**Pre-1821 American Sacred Music**

**in the collection of Nym Cooke**

**January 2019**

incipits for sacred tunes are tenor voice, unless otherwise specified or tenor is not present

TCTB = treble, counter, tenor, bass (vocal parts always listed from top down)

5-6 = slurred notes (setting one syllable)

5\_|5 = single note tied across a bar line

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

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

5+U1 = 2 notes at once in a part

n4 or n7 = natural sign before the 4th or 7th degree of the scale, raising it a half-step

(6) = grace note

🖝 = noteworthy

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

*A Bibliography* (American Antiquarian Society, 1990)

1. Atwill, Thomas H. *The New York & Vermont Collection of Sacred Harmony.* 2nd ed. Albany, N.Y.: printed by the proprietors, [1806?]. *ASMI* 29B. Complete, but first 8 pp. are printed [i]/vi, vii/iv, v/ii, iii/viii.

inscription: additional leaf *verso*, “John W Ender[s?] / Albany”

no MS. music

2. [Atwill, Thomas H. *The New York & Vermont Collection of Sacred Harmony.* 2nd ed. Albany, N.Y., [1804-1806].] Lacks pp. [i]-vi, so it can’t be determined whether this is *ASMI* 29 or 29B.

inscriptions: p. vii, “Burdett”; p. [9], “Mrs[.] Caroline C. Lathrop”

no MS. music

3. Atwill, Thomas H. *The New-York Collection of Sacred Harmony*. Albany: printed by the author, n. d. [note difference here from *ASMI* 27 and 28, the dated printings of 1795 and 1802] Complete.

MS. music on leaves sewn or bound inside front and back covers; what will be called

here leaves [1-6], all inside the front cover, are actually a single long folded

leaf , producing effectively 2 leaves (“leaves [1-2]”); 2 leaves pasted together

back to back, producing effectively a single leaf (“leaf [3]”); 2 separate leaves,

the second folded over about an inch at the stitching (“leaves [4-5]”); and the

front flyleaf, bound into the book (“leaf [6]”); what will be called here leaf [7]

is the back flyleaf, bound into the book.

inscription, leaf [6] *recto*: “Betsey Spear her Book / Bought Shelburne 1805 Price

one Dollar”; inscription, leaf [7] recto: “1805”

leaves [1] *verso* and [2] *recto* are filled with penmanship exercises: “…and beware of

blotting take Care” written 16 times on leaf [1] *verso* (with “Thomas

Chittenden”\* at the bottom), “Nebuchadnezzar the King made an…” written

17 times on leaf [2] *recto* (also “Six foot of Earth ends all distinction,”

“Burlington”) \*Thomas Chittenden was the first governor of Vermont; lived

in Williston, not far from Shelburne; died 1797

MS. music entries 1-9 + 18-19 lack both clef + time signature; entries 10-17 lack

time signature

MS. music entries:

leaf [1] *recto*: Newburgh, “Trebbe,” C, 1|3332|3,3|1D6|U22|2, Let every

creature Join to praise the eternal god

leaf [1] *recto*: Pennsylvania “By Temple,” treble?, Am, 11-23-4|5234-3|

21D#7, The god of Glory sends his summons forth

leaf [2] *verso*: Delight [by Coan], treble, Em, 534|55U1

leaf [2] *verso*: Mortality, treble?, Em, 555|5431|4

leaf [2] *verso*: Refuge, treble?, Em, 133|33-455|5

leaf [3] *recto*: Vergennes, treble?, Gm, [missing 1st note]3-4-54|33-555|5

leaf [3] *recto*: Evening Shade, treble?, Em?, [missing 1st note]5543[-]4|5, 5|3456|5

leaf [3] *verso*: Smyrna, treble?, A, 334|3211|1,D7|U1112|3, Why should the

children of a king go mourning all their days

leaf [3] *verso*: sardin[i]a [“s” *sic*], treble?, Dm, 557|U11|D7-65-45, Thou art

the [earnest?] of [my?] love

leaf [4] *recto*: Ex[h]ortation, treble?, F, 5|3-2-34-3|22|3-4-55|5

leaf [4] *recto*: Grafton [by Stone], treble?, C, 1\_|1D55|U1D7U1-D76|5

leaf [4] *verso*: Sharon, treble?, D, 5|555U1|D7,7|5U1D7U2-D7|5

leaf [4] *verso*: Berne [by Hill], treble, Am, 1|11D#77|U114

leaf [4] *verso*-[5] *recto*: Morning Swain, treble?, Em, 534|55U1D7|U1,1|D5565|5, completed on next p. after 2 final mm. of

the tune Friendship (see below)

leaf [5] *recto*: Persia, treble?, C, 111|32|31D7,U2|3311|1D7|U1

leaf [5] *recto*: Friendship, treble?, Em, 553|7553|4, thy wrath lies heavy on

my soul

leaf [5] *verso*: Devotion, treble?, C, 1|3322|1D7|U1,1|D7U123|22|2

leaf [5] *verso*: Funeral Hymn, treble?, Em?, 333|3-2-3-45|5-44|5\_|5

leaf [5] *verso*: Paradise, treble?, D, 35U1|1D655|5

leaf [6] *recto*: Boston, treble?, Am, 1|2434|5,5|34-321-D7|U1

leaf [6] *recto*: [untitled], treble?, Am, 1|1D7U15|312\_|2,255|4-32-1D7-12|1

leaf [6] *verso*: New Jerusalem [by Ingalls], treble, tenor, + bass copied

sequentially (i. e., not in score), G, tenor incipit 132|1234|5, From the

third heavens where God resides

leaf [7] *recto*: Coronation “By Holden,” treble + tenor copied sequentially, Ab,

tenor incipit 5|U1133|212, All hail the power of Jesus’ name

leaf [7] *recto*: Prolection [*sic*; surely Protection], treble?, F#m,

5|4455|5U1D7\_|77U11|D7-65-433|5

leaf [7] *recto*: Freindship [*sic*], treble?, F, 5|555U1|D7,5|U1D636|5

leaf [7] *verso*: Burlington, treble?, Bm, 1|33D77|U123,3-4|53-21D5-7|U1

leaf [7] *verso*: New Durham, treble?, Bm, 1|2231|234,4|23-452-D7|U1

leaf [7] *verso*: Chartotte [*sic*; surely Charlotte], treble?, Em,

5|5433|56[*sic*]|U1-D75|5

4. Belknap, Daniel. *The Evangelical Harmony*. Boston: Isaiah Thomas and Ebenezer T. Andrews, 1800. Lacks pp. 31-32, 77-[80]; pp. 43-74 cut so that outer 6th-12th is missing.

no inscriptions, no MS. music

5. [Benham, Asahel. *Federal Harmony.* 2nd-6th ed. New Haven: A. Morse or Middletown, Conn.: Moses H. Woodward, 1792-?1796.] Incomplete, so edition can’t be determined. Lacks all pp. before p. [9]; pp. [9]-14 fragmentary; next leaf (with texts of 2 pieces) lacks upper outside corner, so whether it’s unnumbered or numbered 15-16 can’t be determined; music lacks pp. 31-34; pp. 25-28 of music appear to be bound between pp. 52 and 53; pp. 57-58 fragmentary. Lacks most of both covers.

no inscriptions, no MS. music

6. Benham, Asahel. *Social Harmony*. [Wallingford, Conn.?, 1801 or later]. *ASMI* 95A. Complete.

ink stamp on t. p.: “NEWMAN HUNGERFORD, / 4[5?] Prospect St., / HARTFORD,

CONN.”

no inscriptions, no MS. music

7. [Brown, Bartholomew, and others. *Columbian and European Harmony: or, Bridgewater Collection of Sacred Music.* 2nd ed. Boston: Isaiah Thomas and Ebenezer T. Andrews, 1804.] Lacks pp. [i]-viii, 73-80, 91-94, 97-112. P. no. 118 printed upside down.

inscriptions: front cover, “[Ste]phen Curtis’ / Book Scituate January 30th 1809”;

inside back cover, “Stephen Curtis / Curtis Stephen”

no MS. music

8. [Bull, Amos.] *The Responsary*. [Worcester, Mass.: Isaiah Thomas, 1795.] 100 pp. Bottom 2/3 of t. p. lacking; otherwise complete.

9 unnumbered additional leaves bound in at end of book, between p. 100 (end of

printed music) and back cover; leaves [1-2], [5], [8-9] appear to be original

back flyleaves, while leaves [3-4], [6-7] are smaller; leaves [1-3], [5], [8]

contain MS. music, leaf [4] contains MS. texts, leaves [6-7] contain printed

texts, leaf [9] is blank

MS. music is all single vocal parts, most of which appear to be melodic; the one vocal

part (for St. Helen’s) that is identified (as “Treble”) is obviously harmonic,

and appears on the same p. as the melody for the same tune, so the

unidentified MS. vocal parts may all be tenors

MS. music entries:

a. l. [1] *recto*: Hanover, A, 5|U1-2-12|3-4-35|1-2D7|U1

a. l. [1] *recto*: Psalm 23rd, C, 1|D76|5U2|1D7|U1

a. l. [1] *recto*: Panama, G, 3|1-D7-U12|3-45|6-5-43|2

a. l. [1] *verso*: Milton, C, 5|U11|31|2-1-D76|5

a. l. [1] *verso*: St. Mary[’]s, Em, 5|55-4|32|1

a. l. [1] *verso*: Addison’s, 19th Psalm, G, 5|U12|3-4-32|1D7|U1

a. l. [2] *recto*: Psalm 24th, G, 1|3-4-32|3-4-51|2-3-43|2

a. l. [2] *recto*: Psalm 29th, G, 5|U1D5|U12|32|3

a. l. [2] *recto*: Psalm 15th, G, 5|U32|1D5|U3-42|3

a. l. [2] *verso*: Psalm 39th, Dm, 1|32|1-54|5-32|1

a. l. [2] *verso*: St[.] Paul’s, Bb, 5|3-56|U2-1D7|U1

a. l. [2] *verso*: Vernon, C, 1|35|U1-21|D76|5

a. l. [3] *recto*: St[.] Helen’s, C, 5|35|U1D5|6U2|D7

a. l. [3] *recto*: [St. Helen’s], “Treble,” C, 5|5U1|31|D66|5

a. l. [3] *verso*: St. Ann’s, C, 5|36|5U1|1D7|U1

a. l. [3] *verso*: Trinity, G, 1|12|D7U1|2,3|34|32|1,2|1D7|1, Come thou

Almighty King Help us thy name to sing Help us to praise; 4 verses of

text written on facing p. (a. l. [4] *recto*)

a. l. [3] *verso*: Easton, G, 1|53|42|31|2

a. l. [3] *verso*: Pleyel’s German Hymn, G, 35|23|42|3, Praise O praise the name

divine; 4 verses of text written on facing p. (a. l. [4] *recto*)

a. l. [5] *recto*: Columbia, [music by Thomas Arne], G, 5|U11|1-2-3-4-51|22-3-

4|4-3, “Psalm 104th P.M.” given as source of text, tune originally set the

poem “Rule Britannia”

a. l. [5] *recto*: Lisbon, G, 1D5U1|2D5|U3234|32, Hither ye faithful haste with

songs of triumph, 3 verses of text written on facing p. (a. l. [4] *verso*)

a. l. [5] *recto*: Psalm 68th, D, 1|3135|U1D3-4|5

a. l. [5] *recto*: Luneville, G, 1|1-D5U3|3-13|2-1D7|U1

a. l. [5] *verso*: Psalm 33d, G, 1|313-6-|54|32|1

a. l. [5] *verso*: Piermont, D, 134|55|U1-D7-6-56-4|3

a. l. [5] *verso*: Psalm 108th, G, 1|24|25|4-3-21|2

a. l. [5] *verso*: Newport, G, 5|31|1D5|U2-3-4-5-43|3-2

a. l. [5] *verso*: Effingham, G, 1|5-43|3-21|D5-U43|3-2

a. l. [5] *verso*: Washington, F, 5|543|654|3

a. l. [8] *recto*: Trumbull, D, (after 4 mm. rest) 1|D5-65-4|31|66|61|55|53|

U13-2|1D7|U1

a. l. [8] *recto*: St. Catherine’s a Funeral Dirge, E, 3|33|33|3-2-3-43|3-2

a. l. [8] *recto*: Psalm 136th, G, 1|D5U124|3,1|23-1D76|5

a. l. [8] *recto*: Hotham, Eb, 5126|543

9. Harmon, Joel, Jr. *The Columbian Sacred Minstrel.* Northampton, Mass.: A[ndrew] Wright, 1809. Lacks p. l., pp. 75-78.

inscriptions (all in pencil): t. p., “[Mines?] Walden”; p. [ii], “Nancy A[.] Walden,”

“William H[.] Ball”

no MS. music

10. [Holden,] O[liver. *The*] *Unio*[*n Harmony, or*] *Universal* [*Collection of Sacred Music…Vol. I.* Boston:] Isaiah Tho[mas and Ebenezer T. Andrews, 1793.] Pp. [i-ii] fragmentary; otherwise complete.

no inscriptions, no MS. music

bound with nos. 13, 17, 35

11. Holden, Oliver. *The Union Harmony, or Universal Collection of Sacred Music…Vol. II.* Boston: Isaiah Thomas and Ebenezer T. Andrews, 1793. Complete.

no MS. music

12. [Holden, Oliver. *The Worcester Collection of Sacred Harmony* [“LAUS *DEO!*” at head of title]. 6th ed. Boston: Isaiah Thomas and Ebenezer T. Andrews, 1797. Lacks pp. [i-ii], [11]-14, 141-[144] (stubs of 2 leaves remain at end, but visible contents don’t jive with descriptions of pp. 141-[144] in *ASMI*); leaf w/ pp. 137-138 bound in backwards (so p. 138 precedes p. 137).

inscription: inside front cover, “Amos Shelden”

no MS. music

bound with nos. 16, 26

13. Holyoke, Samuel. *Harmonia Americana.* Boston: Isaiah Thomas and Ebenezer T. Andrews, 1791. Complete.

no inscriptions, no MS. music

bound with nos. 10, 17, 35

14. [Howe, Solomon, *The Farmer’s Evening Entertainment*? Issued after 1804; this appears to be *ASMI* 274B, a composite made from pages of *The Farmer’s Evening Entertainment* and pages of the undated, anonymous *The Psalm-Singer’s Amusement*; see *ASMI*, p. 338, and the contents itemization for ASMI no. 410 on p. 496.] Lacks pp. [1-2], 31-32.

inscriptions: “Artemas Trowbridge” or “A. Trowbridge” or “Artemas Trowbridge

Book” on almost every page, sometimes twice on one page; p. 22, “4600

[$?]4600 [1809?]”

no MS. music

15. Janes, Walter. *The Harmonic Minstrelsey*. Dedham, Mass.: H[erman] Mann, 1807. Lacks pp. 95-96.

no inscriptions, no MS. music

16. Kimball, Jacob, Jr. *The Essex Harmony*. Exeter, N. H.: H[enry] Ranlet, 1800. Lacks pp. 43-46, 111-[112].

inscription: inside front cover, “Amos Shelden”

no MS. music

bound with nos. 12, 26

17. Kimball, Jacob, Jr. *The Rural Harmony*. Boston: Isaiah Thomas and Ebenezer T. Andrews, 1793. Pp. 81-82 fragmentary; otherwise complete.

no inscriptions, no MS. music

bound with nos. 10, 13, 35

18. Law, Andrew. *The Art of Singing*. 4th [i.e., 3rd] ed. Cambridge: W. Hilliard, 1803. [2nd t. p.:] Law, Andrew. *The Musical Primer; or the First Part of The Art of Singing*. Lacks pp. [25]-26.

no inscriptions, no MS. music

19. [Law, Andrew. *Select Harmony*. 1779.] *ASMI* no. 358. Lacks all pp. before p. 27, so whether this is *ASMI* issue B or Ca can’t be determined (Psalm 21, p. 53, has no engraver’s name—true only of issues B and Ca). Lacks all pp. before p. 27, pp. 61-62, most of pp. 63-64, most of pp. 67-68, all pp. after p. 92. Inscriptions: inside front cover, “17 ¾ Benjamin Wright of holliss,” “7 bushels E Jones paid,” “Mary Lovejoy”; inside back cover, fragment of what appears to be a poem, on torn sheet of thin paper pasted onto heavy paper which in turn is pasted to cover: ends of lines include “that Delight,” “Day & Night,” “and gold,” “was ever told”

no MS. music

20. [Law, Andrew. *Select Harmony*. 2nd ed.] *ASMI* no. 359A, dated [1782-87]. Lacks all pp. before music, so whether this is *ASMI* issue J or K can’t be determined. Printed music, pp. 5-100; then added leaves, bound in and neatly numbered pp. 101-192 (leaves w/ pp. 115-116, 119-120, 151-152, 187-188 are lacking).

MS. music on pp. 101-150; MS. “A Table of Tunes” (exactly conforming to MS.

musical contents) on pp. 192-191 [*sic*]

bookplate with printed name “Josiah Gould” pasted inside front cover; in MS. below

printed name is “Chorister / Dane St[.] Choir / in 183[?] 1834”; this is

probably Josiah Gould (1793-1836), student at Exeter Academy in 1809,

merchant in Beverly, Mass., died at sea

MS. music entries:

p. 101: America [by Billings; version in *NEPS*, not *SMA*], TTCB then (from full

m. 13 to end) TCTB, D, 1|1[-]54|3-U1D7|U1-D76|5

p. 102: Con[n]ection [by Billings], TCTB, E, 1|55|67|U1

pp. 102-104: Stockbridge [by Billings], TCTB, F, bass incipit

1|1D76|567|3+U1

p. 104: Majesty [by Billings], TCTB, F, 5|U1-D7-U1D6|5-31|43-1|U1, the Lord

de[s]cended from a bove; incomplete—breaks off at end of m. 22, last notes of m. 22 written on slip of paper glued onto the page; next p.

numbered 105

p. 105: Heath [by Billings], TCTB, C, 5|U11|1|1|33|3

p. 106: Bunker Hill, TCTB, Am, 321|D7U1|D5U1D7U1|22

p. 106: The Force of Musick, secular melody w/ instrumental bass line, G,

melody incipit 343|2513|2, [no text]

p. 107: Auro[r]a [by Billings], TCTB, C, 5|U13-5|4-32|1, awake my Soul

awake

pp. 108-109: Damon and C[h]loe, secular duet, Bb, after 2 mm. of voice 2,

voice 1 incipit is 55|U11|23|4321|D7, Go fals[e] damon go your

sighing is in vain

pp. 110-111: Washington [by Billings], TCTB, E, 555|U1D7U12|3

p. 111: Buckingham, TTB, Am, 1|5-4-32|34|5[-]43|2, Help Lord for god &

Godly Men

p. 111: Chester [by Billings], TCTB, F, 567|U1D5|6-U1-D76|5

pp. 112-113: Bethlehem [by Billings], TCTB, E, 5|U1D7|U1-D7-65-4|3-4-32-

1|5, While Sheperds watch their flocks by Night

p. 113: Ricmansworth, TCTB, G, 1|13|53|13|2

p. 114: [Buckingham], TT, Am,1|5-4-32|34|5-43|2, tenor part incomplete, staff

ruled for bass, with bass clef but no notes

p. 114: Colchester, TCTB, C, 1|1-D76|54|3-21|5

p. 117: David[’]s Lamentation, TCTB, Am, 112|32|323|4-2D7, David the King

was Grieved & moved

p. 118: Winchester, TCTB, C, 5|U1D5|66|54|3[-]2[-]1

p. 118: Warren [by Billings], TCTB, G, 1212|345, Children of the Heav’nly

King

p. 121: A Hymn for Easter Day, TCTB, C, 1351|465, Jesus Christ is risen to Day

p. 122: Amherst [by Billings], TCTB, G, 135|4-32|1, to God the Mighty Lord

p. 123: Columbia [by Billings], TCTB, E, 531|67|U1, Not all the pow[’]rs on

earth

pp. 124-126: An Anthem, Ps. LXXXI, TCTB, Am, 13|21D#7|U1[-]2[-]3[-]4

5[-]4|3-2-1D7|U1, sing ye merrily unto God our Strength

p. 127: Landaff, TCTB, Gm, 5|432|454|321, bar lines *sic*

p. 128: Islington, TTB, C, 1|1-D54|3-45|6-7U1|D7-6-5

p. 128: Bromsgrove, TCTB, Am, 1|5-43|23|2-1D7|U1

p. 129: Little Ma[r]lboro, TCTB, Am, 5|U13|2-1D#7|U1

p. 129: Few Happy matches, secular duet, C, melody incipit 5|32|65|6-U1D7-

U2|1, Say mighty Love & teach my Song

p. 130: Montague [by Swan], tenor + bass, Dm, 4[*sic*]U11|D75U32-1|2, Ye

sons of men with joy record

p. 131: Bethesda, TCTB, G, 1|3234[-]2|1, “rong” written over first phrase of

bass part, which has some problems

p. 131: New Eagle Street Hym[n], TCTB, G, 5|U1-2-32|3-4-5-43|2

p. 132: Wickham, tenor, G, 1|345-6-|5-4-32|12|3, staves ruled for 3 other

vocal parts, but no notes

p. 133: Penbury, TCTB, G, 1|3-4-3-21|5\_|53|D75|U13-2-3-4-|3-4-54-3|2,

Salvation oh the Joy full the Joy-full Sound

p. 134: Chocksett [by Billings], TCTB, G, 1|1234|5, Lord of the worlds above

p. 135: Suffolk [by Billings], bass, Gm, 1|1D5|U1-21-2|3-2-1D7|5

p. 135: Lebanon [by Billings], bass, Am, 11D5|15|U1-D76|5

pp. 136-137: A Funeral Anthem [by Billings], TCTB, Fm, 1|55U1|D76|5, I

Heard a great voice from Heav[’]n

p. 138: All Saint’s, TCTB, C, 1|1-D76|5U1|2-1D7|U1

p. 138: Wells, TCTB, F, 1|35U1|D7U1D6|5

p. 139: Bridge Watter [by Edson], TCTB, C, 131|221D7|U1, in 3/2 time

🖝 pp. 140-146: An Anthem Exodous [*sic*] 15th, TCTB, C, 11|33|14|22|31|224|31,

I will sing will sing unto the Lord for he hath triumphed; final 5-mm.

[Ha]llelujah looks quickly sketched in, in contrast to the rest of the

score

pp. 146-150: An Anthem. PS 122, TCTB, C, starts with bass + tenor (or treble)

duet, melody incipit is 1D7|U12|3-2-1-2-3-4-|5-6-5-4-3|12\_|2, I was

Glad was Glad was Glad

21. Mann, Elias. *The Massachusetts Collection of Sacred Harmony.* Boston: Manning and Loring, 1807. Lacks pp. 195-198.

inscription: preliminary leaf *recto*, “Joseph Condon’s.”

no MS. music

22. [*The Middlesex Collection of Church Music: or, Ancient Psalmody Revived.* Boston: Manning and Loring, 1807.] Lacks pp. [i]-viii, 13-14, 51-54, 129-130, 135-[136]. Pp. 37-38 torn, mostly missing; pp. 59-60 torn, ca. 1/5 missing.

no inscriptions

MS. music (bass parts for sacred tunes, + secular instrumental melodies) and

fingering charts for flute (+ other instrument/s?) on 9 additional leaves sewn

together and inserted inside back cover (stubs of 8 more leaves are part of

this booklet)

MS. music entries:

a. l. [1] *recto*: Dirge, “Bass,” Dm, 11|1D#7U1|D55|U1

a. l. [1] *verso*: Majesty [by Billings], “Bass,” F, 1|1-D5-U12|D5-U13|45-3|1

a. l. [1] *verso*: Oundell, “Bass,” C, 1153|4231,|2D7U11|4[-]32[-]1D5

a. l. [2] *recto*-*verso*: Cambri[d]g[e], “Bass,” F, 11|111|1111|D5-6

a. l. [2] *verso*: Litchfield, “Bass,” C, 1|11|34|55|1

a. l. [2] *verso*: Deptford, “Bass,” E, 1D5|34|55|U1,|1D7|66|5U1|D4,

a. l. [3] *recto*-[6] *recto*: secular instrumental melodies; titles are The Roveing

Sailor, Will the Weaver, Ladies Delight, Quick Step to 44 Reg[’]t, No[.]

42, No[.] 51, Shove hur up [?], Washington March, Green[’]s Mar[c]h,

General Washington[’s] March, Lesson by Morilly, Jefferson[’]s March,

Capt. David[’]s Quickstep (with “primo” and “Secondo” parts), No[.] 3,

No[.] 5

a. l. [6] *verso*-[7] *verso*: fingering charts

a. l. [8] *recto*: Northampton, bass, if in C, 52|5|111|43[-]21D6|U1+U1[,?]|4-

662|33|D6, key uncertain, fragmentary (page ripped)

a. l. [8] *recto*: Portuga[ll?], bass, if in G, 1|U1|D56|55|12|5,|3|3-13-4|2-

D7U1|1D1|5, key uncertain, fragmentary (page ripped)

a. l. [8] *recto*: St. Asaph[’]s, bass?, if in Bb, 14|55|1|15-4|31|14|11|1[-]2

3[-]4|55|1, key uncertain, fragmentary (page ripped)

a. l. [8] *verso*: Sunday, “[ba]ss,” fragmentary (page ripped) so beginning not

present and key uncertain, if in D, first notes surviving are 1-32|1-

2D5|U1D5|U25|12|D5

a. l. [8] *verso*: Vergennes, “[ba]ss,” fragmentary (page ripped) so beginning

not present and key uncertain, if in Gm, first notes surviving are

3345|1|D7n7U1|D515|355|437U1|D5

a. l. [9] *recto*: Chockset, “Bass,” Dm, 112|342D7|U1, fragmentary (page

ripped)

a. l. [9] *recto*: New North, “Bass,” D, 1|11|21|12|D5, fragmentary (page

ripped)

a. l. [9] *recto*: [Drnham?], “Bass,” 1|11|11|1D5|U1,|1|42|11|22|D5,

fragmentary (page ripped)

a. l. [9] *verso*: fragmentary (page ripped) so no title survives, meter indication

is “10s,” bass?, if in G, first complete phrase of melody is

1|D57U12|6622|6

a. l. [9] *verso*: fragmentary (page ripped) so no title survives, meter indication is “S. M[.],” bass?, if in Am, surviving notes are

3U1|D5U1|D41|5,5|U11|D45|1

23. MS. collection of sacred and secular music, undated. 30 unnumbered leaves, the first 21 bearing MS. music; 1 leaf (in 2 pieces, torn along fold) inserted inside back cover. inscriptions: inside front cover, pencil: “Betty Bandel / [fr?] Mrs Tudhope / 29 July

1981” (Betty Bandel lived in South Burlington, VT; Helen Tudhope ran Back

Door Books in Essex Junction, VT); leaf [30] *verso*: “Salmon M Needham /

Singing Book / of Whiting” (probably Vermont)

MS. music entries:

leaf [1] *recto*: Symphany [*sic*] “by Morgan,” bass, Eb, 111|11|21D76|5, Behold

the judge des[c]ends his guards are nigh

leaf [1] *verso*-leaf [2] *recto*: Lena [crossed out] [by Belknap], bass, F#m,

1D5U1D#7|U12D55

leaf [1] *verso*-leaf [2] *recto*: Virginia [by Brownson], bass, Em, 1|1115|4-3-

21|D5, Thy words the raging winds Control

leaf [2] *verso*-leaf [3] *recto*: [Delight] [by Coan], tenor + bass, Em, 1D54|3-

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leaf [3] *verso*: Mear, TCTB, G, 1|55|33|1-23|2, O [’]twas a joy ful Sound to

hear

leaf [4] *recto*: Devotion, TCTB, Am, 1|13|54|35[-]3[-]21\_|1, But man weak

man is born to die

leaf [4] *verso*-leaf [5] *verso*: Lementation [*sic*], TCTB, Em, 1|3-4-57|U1-2-

3D5|4-32-1|5, When we our we[a]ried limbs to rest

leaf [6] *recto*: Poland [by Swan], TCTB, C#m, 1|D55|7U3|D7[-]U1[-]D75|4,

God of my life look [gently] down

leaf [7] *recto*-leaf [21] *recto*: untexted secular melodies: Scotch Favorite, My

Love She is [a lassie yet], King Williams or Boyn Water, The Heavenly

Union [appears with sacred text in Ingalls 1805], Half Double Drag,

the Duke of Holstine[’]s March, Pen[n]sylvania, Battimore [*sic*; likely Baltimore], On the road to Boston, Jackson[’]s Frolick or Fifer[’]s

master piece, Yankey doodle, Serenade, Jefferson[’]s Liberty, the Girl I

Left behind me, The Double Drag, Single Drag, O Dear What can the

matter be, Soldier[’]s return, The Roving Sailor, Flower[s?] of

Edinburgh, Capt[.] Ives[’s] Hornpipe, Kiss my Lady, Col[.] Smith[’]s

march, Chorus Jigg, [Mc? –crossed out?] [Daniels?] Reel. Quick Step,

Fisher[’]s Hornpipe, The Retreat, Mary Dream, Long troop [over

morning parade?], [Durans?] [something crossed out] Hornpipe, Jack

on the Green, Devil[’]s Dream, High Pretty [Martin?] Tip To [Fine?],

Grand Spy, Peggy and Moll, [Oppen?] Reel, Nancy Dorson, the Ohio

Song, Morgan [Rattleer?], General Robinson’s March, Canada[’]s

Farewell, New Buttonhole, the Four Seasons, Ric[k?]er[’]s Hornpip[e],

Gil[l]ie Crankie, Col[l]ege Hornpipe, King of Prussia[’]s March, New

Century Hornpipe, The Merry Girls of Newyork, Sacket[’]s Harbour,

The [Pony?] quick Step

leaf (now in 2 sections) inside back cover: Fremont Quickstep, incomplete

untexted secular keyboard piece; “Subscribers for the Journal”

crossed out below title

24. [Olmsted, T[imothy]. *The Musical Olio*. New London, Conn.: Samuel Green, for Peter B. Gleason and Company, Hartford, 1811.] Lacks all pp. before p. 7 (i.e., p.l., pp. [1]-6), pp. 57-58, 61-62, all pp. after p. 120 (i.e., pp. 121-[128]).

inscription: inside front cover, “Chester Cornwell”

no MS. music

25. Swan, Timothy. *New England Harmony*. Northampton, Mass.: Andrew Wright, 1801. Lacks pp. 37-40, 59-62, 99-[104].

no inscriptions, no MS. music

26. *The Village Harmony: or, Youth’s Assistant to Sacred Music*. 8th ed. Exeter, N. H.: Norris and Sawyer, 1807. Lacks final [2] pp. of indexes.

inscription: inside front cover, “Amos Shelden”

no MS. music

bound with nos. 12, 16

27. *The Village Harmony: or, Youth’s Assistant to Sacred Music*. 9th ed. Exeter, N. H.: Norris and Sawyer, 1808. Complete.

inscription, p. [ii] (*verso* of t. p.), inside printed box with the words “THE /

PROPERTY OF”: “Betsey Spear,s”

no MS. music

28. [*The Village Harmony: or, Youth’s Assistant to Sacred Music*. 10th ed. Exeter, N. H.: C. Norris and Co., [1810].] Lacks all pp. before p. 33, all pp. after p. 270; pp. 53-54, 215-216, 263-264 fragmentary. All attributions check out with those listed for *ASMI* 514, except Dunkenfield, p. 259, is attributed to Harrison, and Harrison is not listed as an attribution in *ASMI* 514 (there may be other exceptions; a complete comparison of attributions was not made); also, the *ASMI* entry says “The first 4 of p. 44 not struck,” and it is here.

no inscriptions, no MS. music

29. *The Village Harmony: or, Youth’s Assistant to Sacred Music*. 11th ed. Newburyport, Mass.: E. Little and Company, [1813]. Leaf with pp. 19-20 lacks a chunk, and final leaf (pp. [325-326]) is mostly lacking; otherwise, complete.

no inscriptions, no MS. music

30. [*The Village Harmony: or, Youth’s Assistant to Sacred Music*. Possibly the second issue of the 12th ed. (Newburyport, Mass.: E. Little and Company, [1815?]).] Lacks all pp. before p. 9 (though 3 stubs are still extant); pp. 327-330 are fragmentary; lacks all pp. after p. 330. The pagination shows this to be an edition after the first issue of the 12th ed., which had only 323 pages of music. See *ASMI*, p. 601.

no inscriptions (but an ink drawing of a man in profile, inside front cover), no MS.

music

31. *The Village Harmony: or, New-England Repository of Sacred Musick.* 14th ed. Boston: West and Richardson (Exeter, N. H.: printed by C. Norris), [1817]. Lacks pp. 339-340; otherwise, appears to be complete.

inscription: p. l. [1] *recto*, pasted-on slip of paper with printed name “E [on tiny

piece of paper further pasted on] GOWING.” followed by, in MS., “March

[1818?] / The singers went before with joy, / On instruments they play’d: /

The damsels with their timbrels then / In beauty were array’d.” / Psalm, 68,

25”

no MS. music

32. West, Elisha. *The Musical Concert*. Northampton, Mass.: Andrew Wright, for Elisha west and John Billings, Jr., 1802. Complete. P. vi numbered iv; p. no. for p. 94 printed upside down; p. 103 numbered 203.

inscription: preliminary leaf *recto*, “William Wells’s Book”

no MS. music

33. *The Worcester Collection of Sacred Harmony*. 2nd ed. Worcester: Isaiah Thomas, 1788. Lacks 1st preliminary leaf with title page, pp. 3-6, 37-40, 49-56. Inscription inside front cover, inside hand-drawn oval with curling garland of leaves, text calligraphed in red, black, + green ink: “Sacred Harmony / *The Property* of / Betsy Curtis of / Windsor Vermont”

no MS. music

34. *The Worcester Collection of Sacred Harmony* [“LAUS *DEO!*” at head of title]. 3rd ed. Boston: Isaiah Thomas and Ebenezer T. Andrews, 1791. Lacks pp. 57-64, 67-70, 79-80. Inscription inside back cover: “Ruth Woodberry Hur Book”

no MS. music

35. *The Worcester Collection of Sacred Harmony* [“LAUS *DEO!*” at head of title]. 4th ed. Boston: Isaiah Thomas and Ebenezer T. Andrews, 1792. Complete.

no inscriptions, no MS. music

bound with nos. 10, 13, 17