**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>

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.*

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Woodward, George – 262

Worcester, Leonard (1791) – 574

[Worcester?], Sam – 166

Wright, Abel – 289

Wright, C. – 571

Wright, Mary – 74

W[u?]llcutt, William – 108

Young, James – 237

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**