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**