559. Walter, Thomas. *The Grounds and Rules of Musick Explained: or, An Introduction to the Art of Singing by Note.* [8th ed.] Boston: for Thomas Johnston, 1764. Complete. 15 unnumbered leaves bound in after printed book; MS. music on the 1st 14 of these.

inscriptions: inside front cover, “Zebulon Perkins his Book March 1788”;

🖝 printed leaf 20 *verso*, “Elijah Perkins”; additional leaf [2] *verso*, “To

at[t]ain the Skill of Musick[’]s Art / Learn gamut up and down by

heart / No man can Sing tru[e] at first Sight / unles[s] he names his

not[e]s a right -- / which Soone is learnt if that your mi / you know its

place where e’re it be --…” (24 lines of rudiments in rhyme, followed

by note letter-names on staff, time signatures, + on facing p., a. l. [3]

*recto*, directions for finding “me”: “If B is flat me is in E”; i. e., the major

key is F); additional leaf [15] *verso*, “E. P”; inside back cover,

“Zebulun[e?] Perkins of Topsfield / December the 15 day [1?]796,”

“Elijah”

additional leaf [15] *verso* has texts for 2 tunes in the MS.

MS. music entries use diamond-shaped or round note heads, double lines at

ends of phrases and/or bar lines (in some entries, bar lines seem

randomly inserted); specifics will be provided for each entry

MS. music entries are mix of 4-, 3-, + 2-voice settings, individual + paired

voice parts, with melodies in various positions; again, specifics will be

provided

MS. music entries:

a. l. [1] *verso*: Buckland, “Cantus” (melody), “alttus” [*sic*], “medius,”

“Bass,” G, 123211D7U1, diamond-shaped note heads, phrase

separator lines, loose vertical alignment of voice parts, time

signature “3”

a. l. [2] *recto*: Stafford [by Read], “Treble,” “Bass,” A, treble begins

1|5-4-34-3|2-1D7|U1, See what a living stone, round note

heads, bar lines

a. l. [3] *recto*, Bangor tune [by Tans’ur], “Treble,” “Counter,” “Tenor”

(melody), “Bass,” Dm, 53215-6-7U1D7-65, diamond-shaped

note heads, phrase separator lines

a. l. [4] *verso*: An Hymn for morning or Evening [by Tans’ur], tenor

melody, Am, 32123-45-432, “Composed in fouer Parts” written

after title, diamond-shaped note heads, phrase separator lines,

following entry (Lenox’s bass) copied in between this title + its

music

a. l. [4] *verso*: Lenox [by Edson], “Base,” C, 1|1134|5, Lord of the

Worlds a Bov [sic]; round note heads, bar lines

a. l. [5] *verso*: 108 Psalm~~n~~ [*sic*] Tune, “Trible” (melody) “Basse” not

written in score (i. e.-\*- 2 lines of treble above 2 lines of bass), F,

13254321, diamond-shaped note heads, phrase separator

lines, time signature “3”

a. l. [6] *verso*: little marlborough, “medius,” “Tenor” (melody), “Bass,”

Am, 5U132-1D#7U1, diamond-shaped note heads, phrase

separator lines

a. l. [6] *verso*: Hexham Tune, “Tenor” (melody), “Bass,” Am,

112345-432, staff labeled “Trible” but no notes, diamond-

shaped note heads, phrase separator lines

a. l. [7] *recto*: Barby [by Tans’ur], “Tenor” (melody), “Counter,” “Bass,”

A, 13323-21D7U1, diamond-shaped note heads, phrase

separator lines

a. l. [7] *recto*: Epsom [by Tans’ur], “Counter,” “Tenor” (melody), “Bass,”

G, 12321D67U1, diamond-shaped note heads, phrase separator

lines

a. l. [8] *verso*: mear Tune, “medius,” “Tenor” (melody), “Bass,” F,

1|55|33|1-23|2, diamond-shaped note heads, bar lines

a. l. [8] *verso*: St[.] Hellen[’]s, “counter” (1st 5 notes only; out of phase

with other parts by I m.), “Tenor” (melody), “Bass,” C,

5|35|U1D5|6U2|D7, diamond-shaped note heads, bar lines

a. l. [9] *recto*: Chesh[a? u?]nt Tune, “med[iu]s,” “counter,” “Tenor”

(melody), “Bass,” C, 11D5U131D557U1, Come Sinners attend

and make no Delay (2 verses of text “To Cheshant T[une?]” on

a. l. [15] *verso*), diamond-shaped note heads, phrase separator

lines, cut-time time signature (C with vertical slash), though

correct meter is surely ¾, “12” in upper right corner of p.

a. l. [9] *recto*: an Evening hymn after Service “Set By William

Tans[’]ur,” “counter,” “Tenor” (melody), “Bass,” Dm,

1|D56|55|U1-23-2-1|D#7, diamond-shaped note heads, bar

lines

a. l. [10] *verso*: Weston favel [by Knapp], “Tenor” (melody), “counter,”

“Bass,” G, 13-4-321-2-135-6-543-4-2, Come Let us Joyn our

Chearfull Song (verse of text “To Weston favel Tune” on a. l.

[15] *verso*), diamond-shaped note heads, phrase separator

lines

a. l. [10] *verso*; Hartford Tune “in four parts By william Tans[’]ur,”

“med[iu]s,” “counter,” “Tenor” (melody), “Bass,” Am,

1|54-3|25-4|34-3|2, diamond-shaped note heads, bar lines

a. l. [11] *recto*: falmouth Tune “By william Tans[’]ur,” “med[iu]s,”

“counter,” “Tenor” (melody-\*- when singing with other parts),

“Bass,” G, 3|11-2|33-4|5-4-31|2, diamond-shaped note heads,

bar lines, rhythmic notation occasionally imprecise (in ¾ tune,

tenor’s last 3 mm. have 4, 5, + 4 quarter-note beats )

a. l. [11] *recto*: gilford [*recte* Guilford] Tune “By W[illiam] T[ans’ur],”

“Tenor” (melody), “Bass,” Am, 1|54|32|1, diamond-shaped note

heads, bar lines, staff labeled “Counter” with bar lines but no

notes

a. l. [12] *verso*, St. Kearthrine[’]s [*recte* Katherine’s] Tune “By William

Tans[’]ur,” “med[iu]s,” “counter,” “Tenor” (melody), “Bass,” C,

5|U1-23|23-2|12-1|D7, diamond-shaped note heads, bar lines

a. l. [12] *verso*, Fareham Tune, “med[iu]s,” “Tenor” (melody), “Bass,”

Gm, 5|U132|1D#7U1|2, diamond-shaped note heads, bar lines

as well as phrase separator lines, but bar lines seem applied

haphazardly

a. l. [13] *recto*: All Saints “By William Tans[’]ur,” “med[iu]s,”

“counter,” tenor (melody), bass, C, 1|1-D76|5U1|2-1D7|U1,

diamond-shaped note heads, bar lines

a. l. [13] *recto*, 149th psalm Tune New, “med[iu]s,” “Tenor” (melody),

“Bass,” G, 1324|56-54-3|2,|31-23|4-321, diamond-shaped note

heads, bar lines as well as phrase separator lines, but bar lines

seem applied haphazardly

a. l. [14] *verso*: Blen ham “Composed Wiliam Tanser,” “Tenor”

(melody), “Bass,” G, 1|56|55-4|32|1, diamond-shaped note

heads, mix of bar lines + phrase separator lines and phrase

separator lines only, staff labeled “Counter” but no notes

**DB Ob255; Catalog Record #330758**

560. Ward, Martha B. *MS. music booklet.* 7 unnumbered leaves.

inscription: inside front cover, “Martha B[.] Wards / Norwich”

MS. music entries copied on leaves [2-6], or on slips of paper sewn to those

leaves

9 MS. music entries in round notation, 4 in 4-shape notation; assume round

notation unless otherwise noted

all MS. music entries appear to be treble parts (some identified as such:

“Tribble,” “Treble”); tenor melody incipits will be provided as well, in

most cases

MS. music entries:

leaf [2] *recto*: Norwich [by Hibbard?], Am, 1|3-2-1D7|U12|3 (tenor

melody begins 1|1-2-32|1D#7|U1)

leaf [2] *recto*: Bath, A, 1|D7U1|25|4-32|3 (tenor melody begins

1|23|21|1D7|U1)

sewn to leaf [2] *verso*: Jordon [*recte* Jordan] [by Billings], A, after 4 ½

mm., 1|14-3|2-43-2|3 (tenor melody begins 5|U11|32-1|

2-32-3|4), there is a land of pure delight; text written directly

on leaf [2] *verso*

leaf [2] *verso*: Williamstown [by Edson], Gm, 1|5432|32-12\_|2 (tenor

melody begins 1|1D7U12|345\_|5), Shew pitty [*sic*] lord o lord

forgive; shape notation

leaf [3] *recto*: Pleyel’s Hymn [adapted from Pleyel], Bb,

1|11|D7U1|2D7|U1 (tenor melody begins 1|35|23|42|3), So

🖝 fades the lovely blooming flower; shape notation; “Sharp Key

on B.” written above music, but this is in Bb major, not B major

sewn to leaf [3] *recto*: Symphony [by Morgan], Eb, 555|53|456U1|D7

(tenor melody begins 135|U1D5|4321|5), Behold the judge

de[s]cends his guards are nigh; title written directly on leaf [3]

🖝 *recto*, music on *recto* of sewn-on slip, text on *verso* of slip; A

natural in treble at beginning of m. 6 is written as A#,

suggesting an assumption that this tune would be pitched on E

not Eb

sewn to leaves [3] *verso* + [4] *recto*: Majesty [by Billings], F,

3|5n4|55|65|5 (tenor melody begins 5|1-D7-U1D6|5-31|

43-1|U1), The Lord de[s]cended from above

sewn to leaves [3] *verso* + [4] *recto*: Sutton [by Stone], Em,

5|5U1|D77|4-5-67-6|5 (tenor melody begins 5|U1-D7U1|D55|

6-5-43-4|5), b[e]hold the man three score years and ten [*sic*;

“years” added]

sewn to leaves [4] *verso* + [5] *recto*: Waterbury, treble?, Am,

1|13|55|4-3-22|5

sewn to leaves [4] *verso* + [5] *recto*: Extottation [*recte* Extollation]

[by Janes], G, 5|5536|55|3 (tenor melody begins 1|3554|32|1),

shape notation

sewn to leaves [5] *verso* + [6] *recto*: Wantage, Dm, 5|54|U1D7|54|5

(tenor melody begins 1|D77or6|55|67|U1)

sewn to leaf [5] *verso*: Silver Street, C, 5U1D7|57|U1 (tenor melody

begins 1D55|35|U1), text for 1st section probably trimmed off,

text for “Chorus” is Hallelujah [x 5] Praise y[e?] the Lord

leaf [6] *recto*: Rochester [by Holdroyd], A, 332|13|423\_|3 (tenor

melody begins 112|31|2D7U1\_|1), Come let us join our

cheerful songs; shape notation

**Mss. Octavo Vols. M, vol. 10**

561. Warriner, Solomon. *The Springfield Collection of Sacred Music.* Springfield, Mass.: Warriner and Bontecou (printed at Boston by Manning and Loring), 1813. 159, [1] pp.; complete.

inscriptions: inside front cover, “Sarah Hookers – ”; t. p., “Sally Hookers”

no MS. music

**DB Ob208; Catalog Record #420414**

562. Watts, I[saac]. *The Psalms of David, imitated in the language of the New Testament.* Philadelphia: R. Aitken, 1781. Unnumbered leaves for MS. music sewn in, both before the printed book (preliminary leaves [1-12]) + after the printed book (additional leaves [1-11]); a. l. [10] + [11] each have a printed text on their *recto* sides; on the *verso* of a. l. [10] is more MS. music.

some of the additional leaves appear to be two leaves pasted together; in

such situations, the 2 pasted leaves are counted as a single leaf

inscriptions: inside front cover, “Geo H. Richardson. / Feb. 16[. or ,] 1906.”;

p. l. [1] *recto*, “Jacob Richardson. Junr. / February the 4 1786”

p. l. [1-4] are blank, or carry ownership inscription, or have ruled staves but

no music, or (p. l. [2] *verso*) contain musical rudiments (4-syllable

solmization scale used: faw, sol, law, mi)

🖝 a. l. [10] *recto* carries printed poem, “The Infant Saviour; a Sapphic Ode.

Adapted to the Tune of Bunker-Hill”; 6 stanzas; begins “Hark! whence

that sound, hark! hark! the joyful shoutings; / See! see! what splendor

spreads its beams around us, / Turning dark midnight into noon-tide

glory, / As it approaches”

a. l. [11] carries printed poem, “A Hymn on Peace; (Worcester.)”; 4 stanzas; begins “Behold, array’d in Light”

music + text written finely and with precision on small staves ruled sideways

on small vertical pages

unless otherwise indicated, all MS. music entries are 4-voice settings with the

melody in the 3rd voice from the top

🖝 of 31 MS. music entries, 24 (including a substantial anthem) are by William Billings

MS. music entries:

p. l. [5] *recto*: New North [by Billings], D, 5|53|45|U1D6|5, O Praise

the Lord with one consent

p. l. [5] *verso*-p. l. [6] *recto*: Majesty [by Billings], F, 5|U1-D7-U1D6|

5-31|43-1|U1, The Lord descended from above

p. l. [6] *recto*: Hopewell [by Seaver], Em, 5|5-7U3-1|D76|5-U1D7-6|5, Come Lead me to Some Loafty [*sic*] Shade; “Slow” written

above music, secular text, “Words from Dr Watts Lyric poems

page 127th” written above music, this tune printed twice before

1821\*\*& in Doolittle + Read’s *The American Musical Magazine*,

[1786-87], + in the 4th ed. of *The Worcester Collection of Sacred*

*Harmony*, “1792” [*recte* 1793]

p. l. [6] *verso*-p. l. [7] *recto*: Phoebus [by Billings], F#m, 1|55-434|

55-67, Lord in the morning thou shalt hear

p. l. [7] *recto*: New-Hingham [by Billings], Am, 1|D7U123|2, Death O

the awful sound

p. l. [7] *verso*-p. l. [10] *recto*: An Anthem-\*--\*-Solomons Songs-\*--\*-Chap 2-\*--\*-d.

[by Billings], A, starts with treble solo\*\*& 5|U1212|31D7U1|

21D76|75; I am the Rose of Sharon & the Lilly of the Vallies

p. l. [10] *verso*-p. l. [11] *recto*: Washington [by Billings], E,

555|U1D7U12|3, Lord when thou did’st ascend on high

p. l. [12] *recto*: Philadelphia [by Billings], D, 5|55|U1D7|U1, Let

diff’ring nations Join

a. l. [1] *verso*: St. Martin’s [by Tans’ur], A, 1|1-2-1D5|U1-2-33-4|

5-4-31|2

a. l. [1] *verso*: Standish, melody, bass, Am, 1|32|15|43|2

a. l. [2] *recto*: All Saints [by Knapp], C, 1|1-D76|5U1|2-1D7|U1

a. l. [2] *recto*: Kingbridge, melody, Am, 5|U1-2-32-1|2-5D5|

U1-2-32-1|D#7-#6-5, 1 m. omitted by copyist

a. l. [2] *verso*: Exeter [by Billings], Fm, 1|5565|447, My thoughts on

awful subjects roll

a. l. [3] *recto*: A Funeral Anthem [by Billings], tenor, counter, Fm, tenor: 1|55U1|D76|554|34|5, I heard a great Voice from Heav’n

saying unto me

a. l. [3] *verso*: Warren [by Billings], G, 1212|345, Childrer [*sic*] of the

Heav’nly king

a. l. [3] *verso*: Suffolk [by Billings], treble, counter, tenor, Gm,

1|5-U1D7-6|5-45|1-2-34|5, Brig[ht] King of Glory dreadful

God; “G” below music at end (reminder of key, in the

absence of bass?)

a. l. [4] *recto*: Sappho [by Billings], C, 11D7|U1D5|U4321-2|3-45, When the fierce Noth [*sic*] Wind With his airy forces

a. l. [4] *verso*: Sherburne [by Billings], F, 1|5567|1, How pleasant [’]tis

to see

a. l. [5] *recto*: [Psalm] 15 [by J. Arnold], G, 1|5531|2D7|U1

a. l. [5] *verso*: Sophronia “By A[.] King,” Dm, 1|3254|6543|2, [usually a

sets a secular lament; 10.8.10.8]

a. l. [6] *recto*: Maryland [by Billings], Am, 1|3543|2, And must this

body die

a. l. [6] *verso*: Spain [by Billings], C, 1|13|43|2, How pleas’d and blest

was I

a. l. [7] *recto*: Vermont [by Billings], Em, 5|315U1|D7-U1D7-65, In

Vain we lavish out our lives

a. l. [7] *verso*: Worcester [by Billings], Gm, 1|3235|432, How short &

hasty are our Lives

a. l. [8] *recto*: Chocksett [by Billings], G, 1|1234|5, Lord of the worlds above

a. l. [8] *verso*: Roxbury [by Billings], D, 5|5U1D7|U1-D7-65|U11D7|U1, O praise ye the Lord. [punctuation *sic*] prepare your glad voice

a. l. [8] *verso*-a. l. [9] *recto*: Baltimore [by Billings], C, 111|13,32D7U2|14, Father of mercies thou fountain of Graces

a. l. [9] *recto*: New North [by Billings]; treble, counter, tenor, D,

5|53|45|U1D6|5, O Prais[e] the Lord with one consent, “D”

below music at end (reminder of key, in the absence of bass?)

a. l. [9] *verso*: Richmond [by Billings], Am, 1D5U12|354, My Beloved hast[e] away

a. l. [10] *verso*: Africa [by Billings], Eb, 1|3-4-5U1|D7-6-51|3-43|2, Now shall my inward joy arise

a. l. [10] *verso*: Brookfield [by Billings], Dm, 5|U13|23-2|1-D7U1|2, [’]Twas on that dark that doleful Night

**Dated Books; Catalog Record #314724**

563. Weaver, Samuel. *MS. music book, dated 1810-1815 (also 1847).* 24 unnumbered leaves, with MS. music on last leaf.

inscriptions: inside front cover, “Samuel Weavers; Book; / February 8, 1810.

/ Roxborough: Township: Philadelphia; / [County]” (🡨square

brackets original); leaf [2] *recto*, “1815”; leaf [5] *recto*, “1847”; inside

back cover, “January 22 1815 being on sunday / There fell A prety

[*sic*] great snow / and the following week, was extreamly / [cold]” (🡨square brackets original)

mostly notes, diagrams, lists of names, + 10 blank leaves

MS. music entries:

leaf [24] *verso*: Windsor [by Tye], “Tenor” melody, Am,

1|12|32|11|D#7

leaf [24] *verso*: Williamstown [by Edson], melody, bass, Gm,

1|1D7U12|345\_|5

**Mss. Boxes L / Octavo vol. 35**

564. West, Elisha. *The Musical Concert*. Northampton, Mass.: Andrew Wright, for Elisha West and John Billings, Jr., 1802. Complete.

no inscriptions

no MS. music

**DB Ob148; Catalog Record #420133**

565. West, Elisha. *The Musical Concert.* 2nd ed. Northampton, Mass.: Andrew Wright, for the compiler, 1807. Lacks pp. [iii]-vi, 59-62.

inscriptions: preliminary leaf *recto*, “Cullen F, ~~Thomas, F,~~ S[turtivant’s] /

Book Hartland January 14, 1810”; additional leaf *verso*, “Cullen F. Sturtivant[s?] / Book / Hartland Jany 14th – 1810,” “Cullen Friend

Sturtivant”

no MS. music

**DB Ob149; Catalog Record #420227**

566. Wetherell, John. *MS. music book, dated 1806*. 17 unnumbered leaves.

inscription: leaf [1] *recto*, “John Wetherell N[.] Braintree / May 20 1806”

7 secular instrumental melodies on leaves [2-4], leaves [5-12] blank, sacred

pieces on leaves [13-17]; at least 6 leaves originally in the booklet are

missing

sacred music scored for 2, 3, and 4 voices; in 2-voice settings, melody (upper part) may be tenor or treble; in 3-voice setting, melody is in middle

voice; in 4-voice setting, melody is in tenor voice

sacred MS. music entries:

leaf [13] *verso*-leaf [14] *recto*: Scotland, melody + bass, G,

1|1-2-34|5|6-5U1-D5|4-33-|2

leaf [14] *verso*-leaf [15] *recto*: Exhortation [by Doolittle], 4 voices, Am,

1|3-4-3-2-1|23[-]4|5-3-2-1D7|U1

leaf [15] *verso*-leaf [16] *recto*: Blue Hill [by Belknap], 3 voices, G,

1|1-2-3-4|6-5-43|2, slur over all 4 notes in 1st full m. of middle

voice (melody) is an error; neither of the other parts has a slur

in this m.

leaf [16] *verso*-leaf [17] *recto*: Sheffield, melody + bass, A, 113|2234|5

**Mss. Boxes L / Octavo vol. 38**

567. Willard, Samuel. *Deerfield Collection of Sacred Music*. Greenfield, Mass.: H. Graves, for Simeon Butler, Northampton, Mass., 1814. 144 pp. Complete.

inscription: preliminary leaf *recto*, “John Park Esq. / from his humble serv. /

Samuel Willard.”

no MS. music

**DB Ob065; Catalog Record #420445**

568. Willard, Samuel. *Deerfield Collection of Sacred Music*. 2nd ed. Greenfield, Mass.: Denio and Phelps, 1818. 179, [1] pp.; apparently complete.

no inscriptions

no MS. music

**DB Ob066; Catalog Record #420513**

569. Williams, Joseph. *MS. music book, dated 1806-1807.* Pp. numbered 1-208, apparently by original owner (2 sequential pp. are both numbered 65: 65[a] + 65[b] here; pp. 142-143 missing), 31 blank unnumbered leaves. MS. music on pp. 20-88, 129-141, 144-146, 163-207.

inscriptions: inside front cover, “1806. Price 6/d . E. P. Dau[c l a?],” “J.

Williams’s Property.,” “Elean[a?] / O[ri?]n”; p. 1, “Joseph Williams’s

Book,” “Nov. 1806 29th.,” “This Book in Cooperstown

was bought / And for it I a long time Sought / I bought it of Elihu

Phiney [*sic*] / And gave for it a half a Guinea,” “Dec.. 1. 1806”; p. 24,

“1807.”; p. 183, “Jany. 1807.”

pp. 2-14 blank except for page numbers and occasional aphorisms at tops of

pp. (e. g., p. 7: “A virtuous-minded youth will-----”; or p. 10, “Duty,

Fear, and Love, we owe to God above”)

pp. 15-19: partial index

pp. 89-128, 147-162, 208 blank except for p. nos.

all MS. music entries are 4-voice settings with melody in 3rd voice from top

(presumably tenor), except where noted

MS. music entries:

p. 20: Complai[t? l?]nt [by Coan], Em, 1|5555|U1D7|U1, But O, how oft

pp. 20-21: Desired Rest [by Wright], E, 1|33[-]453|55[-]65

pp. 21-22: Concord [by Holden], C, 5|U1132[-]1|2, some copyist

errors

pp. 22-23: Morning [by Read], F, 155|55[-]432|1-2-3

pp. 23-24: Concord [by Belknap], F#m, 1|55|U1D534|5, “1807” after

repeated title on p. 24

pp. 24-25: Sum[m]ons [by Ellis], Am, 135|354[-]32|1, “w. Summons.

s. v. s. o.” over continuation of tune on p. 25

pp. 25-26: Justice [by Goff], C, 1D55|U1-2-12|3-2-34|5, “s. Justice. v.x.” over continuation of tune on p. 26

p. 27: Christmas [by Munson], G, 1+D5|113|445|314[-]3|2, “W.” over

2nd system of tune

p. 28: Friendship [by Read], staff ruled for counter but no notes, A,

5|U12[-]3[-]4|3[-]55[-]4|3

p. 29: Providence [by Read], Am, 5U11[-]D#7|U12|3-21|D#7,

“P[r?]oa” over 2nd system of tune

p. 30: Norfolk [by Capen], C, 5|U1331|244

pp. 30-31: Deerfield [= Thomas-Town by Billings], Gm, 1|1D7U12|345 pp. 32-33: Solitude [by Read], 3 voices, “air” over middle voice, Em, 557|76|5-43-4|5, O ’twas

pp. 33-34: Confidence [by Holden], 3 voices, “Air” over middle voice, G, 313|5432|3

p. 34: Monticello [by Read], 3 voices, melody in middle voice, G,

1|3-4-55|54|32|1

pp. 34-35: Sweet Complaint [by Holden?], 3 voices, melody in middle

voice, Dm, 565[-]4|5U121[-]D7|U1

pp. 36-40: Ascention [*sic*; related to Hanwell by Thomas Clark of Canterbury, 1st pr. 1820?], “Treble,” “Air,” “Bass,” D,

5U1|D53|5U1|D5, Jesus our triumphant head; sets 6 stanzas of

text, tempo + dynamics markings throughout

pp. 40-43: Ode on Science [by Sumner], 3 voices, melody in top voice,

G, 1|D5-32-1|26|6-5-67|U1

p. 43: Miles Lane att. “Shrubsole,” 3 voices, melody in middle voice, C, 5|U1112|32[-]12, All hail the pow’r

p. 44: Leoni, treble, counter, “Air,” bass, Am, 5|U1234|5, no att. in *HTI*

(no. 3695); “supplied to Thomas Olivers by Meyer Lyon (‘Leoni’) from the repertory of the synagogue at Duke’s Place,

Aldgate, London…probably derived from a German chorale

tune” (*HTI*)

p. 45: Torringford [by Newhall], 4 voices, “Air.” written over top

voice, G, 1|123[-]23[-]4|5, Hark what celestial notes

p. 46: Florida [by Wetmore], “Treble,” “Counter,” “Air,” “Bass,” Em,

5|31D7U1|5, Is this the kind return

pp. 46-47: Mount Vernon [by French], “Treble,” “Alto,” “Air,” “Bass,” G,

5|315U1[-]D7|6, printed before 1821 only in French’s *Harmony of Harmony*, 1802

pp. 48-49: Lorrain, starts with treble solo, G, 5|U13-2|1D5|U35-4|4-3,

some copyist errors

pp. 49-50: London [by Swan], Bb, 1|D77|U1122|3, Methinks I hear the

Heav’ns resound

pp. 50-51: Solemnity [by Doolittle], Em, 1|55|54-3|77|7

p. 51: Stafford [by Read], “Tenour,” A, 5|U1-2-32[-]1|4-32|1, See what

[a] living Stone

pp. 52-53: Lark [by West], Em, 534|U321D7|U1

pp. 53-54: Death of Gen[l?] Washington [= Mount Vernon by Jenks],

Em, 1|33[-]455|U1D#7|U1, titled Death of Gen. Washington in

a pre-1821 printed tunebook only in French’s *Harmony of*

*Harmony*, 1802

pp. 54-55: Supplication [by Read], “Aar” [*sic*] written over beginning

of tenor part, Em, 1|5-4-5-6-5-|47-6|5U1|2-3-2-1D7|U1, Oh

wash my Soul from every Sin

pp. 55-56: Delight [by Coan], “Air” written over beginning of tenor

part, Em, 1D54|3[-]214, “Pleasant Air” written after title

pp. 56-57: Newburgh [by Munson], C, 5|35U12|1, Let every Creature

join

p. 58: No. 5 [by Mann], C, 1|31D65|U1, Come ye that Love the Lord

p. 59: Messiah [by Wright?], F, 155|556[-]U1D7[-]U2|1, ‘Tis finish[’?]d

so the Savior cried

pp. 60-61: Castle Street, 7 voices: “Treble” [incipit copied here], “Second,” “Alto,” “Counter Tenor,” “Air” [not the melody],

“Bass,” “Basso or 2d Bass,” G, 1|3-4-5U1|D42|1-3-5U1| trD6-5, Sweet is the work my God my King

pp. 62-63: Mount-Vernon, “Treble,” counter, “Tenor,” “Bass,” F,

5U1D6|55|315, Great God, the heav’ns well order’d frame

pp. 63-64: Milton [by Forbush], staff ruled for counter but no notes, F,

531|3-4-56[-]7|U1-D76|5, several indications of dynamics

pp. 64-65[b]: Redemption att. “Billings,” Eb, 5|31|U1D7|U1D6|5, The’ternal [*sic*] speaks all Heav’n attend; several indications of dynamics

pp. 65[b]-66: West Town (= Whitestown by Howd), Em,

1|5555[-]6|754\_|4

pp. 67-68: Edom [by West], F, 5|3-4-56[-]7|U1D653|5, additional

(alternate?) notes in tenor at 2 points

pp. 68-69: Contrition [by Holden?], Am, 1|1234|5, Alas the brittle clay pp. 69-70: Exhortation “by Doolittle,” Am, 1|3-4-3-21|23[-]4|

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

pp. 71-72: Scotland, “Air” written over tenor part, G, 1|1-2-34|5|

6-5U1-D5|4-33-|2, Then let my Soul march boldly on

pp. 72-73: Sinai [by Carpenter], Am, 1|31-3|25|3-1-43|2, O the

immense th’mazing [*sic*] heigh

p. 74: China [by Swan], D, 3|22|11|3-D66|3, Why should we mourn

departing friends

p. 74: Hardwick [by Edson Sr.], G, 135|5#4|5

p. 75: Coventry att. “T. Olm[sted],” D, 1|12[-]3[-]4|32[-]1|1, Far as thy

name is known; melodic incipit given here is the top voice of 4

voices; *HTI* (no. 5860) has melody starting 5|34-5-6|54|3

p. 76: Portland [by Swan], Bb, 1|1-D7U1|1-D7U1|1-43|2, Sweet is the

work my God my King

p. 77: Mount Calvery [by Jenks], Am, 12|33[-]2|1D#7|U1, Hearts of

stone relent [relent]

pp. 77-78: Boxford “by T. Swan,” Em (though ending on D),

55-|7754[-]3|4, My sorrows like a flood

pp. 78-79: Majesty [by Swan], C, 113|D6567|U1, He fraim’d [*sic*] the

globe

pp. 79-80: Temple Hymn “by Lee,” A, 11|14|3-21-D7|U1, Jesus lover of

my Soul

pp. 81-82: Middletown [by Bull], A, 12[-]3[-]4|53|1[-]2[-]34[-]3|2, Hail the Day that see’s [*sic*] him rise

p. 82: Sardinia [by Castle], staff ruled for counter but no notes (except

for copyist errors), Dm, 1D75|5-6-5-4-55|77U1

🖝 pp. 83-84: New Jordon [*sic*] [by Shumway?], C#m, 5|U1123|2-1D7-57 pp. 84-85: Sorrow’s Tear [by Jenks], staff ruled for counter but no

notes (except for copyist error), Dm, 1|D57-5|43-4|5U3-2|1

pp. 85-86: Weeping Nature [by Jenks], Am, 1|D5#7|U17-5|53|2

pp. 87-88: Egypt att. “Swan,” Em, 5|75|43|1D7|7, He call’d for

darkness darkness came

pp. 129-134: The Dieing [*sic*] Christian to his Soul [by Harwood], 3

voices, “Air” written over top voice, G, 56[-]7U11|D765, Vital

spark of he[a]v’nly flame; dynamics + tempo indications

pp. 135-138: Epsom att. “Dr. Madan,” 3 voices, “Air” written over

middle voice, G, 5|U123(4-5-)6|5D7U1, Come let us join our

cheerful songs; lots of dynamics + tempo indications

pp. 139-141, 144: Yarmouth [by Madan], 3 staves, but notes only on

middle staff (appears to be melody), G, 5[-]4|32[-]3[-]4|3-21|

4-32|1, He dies the friend of Sinners dies; indications of

dynamics + tempo, leaf presumably numbered 142-143 was

torn out before this entry was copied in—so no loss of music or

🖝 text, notes copied erroneously on top staff show that the

process used here to write notes with filled-in note-heads was

to draw circles for a number of note-heads, then go back and

fill them in

pp. 145-146: The Pilgrims Farewell [by Field?], 3 voices, melody in

middle voice, F, 543|U1D76[*sic*; notes 4-6 should be U1D65],

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

you well my friends I must be gone

p. 146: Portugal [by Thorley?], 3 voices, melody in middle voice, G,

5|U12|3-13-5|4-32|1, Sweet is the work [my God my king]

pp. 163-168: Esther [*sic*]Anthem [by Billings], A, starts with bass

solo\*\*& 1|D5[-]6[-]75|U1[-]D7[-]U12|3-2-1, The Lord is ris’n

indeed

pp. 169-180: Dedicatory Poem [by Holden], “Treble,” “Counter,” tenor,

“Bass,” G, 5|U13|51|2[-]1D7[-]6|5, With joyful hearts and

tuneful song; indications of tempo, dynamics, “[I.?] W.” on p.

176 (Isaac Watts? –text is apparently by John Lovett)

pp. 181-184: Funeral Anthem [by Holden], Am🡪C, 111|321|22|123|

21|1D#7|11, Man that is born of a Woman is of few days and

full of trouble; indications of dynamics, + tempo, “Jany. 1807.”

written on p. 183

pp. 185-192: Heav’nly Vision [by French], G, 1234|5\_|54|322|2, I

Beheld and lo a great multitude

pp. 193-204: Judgment Anthem “By Morgan,” Em🡪Eb🡪Em🡪Eb🡪

Em🡪Eb, te\*\*& 5|U1| tr\*\*& 1D5|315U1|D77, Hark Hark. Hark you

mortals hear the trumpet; all key-switches, tempo + dynamics

markings intact (“Verry Loud,” “Verry Slow and Soft,” “Brisk,”

“Lively and Loud,” etc.)

pp. 205-207: Vital Spark [by Billings], “Treble,” counter, tenor, bass, Bm🡪B, 1D5|U12|32|1-D7, Vital Spark of Heav’nly Flame; fabulous delicate doodles at tops of pages

**Mss. Octavo Vols. W; Catalog Record #272256**

570. Wood, Abraham. *Divine Songs, extracted from Mr. J. Hart’s Hymns, and set to musick in three and four parts.* Boston: Isaiah Thomas and Company, 1789. Complete.

no inscriptions

no MS. music

**DP A8242; Catalog Record #337943**

571. Wood, Abraham. *A Funeral Elegy on the death of General George Washington. Adapted to the 22d of February.* Boston: Thomas and Andrews, 1800. Complete (though no foretitle printed on front cover; see *ASMI*, p. 614).

no inscriptions

no MS. music

**Dated Pams.; Catalog Record #349470**

572. Wood, William. *Harmonia Evangelica, a Collection of Sacred Music, from the most approved authors, in three numbers. No. 1.* Exeter, N. H.: C. Norris and Company, [1810]. Complete.

no inscriptions

printed bookplate pasted inside front cover: “No. [“3549” in MS.] Date

[stamped: “NOV 11 1918”] / LIBRARY OF / Frank J. Metcalf”

no MS. music

**DB Ob107; Catalog Record #420313**

573. Woodruff, Merit N. *Devotional Harmony: a posthumous work of Merit N. Woodruff, late of Watertown, (Connecticut) deceased. Published by his relatives and friends, under the inspection of Asahel Benham.* N. p., [1801]. Complete. Slip of paper with MS. secular tune inserted before t. p.

inscription: additional leaf *verso*, “Chauncey Linsley’s Book / Wrote August

30th AD. 1801.”

MS. music entry:

inserted slip *recto*: The Orphan Boy, melody, G, 1-3|5553-5|U111,

Stay Lady stay for mercy’s sake

**DB Ob260; Catalog Record #349495**

574. Woodward, Charles. *Ecclesiae Harmonia.* Philadelphia, 1807. Complete, with copyright notice bound between pp. [2] and [3] (pagination in *ASMI* should be changed to p. [1], t-p.; p. [2] blank; l. [1] recto, copyright notice; verso blank; p. [3], dedication; p. 4) blank; etc.).

inscriptions: inside front cover, “Harriet Brown” (smudged out, but legible);

preliminary leaf *recto*, “HARRIET BROWN,”; inside back cover, “Miss

Harriet Brown Hur Book / D K / W B”

no MS. music

**DB Ob091; Catalog Record #420194**

575. Woodward, Charles. *Ecclesiae Harmonia*. 2nd ed. Philadelphia, [1809]. Complete, if absence of leaf which would have been carried pp. [3-4] is intentional; pp. 13-20 printed + bound in this order: pp. 13/18, 19/16, 17/14, 15/20.

inscriptions: preliminary leaf [1] *recto*, “Margaret Mullan's”; p. [2] (*ASMI*

identifies this as *verso* of a preliminary leaf), “Margaret Mullan her

Book”; additional leaf [2] *verso*, “Margaret Mullan Her Book”

no MS. music

**DB Ob092; Catalog Record #420269**

576. Woodward, Charles. *Sacred Music, in Miniature*. Philadelphia, 1812. Complete, with 8 leaves of blank staff lines bound in at back. A beautiful little book.

no inscriptions

no MS. music

**Bindings Coll.; Catalog Record #306295**

577. Woodward, Charles. *Sacred Music, in Miniature*. Philadelphia, 1812. Complete, with 8 leaves of blank staff lines bound in at back.

inscriptions: preliminary leaf *recto*, “Eleanor. M. Baileys”; t. p., “Ellen Bailey”

printed bookplate reading “*ellen m. bailey.*” pasted inside front cover

no MS. music

Woodward’s 4-shape notation laid out on p. 8 (faw = oval; sol = oval w/

perpendicular line; law = half moon; mi = star)

**Dated Books; Catalog Record #306295**

578. Woodward, Charles, and John Aitken. *Ecclesia Harmonia[.] A collection of Sacred Music*. Philadelphia, [1806]. Complete.

inscription: preliminary leaf [2] *recto*, “John Heins December 21st 1806

$1..00”

uses alternative 4-shape notation: *fa* round note-head, *sol* round note-head

w/ vertical line through it, *la* crescent moon, *mi* “star” (short radiating

lines instead of note-head)

no MS. music

**DB Ob090; Catalog Record #290386**

579. [Worcester, Samuel]. *Select Harmony: The Fourth Part of Christian Psalmody*. Boston: Samuel T. Armstrong (printed, Exeter, N. H.: C. Norris and Company), 1813. Complete.

inscriptions: inside front cover, “S. J. Cook’s / [Auction ?]. / Nov 10 ’85,” “[Z ?]ephaniah [H ?] [Ordway ?] [different ink:] is / Aged 20 years in

1820”; inside back cover, “David Ordway’s / Property Zepaniah H

Ordways / 1815”

stamped inside front cover + on t. p.: “Chas. W. Whitcomb.”

no MS. music

**Dated Books; Catalog Record #459934**

580. [Worcester, Samuel]. *Select Harmony: The Fourth Part of Christian Psalmody*. 2nd ed. Boston: Samuel T. Armstrong, 1817. Complete. BOUND WITH Worcester, Samuel. *Christian Psalmody, in Four Parts; comprising Dr. Watts’s Psalms Abridged; Dr. Watts’s Hymns Abridged; Select Hymns from other authors; and Select Harmony.* 2nd ed. Boston: Samuel T. Armstrong’s Presses, 1817.

stamped on spine: C. WRIGHT

no inscriptions

no MS. music

**Bindings Coll.; Catalog Record #294301**

581. *The Worcester Collection of Sacred Harmony* (“Laus Deo!” at head of title). Worcester, Mass.: Isaiah Thomas, 1786. Lacks pp. 3-6, 17-20.

inscriptions: preliminary leaf *recto*, “Eliot Mason’s Book. / Bot Febr 10th

1786--------"; additional leaf *verso*, “[rubbed out] [&?]. Eliot Ma[s?]on.

/ SinginG. Book. F[eb?] / .3 1790. Spencer.”

no MS. music

**DB Ob261; Catalog Record #339361**

582. *The Worcester Collection of Sacred Harmony* (“Laus Deo!” at head of title). Worcester, Mass.: Isaiah Thomas, 1786. [2nd t. p.:] *The Worcester Collection of Sacred Harmony. Part Third* (“Laus Deo!” at head of title). Worcester, Mass.: Isaiah Thomas, [1786]. Complete; leaf bearing pp. 95-96 bound before leaf bearing pp. 93-94.

slip of paper pasted to preliminary leaf *recto* has this in MS.: “I believe this is

the first specimen of mu- / sic printed from types in this country. Be-

/ fore this, it had been engraved. / Christopher Columbus Baldwin”

(record set straight by later librarians, in pencil)

no other inscriptions

no MS. music

ornaments on front + back covers apparently used in the *Massachusetts Spy*

in 1783 (note on preliminary leaf); on front cover, ornament includes

text “LIBERTY DEFENCE FROM TYRANNY,” on back cover, only text

(beneath 13 stars) is “UNION”

**DB Ob262; Catalog Record #339360**

583. *The Worcester Collection of Sacred Harmony* (“Laus Deo!” at head of title). 2nd ed. Worcester, Mass.: Isaiah Thomas, 1788. Complete.

inscriptions: preliminary leaf [1] *recto*, “Leonard Worcester”; additional leaf

[2] *verso*, “Leonard Worcester, 1791.”

no MS. music

**DB Ob263; Catalog Record #339362**

584. *The Worcester Collection of Sacred Harmony* (“Laus Deo!” at head of title). 2nd ed. Worcester, Mass.: Isaiah Thomas, 1788. [2nd t. p.:] *The Worcester Collection of Sacred Harmony. Part Third* (“Laus Deo!” at head of title). Worcester, Mass.: Isaiah Thomas, [1786]. *ASMI* 537. Lacks pp. 9-16 (2nd ed.), 197-198 (*Part Third*). Entire vol. lacks covers.

no inscriptions

no MS. music

**DB Ob282; Catalog Record #539927**

585. *The Worcester Collection of Sacred Harmony* (“Laus Deo!” at head of title). 3rd ed. Boston: Isaiah Thomas and Ebenezer T. Andrews, 1791. Complete.

no inscriptions

no MS. music

**DB Ob264; Catalog Record #339363**

586. *The Worcester Collection of Sacred Harmony* (“Laus Deo!” at head of title). 4th ed. Boston: Isaiah Thomas and Ebenezer T. Andrews, 1792. Complete.

no inscriptions

no MS. music

**DB Ob265; Catalog Record #339364**

587. *The Worcester Collection of Sacred Harmony* (“Laus Deo!” at head of title). 5th ed. Boston: Isaiah Thomas and Ebenezer T. Andrews, 1794. Complete.

no inscriptions

no MS. music

**DB Ob266; Catalog Record #339365**

588. Wyeth, John. *Wyeth’s Repository of Sacred Music*. Harrisburgh, Pa.: John Wyeth, 1810. Complete.

inscription: inside front cover, “Thomas Finney His Book 1813”

no MS. music

**DB Ob270; Catalog Record #420343**

589. Wyeth, John. *Wyeth’s Repository of Sacred Music*. 2nd ed. Harrisburgh, Pa.: John Wyeth, 1811. 120 pp.; complete.

no inscriptions

no MS. music

**DB Ob271; Catalog Record #420421**

590. Wyeth, John. *Wyeth’s Repository of Sacred Music*. 3rd ed. Harrisburgh, Pa.: John Wyeth, 1814. 120 pp.; complete.

inscription: preliminary leaf [1] *verso*, “William Gault John Gault”

printed bookplate pasted inside front cover: “No. \_\_\_\_\_\_\_ Date \_\_\_\_\_\_\_ / LIBRARY OF / Frank J. Metcalf”

no MS. music

**DB Ob273; Catalog Record #430385**

591. Wyeth, John. *Wyeth’s Repository of Sacred Music*. 4th ed. Harrisburgh, Pa.: John Wyeth, 1816. 132 pp.; complete, including “Appendix,” pp. 121-132. Leaf bearing pp. 15-16 torn, with loss of text. Under caption title “Appendix” on p. 121 is an index covering pp. 121-132 + including 2 tunes squeezed onto earlier pp.: Mariners on p. 71 + Munich on p. 85 (tunes not on those pp. in 3rd ed.).

no inscriptions

no MS. music

**DB Ob274; Catalog Record #430389**

592. Wyeth, John. *Wyeth’s Repository of Sacred Music*. 5th ed. Harrisburgh, Pa.: John Wyeth, 1818. Lacks pp. 41-44, 121-122, all after 130.

no legible inscriptions

no MS. music

**DB Ob275; Catalog Record #420574**

593. Wyeth, John. *Wyeth’s Repository of Sacred Music*. 5th ed. Harrisburgh, Pa.: John Wyeth, 1820. Leaves bearing pp. [1-2] + [5]-6 torn, with loss of text; otherwise complete at 131, [1] pp.

inscription: inside back cover, “William P[h?]ilips”

no MS. music

**DB Ob277; Catalog Record #430394**

594. Wyeth, John. *Wyeth’s Repository of Sacred Music. Part Second.* Harrisburgh, Pa.: John Wyeth, 1813. 132 pp.; complete. MS. music on unnumbered leaf laid inside back cover.

inscription: preliminary leaf [1] *recto*, “David Allebach,” “1888 / [directly

beneath 1888:] 181[9?] [horizontal line] / 7[4?]” (pencil)

MS. music entries:

a. l. [1] *verso*: Greenfield, 3 voices, melody in middle voice, A,

1|1D5U1313|5, 4-shape notation

a. l. [1] *verso*: Salum [*sic*], 3 voices, melody in middle voice, F,

1|333[-]23|552[-]3,5|6[-]532[-]12|1, 4-shape notation

**DB Ob272; Catalog Record #420420**

595. Wyeth, John. *Wyeth’s Repository of Sacred Music. Part Second.* 2nd ed. Harrisburgh, Pa.: John Wyeth, 1820. 132 pp.; complete.

no inscriptions

printed bookplate pasted inside front cover: “No. [“2566” in MS.] Date

[“July 16. 1914” in MS.] / LIBRARY OF / Frank J. Metcalf”

no MS. music

**DB Ob276; Catalog Record #430451**

596. *The Young Convert’s Companion: being a collection of Hymns for the use of Conference Meetings.* Boston: E. Lincoln, 1806. Complete.

inscriptions: preliminary leaf *verso*, “Ruth Warren’s / December 22d. 1807”;

t. p., “Emily S. W[arren?]” (pencil), “1840 [directly above] 1807

[directly above] 37 [*sic*]”

no MS. music

**Dated Books; Catalog Record #290533**