in below, it will not be inventoried here; only the tunes on leaves [1-12] will be inventoried.

inscriptions: inside front cover, “o that I was but an [?]” (crossed out); inside

back cover, “Joseph goldthwait 1723”

MS. music is all 2- and 3-voice tunes, with melody in top voice (bottom voice

is always bass); diamond-shaped note-heads used throughout, +

double bars to indicate ends of phrases rather than bar lines; no texts

MS. music entries listed in (approximate) alphabetical order by tune title, then in numerical order by psalm no., with Veni Creator + Te Deum at

end

MS. music entries:

a. l. [1] *recto*: Anthem to y:e 100 Psalm, 2 voices, Am, 11D7U354-321

a. l. [1] *recto*: St. Ann’s, 2 voices, F, 11233421

a. l. [1] *verso*: Bristoll Tune, 3 voices, Gm, 15432321

a. l. [1] *verso*: Cambridge, 3 voices, Am, 13121D#6#7U1

a. l. [2] *recto*: Consecration Hymn, 3 voices, Am, 12D#7U321D#7U1

a. l. [2] *recto*: Dunhead, 2 voices, Gm, 1[1]234-3251 (ink smudge

obscures 1 note)

a. l. [2] *verso*: Deerfield Tune, 3 voices, Am, 1113211D5

a. l. [2] *verso*: Exeter, 3 voices, F, 15345665

a. l. [3] *recto*: Hereford Tune, 3 voices, G, 13453443

a. l. [3] *recto*: Hartfordshire, 2 voices, G, 123211D7U1

a. l. [3] *verso*: Isle of White, 2 voices, Dm, 15-43-4575#45

a. l. [3] *verso*: Litchfield, 3 voices, Am, 11232345

a. l. [4] *recto*: Manchester Tune, 3 voices, Gm, 13453465

a. l. [4] *recto*: Mear Tune, 2 voices, F, 155331-232

a. l. [4] *verso*: Norwich Tune, 3 voices, F, 13451234

a. l. [4] *verso*: Northampton, 2 voices, G, 125-43-21432

a. l. [5] *recto*: St. Peter[’]s Tune, 3 voices, G, 134533

a. l. [5] *recto*: Portsmouth, 2 voices, F, 11231345

a. l. [5] *verso*: Sabbath Hymn, 3 voices, G, 13455443

a. l. [5] *verso*: Standish, 3 voices, Gm, 13215432

🖝 a. l. [6] *recto*: Song of y:e 3 Children, 3 voices, G, 15345654,35#45,

567U1D343321, unusual text meter!

🖝 a. l. [6] *recto*: [Song of y:e 3 Children], 2 voices, G, 15312D75U1[,]2315,

5334456211, “title” is “Ditto, a New Tune”

a. l. [6] *verso*: Worcester Tune, 3 voices, Em, 1232144#3

a. l. [6] *verso*: Winchester, 3 voices, G, 13321443

a. l. [7] *recto*: 3d. Psalm Tune, 3 voices (not written in score: 2 lines of

top voice, then 2 lines of middle voice, then 2 lines of bass), G,

11D765U123,143221

a. l. [7] *verso*: 18th Psalm Tune, 3 voices (not written in score), Am,

11D#7U1322D5

a. l. [8] *recto*: 21st. Psalm Tune, 3 voices (not written in score), Dm,

555U1D7U123

a. l. [8] *verso*: 51st Psalm Tune, 3 voices (not written in score), Em,

555U1D7665

a. l. [9] *recto*: 68th Psalm Tune, 3 voices (not written in score), G,

11D765U123,321432

a. l. [9] *verso*: 86th Psalm Tune, 3 voices (not written in score), A,

11D#7U12332

a. l. [10] *recto*: 108th Psalm Tune, 2 voices (not written in score), F,

13254321

a. l. [10] *verso*: 126th Psalm Tune, 3 voices (not written in score), Em,

55U1D7577#655#45

a. l. [11] *recto*: 137th Psalm Tune, 3 voices (not written in score), A,

1D765U1321

a. l. [11] *verso*: 149th Psalm Tune, 3 voices (not written in score), Bb,

5U1123512D7U1

a. l. [12] *recto*: Veni-Creator, 3 voices (not written in score), Dm,

11D#7U12312

a. l. [12] *verso*: Tee-Deum, 3 voices (not written in score), Em,

13215345

**Reserve 1721 F; Catalog Record #330754**

546. Walter, Thomas. *The Grounds and Rules of Musick Explained: or, An Introduction to the Art of Singing by Note*. [4th ed.] Boston: Samuel Gerrish, 1746. Complete. 46 leaves bound in after printed music, MS. music on hand-numbered pp. 17-108 (numbering following from leaf 16 of printed music).

🖝 inscriptions: preliminary leaf *verso*, “1675 [J?]. [*recte* Samuel] Andrew [?]

Camb[ridge] ord[ained] [at?] Milford C[onnecticut] / 18 N[ovember]

1685 d[ied] 24 Jan[uary] 1738. [at?] 82.” [Samuel Andrew (1656-

1738), Harvard College class of ’75], “Edward Lang[’s?] Property”; p. 1,

“Edw[ard] Lang Jan.y 10th 1785”; p. [26], “An alphebetical [*sic*] List of

the foll:g Tunes” [both printed + in MS.; list goes only to the H’s]; leaf 2

*verso*, “N[athaniel] Hunting. / ord[ained] Sept[.] 13. 1699 at E[ast]

Hampton L[ong] I[sland]” [Nathaniel Hunting (1675-1753), Harvard

College class of ’93]; leaf 3 *recto*, “Joseph Belcher gr[aduated from

Harvard College] 1690 / ord[ained] at Dedham 9 [*recte* 29? –see

*Sibley’s Harvard Graduates*] Nov. 1693 / died Ap[ril] 27. 1723. [at?]

53.” [Joseph Belcher (1669-1723), Harvard College class of ’90],

“N[athaniel] Williams ord[ained] [by?] Dr[.] [Cotton] Mather [P?] in

H[arvard] C[ollege] Chapel / 16 Aug[ust] 1698. for Barbadoes.

/ School Master in Boston / died Jan[uary] 10. 1738. [at?] 63.”

[Nathaniel Williams (1675-1738, Harvard College class of ’93]

🖝 MS. music has mix of diamond-shaped + round note heads: pp. 17-73

alternate strictly between pairs of facing pp. in diamond-shape +

round notation—or likely would, if every p. had music (e. g., p. 17

diamond, pp. 18-19 round, pp. 20-21 diamond, pp. 22-23 round, pp.

24-25 diamond); pp. 74-107 use diamond-shaped note heads; both

round + diamond-shaped note heads on p. 108; this suggests that for

pp. 17-73, one notational style was used first on alternate facing

*verso*s + *recto*s, then (perhaps even some years later) the other style

was used on the inbetween *verso-recto* pairs (but see commentary for

🖝 Buckland Tune, p. 31); note also correlation of use of part-names altus,

medius, tenor, + bass with use of round note heads, + use of part-

names treble, counter, tenor, + bassus with use of diamond-shaped

note heads

some MS. music entries show little concern with vertical alignment of vocal

parts; many have double lines between phrases, but no bar lines;

some have “pitching numerals” (showing interval above bass) over 1st

+ sometimes last notes of upper parts

ca. 5 entries in 1st third of MS. include drawings of fanciful faces (doodles)

10 “entries,” on pp. 27, 46, 50, 51, 54, 63, 66, 67, 70, + 71, have titles + often

part names, but no music (titles + part names recorded below)

53 MS. music entries are 4-voice settings with melody in tenor, 11 entries are

tenor melody + bass, 8 entries are 3-voice settings (7 with melody in

middle voice [most of these melodic parts specified as tenor] + 1 with

melody either in top or middle voice), 3 entries are individual voice

parts

MS. music entries:

p. 17: Abington Tune, “Altus,” “medius,” “[Tnr?],” “Bass,” G, 11325432

p. 18: Ambition, “Tenor,” “Bass” (staff, clef, + key signature for 3rd part,

but no notes), G, 1235421, Let Ambit[i]on Fire thy mind; tenor

complete, bass incomplete; “Rest” written between phrases of

melody in tenor part, while bass has 3-note phrases

(introducing next phrase, as in lining out?)

p. 19: Angels Song [by Gibbons], “Altus,” “Med[i]us,” “Tenr,” “Bass,” G,

11123425, “Sound” written over altus part at 2 points, key

signatures omitted, drawing of face

p. 20: S,t Martin[’]s Tune [by Tans’ur], “Treble,” “Counter,” “Tennor,”

“Bassus,” A, 11-2-1D5U1-2-33-45-4-312, pitching numeral

over 1st note of treble

p. 21: A Morning Hymn, “Treble,” “Counter,” “Tennor,” “Bassus,” D,

135|U1D5|6-54|3, pitching numerals

p. 22: A 3 voic,d Antiphon att. “Mr. J[ohn] Playford,” “Meds.,” “Tenr.,”

“Bass,” C, melody in medius (111D7U1D67#5) or tenor

(3332312D7)?, Thus angels sing & thus sing we; time signature

“32” (3/2)

p. 23: An Hymn: For Whitsonday [*sic*], “Tenr,” “Bass,” Am,

154-32534-32, time signature “3” (3/2)

p. 23: S.t Ann’s Tune [by Croft], “Ten.r,” “Bass,” D, 5365U11D7U1

pp. 24-25: Littleton Tune, 3 voices, melody in middle voice, ,

1354-3|2-343tr-21, clefs + key signatures written again before

final 5 mm.

p. 26: An Hymn For Christmas Day, “Tenr.,” “Bass,” G, 11325432, also

staves labeled “Altus” + “Med.s,” but no notes, drawing of face,

followed (p. 27) by blank staves for “Altus,” “Med.s,” “Ten.r,” +

“Bass” under title A Funeral Hymn

pp. 28-29: Weston Flavel [*recte* Weston Favel] [by Knapp], 4 voices, G,

1|3-4-32|1-2-13|5-6-54|3-4-2

p. 30: Barnet Tune, “Altus,” “Med.s,” “Ten.r,” “Bass,” G, 11235-4321,

drawings of faces [photo]

p. 31: Buckland Tune, “Altus,” “Med.s,” “Ten.r,” “Bass,” G,

🖝 1|2|3|2|1|1|D7|U1 (“bar lines” *sic*; altus + bass have no bar

lines, medius has bar lines correctly applied), altus, tenor, bass,

+ 1st 3 notes of medius have round note heads, remainder of

medius erased, “corrected” with diamond-shaped note heads

but many wrong pitches, all parts have double lines at ends of

phrases, only medius has key signature, time signature “3,”

vertical alignment of parts falls apart by end [photo]

pp. 32-33: Amsterdam Tune, 4 voices, G, 1D5|U1-2-32|32|3-4, time

signature “2”

p. 34: Babilon Streams Tune, “Altus,” “Med.s,” “Ten.r,” “Bass,” Gm,

13455432, last note of bass missing, same melody as Babylon

Tune (p. 64), but while tenors + basses of the 2 entries are very

close, top 2 parts are significantly different

p. 35: Boston Tune, “Ten.r,” “Bass,” Gm, 13235421, possible drawings

of faces

p. 35: Brunswick Tune, “Ten.r,” “Bass,” Am, 11234-3251

pp. 36-37: Bethesda Tune, 4 voices, G, 1|3234-2|1, Lord of y.e worlds

above, “Slow” over start of tune

p. 38: Banbury Tune, “Med.s,” “Ten.r,” “Bass,” melody in tenor, Am,

11D#7U15432, staff set up for “A[l]tus,” but no notes

p. 39: Burlington Tune, “Med.s,” “Ten.r,” “Bass,” melody in tenor, Gm,

15321D#7, staff set up for “A[l]tus,” but no notes, possible

drawing of face

p. 40: Wells Tune [by Holdroyd?], 4 voices, G, 1|35U1|D7U1D6|5

p. 41: Funeral Thought, 4 voices, Am, 5|4323|21D#7, Hark from ye

tombs a Dolef,l sound; written in pencil at bottom of p. is “2/

[Give us?] this [Day &c?] 3 [Great?] God &c 4 “[Grant us the

&c?]”

p. 42: Bristol Tune, “Med:s,” “Ten:r,” “Bass,” melody in tenor, Gm,

15432421, another title ([Black?][?]) crossed out at top of p.

p. 43: Cambridge Tune, “Altus,” “Med.s,” “Ten.r,” “Bass,” Gm,

13121D67U1, time signature “3,” both bs + #s used as

accidentals

p. 44: New Eagle Street, 4 voices, G, 5|U1-2-32|3-4-5-43tr|2

p. 45: Leeds Tune, 4 voices, F, 1|35|U1D5|6, followed (p. 46) by title

Canterbury Tune, but no music

p. 46: Clift Tune, “Ten.r,” “Bass,” G, 13214352, staff set up for “Med.s,”

but no notes, in last phrase of bass, Fb used for F natural

p. 47: Colchester Tune, “Altus,” “Med.s,” “Ten.r,” “Bass,” F, 13214532

p. 48: Troy, 3 voices, melody in middle voice, G, 1|54-323-#4|5, 1st 8

mm. only, crossed out, see complete tune 2 entries below this

p. 49: Evening Hymn, “Tennor,” “Bassus,” Am, 1|1-D76|5U2|3-21|D#7,

basically same tune as 6th entry below with minor differences in melody + major differences in bass, followed (pp. 50, 51) by blank staves for “Med.s,” “Ten.r,” + “Bass” under titles Charming Month of May (surely secular) + Divine Use of Musick

pp. 52-53: Troy Tune, 3 voices, melody in middle voice, G,

1|54-323-#4|5, incomplete copy of this tune 2 entries above,

followed (p. 54) by blank staves for “Ten.r” + “Bass” under title

Dunhead or Brunswick

p. 54: Dutch Hymn, “Ten.r,” “Bass,” F, most of tenor melody probably

written 1 step too high: tenor looks as if it’s in Gm, while bass

is solidly in F; moving tenor down a step produces 11123421

as incipit, time signature “3”

p. 55: St. Edmund’s Tune, “Altus,” “Med.s,” “Ten.r,” “Bass,” Gm,

1D5U523142, different tune from St. Edmond’s on p. 88

p. 56: Bangor Tune [by Tans’ur], “Treble,” “Counter,” “Tennor,”

“Bassus,” Dm, 5|32|15-6-7|U1D7-6|5, pitching numerals at

Beginning + end, “#3” over bass on chord where no one sings a

#3

p. 57: All Saints Tune, “Treble,” “Counter,” “Tennor,” “Bassus,” C,

11-D765U12-1D7U1, pitching numerals

p. 58: Evening Hymn, “Ten.r,” “Bass,” Am, 1D765U23-21D#7, basically

same tune as 6th entry previous with minor differences in

melody + major differences in bass, time signature “3,” 2nd note

of tenor written as 2 tied quarter notes

p. 59: Ely Tune, “Altus,” “Med.s,” “Ten.r,” “Bass,” F, 11235342

p. 60: 130 Psalm Tune, “Treble,” “Counter,” “Tennor,” “Bassus,” G,

1534-321

p. 61: Dunchurch Tune, “Treble,” “Counter,” “Tennor,” “Bassus,” G,

1D65U132-1D7U1, pitching numerals at beginning + end

p. 62: Fareham Tune, “Altus,” “Med.s,” “Ten.r,” “Bass,” Gm,

5U1321D#7U12, followed (p. 63) by blank staves for “Ten.r” + “Bass” under title Finist Divertion [*sic*]

p. 64: Babylon Tune, “Treble,” “Counter,” “Tennor,” “Bassus,” Gm,

13455432, same melody as Babilon Streams Tune (p. 34), but

while tenors + basses of the 2 entries are very close, top 2 parts

are significantly different

p. 65: Marlborough Tune, “Treble,” “Counter,” “Tennor,” “Bassus,” G,

134556-5-432, pitching numerals at beginning + end, followed

(pp. 66, 67) by titles Glocester Tune (with staves for “Altus,”

“Med.s,” “Ten.r,” + “Bass”) + Grantham Tune, but no music

p. 68: Blenheim Tune, “Treble,” “Counter,” “Tennor,” “Bassus,” G,

15655-4321, pitching numerals, “#3” over bass on chord

where no one sings a #3

p. 69: Falmouth Tune, “Treble,” “Counter,” “Tennor,” “Bassus,” G,

311-233-45-4-312, pitching numeral at counter’s entrance,

followed (pp. 70, 71) by titles Glastenbury Tune +

Hump[h]ery[’]s Tune, but no music

p. 72: Colchester New [by Tans’ur], “Treble,” “Counter,” “Tennor,”

“Bassus,” C, 1|1-D76|54|3-21|5

p. 73: 95 Psalm Tune, “Treble,” C, 1|1-D7U1|D7U2|3

pp. 74-75: Exeter Tune, “Treble,” “Counter,” “Tennor,” “Bassus,” G,

begins with bass solo, 1|3-2-1D5|U12-1|D7-65|1+U1, ye people

all w,th one accord; bassus sings continuously, other parts enter

in turn; pitching numerals at each upper part’s entrance + on

final chord, last 8 mm. are “Chorus”

pp. 76-77: Barby Tune, “Treble,” “Counter,” “Tennor,” “Bassus,” A,

13323-21D7U1, pitching numerals

pp. 78-79: Guiltford [*sic*] Tune, “Treble,” “Counter,” “Tennor,”

“Bassus,” Am, 154321, pitching numerals, fuging section

labeled “Chorus”

pp. 80-81: S,t Luke[’]s Tune, “Treble,” “Counter,” “Tennor,” “Bassus,” C,

5|U1-D7U1|23|4-32|3, pitching numerals (on final chord, 12

above bass’s note, 8 above tenor’s, 10 above counter’s, 15

above treble’s), only bass sings throughout

pp. 82-83: Mansfield Tune, “Treble,” “Counter,” “Tennor,” “Bassus,” G,

1134-323, pitching numerals at beginning + end, 15 numerals

over bass part (figured bass?)

pp. 84-85: S,t Michael[’]s Tune, “Treble,” “Counter,” “Tennor,”

“Bassus,” C, 5U1123512D7U1, pitching numerals, numerals

over bass part

p. 86: Hexham Tune, “Treble,” “Counter,” “Tennor,” “Bassus,” Am,

112345-432, pitching numerals

p. 87: Bromsgrove Tune, “Treble,” “Counter,” “Tennor,” “Bassus,” Am,

15-43232-1D#7U1, pitching numerals, “#3” above bass

p. 88: S,t Edmond[’]s Tune, “Treble,” “Counter,” “Tennor,” “Bassus,”

Am, 15-4323-214-32, pitching numerals, different tune from

St. Edmund’s on p. 55

p. 89: An Evening Hymn After Service, “Counter,” “Tenor” (melody),

“Bassus,” Dm, 1D5655U1-23-2-1D#7, pitching numerals

p. 90: Worksop Tune, “Treble,” “Counter,” “Tennor,” “Bassus,” Am,

1325434-32, pitching numerals

p. 91: Bellford Tune, “Treble,” “Counter,” “Tennor,” “Bassus,” G,

15-4323-2123, pitching numerals

p. 92: S,t David[’]s Tune att. “W[illiam] T[ans’u]r,” “Treble,” “Counter,”

“Tennor,” “Bassus,” G, 134556-54-32, pitching numerals

p. 93: Bedford Tune, “Treble,” “Counter,” “Tennor,” “Bassus,” F,

53165432, pitching numerals

p. 94: Newbury Tune, “Treble,” “Counter,” “Tennor,” “Bassus,” Gm,

15-4321321, pitching numerals

p. 95: Hartford Tune, “Treble,” “Counter,” “Tennor,” “Bassus,” Am,

154-325-434-32, pitching numerals

p. 96: Rugby Tune, “Treble,” “Counter,” “Tennor,” “Bassus,” Am,

135-433432, pitching numerals

p. 97: Binchester Tune, “Treble,” “Counter,” “Tennor,” “Bassus,” A,

321D7U5432, pitching numerals

p. 98: Kingstone Tune, “Treble,” “Counter,” “Tennor,” “Bassus,” G,

11-23-453-21-232, pitching numerals, 2 “#3”s over bass

p. 99: Manchester Tune, “Treble,” “Counter,” “Tennor,” “Bassus,” Gm,

13453465, pitching numerals

p. 100: Axminst-er Tune, “Treble,” “Counter,” “Tennor,” “Bassus,” G,

15-4323-45-432, pitching numerals

p. 101: Zealand Tune, “Treble,” “Counter,” “Tennor,” “Bassus,” G,

134-3231-232, pitching numerals

pp. 102-104: Kimbolton Tune, “Treble,” “Counter,” “Tennor,” “Bassus,”

G, 1|3-2-11|5-4-33-4|54-3|2, pitching numerals, last 7 mm. in

cut time (C with vertical slash), but can be seen as a (somewhat

awkward) expansion of the preceding ¾ section

p. 105: S,T Katherine’s Tune, “Treble,” “Counter,” “Tennor,” “Bassus,” C,

5U1-2323-212-1D7, pitching numerals

p. 106: Lemster Tune, “Treble,” “Counter,” “Tennor,” “Bassus,” Am,

134-325432, pitching numerals

p. 107: Trinity Tune, “Treble,” “Counter,” “Tennor,” “Bassus,” D,

11-2-3-215-434-5-67U1, pitching numerals, highly melismatic

melody

p. 108: Rochester [by Holdroyd?], “Bass,” G, 1D65|U11|D451, round

note heads

p. 108: Buckingham, “Bass,” Am, 1|1D5|U12|3-21|D5, round note

heads

p. 108: S,t Philip[’]s Tune New (title crossed out, probably when 2 bass

parts were added to this p.—see entries above), “Tennor,”

“Bassus,” Gm, 154321, diamond-shaped note heads, time

signature “3”; in almost 450 printings before 1821, titled St.

Philips only once, in the [ca. 1760] ed. of Thomas Johnston’s

untitled tune supplement with text beginning “To learn to sing”

(*ASMI* 306, which dates the edition erroneously as [1763-67];

see *HTI*, vol. I, p. 147); usually titled Aylesbury or Wirksworth;

see 1st MS. music entry for source no. 548, the [ca. 1759]

edition of Walter’s tunebook

**Dated Books; Catalog Record #330756**

547. [Walter, Thomas. *The Grounds and Rules of Musick Explained: or, An Introduction to the Art of Singing by Note*. [4th ed.] Boston: Samuel Gerrish, 1746]. Lacks first (unnumbered) leaf, with t. p. MS. music on 73 leaves, numbered 17-90, bound in after the printed tunebook (leaf 31 + about 1/5 of leaf 80 missing).

inscriptions: front cover, “ALEX CHAMBERLAIN”; inside front cover, “James

Foster”; p. iii, “S. Natick Apr 18[th?] / 1876 / Presented to the [His.?] /

Natural His. So & [Li?] / [brary?] Society – by / Mrs Mary Perry

Richards of So Natick Mass”; inside back cover, “Trenlo” (beginning of

“Trenton”?)

partial index of ms. tunes on leaf 16 *verso*; rest of book is MS. music + a few

texts

leaves 17-30 numbered on *recto* side, leaves 32-90 numbered on alternate

facing *verso*s and *recto*s (starting with 32 on a *recto*), with even

numbers (on *recto*s) from 34 to 46 partially or fully erased

unless otherwise indicated, MS. music entries are written in diamond

notation, with no bar lines, only double bars between phrases

repertory largely mid-18th-century English (including 22 tunes traced here to

William Tans’ur), with an incursion of late 18th-century New England

tunes (by Read, Kimball, Billings, Frothingham, Munson) between

leaves 29 + 42; the New England tunes, likely copied in later, have bar

lines + round note-heads

many tune titles beautifully + variously drawn; some pp. in latter part of MS.

MS. section have carefully ruled red borders (noted here)

vocal parts listed top to bottom; unless otherwise indicated, melodic incipits

are those of top voice

MS. music entries:

leaf 17 *recto*: 100 Psalm Tune New, 3 voices, Am, 11D7U354-321, 1st

printed Tufts 1723

leaf 17 *verso*: Quersey [= Quercy by Tans’ur], 4 voices, G, 133232D7U1

leaf 18 *recto*: Humphrey’s, 4 voices, A, 124-3254-3-212, pitch + rhythm approximate at best, 1st printed Turner 1752

leaf 18 *verso*: Cambridge, 3 voices, Am, 13121D#6#7U1, 1st printed 1579

leaf 19 *recto*: Burford Tune, melody, bass, Am, 112345-432, My Soul

lies cleaving to the dust; 1st printed Chetham 1717

leaf 19 *verso*: Litchfield [variant of tune probably by Ravenscroft], 3

voices, Am, 11232345

leaf 20 *recto*: Evening Hymn [by J. Clarke], melody, bass (“gs” clef for

both, though bottom voice is clearly bass in bass clef), Am,

11-D765U23-21D#7

leaf 20 *recto*: 67th Psalm Tune, melody, bass, G, 13-214-3-2-1D7U1, 1st printed Walter 1759

leaf 20 *verso*: untitled secular melody, “Cantus Primus,” G,

12|3333|231 (bar lines used), Here’s a Health unto his Majesty

leaf 21 *recto*: Faringdon [by W. Rogers], 3 voices, Am, 11315421

leaf 21 *verso*: Isle of Whight [*sic*], 3 voices, Gm, 15-43-457545, 1st

printed 1711

leaf 22 *recto*: Worcester [by Tomkins?], 3 voices, Em, 1232144#3

leaf 22 *verso*-leaf 23 *recto*: 136 Psalm Tune, “Cant.,” “Medius,” “Bass,”

G, 1D65U321, 2nd half features melismas alternating between 2

upper voices + bass, 1st printed Arnold 1741

[leaf 23 *verso*: text beginning “In a Jessamine bower when the bean was in

Flower”; leaf between leaves 23 + 24 cut out]

leaf 24 *recto*: A Song, “Cantus Primus,” Gm, 12321D5, When the Bright

God of day; not in *HTI* under incipit or text incipit

leaf 24 *verso*: Manchester [by Ravenscroft?], 3 voices, Gm, 134534n65

leaf 25 *recto*: Norwich, 3 voices, F, 13451234

leaf 25 *verso*-leaf 26 *recto*: 137th Psalm Tune, 3 voices, A, 1D765U1321

leaf 26 *verso*: Buckland, 3 voices, G, 123211D7U1

leaf 27 *recto*: An Hymn for Christmass day: Taken out of S.t Luke Ch.

2d [by J. Green], melody, bass, Am, 1|32|54|34-3|2 (bar lines

used), Whilst Shepherds watch their Flocks by night; all 6

stanzas of text written below music

leaf 27 *verso*: Aldermaston, 4 voices, Em, 13455421

leaf 28 *recto*: Palatine Hymn, 4 voices, F, 1153112, clefs used (top to

bottom) are 3 C clefs + F clef, the C clefs positioned on 2nd line

down, middle line, + top space; unusually-shaped ?repeat sign

at end of 2nd phrase

leaf 28 *verso*: Colchester, 3 voices, F, 13214532

leaf 29 *recto*: Abington [by Tans’ur], 3 voices, G, 11325432

leaf 29 *verso*: Winter [by Read], 4 voices, melody in 3rd voice from top, F, 1|5565|U1D5-31 (bar lines used), round notation

leaf 30 *recto*: Portsmouth, 3 voices, G, 11231345

leaf 30 *verso*: Bromsgrove Tune, “Treble,” “Counter,” “Tenor,” “Bass,”

melody in tenor, Am, 15-43232-1D#7U1, in more elegant hand

than previous diamond-notation tunes; 1st notes of tenor,

counter, + treble have numerals written above them, signifying

intervals above tenor’s starting note (marked “1”)

leaf 32 *recto*: New Colchester Tune [by Tans’ur], “Treble,” “Counter,”

“Tenor,” “Bass,” melody in tenor, C, 11-D76543-215

leaf 32 *verso*: Devotion [by Read], 4 voices, melody in 3rd voice from

top, C, 5|U112D7|U12|3 (bar lines used), round notation

[leaf numbering becomes erratic for awhile: not every leaf is numbered, and

those that are may be numbered on the verso side, or with one of the two

numerals rubbed out; entire leaf numbers will appear in square brackets

here only when neither side of the leaf is numbered]

leaf 33 *recto*: Russia [by Read], 4 voices, melody in 3rd voice from top,

Am, 132|1D7U13|2 (bar lines used), round notation

leaf 33 *verso*: St. Martin’s [by Tans’ur], “Treble,” “Counter,” “Tenor,”

“Bass,” melody in tenor, A, 11-2-1D5U1-2-33-45-4-312

leaf [34] *recto*: Trinity Tune [by Tans’ur], “Treble,” “Counter,” “Tenor,”

“Bass,” melody in tenor, D, 11-2-3-215-434-5-67U1

leaf [34] *verso*-leaf 35 *recto*: Invitation [by Kimball], 4 voices, melody

in 3rd voice from top, D, 5U1D5|65|67U1 (bar lines used),

round notation

leaf 35 *verso*: All Saints Tune [by Knapp], “Treble,” “Counter,” “Tenor,”

“Bass,” melody in tenor, C, 11-D765U12-1D7U1

leaf [36] *recto*: Bangor Tune [by Tans’ur], “Treble,” “Counter,” “Tenor,”

“Bass,” melody in tenor, Dm, 53215-6-7U1D7-65

leaf [36] *verso*: untitled counter part, D, 3|33|35|43|3,3|3-4-54-3|35|5

(1st two phrases if in C. M., which is likely), bar lines used,

round notation

leaf 37 *recto*: Connection [by Billings], 4 voices, melody in 3rd voice

from top, E, 1|55|67|U1 (bar lines used), round notation, title

written lightly in pencil

leaf 37 *verso*: Morning Hymn [by Tans’ur], “Treble,” “Counter,”

“Tenor,” “Bass,” melody in tenor, D, 135U1D56-543

leaf 3[8] *recto*: Yaxley [by Tans’ur], “Treble,” “Counter,” “Tenor,”

“Bass,” melody in tenor, G, 113123,3213#45

leaf 3[8] *verso*: Charleston [by Frothingham], 4 voices, melody in 3rd

voice from top, Am, 1|53|1-4-32-1|D5-6-7-U13|2 (bar lines

used), round notation, “Slow” written over start of tune

leaf 39 *verso*: Worksop [looks like “Worksov” because vertical of “p”

isn’t darkened all the way down] Tune [by J. Green], “Treble,”

“Counter,” “Tenor,” “Bass,” melody in tenor, Am, 1325434-32

leaf [4]0 *recto*: Hartford Tune [by Tans’ur], “Treble,” “Counter,”

“Tenor,” “Bass,” melody in tenor, Am, 154-325-434-32

leaf [4]0 *verso*-leaf 41 *recto*, leaf 4[2] v*erso*: Newburg [by Munson], 3

voices, melody in middle voice, C, 5|35U12|1 (bar lines used),

round notation

leaf 41 *verso*: Rutland Tune [by Tans’ur], “Treble,” “Counter,” “Tenor,”

“Bass,” melody in tenor, G, 13-2-34536-5-432

leaf 4[2] *recto*: Falmouth Tune [by Tans’ur], “Treble,” “Counter,” “Tenor,” “Bass,” melody in tenor, G, 311-233-45-4-312

leaf 43 *verso*: Wendover Tune, “Treble,” “Counter,” “Tenor,” “Bass,”

melody in tenor, Am, 13215432, claimed by Tans’ur, but

couldn’t be his (see *HTI* 586)

leaf 4[4] *recto*: Hexham Tune, “Treble,” “Counter,” “Tenor,” “Bass,”

melody in tenor, Am, 112345-432

leaf 45 *verso*-leaf 4[6] *recto*: Beminster Tune [by Tans’ur], “Treble,”

“Counter,” “Tenor,” “Bass,” melody in tenor, Am,

13-21543-212, red border around top + sides of both pp. of

this tune (its 1st appearance in this volume’s MS. music)

leaf 47 *verso*-leaf 48 *recto*: Exeter Tune [by Tans’ur], “Treble,”

“Counter,” “Tenor,” “Bass,” bass begins solo, G,

13-2-1D5U12-1D7-65U1+1, followed by tenor,

35-4-321-2-33-45

leaf 49 *verso*-leaf 50 *recto*: Uppingham Tune [by Tans’ur], “Treble,”

“Counter,” “Tenor,” “Bass,” bass begins solo, G,

1D5-6-75U11-D7-655U1, followed by tenor, 3-453-45#45,

🖝 note resemblance of these 2 phrases of melody to start of

Billings’s Anthem for Easter

leaf 51 *verso*-leaf 52 *recto*: Ryhall Tune [by Tans’ur], “Treble,”

“Counter,” “Tenor,” “Bass,” melody in tenor, Gm,

5U1-2325-4345

leaf 53 *verso*-leaf 54 *recto*: St. Luke[’]s Tune [by Knapp], “Treble,”

“Counter,” “Tenor,” “Bass,” melody in tenor, C,

5U1-D7U1234-323, “St Lukes” + “Continued” on leaf 54 *recto* in

red

leaf 55 *verso*-leaf 56 *recto*: Barby Tune [by Tans’ur], “Treble,”

“Counter,” “Tenor,” “Bass,” melody in tenor, A, 13323-21D7U1, Awake my Joy Awake I say

leaf 57 *verso*-leaf 58 *recto*: Chesterton Tune [by Tans’ur], “Treble,”

“Counter,” “Tenor,” “Bass,” bass begins solo, G,

11-D7-65U1-D76U2-1D7U1+1, followed by tenor,

3-45-6-536-5-43-2-12

leaf 59 *verso*-leaf 60 *recto*: Christ Church, “Treble,” “Counter,” “Tenor,”

“Bass,” melody in tenor, F, 13-4565432, red border around top

and sides of 1st p.

leaf 61 *verso*-leaf 62 *recto*: Guilford Tune [by Tans’ur], “Treble,”

“Counter,” “Tenor,” “Bass,” melody in tenor, Am, 154321

leaf 63 *verso*-leaf 64 *recto*, leaf 65 *verso*: Kimbolton [by Tans’ur], “Treble,” “Counter,” “Tenor,” “Bass,” melody in tenor, G,

13-2-115-4-33-454-32

leaf 66 *recto*: A Funeral Thought [by I. Smith], 4 voices, melody in 3rd

voice from top, Am, 5432321D#7

leaf 67 *verso*-leaf 68 *recto*: Dorchester Tune [by Tans’ur], “Treble,”

“Coun:r,” “Tenor,” “Bass,” melody in tenor, G,

15-43-4556-54-32

leaf 69 *verso*-leaf 70 *recto*: Westerham [by Tans’ur], “Treble,”

“Counter,” “Tenor,” “Bass,” G, starts with counter-bass duo, counter: 55-655, followed by tenor: 35-432

leaf 71 *verso*-leaf 72 *recto*: Amsterdam Tune [originally by J. G. Hille;

adapted], 4 voices, melody in 3rd voice from top, G,

1D5U1-2-32323-4565432

leaf 73 *verso*-leaf 74 *recto*: Newbery Tune, 4 voices, melody in 3rd

voice from top, Gm, 5523-2-1D7U123, “Newbery” in red, 2 thin

red borders around top + sides

leaf 75 *verso*-leaf 76 *recto*: Cheshunt Tune, 4 voices, melody in 3rd

voice from top, C, 11D5U131D557U1, all voices have “tr” above

penultimate note, thin red border around top + sides

leaf 77 *verso*-leaf 78 *recto*: Burnham Tune, 4 voices, melody in 3rd

voice from top, Am, 15-4-32345-432, all voices have “tr” above

penultimate note

leaf 79 *verso*-80 *recto*: Weston Favell [originally by Knapp], 4 voices,

melody in 3rd voice from top, G, 13-4-321-2-135-6-543-4-2,

red border around top + sides of both pp., lower right corner of

leaf 80 *recto* has been torn off so tenor + bass are incomplete, a

version of this tune (titled Dorchester) was 1st printed in 1738

by William Knapp, who claimed its authorship (see *HTI* 1504a)

leaf 81 *verso*-leaf 82 *recto*: Bethesda Tune, 4 voices, melody in 3rd

voice from top, G, 13234-21, only one set of double lines to

mark the end of a phrase, red border around top + sides

leaf 83 *verso*: Littleton, 3 voices, melody in middle voice, A,

1354-32-343-212231(1)D7tr7U1, no bar lines until the 2nd

system, red border around top + sides

leaf 84 *recto*: Wenlock, 3 voices, melody in middle voice, Gm,

15-432-1D#7U1-2-345, red border around top + sides

leaf 85 *verso*: Charlotte Tune; , 4 voices, melody in 3rd voice from top,

G, 5432D5U1-2-3-433-2, all voices have “tr” above penultimate

note, red border around top + sides

leaf 86 *recto*: Solomon[’]s Song or New 87th Psalm Tune, “Cant,” “Altus,”

“Med,” “Bass.,” G, 13453432, red border around top + sides

leaf 87 *verso*: The 149 Psalm Tune, “Cantus,” “Med.,” “Bass.,” each

occupying 2 staves and not in score, Bb, 5U1123512D7U1, red border around top + sides

leaf 88 *recto*: The 108th Psalm Tune, “Cant,” “Med,” “Bass,” each

occupying 2 staves and not in score, F, 13254321, red border

around top + sides

leaf 89 *verso*-leaf 90 *recto*: Upminster Tune, “Treble,” “Counter,”

“Tenor,” “Bass,” melody in tenor, G, 13-2123-45-432

**Reserve 1746 02; Catalog Record #330756**

548. 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, [ca. 1759]. *ASMI* 521A. Lacks leaf 21 (printed music). 58 additional leaves, the first 7 hand-numbered 21-27 (compare *ASMI* 521 + 521A + note that these first 7 leaves were not numbered 25-31) + the rest unnumbered, bound in after printed book; MS. music on additional leaves [1-10], [14-22].

additional leaves [10] *recto*, [11-13], [14] *verso* have MS. texts; additional

leaves [23-58] blank

inscriptions: p. iii, “Stephen Salisbury”; leaf 22 *recto*, “John Boy[l ?]es 17[63 ?

65 ?]”; illegible inscription on front cover

“An Alphibet” at head of 1st of 12 unnumbered pp. bound in at the beginning

of the book; these pp. index 43 tunes in the book’s printed music + on

hand-numbered leaves 21-27 of the MS. music

most MS. music uses diamond-shaped note heads, lacks bar lines (double

lines at ends of phrases); exceptions will be noted

much of MS. written in exceptionally neat hand

MS. music entries are mix of 4-voice settings (melody either in top voice or in

third voice down, presumably tenor), 3-voice settings (melody in top

voice or middle voice), 2-voice settings (melody + bass), + single voice

parts (all likely tenor melodies); parts sometimes written in score,

sometimes not)

MS. music entries:

a. l. [1] *recto* (hand-numbered leaf 21): 136 Psalm Tune, 3 voices, not

in score (2 successive staves for each voice), melody in top

voice, G, 1D65U543[*recte* 1D65U321],D5U15432, this version

of this melody (accurately presented with 1st phrase as 1D65U321) printed only before 1821 in the 1755 + [ca. 1760]

eds. of Thomas Johnston’s untitled tune supplement with text

beginning “To learn to sing” (*ASMI* 304 + 306; *ASMI* dates the

later edition erroneously as [1763-67]; see *HTI*, vol. I, p. 147); see last MS. music entry for source no. 546, AAS’s Dated Books copy of the 1746 edition of Walter’s tunebook

a. l. [2] *verso* (hand-numbered leaf 22): Solomon’s Song, 4 voices,

melody in top voice, G, 13453432, “to 85 Psalm,” time signature “32”

a. l. [2] *verso* (hand-numbered leaf 22): S:t Thomas’s, melody, bass, G,

13-423-451-2D7U1, time signature “3”

a. l. [3] *recto* (hand-numbered leaf 23): 137 Psalm Tune, 3 voices, not

in score (2 successive staves for each voice), melody in top

voice, A, 1D765U1321

a. l. [4] *verso* (hand-numbered leaf 24): The 150 Psalm Tune or New

Colchester [by Tans’ur], “Treble,” “Altus,” “Tenor,” “Bass,” melody in tenor, C, 11-D76543-215, Whilst Shepherds watch’d y:r Flocks by Night

a. l. [5] *recto* (hand-numbered leaf 25): Brumesgrove. Tune, “Treble,”

“Altus,” “Tenor,” “Bass,” melody in tenor, Am, 15-432

32-1D#7U1, Within thy Paths that are most Pure; “#3” over 1

note in bass, music identical to Bromsgrove. Tune on printed

leaf 22 *recto*

a. l. [5] *recto* (hand-numbered leaf 25): All-Saints Tune, “Tenor,”

“Bassus,” C, 11-D765U12-1D7U1

a. l. [6] *verso* (hand-numbered leaf 26): S:t Clement’s. Tune, “Cantus,”

“Medius,” “Bass,” melody in cantus, G, 153421

a. l. [6] *verso* (hand-numbered leaf 26): Wantage Tune, “Cantus,”

“Medius,” “Bassus,” melody in cantus, Dm, 1D775567U1, time

signature “3”

a. l. [7] *recto* (hand-numbered leaf 27): S:t Martin’s [by Tans’ur],

“Cant:,” “Med:,” “Bass:,” melody in cantus, A, 11-2-1D5U1-2-3

3-45-4-312, How Perfect is the Law of God

a. l. [7] *recto* (hand-numbered leaf 27): Guilford Tune, “Cant,” “Med:,”

“Bass:,” melody in cantus, Am, 154321, time signature “3”

a. l. [8] *verso*: Buckland Tune, “Cantus,” “Medius,” “Bass,” melody in

cantus, G, 123211D7U1, time signature “3”

a. l. [8] *verso*: The 67th Psalm Tune, “Cantus,” “Bassus,” G, 13-21

4-3-2-1D7U1, time signature “3”

a. l. [9] *recto*: The 37:th Psalm. Dune [*sic*], “Cant:,” “Bass,” not

in score (2 successive staves for each voice), Am, 15#451321,

time signature “3”

a. l. [10] *verso*: Bangor [probably Tans’ur’s Bangor], “Tenor,” 1st 2

notes only, Dm, 53[215U1D7-65], “Loma[s?]” written in staff

after music breaks off, this entry seems to be in the hand of a

beginner or an old person

a. l. [14] *recto*: Worksop Tune [by Green], “Tenor,” Am, 1|32|54|

34-3|2, round note heads + bar lines used, fragment above this

entry (136 if in treble clef) may be an aborted beginning of

Worksop’s tenor

a. l. [15] *verso*: The 149th Psalm. Tune, “Cantus,” “Medius,” “Bassus,” not in score (2 successive staves for each voice), melody in cantus, Bb, 5U1123512D7U1, time signature “3”

a. l. [16] *recto*: Monmouth, “Cantus,” “Medius,” “Bassus,” melody in

cantus, G, 153423, To bless thy Chosen Race

a. l. [17] *recto*: An Hymn on the Nativity of our Saviour, “Cant,”

“Tennor,” “Bass.,” melody in tenor, G, 5U123321D7, Whilst

Shepherds watch’d their flocks by night

a. l. [18] *verso*: Weston Favell Tune [by Knapp], “Tennor,” “Bassus,” G,

13-4-321-2-135-6-543-4-2, Come let us join our chearful Songs

a. l. [19] *verso*: Littleton, 3 voices, melody in middle voice, A,

1354-32-343-21, Lo he cometh countless Trumpets; round

note heads, but no bar lines, definitely a new hand

a. l. [20] *recto*: A Funeral Thought [by I. Smith], 4 voices, melody in 3rd

voice from top, Am, 5432321D#7, Hark from the Tombs a

dolefull Sound, round note heads, but no bar lines

a. l. [21] *verso*-a. l. [22] *recto*: Burnham, 4 voices, melody in 3rd voice

from top, Am, 15-4-32345-432, What shall I render to my God;

voice parts go in + out of vertical alignment

**DB Ob254; Catalog Record #330757**

549. Walter, Thomas. *The Grounds and Rules of Musick Explained: or, An Introduction to the Art of Singing by Note.* [8th ed.] Boston: for Thomas Johnston, 1764. Lacks leaves 1, 13-24 of printed music. Printed music (with leaf numbers) on alternate openings (facing *verso*s + *recto*s). Some MS. music on blank openings between openings containing printed music; remainder (bulk) of MS. music on 22 leaves bound in after printed tunebook. These 22 leaves are hand-numbered as pages, but with numerals only on alternate openings (facing *verso*s and *recto*s); one leaf (pp. [56], 57) is missing between pp. [55] and 58. MS. page numbering starts with p. 25, so facing the blank *verso* of printed leaf 12 (the last printed leaf of music to survive in this copy) is a blank *recto*, then MS. pp. 25-26 (facing *verso* + *recto*), unnumbered pp. [27-28] (facing *verso* + *recto*), pp. 29-30, unnumbered pp. [31-32], etc.

inscriptions: preliminary leaf *recto*, “From [Revd?] Arthur T B[elknap?] /

19[?]1,” “Let us Sing one Tune more,” “So we will So we will So

we wil[l]”

printed ownership label of Framingham Historical and Natural History

Society pasted inside front cover; in MS. on label, “Acc. 935,” “[Cl.?]

[🡨abbreviation for call no.?] 780.7”

MS. music entries: unless otherwise specified, assume diamond notation + no

bar lines, only double bar lines between phrases (even when time

signature is present)

designations of voice parts copied from top down; melodic incipits taken from cantus or tenor, unless otherwise specified

MS. music entries (p. nos. are those handwritten in the MS.):

leaf 2 *verso*: Barby Tune [by Tans’ur], “Treble,” “Counter,” “Ten.r,”

“Bass,” A, 1|33|23-2|1D7|U1 (bar lines used), round notation

leaf 3 *recto*: Guilford Tune [by Tans’ur], treble, counter, “Ten.r,” bass,

Am, 1[|]54[|]32|1 (bar lines misplaced, so correct bar lines

given here), round notation

leaf 4 *verso*: Sutton Tune, staves ruled for 4 voices but only “Ten.r”

part is present (“Bass” written above bottom staff, but no

music), F, 1|53|67|U1 (bar lines used), round notation

leaf 5 *recto*: [Sutton Tune], tenor melody only, once complete and

once incomplete + scratched out, F, 1|53|67|U1 (bar lines

used), round notation

p. 25: Nothing [by Playford], cantus or tenor, medius, “Basso,” G,

cantus or tenor: 123-453321, medius: 35675U1D7U1, frequent

titles for this piece in *HTI* (tune no. 546a) are After Holy

Communion or Communion Hymn, so “Nothing” may simply

refer to the tune having no real title of its own

🖝 p. 25: St. Clement’s Tune, “Cant.,” “Med.,” bass, 153421, only pre-1821 printing is in untitled tune supplement published by Thomas

Johnston (“To learn to sing…”), Boston, ca. 1760

p. 26: Wellingborough [by Tans’ur], “Ten:r,” “Med.,” “Basso,” Am,

15321321

p. 26: Queenborough [by Tans’ur], “Ten:r,” “Med.,” “Basso,” Gm,

1534534-32

p. 29: Ely Tune [W. Cranfield?], “Ten:r,” “Med.,” “Basso,” F, 11235342

p. 29: Ambition, staves for 3 voices labeled “Ten:r,” “Med.,” “Basso,”

but music only on “Ten:r” and “Basso” staves, G, 1235421, bass

has 3-note phrases (with tenor silent) after main phrases nos.

1 and 3, this is variant of tune no. 3631a in *HTI*

p. 30: Plimouth Tune [by Tans’ur], “Ten.r,” “Med.,” “Basso,” Am, 13454312

🖝 p. 30: Dutch Hymn, “Ten.r,” “Med.,” “Basso,” A, 11123421, not in *HTI*

under title or incipit

p. [32]: Psalm 34 [by Stephenson], first 11 mm. only, treble, counter,

tenor, C, 1|332D7|U1-2-32|1 (bar lines used), round notation

p. 33: Heslington Tune, “Ten:r,” “Altus,” “Med.,” “Basso,” F, 13253451

p. 33: Alsbury Tune [= Alesbury, *HTI* no. 848a), “Ten.r,” “Altus,” “Med.,”

“Basso,” Gm, 154323

p. 34: Emmley Tune [= Emly, *HTI* no. 754, printed 7 times in England

between 1713 + 1751, “Ten:r,” “Altus,” “Med.,” “Basso,” F, 15343421

p. 34: Newbury Tune [by J. Bishop], “Ten:r,” “Altus,” “Med.,” “Basso,”

Am, 1D#7U1234-32-1D#7

p. 37: An Evening Hymn [by Tans’ur], “Counter,” “Ten.r,” “Basso,” Dm,

1|D56|55|U1-23-2-1|D#7 (bar lines used)

p. 37: NewYork, “Ten:r,” “Med.,” “Basso,” G, 1|35|42|31|2 (bar lines

used), American tune, 1st pr. 1755

p. 38: Kidderminster [by Tans’ur], “Ten:r,” “Med.,” “Basso,” A,

112534-321

p. 38: Abington [by Tans’ur], “Ten:r,” “Med.,” “Basso,” G, 11325432

p. 41: Cambridge, “Cant.,” “Med.,” “Basso,” Am, 13121D6#7U1

p. 41: Lineborough, “Cant.,” “Med.,” “Basso,” Am, 134521, bass copied

one note too low (e. g.., first and last notes are G not A), not in *HTI* under title or incipit

p. 42: Fareham, “Ten.r,” “Med.,” “Basso,” Gm, 5U1321D#7U12

🖝 p. 42: Deerfield, “Ten:r,” “Med.,” “Basso,” Am, 113211D5, not in *HTI*

under title or incipit

p. 45: Solomon’s Song to 35:th Psalm, “Ten:r,” “Altus,” “Med.,” “Basso,”

G, 13453432

p. 45: Pallatine Hymn, “Altus,” “Discantus,” “Ten:r,” “Basso,” F,

115|3112,|343|221 (bar lines used, but loosely), clefs (top

voice down) are alto clef on middle line, alto clef on top space,

alto clef on 2nd line down, bass clef

p. 46: Buckland, “Ten.r,” “Altus,” “Med.,” “Basso,” G, 1|23|21|1D7|U1

(bar lines used)

p. 46: 100 Psalm Tune “by Holdright” [tune probably written by Israel

Holdroyd], “Ten:r,” “Altus,” “Med.,” “Basso,” G, 135U1D7U1D65

p. 49: Cheshant [*sic*; usually found as Cheshunt], “Ten:r,” “Altus,” “Med.,” “Basso,” C, 11D5U131D557U1, Come Sinners attend

and make no Delay

p. 50: Psalm 136, “Ten:r,” “Altus,” “Med.,” “Basso,” G (key signature

lacking), 1D76[*recte* 65]U321,D6[*recte* 5]U15432, mm. of rest

indicated with word “Rest,” 10- or 11-note melismas in each

🖝 part towards the end, see tune no. 1613b in *HTI:* only pre-1821 printings of this variant of this tune are in untitled tune

supplement published by Thomas Johnston (“To learn to

sing…”), Boston, 1755 + ca. 1760

p. 53: Weston Favel [by Knapp], “Ten:r,” “Basso,” not written in score

(2 lines of tenor above 2 lines of bass), G, 1|3-4-32|1-2-13|

5-6-54|3-4-2 (bar lines used), Come let us join our che[a?]rful

Songs

p. 54: Vanity, “Altus,” “Med.,” “Ten:r,” “Basso,” G, 1|33|52|13|2,3|56|

🖝 42|3 (bar lines used), not in *HTI* under title or incipit

p. 58: Resurrection Hymn [by J. F. Lampe?], “Ten.r,” “Basso,” D,

3-4|5556-7|U1, Rejoyce the Lord is King, bar lines applied

erratically, 5 stanzas of text + “Lift up your Hearts” refrain

written below music

p. 61: A New Evening Hymn [by Tans’ur], “Ten.r,” “Med.,” “Basso,” G,

1135653432, Come Come Sweet Sleep come come & Close

mine Eyes, 2 stanzas of text written below music

p. 62: Melody, “Med,” “Ten.r,” “Basso,” Am, 1|1-2-34|5-4-32|3-4-53|4

(bar lines used), In Vain we Lavish out our Lives, 4 stanzas of

text written below music, 1st phrase of this tune very close to

that of *HTI* no. 2948 + the tunes’ 2nd phrases are also similar,

but after that point they differ

p. [65]: St. John’s [by Tans’ur], “Ten.r,” “Count.r,” “Med,” “Basso,” G,

1353235432

p. [65]: Horton, “Ten.r,” “Med,” “Basso,” Am, 135312,323145, not in *HTI* under title or incipit

p. [66] Boston Tune “by W.m Billings of Boston,” “Treble,” “Counter,” “Ten.r,” “Bass,” Bb, 1D5555U1-D765, diamond notation + only

one double-bar line phrase marker, at tune’s midpoint (where

repeat begins)

**Mss. Octavo Vols. M, vol. 1; Catalog Record #271877**

550. Walter, Thomas. *The Grounds and Rules of Musick Explained: or, An Introduction to the Art of Singing by Note.* [8th ed.] Boston: for Thomas Johnston, 1764. Complete. 15 unnumbered leaves bound in after printed book; MS. music on the 1st 14 of these.

inscriptions: inside front cover, “Zebulon Perkins his Book March 1788”;

🖝 printed leaf 20 *verso*, “Elijah Perkins”; additional leaf [2] *verso*, “To

at[t]ain the Skill of Musick[’]s Art / Learn gamut up and down by

heart / No man can Sing tru[e] at first Sight / unles[s] he names his

not[e]s a right -- / which Soone is learnt if that your mi / you know its

place where e’re it be --…” (24 lines of rudiments in rhyme, followed

by note letter-names on staff, time signatures, + on facing p., a. l. [3]

*recto*, directions for finding “me”: “If B is flat me is in E”; i. e., the major

key is F); additional leaf [15] *verso*, “E. P”; inside back cover,

“Zebulun[e?] Perkins of Topsfield / December the 15 day [1?]796,”

“Elijah”

additional leaf [15] *verso* has texts for 2 tunes in the MS.

MS. music entries use diamond-shaped or round note heads, double lines at

ends of phrases and/or bar lines (in some entries, bar lines seem

randomly inserted); specifics will be provided for each entry

MS. music entries are mix of 4-, 3-, + 2-voice settings, individual + paired

voice parts, with melodies in various positions; again, specifics will be

provided

MS. music entries:

a. l. [1] *verso*: Buckland, “Cantus” (melody), “alttus” [*sic*], “medius,”

“Bass,” G, 123211D7U1, diamond-shaped note heads, phrase

separator lines, loose vertical alignment of voice parts, time

signature “3”

a. l. [2] *recto*: Stafford [by Read], “Treble,” “Bass,” A, treble begins

1|5-4-34-3|2-1D7|U1, See what a living stone, round note

heads, bar lines

a. l. [3] *recto*, Bangor tune [by Tans’ur], “Treble,” “Counter,” “Tenor”

(melody), “Bass,” Dm, 53215-6-7U1D7-65, diamond-shaped

note heads, phrase separator lines

a. l. [4] *verso*: An Hymn for morning or Evening [by Tans’ur], tenor

melody, Am, 32123-45-432, “Composed in fouer Parts” written

after title, diamond-shaped note heads, phrase separator lines,

following entry (Lenox’s bass) copied in between this title + its

music

a. l. [4] *verso*: Lenox [by Edson], “Base,” C, 1|1134|5, Lord of the

Worlds a Bov [sic]; round note heads, bar lines

a. l. [5] *verso*: 108 Psalm~~n~~ [*sic*] Tune, “Trible” (melody), “Basse,” not

written in score (i. e., 2 lines of treble above 2 lines of bass), F,

13254321, diamond-shaped note heads, phrase separator

lines, time signature “3”

a. l. [6] *verso*: little marlborough, “medius,” “Tenor” (melody), “Bass,”

Am, 5U132-1D#7U1, diamond-shaped note heads, phrase

separator lines

a. l. [6] *verso*: Hexham Tune, “Tenor” (melody), “Bass,” Am,

112345-432, staff labeled “Trible” but no notes, diamond-

shaped note heads, phrase separator lines

a. l. [7] *recto*: Barby [by Tans’ur], “Tenor” (melody), “Counter,” “Bass,”

A, 13323-21D7U1, diamond-shaped note heads, phrase

separator lines

a. l. [7] *recto*: Epsom [by Tans’ur], “Counter,” “Tenor” (melody), “Bass,”

G, 12321D67U1, diamond-shaped note heads, phrase separator

lines

a. l. [8] *verso*: mear Tune, “medius,” “Tenor” (melody), “Bass,” F,

1|55|33|1-23|2, diamond-shaped note heads, bar lines

a. l. [8] *verso*: St[.] Hellen[’]s, “counter” (1st 5 notes only; out of phase

with other parts by I m.), “Tenor” (melody), “Bass,” C,

5|35|U1D5|6U2|D7, diamond-shaped note heads, bar lines

a. l. [9] *recto*: Chesh[a? u?]nt Tune, “med[iu]s,” “counter,” “Tenor”

(melody), “Bass,” C, 11D5U131D557U1, Come Sinners attend

and make no Delay (2 verses of text “To Cheshant T[une?]” on

a. l. [15] *verso*), diamond-shaped note heads, phrase separator

lines, cut-time time signature (C with vertical slash), though

correct meter is surely ¾, “12” in upper right corner of p.

a. l. [9] *recto*: an Evening hymn after Service “Set By William

Tans[’]ur,” “counter,” “Tenor” (melody), “Bass,” Dm,

1|D56|55|U1-23-2-1|D#7, diamond-shaped note heads, bar

lines

a. l. [10] *verso*: Weston favel [by Knapp], “Tenor” (melody), “counter,”

“Bass,” G, 13-4-321-2-135-6-543-4-2, Come Let us Joyn our

Chearfull Song (verse of text “To Weston favel Tune” on a. l.

[15] *verso*), diamond-shaped note heads, phrase separator

lines

a. l. [10] *verso*; Hartford Tune “in four parts By william Tans[’]ur,”

“med[iu]s,” “counter,” “Tenor” (melody), “Bass,” Am,

1|54-3|25-4|34-3|2, diamond-shaped note heads, bar lines

a. l. [11] *recto*: falmouth Tune “By william Tans[’]ur,” “med[iu]s,”

“counter,” “Tenor” (melody, when singing with other parts),

“Bass,” G, 3|11-2|33-4|5-4-31|2, diamond-shaped note heads,

bar lines, rhythmic notation occasionally imprecise (in ¾ tune,

tenor’s last 3 mm. have 4, 5, + 4 quarter-note beats )

a. l. [11] *recto*: gilford [*recte* Guilford] Tune “By W[illiam] T[ans’ur],”

“Tenor” (melody), “Bass,” Am, 1|54|32|1, diamond-shaped note

heads, bar lines, staff labeled “Counter” with bar lines but no

notes

a. l. [12] *verso*, St. Kearthrine[’]s [*recte* Katherine’s] Tune “By William

Tans[’]ur,” “med[iu]s,” “counter,” “Tenor” (melody), “Bass,” C,

5|U1-23|23-2|12-1|D7, diamond-shaped note heads, bar lines

a. l. [12] *verso*, Fareham Tune, “med[iu]s,” “Tenor” (melody), “Bass,”

Gm, 5|U132|1D#7U1|2, diamond-shaped note heads, bar lines

as well as phrase separator lines, but bar lines seem applied

haphazardly

a. l. [13] *recto*: All Saints “By William Tans[’]ur,” “med[iu]s,”

“counter,” tenor (melody), bass, C, 1|1-D76|5U1|2-1D7|U1,

diamond-shaped note heads, bar lines

a. l. [13] *recto*, 149th psalm Tune New, “med[iu]s,” “Tenor” (melody),

“Bass,” G, 1324|56-54-3|2,|31-23|4-321, diamond-shaped note

heads, bar lines as well as phrase separator lines, but bar lines

seem applied haphazardly

a. l. [14] *verso*: Blen ham “Composed Wiliam Tanser,” “Tenor”

(melody), “Bass,” G, 1|56|55-4|32|1, diamond-shaped note

heads, mix of bar lines + phrase separator lines and phrase

separator lines only, staff labeled “Counter” but no notes

**DB Ob255; Catalog Record #330758**

551. Ward, Martha B. MS. music booklet. 7 unnumbered leaves.

inscription: inside front cover, “Martha B[.] Wards / Norwich”

MS. music entries copied on leaves [2-6], or on slips of paper sewn to those

leaves

9 MS. music entries in round notation, 4 in 4-shape notation; assume round

notation unless otherwise noted

all MS. music entries appear to be treble parts (some identified as such:

“Tribble,” “Treble”); tenor melody incipits will be provided as well, in

most cases

MS. music entries:

leaf [2] *recto*: Norwich [by Hibbard?], Am, 1|3-2-1D7|U12|3 (tenor

melody begins 1|1-2-32|1D#7|U1)

leaf [2] *recto*: Bath, A, 1|D7U1|25|4-32|3 (tenor melody begins

1|23|21|1D7|U1)

sewn to leaf [2] *verso*: Jordon [*recte* Jordan] [by Billings], A, after 4 ½

mm., 1|14-3|2-43-2|3 (tenor melody begins 5|U11|32-1|

2-32-3|4), there is a land of pure delight; text written directly

on leaf [2] *verso*

leaf [2] *verso*: Williamstown [by Edson], Gm, 1|5432|32-12\_|2 (tenor

melody begins 1|1D7U12|345\_|5), Shew pitty [*sic*] lord o lord

forgive; shape notation

leaf [3] *recto*: Pleyel’s Hymn [adapted from Pleyel], Bb,

1|11|D7U1|2D7|U1 (tenor melody begins 1|35|23|42|3), So

🖝 fades the lovely blooming flower; shape notation; “Sharp Key

on B.” written above music, but this is in Bb major, not B major

sewn to leaf [3] *recto*: Symphony [by Morgan], Eb, 555|53|456U1|D7

(tenor melody begins 135|U1D5|4321|5), Behold the judge

de[s]cends his guards are nigh; title written directly on leaf [3]

🖝 *recto*, music on *recto* of sewn-on slip, text on *verso* of slip; A

natural in treble at beginning of m. 6 is written as A#,

suggesting an assumption that this tune would be pitched on E

not Eb

sewn to leaves [3] *verso* + [4] *recto*: Majesty [by Billings], F,

3|5n4|55|65|5 (tenor melody begins 5|1-D7-U1D6|5-31|

43-1|U1), The Lord de[s]cended from above

sewn to leaves [3] *verso* + [4] *recto*: Sutton [by Stone], Em,

5|5U1|D77|4-5-67-6|5 (tenor melody begins 5|U1-D7U1|D55|

6-5-43-4|5), b[e]hold the man three score years and ten [*sic*;

“years” added]

sewn to leaves [4] *verso* + [5] *recto*: Waterbury, treble?, Am,

1|13|55|4-3-22|5

sewn to leaves [4] *verso* + [5] *recto*: Extottation [*recte* Extollation]

[by Janes], G, 5|5536|55|3 (tenor melody begins 1|3554|32|1),

shape notation

sewn to leaves [5] *verso* + [6] *recto*: Wantage, Dm, 5|54|U1D7|54|5

(tenor melody begins 1|D77or6|55|67|U1)

sewn to leaf [5] *verso*: Silver Street, C, 5U1D7|57|U1 (tenor melody

begins 1D55|35|U1), text for 1st section probably trimmed off,

text for “Chorus” is Hallelujah [x 5] Praise y[e?] the Lord

leaf [6] *recto*: Rochester [by Holdroyd], A, 332|13|423\_|3 (tenor

melody begins 112|31|2D7U1\_|1), Come let us join our

cheerful songs; shape notation

**Mss. Octavo Vols. M, vol. 10**

552. Warriner, Solomon. *The Springfield Collection of Sacred Music.* Springfield, Mass.: Warriner and Bontecou (printed at Boston by Manning and Loring), 1813. 159, [1] pp.; complete.

inscriptions: inside front cover, “Sarah Hookers – ”; t. p., “Sally Hookers”

no MS. music

**DB Ob208; Catalog Record #420414**

Warriner, Solomon. *The Springfield Collection of Sacred Music* – SEE FURTHER

Hastings, Thomas, and Solomon Warriner. *Musica Sacra: or Springfield and*

*Utica Collections United*

Watts, I[saac]. *Hymns and Spiritual Songs* – SEE  
 Bayley, Daniel. *The Psalm-Singer’s Assistant*

553. Watts, I[saac]. *The Psalms of David, imitated in the language of the New Testament.* Philadelphia: R. Aitken, 1781. Unnumbered leaves for MS. music sewn in, both before the printed book (preliminary leaves [1-12]) + after the printed book (additional leaves [1-11]); a. l. [10] + [11] each have a printed text on their *recto* sides; on the *verso* of a. l. [10] is more MS. music.

some of the additional leaves appear to be two leaves pasted together; in

such situations, the 2 pasted leaves are counted as a single leaf

inscriptions: inside front cover, “Geo H. Richardson. / Feb. 16[. or ,] 1906.”;

p. l. [1] *recto*, “Jacob Richardson. Junr. / February the 4 1786”

p. l. [1-4] are blank, or carry ownership inscription, or have ruled staves but

no music, or (p. l. [2] *verso*) contain musical rudiments (4-syllable

solmization scale used: faw, sol, law, mi)

🖝 a. l. [10] *recto* carries printed poem, “The Infant Saviour; a Sapphic Ode.

Adapted to the Tune of Bunker-Hill”; 6 stanzas; begins “Hark! whence

that sound, hark! hark! the joyful shoutings; / See! see! what splendor

spreads its beams around us, / Turning dark midnight into noon-tide

glory, / As it approaches”

a. l. [11] carries printed poem, “A Hymn on Peace; (Worcester.)”; 4 stanzas; begins “Behold, array’d in Light”

music + text written finely and with precision on small staves ruled sideways

on small vertical pages

unless otherwise indicated, all MS. music entries are 4-voice settings with the

melody in the 3rd voice from the top

🖝 of 31 MS. music entries, 24 (including a substantial anthem) are by William Billings

MS. music entries:

p. l. [5] *recto*: New North [by Billings], D, 5|53|45|U1D6|5, O Praise

the Lord with one consent

p. l. [5] *verso*-p. l. [6] *recto*: Majesty [by Billings], F, 5|U1-D7-U1D6|

5-31|43-1|U1, The Lord descended from above

p. l. [6] *recto*: Hopewell [by Seaver], Em, 5|5-7U3-1|D76|5-U1D7-6|5, Come Lead me to Some Loafty [*sic*] Shade; “Slow” written

above music, secular text, “Words from Dr Watts Lyric poems

page 127th” written above music, this tune printed twice before

1821: in Doolittle + Read’s *The American Musical Magazine*,

[1786-87], + in the 4th ed. of *The Worcester Collection of Sacred*

*Harmony*, “1792” [*recte* 1793]

p. l. [6] *verso*-p. l. [7] *recto*: Phoebus [by Billings], F#m, 1|55-434|

55-67, Lord in the morning thou shalt hear

p. l. [7] *recto*: New-Hingham [by Billings], Am, 1|D7U123|2, Death O

the awful sound

p. l. [7] *verso*-p. l. [10] *recto*: An Anthem,,Solomons Songs,,Chap 2,,d.

[by Billings], A, starts with treble solo: 5|U1212|31D7U1|

21D76|75; I am the Rose of Sharon & the Lilly of the Vallies

p. l. [10] *verso*-p. l. [11] *recto*: Washington [by Billings], E,

555|U1D7U12|3, Lord when thou did’st ascend on high

p. l. [12] *recto*: Philadelphia [by Billings], D, 5|55|U1D7|U1, Let

diff’ring nations Join

a. l. [1] *verso*: St. Martin’s [by Tans’ur], A, 1|1-2-1D5|U1-2-33-4|

5-4-31|2

a. l. [1] *verso*: Standish, melody, bass, Am, 1|32|15|43|2

a. l. [2] *recto*: All Saints [by Knapp], C, 1|1-D76|5U1|2-1D7|U1

a. l. [2] *recto*: Kingbridge, melody, Am, 5|U1-2-32-1|2-5D5|

U1-2-32-1|D#7-#6-5, 1 m. omitted by copyist

a. l. [2] *verso*: Exeter [by Billings], Fm, 1|5565|447, My thoughts on

awful subjects roll

a. l. [3] *recto*: A Funeral Anthem [by Billings], tenor, counter, Fm, tenor: 1|55U1|D76|554|34|5, I heard a great Voice from Heav’n

saying unto me

a. l. [3] *verso*: Warren [by Billings], G, 1212|345, Childrer [*sic*] of the

Heav’nly king

a. l. [3] *verso*: Suffolk [by Billings], treble, counter, tenor, Gm,

1|5-U1D7-6|5-45|1-2-34|5, Brig[ht] King of Glory dreadful

God; “G” below music at end (reminder of key, in the

absence of bass?)

a. l. [4] *recto*: Sappho [by Billings], C, 11D7|U1D5|U4321-2|3-45, When the fierce Noth [*sic*] Wind With his airy forces

a. l. [4] *verso*: Sherburne [by Billings], F, 1|5567|1, How pleasant [’]tis

to see

a. l. [5] *recto*: [Psalm] 15 [by J. Arnold], G, 1|5531|2D7|U1

a. l. [5] *verso*: Sophronia “By A[.] King,” Dm, 1|3254|6543|2, [usually a

sets a secular lament; 10.8.10.8]

a. l. [6] *recto*: Maryland [by Billings], Am, 1|3543|2, And must this

body die

a. l. [6] *verso*: Spain [by Billings], C, 1|13|43|2, How pleas’d and blest

was I

a. l. [7] *recto*: Vermont [by Billings], Em, 5|315U1|D7-U1D7-65, In

Vain we lavish out our lives

a. l. [7] *verso*: Worcester [by Billings], Gm, 1|3235|432, How short &

hasty are our Lives

a. l. [8] *recto*: Chocksett [by Billings], G, 1|1234|5, Lord of the worlds above

a. l. [8] *verso*: Roxbury [by Billings], D, 5|5U1D7|U1-D7-65|U11D7|U1, O praise ye the Lord. [punctuation *sic*] prepare your glad voice

a. l. [8] *verso*-a. l. [9] *recto*: Baltimore [by Billings], C, 111|13,32D7U2|14, Father of mercies thou fountain of Graces

a. l. [9] *recto*: New North [by Billings]; treble, counter, tenor, D,

5|53|45|U1D6|5, O Prais[e] the Lord with one consent, “D”

below music at end (reminder of key, in the absence of bass?)

a. l. [9] *verso*: Richmond [by Billings], Am, 1D5U12|354, My Beloved hast[e] away

a. l. [10] *verso*: Africa [by Billings], Eb, 1|3-4-5U1|D7-6-51|3-43|2, Now shall my inward joy arise

a. l. [10] *verso*: Brookfield [by Billings], Dm, 5|U13|23-2|1-D7U1|2, [’]Twas on that dark that doleful Night

**Dated Books; Catalog Record #314724**

Watts, Isaac. *The Psalms of David* (1818) – SEE

*A Valuable Collection of Sacred Musick*

554. Weaver, Samuel. MS. music book, dated 1810-1815 (also 1847). 24 unnumbered leaves, with MS. music on last leaf.

inscriptions: inside front cover, “Samuel Weavers; Book; / February 8, 1810.

/ Roxborough: Township: Philadelphia; / [County]” (🡨square

brackets original); leaf [2] *recto*, “1815”; leaf [5] *recto*, “1847”; inside

back cover, “January 22 1815 being on sunday / There fell A prety

[*sic*] great snow / and the following week, was extreamly / [cold]” (🡨square brackets original)

mostly notes, diagrams, lists of names, + 10 blank leaves

MS. music entries:

leaf [24] *verso*: Windsor [by Tye], “Tenor” melody, Am,

1|12|32|11|D#7

leaf [24] *verso*: Williamstown [by Edson], melody, bass, Gm,

1|1D7U12|345\_|5

**Mss. Boxes L / Octavo vol. 35**

555. West, Elisha. *The Musical Concert*. Northampton, Mass.: Andrew Wright, for Elisha West and John Billings, Jr., 1802. Complete.

no inscriptions

no MS. music

**DB Ob148; Catalog Record #420133**

556. West, Elisha. *The Musical Concert.* 2nd ed. Northampton, Mass.: Andrew Wright, for the compiler, 1807. Lacks pp. [iii]-vi, 59-62.

inscriptions: preliminary leaf *recto*, “Cullen F, ~~Thomas, F,~~ S[turtivant’s] /

Book Hartland January 14, 1810”; additional leaf *verso*, “Cullen F. Sturtivant[s?] / Book / Hartland Jany 14th – 1810,” “Cullen Friend

Sturtivant”

no MS. music

**DB Ob149; Catalog Record #420227**

557. Wetherell, John. MS. music book, dated 1806. 17 unnumbered leaves.

inscription: leaf [1] *recto*, “John Wetherell N[.] Braintree / May 20 1806”

7 secular instrumental melodies on leaves [2-4], leaves [5-12] blank, sacred

pieces on leaves [13-17]; at least 6 leaves originally in the booklet are

missing

sacred music scored for 2, 3, and 4 voices; in 2-voice settings, melody (upper part) may be tenor or treble; in 3-voice setting, melody is in middle

voice; in 4-voice setting, melody is in tenor voice

sacred MS. music entries:

leaf [13] *verso*-leaf [14] *recto*: Scotland, melody + bass, G,

1|1-2-34|5|6-5U1-D5|4-33-|2

leaf [14] *verso*-leaf [15] *recto*: Exhortation [by Doolittle], 4 voices, Am,

1|3-4-3-2-1|23[-]4|5-3-2-1D7|U1

leaf [15] *verso*-leaf [16] *recto*: Blue Hill [by Belknap], 3 voices, G,

1|1-2-3-4|6-5-43|2, slur over all 4 notes in 1st full m. of middle

voice (melody) is an error; neither of the other parts has a slur

in this m.

leaf [16] *verso*-leaf [17] *recto*: Sheffield, melody + bass, A, 113|2234|5

**Mss. Boxes L / Octavo vol. 38**

558. Willard, Samuel. *Deerfield Collection of Sacred Music*. Greenfield, Mass.: H. Graves, for Simeon Butler, Northampton, Mass., 1814. 144 pp. Complete.

inscription: preliminary leaf *recto*, “John Park Esq. / from his humble serv. /

Samuel Willard.”

no MS. music

**DB Ob065; Catalog Record #420445**

559. Willard, Samuel. *Deerfield Collection of Sacred Music*. 2nd ed. Greenfield, Mass.: Denio and Phelps, 1818. 179, [1] pp.; apparently complete.

no inscriptions

no MS. music

**DB Ob066; Catalog Record #420513**

Williams, A[aron]. *The American Harmony, or Universal Psalmodist* – SEE

[Bayley, Daniel]. *The American Harmony: or, Royal Melody Complete…by*

*William Tans’ur.* 5th ed. Newburyport, Mass.: Daniel Bailey [*sic*], 1769.

[2nd t. p.:] *The American Harmony, or Universal Psalmodist…by A.*

*Williams*

Williams, A[aron]. *The American Harmony, or, Universal Psalmodist* – SEE

[Bayley, Daniel]. *The American Harmony, or, Royal Melody Complete…by*

*William Tans’ur.* 8th ed. Newburyport, Mass.: Daniel Bayley, 1774.

[2nd t. p.:] *The American Harmony, or, Universal Psalmodist…by A.*

*Williams*

Williams, A[aron]. *The American Harmony: or Universal Psalmodist* – SEE

[Bayley, Daniel]. *The Royal Melody Compleat: or The New Harmony of*

*Sion…by William Tans’ur.* 4th ed. Newburyport, Mass.: for Daniel

Bayley, 1768. [2nd t. p.:] *The American Harmony: or Universal*

*Psalmodist…by A. Williams*

560. Williams, Joseph. MS. music book, dated 1806-1807. Pp. numbered 1-208, apparently by original owner (2 sequential pp. are both numbered 65: 65[a] + 65[b] here; pp. 142-143 missing), 31 blank unnumbered leaves. MS. music on pp. 20-88, 129-141, 144-146, 163-207.

inscriptions: inside front cover, “1806. Price 6/d . E. P. Dau[c l a?],” “J.

Williams’s Property.,” “Elean[a?] / O[ri?]n”; p. 1, “Joseph Williams’s

Book,” “Nov. 1806 29th.,” “This Book in Cooperstown

was bought / And for it I a long time Sought / I bought it of Elihu

Phiney [*sic*] / And gave for it a half a Guinea,” “Dec.. 1. 1806”; p. 24,

“1807.”; p. 183, “Jany. 1807.”

pp. 2-14 blank except for page numbers and occasional aphorisms at tops of

pp. (e. g., p. 7: “A virtuous-minded youth will-----”; or p. 10, “Duty,

Fear, and Love, we owe to God above”)

pp. 15-19: partial index

pp. 89-128, 147-162, 208 blank except for p. nos.

all MS. music entries are 4-voice settings with melody in 3rd voice from top

(presumably tenor), except where noted

MS. music entries:

p. 20: Complai[t? l?]nt [by Coan], Em, 1|5555|U1D7|U1, But O, how oft

pp. 20-21: Desired Rest [by Wright], E, 1|33[-]453|55[-]65

pp. 21-22: Concord [by Holden], C, 5|U1132[-]1|2, some copyist

errors

pp. 22-23: Morning [by Read], F, 155|55[-]432|1-2-3

pp. 23-24: Concord [by Belknap], F#m, 1|55|U1D534|5, “1807” after

repeated title on p. 24

pp. 24-25: Sum[m]ons [by Ellis], Am, 135|354[-]32|1, “w. Summons.

s. v. s. o.” over continuation of tune on p. 25

pp. 25-26: Justice [by Goff], C, 1D55|U1-2-12|3-2-34|5, “s. Justice. v.x.” over continuation of tune on p. 26

p. 27: Christmas [by Munson], G, 1+D5|113|445|314[-]3|2, “W.” over

2nd system of tune

p. 28: Friendship [by Read], staff ruled for counter but no notes, A,

5|U12[-]3[-]4|3[-]55[-]4|3

p. 29: Providence [by Read], Am, 5U11[-]D#7|U12|3-21|D#7,

“P[r?]oa” over 2nd system of tune

p. 30: Norfolk [by Capen], C, 5|U1331|244

pp. 30-31: Deerfield [= Thomas-Town by Billings], Gm, 1|1D7U12|345 pp. 32-33: Solitude [by Read], 3 voices, “air” over middle voice, Em, 557|76|5-43-4|5, O ’twas

pp. 33-34: Confidence [by Holden], 3 voices, “Air” over middle voice, G, 313|5432|3

p. 34: Monticello [by Read], 3 voices, melody in middle voice, G,

1|3-4-55|54|32|1

pp. 34-35: Sweet Complaint [by Holden?], 3 voices, melody in middle

voice, Dm, 565[-]4|5U121[-]D7|U1

pp. 36-40: Ascention [*sic*; related to Hanwell by Thomas Clark of Canterbury, 1st pr. 1820?], “Treble,” “Air,” “Bass,” D,

5U1|D53|5U1|D5, Jesus our triumphant head; sets 6 stanzas of

text, tempo + dynamics markings throughout

pp. 40-43: Ode on Science [by Sumner], 3 voices, melody in top voice,

G, 1|D5-32-1|26|6-5-67|U1

p. 43: Miles Lane att. “Shrubsole,” 3 voices, melody in middle voice, C, 5|U1112|32[-]12, All hail the pow’r

p. 44: Leoni, treble, counter, “Air,” bass, Am, 5|U1234|5, no att. in *HTI*

(no. 3695); “supplied to Thomas Olivers by Meyer Lyon (‘Leoni’) from the repertory of the synagogue at Duke’s Place,

Aldgate, London…probably derived from a German chorale

tune” (*HTI*)

p. 45: Torringford [by Newhall], 4 voices, “Air.” written over top

voice, G, 1|123[-]23[-]4|5, Hark what celestial notes

p. 46: Florida [by Wetmore], “Treble,” “Counter,” “Air,” “Bass,” Em,

5|31D7U1|5, Is this the kind return

pp. 46-47: Mount Vernon [by French], “Treble,” “Alto,” “Air,” “Bass,” G,

5|315U1[-]D7|6, printed before 1821 only in French’s *Harmony of Harmony*, 1802

pp. 48-49: Lorrain, starts with treble solo, G, 5|U13-2|1D5|U35-4|4-3,

some copyist errors

pp. 49-50: London [by Swan], Bb, 1|D77|U1122|3, Methinks I hear the

Heav’ns resound

pp. 50-51: Solemnity [by Doolittle], Em, 1|55|54-3|77|7

p. 51: Stafford [by Read], “Tenour,” A, 5|U1-2-32[-]1|4-32|1, See what

[a] living Stone

pp. 52-53: Lark [by West], Em, 534|U321D7|U1

pp. 53-54: Death of Gen[l?] Washington [= Mount Vernon by Jenks],

Em, 1|33[-]455|U1D#7|U1, titled Death of Gen. Washington in

a pre-1821 printed tunebook only in French’s *Harmony of*

*Harmony*, 1802

pp. 54-55: Supplication [by Read], “Aar” [*sic*] written over beginning

of tenor part, Em, 1|5-4-5-6-5-|47-6|5U1|2-3-2-1D7|U1, Oh

wash my Soul from every Sin

pp. 55-56: Delight [by Coan], “Air” written over beginning of tenor

part, Em, 1D54|3[-]214, “Pleasant Air” written after title

pp. 56-57: Newburgh [by Munson], C, 5|35U12|1, Let every Creature

join

p. 58: No. 5 [by Mann], C, 1|31D65|U1, Come ye that Love the Lord

p. 59: Messiah [by Wright?], F, 155|556[-]U1D7[-]U2|1, ‘Tis finish[’?]d

so the Savior cried

pp. 60-61: Castle Street, 7 voices: “Treble” [incipit copied here], “Second,” “Alto,” “Counter Tenor,” “Air” [not the melody],

“Bass,” “Basso or 2d Bass,” G, 1|3-4-5U1|D42|1-3-5U1| trD6-5, Sweet is the work my God my King

pp. 62-63: Mount-Vernon, “Treble,” counter, “Tenor,” “Bass,” F,

5U1D6|55|315, Great God, the heav’ns well order’d frame

pp. 63-64: Milton [by Forbush], staff ruled for counter but no notes, F,

531|3-4-56[-]7|U1-D76|5, several indications of dynamics

pp. 64-65[b]: Redemption att. “Billings,” Eb, 5|31|U1D7|U1D6|5, The’ternal [*sic*] speaks all Heav’n attend; several indications of dynamics

pp. 65[b]-66: West Town (= Whitestown by Howd), Em,

1|5555[-]6|754\_|4

pp. 67-68: Edom [by West], F, 5|3-4-56[-]7|U1D653|5, additional

(alternate?) notes in tenor at 2 points

pp. 68-69: Contrition [by Holden?], Am, 1|1234|5, Alas the brittle clay pp. 69-70: Exhortation “by Doolittle,” Am, 1|3-4-3-21|23[-]4|

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

pp. 71-72: Scotland, “Air” written over tenor part, G, 1|1-2-34|5|

6-5U1-D5|4-33-|2, Then let my Soul march boldly on

pp. 72-73: Sinai [by Carpenter], Am, 1|31-3|25|3-1-43|2, O the

immense th’mazing [*sic*] heigh

p. 74: China [by Swan], D, 3|22|11|3-D66|3, Why should we mourn

departing friends

p. 74: Hardwick [by Edson Sr.], G, 135|5#4|5

p. 75: Coventry att. “T. Olm[sted],” D, 1|12[-]3[-]4|32[-]1|1, Far as thy

name is known; melodic incipit given here is the top voice of 4

voices; *HTI* (no. 5860) has melody starting 5|34-5-6|54|3

p. 76: Portland [by Swan], Bb, 1|1-D7U1|1-D7U1|1-43|2, Sweet is the

work my God my King

p. 77: Mount Calvery [by Jenks], Am, 12|33[-]2|1D#7|U1, Hearts of

stone relent [relent]

pp. 77-78: Boxford “by T. Swan,” Em (though ending on D),

55-|7754[-]3|4, My sorrows like a flood

pp. 78-79: Majesty [by Swan], C, 113|D6567|U1, He fraim’d [*sic*] the

globe

pp. 79-80: Temple Hymn “by Lee,” A, 11|14|3-21-D7|U1, Jesus lover of

my Soul

pp. 81-82: Middletown [by Bull], A, 12[-]3[-]4|53|1[-]2[-]34[-]3|2, Hail the Day that see’s [*sic*] him rise

p. 82: Sardinia [by Castle], staff ruled for counter but no notes (except

for copyist errors), Dm, 1D75|5-6-5-4-55|77U1

🖝 pp. 83-84: New Jordon [*sic*] [by Shumway?], C#m, 5|U1123|2-1D7-57 pp. 84-85: Sorrow’s Tear [by Jenks], staff ruled for counter but no

notes (except for copyist error), Dm, 1|D57-5|43-4|5U3-2|1

pp. 85-86: Weeping Nature [by Jenks], Am, 1|D5#7|U17-5|53|2

pp. 87-88: Egypt att. “Swan,” Em, 5|75|43|1D7|7, He call’d for

darkness darkness came

pp. 129-134: The Dieing [*sic*] Christian to his Soul [by Harwood], 3

voices, “Air” written over top voice, G, 56[-]7U11|D765, Vital

spark of he[a]v’nly flame; dynamics + tempo indications

pp. 135-138: Epsom att. “Dr. Madan,” 3 voices, “Air” written over

middle voice, G, 5|U123(4-5-)6|5D7U1, Come let us join our

cheerful songs; lots of dynamics + tempo indications

pp. 139-141, 144: Yarmouth [by Madan], 3 staves, but notes only on

middle staff (appears to be melody), G, 5[-]4|32[-]3[-]4|3-21|

4-32|1, He dies the friend of Sinners dies; indications of

dynamics + tempo, leaf presumably numbered 142-143 was

torn out before this entry was copied in—so no loss of music or

🖝 text, notes copied erroneously on top staff show that the

process used here to write notes with filled-in note-heads was

to draw circles for a number of note-heads, then go back and

fill them in

pp. 145-146: The Pilgrims Farewell [by Field?], 3 voices, melody in

middle voice, F, 543|U1D76[*sic*; notes 4-6 should be U1D65],

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

you well my friends I must be gone

p. 146: Portugal [by Thorley?], 3 voices, melody in middle voice, G,

5|U12|3-13-5|4-32|1, Sweet is the work [my God my king]

pp. 163-168: Esther [*sic*]Anthem [by Billings], A, starts with bass

solo: 1|D5[-]6[-]75|U1[-]D7[-]U12|3-2-1, The Lord is ris’n

indeed

pp. 169-180: Dedicatory Poem [by Holden], “Treble,” “Counter,” tenor,

“Bass,” G, 5|U13|51|2[-]1D7[-]6|5, With joyful hearts and

tuneful song; indications of tempo, dynamics, “[I.?] W.” on p.

176 (Isaac Watts? –text is apparently by John Lovett)

pp. 181-184: Funeral Anthem [by Holden], Am🡪C, 111|321|22|123|

21|1D#7|11, Man that is born of a Woman is of few days and

full of trouble; indications of dynamics, + tempo, “Jany. 1807.”

written on p. 183

pp. 185-192: Heav’nly Vision [by French], G, 1234|5\_|54|322|2, I

Beheld and lo a great multitude

pp. 193-204: Judgment Anthem “By Morgan,” Em🡪Eb🡪Em🡪Eb🡪

Em🡪Eb, te: 5|U1| tr: 1D5|315U1|D77, Hark Hark. Hark you

mortals hear the trumpet; all key-switches, tempo + dynamics

markings intact (“Verry Loud,” “Verry Slow and Soft,” “Brisk,”

“Lively and Loud,” etc.)

pp. 205-207: Vital Spark [by Billings], “Treble,” counter, tenor, bass, Bm🡪B, 1D5|U12|32|1-D7, Vital Spark of Heav’nly Flame; fabulous delicate doodles at tops of pages

**Mss. Octavo Vols. W; Catalog Record #272256**

561. 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. Complete.

no inscriptions

no MS. music

**DP A8242; Catalog Record #337943**

562. Wood, Abraham. *A Funeral Elegy on the death of General George Washington. Adapted to the 22d of February.* Boston: Thomas and Andrews, 1800. Complete (though no foretitle printed on front cover; see *ASMI*, p. 614).

no inscriptions

no MS. music

**Dated Pams.; Catalog Record #349470**

563. 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]. Complete.

no inscriptions

printed bookplate pasted inside front cover: “No. [“3549” in MS.] Date

[stamped: “NOV 11 1918”] / LIBRARY OF / Frank J. Metcalf”

no MS. music

**DB Ob107; Catalog Record #420313**

564. Woodruff, Merit N. *Devotional Harmony: a posthumous work of Merit N. Woodruff, late of Watertown, (Connecticut) deceased. Published by his relatives and friends, under the inspection of Asahel Benham.* N. p., [1801]. Complete.

inscription: additional leaf *verso*, “Chauncey Linsley’s Book / Wrote August

30th AD. 1801.”

slip of paper with MS. secular tune, “The Orphan Boy,” inserted in opening at

t. p.; melody only, G, 1-3|5553-5|U111, Stay Lady stay for mercy’s sake

**DB Ob260; Catalog Record #349495**

565. Woodward, Charles. *Ecclesiae Harmonia.* Philadelphia, 1807. Complete, with copyright notice bound between pp. [2] and [3] (pagination in *ASMI* should be changed to p. [1], t-p.; p. [2] blank; l. [1] recto, copyright notice; verso blank; p. [3], dedication; p. 4) blank; etc.).

inscriptions: inside front cover, “Harriet Brown” (smudged out, but legible);

preliminary leaf *recto*, “HARRIET BROWN,”; inside back cover, “Miss

Harriet Brown Hur Book / D K / W B”

no MS. music

**DB Ob091; Catalog Record #420194**

566. Woodward, Charles. *Ecclesiae Harmonia*. 2nd ed. Philadelphia, [1809]. Complete, if absence of leaf which would have been carried pp. [3-4] is intentional; pp. 13-20 printed + bound in this order: pp. 13/18, 19/16, 17/14, 15/20.

inscriptions: preliminary leaf [1] *recto*, “Margaret Mullan's”; p. [2] (*ASMI*

identifies this as *verso* of a preliminary leaf), “Margaret Mullan her

Book”; additional leaf [2] *verso*, “Margaret Mullan Her Book”

no MS. music

**DB Ob092; Catalog Record #420269**

567. Woodward, Charles. *Sacred Music, in Miniature*. Philadelphia, 1812. Complete, with 8 leaves of blank staff lines bound in at back. A beautiful little book.

no inscriptions

no MS. music

**Bindings Coll.; Catalog Record #306295**

568. Woodward, Charles. *Sacred Music, in Miniature*. Philadelphia, 1812. Complete, with 8 leaves of blank staff lines bound in at back.

inscriptions: preliminary leaf *recto*, “Eleanor. M. Baileys”; t. p., “Ellen Bailey”

printed bookplate reading “*ellen m. bailey.*” pasted inside front cover

no MS. music

Woodward’s 4-shape notation laid out on p. 8 (faw = oval; sol = oval w/

perpendicular line; law = half moon; mi = star)

**Dated Books; Catalog Record #306295**

569. Woodward, Charles, and John Aitken. *Ecclesia Harmonia[.] A collection of Sacred Music*. Philadelphia, [1806]. Complete.

inscription: preliminary leaf [2] *recto*, “John Heins December 21st 1806

$1..00”

uses alternative 4-shape notation: *fa* round note-head, *sol* round note-head

w/ vertical line through it, *la* crescent moon, *mi* “star” (short radiating

lines instead of note-head)

no MS. music

**DB Ob090; Catalog Record #290386**

570. [Worcester, Samuel]. *Select Harmony: The Fourth Part of Christian Psalmody*. Boston: Samuel T. Armstrong (printed, Exeter, N. H.: C. Norris and Company), 1813. Complete.

inscriptions: inside front cover, “S. J. Cook’s / [Auction ?]. / Nov 10 ’85,” “[Z ?]ephaniah [H ?] [Ordway ?] [different ink:] is / Aged 20 years in

1820”; inside back cover, “David Ordway’s / Property Zepaniah H

Ordways / 1815”

stamped inside front cover + on t. p.: “Chas. W. Whitcomb.”

no MS. music

**Dated Books; Catalog Record #459934**

571. [Worcester, Samuel]. *Select Harmony: The Fourth Part of Christian Psalmody*. 2nd ed. Boston: Samuel T. Armstrong, 1817. Complete. BOUND WITH Worcester, Samuel. *Christian Psalmody, in Four Parts; comprising Dr. Watts’s Psalms Abridged; Dr. Watts’s Hymns Abridged; Select Hymns from other authors; and Select Harmony.* 2nd ed. Boston: Samuel T. Armstrong’s Presses, 1817.

stamped on spine: C. WRIGHT

no inscriptions

no MS. music

**Bindings Coll.; Catalog Record #294301**

Worcester, Samuel. *Christian Psalmody, in Four Parts* – SEE

[Worcester, Samuel]. *Select Harmony: The Fourth Part of Christian Psalmody*

572. *The Worcester Collection of Sacred Harmony* (“Laus Deo!” at head of title). Worcester, Mass.: Isaiah Thomas, 1786. Lacks pp. 3-6, 17-20.

inscriptions: preliminary leaf *recto*, “Eliot Mason’s Book. / Bot Febr 10th

1786--------"; additional leaf *verso*, “[rubbed out] [&?]. Eliot Ma[s?]on.

/ SinginG. Book. F[eb?] / .3 1790. Spencer.”

no MS. music

**DB Ob261; Catalog Record #339361**

573. *The Worcester Collection of Sacred Harmony* (“Laus Deo!” at head of title). Worcester, Mass.: Isaiah Thomas, 1786. [2nd t. p.:] *The Worcester Collection of Sacred Harmony. Part Third* (“Laus Deo!” at head of title). Worcester, Mass.: Isaiah Thomas, [1786]. Complete; leaf bearing pp. 95-96 bound before leaf bearing pp. 93-94.

slip of paper pasted to preliminary leaf *recto* has this in MS.: “I believe this is

the first specimen of mu- / sic printed from types in this country. Be-

/ fore this, it had been engraved. / Christopher Columbus Baldwin”

(record set straight by later librarians, in pencil)

no other inscriptions

no MS. music

ornaments on front + back covers apparently used in the *Massachusetts Spy*

in 1783 (note on preliminary leaf); on front cover, ornament includes

text “LIBERTY DEFENCE FROM TYRANNY,” on back cover, only text

(beneath 13 stars) is “UNION”

**DB Ob262; Catalog Record #339360**

574. *The Worcester Collection of Sacred Harmony* (“Laus Deo!” at head of title). 2nd ed. Worcester, Mass.: Isaiah Thomas, 1788. Complete.

inscriptions: preliminary leaf [1] *recto*, “Leonard Worcester”; additional leaf

[2] *verso*, “Leonard Worcester, 1791.”

no MS. music

**DB Ob263; Catalog Record #339362**

575. *The Worcester Collection of Sacred Harmony* (“Laus Deo!” at head of title). 2nd ed. Worcester, Mass.: Isaiah Thomas, 1788. [2nd t. p.:] *The Worcester Collection of Sacred Harmony. Part Third* (“Laus Deo!” at head of title). Worcester, Mass.: Isaiah Thomas, [1786]. *ASMI* 537. Lacks pp. 9-16 (2nd ed.), 197-198 (*Part Third*). Entire vol. lacks covers.

no inscriptions

no MS. music

**DB Ob282; Catalog Record #539927**

576. *The Worcester Collection of Sacred Harmony* (“Laus Deo!” at head of title). 3rd ed. Boston: Isaiah Thomas and Ebenezer T. Andrews, 1791. Complete.

no inscriptions

no MS. music

**DB Ob264; Catalog Record #339363**

577. *The Worcester Collection of Sacred Harmony* (“Laus Deo!” at head of title). 4th ed. Boston: Isaiah Thomas and Ebenezer T. Andrews, 1792. Complete.

no inscriptions

no MS. music

**DB Ob265; Catalog Record #339364**

578. *The Worcester Collection of Sacred Harmony* (“Laus Deo!” at head of title). 5th ed. Boston: Isaiah Thomas and Ebenezer T. Andrews, 1794. Complete.

no inscriptions

no MS. music

**DB Ob266; Catalog Record #339365**

579. Wyeth, John. *Wyeth’s Repository of Sacred Music*. Harrisburgh, Pa.: John Wyeth, 1810. Complete.

inscription: inside front cover, “Thomas Finney His Book 1813”

no MS. music

**DB Ob270; Catalog Record #420343**

580. Wyeth, John. *Wyeth’s Repository of Sacred Music*. 2nd ed. Harrisburgh, Pa.: John Wyeth, 1811. 120 pp.; complete.

no inscriptions

no MS. music

**DB Ob271; Catalog Record #420421**

581. Wyeth, John. *Wyeth’s Repository of Sacred Music*. 3rd ed. Harrisburgh, Pa.: John Wyeth, 1814. 120 pp.; complete.

inscription: preliminary leaf [1] *verso*, “William Gault John Gault”

printed bookplate pasted inside front cover: “No. \_\_\_\_\_\_\_ Date \_\_\_\_\_\_\_ / LIBRARY OF / Frank J. Metcalf”

no MS. music

**DB Ob273; Catalog Record #430385**

582. Wyeth, John. *Wyeth’s Repository of Sacred Music*. 4th ed. Harrisburgh, Pa.: John Wyeth, 1816. 132 pp.; complete, including “Appendix,” pp. 121-132. Leaf bearing pp. 15-16 torn, with loss of text. Under caption title “Appendix” on p. 121 is an index covering pp. 121-132 + including 2 tunes squeezed onto earlier pp.: Mariners on p. 71 + Munich on p. 85 (tunes not on those pp. in 3rd ed.).

no inscriptions

no MS. music

**DB Ob274; Catalog Record #430389**

583. Wyeth, John. *Wyeth’s Repository of Sacred Music*. 5th ed. Harrisburgh, Pa.: John Wyeth, 1818. Lacks pp. 41-44, 121-122, all after 130.

no legible inscriptions

no MS. music

**DB Ob275; Catalog Record #420574**

584. Wyeth, John. *Wyeth’s Repository of Sacred Music*. 5th ed. Harrisburgh, Pa.: John Wyeth, 1820. Leaves bearing pp. [1-2] + [5]-6 torn, with loss of text; otherwise complete at 131, [1] pp.

inscription: inside back cover, “William P[h?]ilips”

no MS. music

**DB Ob277; Catalog Record #430394**

585. Wyeth, John. *Wyeth’s Repository of Sacred Music. Part Second.* Harrisburgh, Pa.: John Wyeth, 1813. 132 pp.; complete. MS. music on unnumbered leaf laid inside back cover.

inscription: preliminary leaf [1] *recto*, “David Allebach,” “1888 / [directly

beneath 1888:] 181[9?] [horizontal line] / 7[4?]” (pencil)

MS. music entries:

a. l. [1] *verso*: Greenfield, 3 voices, melody in middle voice, A,

1|1D5U1313|5, 4-shape notation

a. l. [1] *verso*: Salum [*sic*], 3 voices, melody in middle voice, F,

1|333[-]23|552[-]3,5|6[-]532[-]12|1, 4-shape notation

**DB Ob272; Catalog Record #420420**

586. Wyeth, John. *Wyeth’s Repository of Sacred Music. Part Second.* 2nd ed. Harrisburgh, Pa.: John Wyeth, 1820. 132 pp.; complete.

no inscriptions

printed bookplate pasted inside front cover: “No. [“2566” in MS.] Date

[“July 16. 1914” in MS.] / LIBRARY OF / Frank J. Metcalf”

no MS. music

**DB Ob276; Catalog Record #430451**

587. *The Young Convert’s Companion: being a collection of Hymns for the use of Conference Meetings.* Boston: E. Lincoln, 1806. Complete.

inscriptions: preliminary leaf *verso*, “Ruth Warren’s / December 22d. 1807”;

t. p., “Emily S. W[arren?]” (pencil), “1840 [directly above] 1807

[directly above] 37 [*sic*]”

no MS. music

**Dated Books; Catalog Record #290533**

*The Young Man’s Instructive Companion* – SEE

[Howe, Solomon or John?]. *The Young Man’s Instructive Companion*

INSCRIBED NAMES

*Names are followed by the inventory numbers for the sources where they appear. Only names including a full last name are listed here. Two or more inscriptions in the same source 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., MA). When a date accompanies a name, the year is given in parentheses. Not included here are only initials, or only first names, or first names and last initials. “Rehoboth; 1787” in parentheses after a name means that the place name and year came from two separate inscriptions in one source, both inscriptions also including the same person’s name; “Pomfret, 1827” means that the place name and year came from a single inscription, along with the person’s name.*

Adams, John Amsbury – 99

Aertsen, James M. (1817) – 334

Akerly, Catharine (Bethle[hem, Pa.?], 1792) – 11

Allebach, David – 585

Allen, Lewis (1770) – 298

Allen, N. H. – 172 (1902), 332 (1900, 1918)

Allen, William (Pomfret, 1813) – 343

Anderson, Jacobus (1786) – 410

Andrews, Moses (1795) – 509

Anthony, Lucy, Miss (New York, 1811) – 500

Appleton, D. F. – 436

Appleton, I. S. – 314

Appleton, John, Jr. (1796) – 314

Appleton, N. (1772) – 35

Appleton, Nath[anie]l, Rev. – 283

Arety, John (Harrisonburg) – 145

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Aspinwall, William (1803) – 316

Averill, C. H. (Milford, NH) – 95

Bailey, Eleanor (Ellen) M. – 568

Bake[r?], L. – 357

Baker, Sewall – 212

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