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

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

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

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

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

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

“Williams. 1766”

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

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

(leaf 19 *verso*)

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

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

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

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

above

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

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

printed in Bayley’s book

MS. music entries:

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

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

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

parts, none of them this one)

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

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

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

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

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

voice parts, none of them this one)

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

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

phrases)

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

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

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

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

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

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

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

“3”

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

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

numerals above all 3 parts

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

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

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

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

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

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

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

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

them this one)

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

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

beginning + end

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

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

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

counter part to that printed on leaf 4 *recto*

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

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

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

don’t)

**DB Ob160; Catalog Record #324117**

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

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

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

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

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

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

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

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

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

Davis his Book,” “William / Chadwick”

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

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

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

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

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

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

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

1779 / Moly Goodwin Died”

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

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

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

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

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

gestt”

various inscriptions include every year from 1770 through 1790

no MS. music

**DB Ob161; Catalog Record #324115**

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

no inscriptions

no MS. music

**DB Ob162; Catalog Record #324116**

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

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

no MS. music

**DB Ob023; Catalog Record #314389**

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

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

no MS. music

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

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

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

8: “Enoch Long’s Book / 1776”

MS. music entry:

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

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

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

**Dated Books; Catalog Record #330903**

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

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

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

cover

no MS. music

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

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

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

no MS. music

**DB Ob214; Catalog Record #329050**

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

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

Price £0=6=0 Lawful Money”

no MS. music

**DB Ob213; Catalog Record #351500**

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

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

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

[10] *verso*, “Han[n]ah White 1769”

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

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

round

MS. music entries are three 4-voice tunes + one treble part:

frontispiece leaf *recto*: Harlington [by Tans’ur], “Treble,” Am,

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

lines rather than bar lines

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

U1-D76|5, round note heads

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

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

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

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

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

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

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

are in 2/4 time, marked “Presto”

**DB Ob216; Catalog Record #329049**

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

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

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

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

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

no MS. music

**DB Ob215; Catalog Record #351499**

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

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

them by their Honoured Father – 1784.”

MS. music entry:

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

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

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

none of them this one

**DB Ob204; Catalog Record #344648**

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

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

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

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

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

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

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

many attributions supplied in MS. for tunes in printed book

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

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

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

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

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

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

Pilsbury” + were never pub’d.)

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

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

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

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

pillows [!] of the Sky

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

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

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

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

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

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

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

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

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

facing pp. of this MS.

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

Saints to Praise your king

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

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

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

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

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

built ye Sky

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

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

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

stone

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

thy hand my god I came

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

Hark from ye tombs a Dol[e]ful Sound

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

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

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

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

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

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

eyes to give the blind

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

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

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

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

men of high degree

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

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

brittle clay

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

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

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

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

Secret Sighs

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

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

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

Sends his Summons forth

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

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

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

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

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

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

earth away

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

with joy record

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

ye judge descends his guards are nigh

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

know

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

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

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

(Bethlehem)

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

life look gently down

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

When god reveal’d his gracious name

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

overflowing Stream

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

wisdom cry aloud

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

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

which no man cou’d number

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

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

Why Should ye Children of a king

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

mercies lord

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

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

voice

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

Pure delight

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

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

life is ever on the wing

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

O, Lord aloud we pray

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

Me thinks I see my Sav[i]our dear

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

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

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

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

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

tenor vs. counter + bass

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

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

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

maker with my breath

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

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

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

honours Sounding loud

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

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

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

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

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

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

*United States’ Sacred Harmony* nor any other publication

known to this writer

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

only, headed “Continuation of Montgomery”

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

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

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

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

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

heav’ns [*sic*] where god resides

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

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

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

oh, if my soul was form’d for woe

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

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

title🡪melodic incipit

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

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

signature

**DB Ob021; Catalog Record #332839**

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

no inscriptions

no MS. music

**DB Ob027; Catalog Record #420096**

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

no inscriptions

no MS. music

**DB Ob030; Catalog Record #332890**

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

no inscriptions

no MS. music

**DP A1676; Catalog Record #332893**

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

no inscriptions

no MS. music

**DP A1677; Catalog Record #332894**

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

no inscriptions

no MS. music

**DB Ob144; Catalog Record #420130**

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

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

them”

no other inscriptions

no MS. music

**DB Ob234; Catalog Record #420253**

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

no inscriptions

no MS. music

**DP B2244; Catalog Record #282270**

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

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

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

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

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

three shilling[s]”

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

one problem which includes date 1/21/1793

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

or not; exceptions noted here

MS. music entries:

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

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

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

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

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

God of glory sends his summons forth”

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

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

dotted half note-\*- 2nd is whole note)

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

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

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

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

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

U1121|D5557-\*- last 9 notes (after what appear to be 2 mm.

rest) partially rubbed out

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

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

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

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

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

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

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

12-32-1|D76-567|U1

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

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

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

P.s”

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

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

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

in *HTI* under incipit or title🡪incipit

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

title (North Bolton)🡪incipit

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

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

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

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

**Dated Books; Catalog Record #332949**

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

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

1793.”

no MS. music

**Dated Books; Catalog Record #332950**

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

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

no MS. music

**DB Ob031; Catalog Record #351966**

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

no inscriptions

no MS. music

**DB Ob032; Catalog Record #332951**

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

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

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

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

subtraction example)

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

+ tenor parts

MS. music entries:

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

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

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

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

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

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

[59]

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

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

lines for 3 voice parts don't align vertically

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

132|1234|5

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

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

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

Mass.: Andrew Wright, 1804)

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

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

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

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

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

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

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

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

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

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

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

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

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

lines vertically

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

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

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

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

title🡪incipit

**DB Ob033; Catalog Record #332953**

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

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

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

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

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

a. l. [19] *verso*

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

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

[20] *verso*

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

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

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

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

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

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

preceding leaf which is now missing

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

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

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

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

parts

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

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

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

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

could have been copied by same hand

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

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

MS. music entries:

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

Adam join

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

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

music

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

sound his [praise abroad]

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

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

could I soar to worlds above

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

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

written above music

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

God the swelling floods

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

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

maker with my breath”

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

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

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

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

blank, “76” written above music

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

soul admires above; “77” written above music

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

trumpet blow; “157” written above music

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

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

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

written above music

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

short and hasty are our lives

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

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

blank, “150” written above music

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

to the place (1st published pairing of this tune + this text\*\*&

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

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

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

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

blank, “101” written above music

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

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

of staff blank, “177” written above music

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

and tongue; “104” written above music

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

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

Lord God of Sabbooth [*sic*]

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

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

man that may

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

charming sound; “146” written above music

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

glories of the Lamb; “34” written above music

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

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

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

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

music

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

drooping hearts revive; “54” written above music

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

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

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

our God

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

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

“125” written above music

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

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

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

music

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

on high; “19” written above music

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

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

written above music

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

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

“86” written above music

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

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

“127” written above music

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

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

scratched out, “41” written above music

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

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

clouds of awful shade; “119” written above music

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

His love; “121” written above music

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

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

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

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

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

music, p. [27a]

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

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

heav’nly hill; “139” written above music

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

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

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

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

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

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

of God [your master proclaim]; “184” written above music

p. 31: Arlington, 3 voices, G, 1|3332|111, Jesus with all thy saints

above; “19” written above music

pp. [30a]-31: Froome [by Husband], 3 voices, Bb, 1|D5-67|U1-4-32|1,

Shall Wisdom cry aloud; “139” written above music

p. 32: Eaton, 3 voices, E, 1|12|34|32|1, Come, gentle patience smile on

pain; “89” written above music

p. 33: Egypt, 4 voices (counter written below bass-\*- not in vertical sync

with other 3 parts), Gm, 1|35|4-32|1, And must this body die

p. 34: Cranbrook, 3 voices, D, 1D565[-]43[-]2|1, Come ye that love the

Lord

pp. [34a-c], 35[a]: “Chorus Vivace” (likely the concluding section of a

larger piece), 3 voices, F, 3-4|555|67|U1, For the Word of the

Lord is true; leaves on which this piece is written are smaller

than preceding leaves, + loose

p. 35[a]: Funeral Thought, 3 voices, Am, 5|432|321|D#7, Hark! from

the tombs [a doleful sound]; “40” written above music

p. 35[b]: Munich, 3 voices, Am, 1-2|3-21|55|43|2, [’]Tis finish’d so the

savior cry’d; “110” written above music

p. 36: Barby, 3 voices, A, 1|33|23-2|1D7|U1, Hope looks beyond the

bounds of time

pp. 36-38: untitled, incomplete piece, 3 voices, E, 11D7[-]6|

5-6-54|3,|345|4-32|3, Lord of all pow’r and might

p. 39: Romney, 3 voices, A, 1|3355|43|2, Kingsdoms [*sic*] & thrones to

God belong; “12[0?]” written above music

p. 40: Rochester, 3 voices, A, 112|31|2D7U1, God, my supporter and

my hope; “57” written above music

pp. 40-[41]: Portsmouth, 3 voices, A, 5|35|U1D5|U1[-]2[-]1[-]2-|3, Ye

boundless realms of Joy; “161” written above music

p. 42: Lowell, 3 voices, F, 1|5-43|4[-]6[-]5[-]43[-]2|1, With looks

serene, he said; “140” written above music

p. 43: Worksop, 3 voices, Am, 1|3[+5—rubbed out]2|54|34|2, To calm

the sorrows of the mind; “73” written above music

p. 43: Bowerbank, 3 voices, C, 1D76|6[*recte* 5]U1|1D7|U1, Wher[e]’er

I turn[e?] my gazing eyes; “23” written above music

p. 44: Swanwick, 3 voices, Bb, 5|U11-2|31-3|2-1D7|U1, Soon shall the

glorious morning come; “67” written above music

a. l. [3] *recto*: Repentance [by Rollo], 4 voices, F#m, 5|U11D75|

3-5-43|2, O if my soul was form[’]d for woe

a. l. [3] *verso*: Majesty [by Billings], 4 voices, F, 5|U1-D7-U1D6|

5-31|43-1|U1, The Lord des[c]end[ed?] from above

a. l. [4] *recto*: Waterbury, 4 voices, Am, 1|33|22|1-3-2-1D7|U1, Hark

my gay friends that solemn toll; see a. l. [15] *verso*-a. l. [16] *recto* for 2 stanzas of this text

a. l. [4] *verso*: Amanda [by Morgan], 4 voices, Am, 1|54|3-4-53-2-1|

D7-U1-D57|U1, Death like an overflo[w]ing stream

a. l. [4] *verso*: Contrast, 2 voices (apparently treble + tenor, with blank

staves for counter + bass), Em, 155|3344|5,1[-]2|3532|1, True zeal [is?] mercifull and mild; not in *HTI* under incipit or

title🡪incipit; text incipit not in *HTI*

a. l. [5] *recto*: Brimfield [by Jenks], 4 voices, Em,

1|3[-]55[-]43[-]1D7|U1, Low at thy feet I bow; printed before

1821 only in Jenks’s *Royal Harmony of Zion Complete* (1810)

a. l. [5] *recto*: Spring [by Swan], 4 voices, Bb, 3|23|2-3-24-2-D7|U1,

Behold the morning sun

a. l. [5] *verso*-a. l. [6] *recto*: Schenectady [by Shumway], 4 voices, Eb,

535|113[-]45|5, From all that dwell below the skies

a. l. [6] *recto*: Green’s 148, 4 voices, C, 5U1D7|U12|3

a. l. [6] *verso*: Old Hundred [by Bourgeois?], 4 voices, A, 1|1D7|65|U12|3, Sweet is the Work my God my King

a. l. [6] *verso*: Willington [by Fisher?], 4 voices, G, 1|3[-]456[-]54|5,

Far be thine [honors] spread

a. l. [7] *recto*: Recreation [= Morpheus or Death’s Alarm by West], 4

voices, Em, 5U11|D1234|5, [H?]ave [I?] in Heaven Without my

🖝 God; this tune not printed before 1821 with this title + text

a. l. [7] *verso*: Florence [by Swan], 3 voices, C, 1|D555U1|3-4-5, 1st 5 notes of counter part, but rest of staves blank

a. l. [7] *verso*-a. l. [8] *recto*: Columbia, 3 voices, Eb, 1-3|5-U1D6-5-4|32|

🖝 1,3|5-67|U1[-]D76|5, Joy beams in every eye; not in *HTI* under

incipit or title🡪incipit, 1st note of counter part, but rest of

staves blank

a. l. [8] *verso*: Springfield [by Babcock], 3 voices, Bm, 12|3-21-2-3|

2-1D7|U1, Je[s?]us drinks the bitter cup; 1st 4 notes of counter part, but rest of staves blank

a. l. [9] *recto*-a. l. [10] *recto*: Farewell Anthem [by French], 4 voices, Am, 5|U133|223|56|5-43|22|33[-]21D5|U1, [My friends, I am

going a long and tedious journey…]

a. l. [10] *verso*: Adoration, 3 voices, A, 532|12|3-2-3-4-31|2, 1st 3 notes

🖝 of counter part, but rest of staff blank, not in *HTI* under incipit or title🡪incipit

a. l. [10] *verso*-a. l. [11] *recto*: Invitation, 3 voices, Dm, 5U11|D7534|5,

Ye sons of men A feeble race; 1st 3 notes of counter part, but

🖝 rest of staves blank, not in *HTI* under incipit or title🡪incipit

a. l. [11] *recto*: Buckingham [by Williams?], 3 voices, melody (probably tenor) on staff below staff for bass, Am, 1|5-4-32|34|5-43|2, 1st

note of counter part, but rest of staff blank

a. l. [11] *recto*: untitled voice part, probably melody, Am, 1|3355|2,D7|

🖝 U13[-]122|1, not in *HTI* under incipit

🖝 a. l. [11] *verso*: Peace, 4 voices-\*- 6/4 time-\*- melody appears to move back and forth between 3rd voice down (tenor?) + top voice (treble?), E, tenor: 3135 treble: 5|U1-D565 tenor:

2|3-456-7U1|21D7[-?]5, incomplete (7 mm. for all 4 voices,

then 4 mm. for top voice, then random words of text

(And…Make…) + crossings-out, could be composer’s draft,

character of music suggests secular tune, not in *HTI* under

incipit (i. e., composite incipit suggested here) or title🡪incipit

a. l. [11] *verso*: Richmond [= Bangor by Tans’ur], 3 voices, Em, 5|32|15-6-7|U1D7|5, 1st note of counter part, but rest of staff

blank

a. l. [12] *recto*: Aurora [= Tyot by Belknap; not published with this title before 1821], 4 voices, Eb, 557|U11D65|6, Aurora vails [*sic*] her lovely face

a. l. [12] *recto*: 25th [by Gillet], 4 voices, Am, 5U11|D7U1-2-3|2, Our moments fly a pace

a. l. [12] *verso*: Bristol [by Swan], 4 voices, F, 1|5-6-53|U1-D5-31|6-5-67|U1, We[’?]ll croud [*sic*] thy gates [with thankful songs] a. l. [13] *recto*: Whitestown [by Howd], 4 voices, Em,

1|5555[-]6|754\_|4, Where nothing dwelt but bea[s]ts of Prey

a. l. [13] *verso*: Hartford [by Carpenter], 4 voices, Dm, 5|U1122|

32[-]12, The spacious earth is all the Lord[’]s

a l. [14] *recto*: [New] Jordan [by Shumway?], 4 voices, C#m, 5|U1123|

2[-]17[-]57, On Jordan[’]s rugged banks I stand

a. l. [14] *verso*: Edom [by West], 4 voices, F, 5|4-5-5[*recte* 3-4-5]6[-]7|

U1D653|5, With songs and honours sounding loud

a. l. [15] *recto*: last 5½ mm. + 2nd ending of untitled tune, melody (probably tenor), bass, probably Em, last 2 phrases of melody-\*- if in Em-\*- are #7|U1122|3-21-D754|35U1D7|U1

a. l. [15] *recto*: last 3 mm. + 2nd ending of untitled tune, melody

(probably tenor), bass, probably Am, surviving excerpt of

Melody-\*- if in Am-\*- is 5554-3|22|1

a. l. [15] *recto*: Devotion, probably tenor melody, G, 1|56|531D6-7|U1,

5|331-23|5-6-53-4|5, not in *HTI* under incipit or title🡪incipit

a. l. [15] *verso*-a. l. [16] *recto*: Pennsylvania [by Ingalls], tenor, bass, Am, 131|2531|D7U12, The God of glory [sends his summons forth]

a. l. [15] *verso*-a. l. [16] *recto*: Waterbury, tenor, Am, 1|33|22|

1-3-2-1D7|U1, Hark my gay friends that solemn toll; see a. l. [4] *recto* for 4-voice setting of this tune

a. l. [16] *recto*: Warren [by Lane], tenor, bass, A, 534|32|1, Let all our tongues be one

a. l. [16] *verso*: Plymouth [by Tans’ur], tenor, bass, Am, 1|34|54|31|2,

Teach me the measure of my days

a. l. [16] *verso*-a. l. [17] *recto*: Adams [by Read], 4 voices, G, 5|U1D531|26|5

a. l. [17] *verso*: Worship, 4 voices, G, 11-23-4|5-6-56-7|U1,1|

🖝 D536-54-3|2, not in *HTI* under incipit or title🡪incipit

a. l. [18] *recto*: Edom [by West], 4 voices, F, 5|3-4-56[-]7|U1D653|5

a. l. [18] *verso*-a. l. [19] *recto*: Sherburne [by Read], 4 voices, D, 531|6665|6

a. l. [18] *verso*-a. l. [19] *recto*: Hollis, probably counter part, if in Dm, 1|13|5554|3,|355|54[-]32\_|2

a. l. [19] *recto*: Spring, probably counter part, Bb, 5|55|55|5,

U1|D7-6-55|4-26|5

**DB Ob034; Catalog Record #332954**

72. Benham, Asahel. *Social Harmony.*  [2nd ed., n. p., 1799]. Complete. MS. music on 2 unnumbered leaves with printed staves, following printed music.

inscription: preliminary leaf *verso*, “William Dud ley[’]s / Book --- 1799”

at least 8 of 9 MS. music entries are tenor melodies (possible exception is fragmentary final entry)

tenor melodies for Huntington, Mear, Amanda, Ocean, Sounding Joy, +

Desolution all written on 3rd staff down (position of tenor part), with

brackets drawn (on leaf [1] *verso* + leaf [2] *recto* + *verso*) to group 8

staves on each p. into 2 groups of 4

🖝 2nd ed. (1792) of Benham’s *Federal Harmony* was this copyist’s primary

source: 6 of 9 entries (all except Sinai, Evening Shade, + possibly the

untitled, crossed-out fragment) are in that book, which was the 1st

and one of only 3 pre-1821 printings of Ocean with its 7th note as D

rather than C (as it is here); it was also the 1st printing of McKyes’s

Mortality, titled Desolution here

MS. music entries:

leaf [1] *recto*: Huntington [by Morgan], A, 5|U1-2-31|55|315, 2 staves on which this entry is written flank 3 staves on which next

entry is written

🖝 leaf [1] *recto*: Sina[i] [by Woodruff], C, 532|15U12|3, this tune one of

4, all by Woodruff, added ca. 1801 to expand Benham’s *Social*

*Harmony* from 56 to 60 pp. (*ASMI* 95A; see source no. 72 here)

leaf [1] *verso*: Mear, G, 1|55|33|1-23|2, Sing to the lord ye distant

lands

leaf [1] *verso*: Amanda [by Morgan], Am, 1|54|3-4-53-3-2[*recte* 3-2-1]|

D7-U1-D57|U1, Death like an over flowing stream

leaf [2] *recto*: Ocean, F, 5|5-6-5-4[-]36|U111D7-6|5, With songs and

honors sounding loud; m. 8 originally omitted, inserted above

staff

leaf [2] *verso*: Evening Shade [by Troop], Em, 5|5U1D75-4|5,

“Sounding Joy” (title of next entry) crossed out next to

“Evening Shade”

leaf [2] *verso*: [Sounding Joy by Morgan], E, 5U11|D7-5-66|5, Come

Sourd [*sic*] his praise a broad

leaf [2] *verso*: Desolution [= Mortality by McKyes], Am, 1D77|

U3-4-3-4-54|5, Our moments fly apace

leaf [2] *verso*: last ca. 7 mm. of untitled vocal part, crossed out; if bass

part in Am, could be 4443|4-5676|5577|6-545-|6-7-|53[-]2|1

(but there’s some guesswork there)

**DB Ob035; Catalog Record #332955**

73. Benham, Asahel. *Social Harmony*. [1801 or later]. *ASMI* 95A. Lacks pp. [15-16]. MS. music on single additional leaf bound in at end.

inscriptions: preliminary leaf *recto*, “Southold May th20 1801 / Benjamin H[.]

Horton / Singing Book price 4s / Containing [Quire?] / Book Price

4—”; preliminary leaf *verso*, “Be a good boy Benjamin Hull / Horton

wrote by [H?]anna Horton”

both MS. music entries are 4-voice settings, with melody in 3rd voice from

top, assumed to be tenor

MS. music entries:

a. l. [1] *recto*-*verso*: Jerusalem [by C. Lee?], D, 1|D5-31-234|3-12[-]31

a. l. [1] *verso*: Livonia, Em, 5|57U12-1|D75[-]45

**DB Ob283; Catalog Record #467053**

74. Benjamin, Jonathan. *Harmonia Cœlestis: A Collection of Church Music*. Northampton, Mass.: Andrew Wright, for Oliver D. and I. Cooke in Hartford, 1799. Complete.

no inscriptions

MS. music on leaf sewn loosely inside front cover (leaf [1] here), on p. 79 of

the printed book (last p. of music), on additional leaf bound in after

printed book (a. l. here), + on slip of paper laid inside back cover (leaf

[2] here)

MS. music entries are all bass parts:

leaf [1] *recto*: New York [by Harwood], “Bass” (*verso* of leaf), G, 1111|2D25 (tenor melody begins 56-7U11|D765), Vital spark of heavenly flame; entire text copied at bottom of page, not

underlaid; 15 dynamics + tempo indications over music

p. 79: Jordon [*recte* Jordan] [by Billings], bass, A, 5|31|U1D7-6|54-3|2

(tenor melody begins 5|U11|32-1|2-32-3|4)

a. l. *recto*: Coventry, bass, D, 1|1D7|U1D5|U1,1|14|5D5|U1

a. l. *recto*: Smithfield [by Read], bass, Em, 131|1D5U11|5 (tenor

melody begins 555|U1D7U13|2)

a. l. *recto*: Gethsemane [by Wood], bass, Dm, 11|11|D77|55 (tenor

melody begins 55|U11|D44|55)

a. l. *recto*: Ttwentyfifth [*sic*] [by Gillet], bass, Am, 511|5U1|D5\_|5

(tenor melody begins 5U11|D#7U1-2-3|2\_|2)

a. l. *verso*: Babylon [by Gillet], bass, Cm, 1|5+D55+D5U1D5-4+DD5|

334-32-1|5+D6[*sic*] (tenor melody begins 5U11|3D7U11|

D7-5-U132)

leaf [2] *recto*: Brookfield [by Billings], bass, Dm, 1|11|55|1-D5U1|5

(tenor melody 5|U13|23-2|1-D7U1|2)

**Dated Books; Catalog Record #337881**

75. Benjamin, Jonathan. *Harmonia Cœlestis: A Collection of Church Music*. Northampton, Mass.: Andrew Wright, for Oliver D. and I. Cooke in Hartford, 1799. MS. music on leaf pasted to *recto* side of what was originally a preliminary leaf, + on 3 unnumbered leaves originally inserted inside back cover. 4 leaves of MS. music removed, t. p. photocopied, book deaccessioned, t. p. photocopy + leaves of MS. music in folder 1 of Lowens Backlog as of February 2020.

inscriptions: inside front cover, “Miss Cath[erine?] [?]”; preliminary leaf

*recto*, “Mary Wright Book”

search of “Mary Wright” in *AVMM* produces the other copy of Benjamin

1799 at AAS (see above; that vol. has no inscriptions) + this note: “One leaf of manuscript music bound with published volume. Inscribed:

Mary Wright.”; one leaf of MS. music is bound into AAS’s other copy of

Benjamin 1799 (“a. l.” in inventory of source, above; apparently not

filmed for *AVMM*), but it carries no inscription

MS. music entries may all be treble parts, some melodic, some not:

p. l. [1] *recto*: Ayl[e?]sbury [by Chetham], treble, Am, 132|1D#7|U1

p. l. [1] *recto*: Little Marlborough [by Williams?], treble, Am,

1|35|4[-]32|1, Welcome s[w]eete [day of rest]

p. l. [1] *recto*: Wells [by Holdroyd?], treble?, F, 3|553|543|2

a. l. [1] *recto*: Weymouth, treble? melody?, G, 5|U13|53|6-7-U1-|D5, All

[hail?] (with text identification “P[.]M[.] Hymn 36”); rhythmic

values not entirely correct

a. l. [2] *recto*: Green[’]s Hundre[d]th, “Treble,” A, 3|35|65|65|3, text identified as “L[.]M. Ps. 139”

a. l. [2] *recto*: Plymouth, treble, Am (key signature incorrect), 5|32|22|1-23-4|5

a. l. [3] *recto*: New 50, treble? melody?, G, 1|1-2345|6543|2, Not to our

names thou only just and true; notation erratic

a. l. [3] *recto*: Bethesday [*sic*], treble?, G, 1|1212|3, notation erratic

a. l. [3] *verso*: Western, treble?, F, 1|5[-?]3[or 4][-?]23|1[-?]34[-?]5|

5[-?]3, text identified as “P[.]M[.] Ps[.] 122[d?]”

**Lowens Backlog, Folder 1** [🡨change when call no./catalog record no. are

assigned]

76. Billings, William. *The Continental Harmony*. Boston: Isaiah Thomas and Ebenezer T. Andrews, 1794. Complete, with Index on p. [200] (*verso* of p. 199); see *ASMI* for variant where p. 199 is followed by 1 blank p., then Index p.

🖝 inscriptions: label on front cover, “199 pages / Continental Harmon[y] / by

Wm Billings / N.o  93 1794”; preliminary leaf *recto*, “Wms Latham / B.

University / 1826” (not Latham's mature hand; “Wms Latham”

inscribed inside front cover is the mature hand I recognize, present in

many tunebooks at the MHS), “From Williams Latham Esq / in

Exchange for an ancient vol of music / 1880 Joshua E Crane”

no MS. music

**DB Ob036; Catalog Record #333319**

77. Billings, W[illiam]. *Music in Miniature*. Boston: the author, 1779. Complete.

no inscriptions

no MS. music

**DP A1908; Catalog Record #314780**

78. Billings, William. *The New-England Psalm-Singer: or, American Chorister.* Boston: Edes and Gill, [1770]. Complete. Leaf bearing pp. 109-[110] bound in so that 109 follows [110]; leaf bearing p. [111] pasted inside back cover.

inscriptions: inside front cover, “[Mrs?]. T. B. Heelye,” “Samuell May his

Book. 1772”; *recto* of leaf whose *verso* is frontispiece, “Tenor and

Treble.” [above staff with G clef, note letter-names, solmization

syllables, + sample notes], “For Bass.” [above staff with F clef + ditto,

except no sample notes], “To mourn and to suf[f]er is mine,” “Edwin H.

Howe.”; p. 2, “#” at end of 2nd printed paragraph, then at bottom of p.:

“# I was informed lately by the venerable Perez Morton, late Attorney

Genl. / that the late Dr. Charles Stockbridge of Scituate was the Author

of the Essay. N.M[.] [Nahum Mitchell?]”

no MS. music

**Reserve 1770 01; Catalog Record #314781**

79. Billings, William. *The New-England Psalm-Singer: or, American Chorister.* Boston: Edes and Gill, [1770]. Complete. Leaf bearing p. [111] pasted inside back cover. MS. music on *recto* of preliminary leaf

inscriptions: inside front cover, “Susanna Tillinghast / her Book 1774 / you

blockhead you,” “John”; preliminary leaf *verso*, “Martha Tyler and

Mar[r?]y Tyler / there Book” (all except “there” crossed out); *recto* of

leaf whose *verso* is frontispiece, “Mary Manley Her Book[?]”; leaf

inserted inside front cover (in plastic sleeve), “Simon Hastings:s /

Book April ye 11th 1763.”

MS. music entry appears to be 2 lines of a melody, the second line

accompanied by a harmonic part; no title, no text, no visible clefs;

8 staves ruled on this p., with ?melody written on third staff down in

each 4-staff system + ?harmonic part written on bottom staff of bottom system; some bar lines may be misplaced

MS. music entries:

p. l. [1] *recto*: if in Bm, ?melody is 3322|312D7|U3311|D77U1

[||, signifying end of line of text]3|3223|12D7U3|311D7|

7U1[next system\*\*&]34|5565[-?]4|5234|5565[-?]4|5

[||-\*\_ signifying end of line of text]534|2312|D7U331|

1D77U1

**Reserve 1770 02; Catalog Record #314781**

80. Billings, William. *The Psalm-Singer's Amusement*. Boston: the author, 1781. Complete (p. [104] appears to be numbered 40).

no inscriptions

no MS. music

2 partial pp. of an engraved, printed tune supplement (Billings, *Music in*

*Miniature*?) pasted inside back cover; textless tunes for 4 voices: p. 30,

on left, has Mansfield + top 2 voices of Saybrook; p. 27, on right, has

Oxford + top 2 voices of Danbury

**DB Ob037; Catalog Record #314782**

81. Billings, William. *The Singing Master's Assistant, or Key to Practical Music.* [2nd ed.?]Boston: Draper and Folsom, [1779-1780]. Complete, though some typeset pp. are trimmed too close, with loss of text.

inscription: preliminary leaf *verso*, “William Billings, the first American

Musical composer / was born in Boston Oct [6?] 1746, and died there

/ Sept. 20. 1800. He was by trade a tanner. A love of music / led him

while still young to become a teacher of singing and / a composer of

psalm tunes which became highly popular; amon[g] / them that called

“Jordan” is well known. He published six collection[s] / which, with

few Exceptions, were of his own composition. They were found[ed?] /

upon the new Style of Church music, and caused a revolution in /

musical taste in New England. Billings' patriotic songs were in

vog[ue] / among the New England troops of the Revolutionary Army.

He was the fir[st] / teacher of singing in this Country – introduced the

first musical concerts / the first instrument – the bass-viol – as an

accompaniment, formed the / first choirs to unite in singing in

Churches, and kept the first / Music store in Boston. His “Psalm-

Singers' Amusements” became very / popular. He was undoubtedly

among the refugees at Watertown durin[g] / the s[ie?]ge, whe[re?]

this famous dirge [Lamentation over Boston] was the offspring of his

fertile brain[.]”

no MS. music

**DB Ob040; Catalog Record #314783**

82. Billings, William. *The Singing Master's Assistant, or Key to Practical Music.* 3rd ed.Boston: Draper and Folsom, 1781. Complete, though some typeset pp. are trimmed too close, with loss of text.

inscriptions: inside front cover, “[?] War[e?] Wrentham”; additional leaf

*verso*, “Shrewsbury / F[?]ry”

no MS. music

4 partial pp. of an engraved, printed tune supplement (Billings, *Music in*

*Miniature*?) pasted inside front + back covers; textless tunes for 4

voices; surviving titles are Waltham, New North, Sherburne + Chester

(on p. 12), Spain + Maryland (on p. 13)

**DB Ob041; Catalog Record #314785**

83. Billings, William. *The Singing Master’s Assistant, or Key to Practical Musick.* 4th ed. [Boston]: E. Russell, [1786-1789]. Lacks pp. 79-80. BOUND WITH Billings, William. *The Psalm-Singer’s Amusement.* Boston: the author, 1781. Complete. BOUND WITH Billings, William. *The Suffolk Harmony*. Boston: J. Norman, for the author, 1786. Complete. BOUND WITH Billings, W[illia]m. An Anthem for Easter [with Crucifiction, Resurrection]. [Boston, 1787]. Lacks pp. 1-2. BOUND WITH Billings, W[illia]m. An Anthem. Psalm 127. [Boston, ?1786-90]. Complete.

inscription: inside front cover, “[rubbed-out name] / 178[9?]” (pencil)

printed label pasted inside front cover reads “BOUND / BY / SAMUEL WEBB

/ BOSTON.”

no MS. music

**Dated Books (all 3 tunebooks); Catalog Record #349907 (*Singing***

***Master’s Assistant*), #314782 (*Psalm-Singer’s Amusement*),**

**#333320 (*Suffolk Harmony*)**

84. Billings, William. *The Suffolk Harmony*. Boston: J. Norman, for the author, 1786. Complete. BOUND WITH Billings, W[illia]m. An Anthem for Easter [with Crucifiction, Resurrection]. [Boston, 1787]. Complete.

no inscriptions

no MS. music

**DB Ob042; Catalog Record #333320**

85. Blake, G[eorge] E. *Vocal Harmony.* [2nd ed.]Philadelphia: G. E. Blake, [ca. 1810]. Complete.

no inscriptions

no MS. music

**DB Ob253; Catalog Record #420257**

86. Blanchard, Amos. *The American Musical Primer.* Exeter, N. H.: Norris and Sawyer, 1808. Complete.

inscription: a. l. *verso*, “Jos. Mansfields”

no MS. music

**DB Ob012; Catalog Record #420259**

87. [Blanchard, Amos]. *The Newburyport Collection of Sacred, European Musick*. Exeter, N. H.: Ranlet and Norris [for Blanchard], 1807. Complete. BOUND WITH Grand Hallelujah Chorus in Handel’s Messiah (caption title). N. p., n. d. 7 pp.

no inscriptions

no MS. music

**DB Ob178; Catalog Record #420233**

88. Boldry, Hannah. MS. music book, dated 1814. 40 unnumbered leaves (slips of paper) of various sizes, 37 of them sewn or pinned to cardboard cover, 3 loose and laid inside back cover.

inscriptions: leaf [1] *recto*, “Hannah Boldry Her Book / Hannah Bolderys

Book…”; leaf [2] *verso*, “[illegible] singing [illegible]”; leaf [37] *recto*,

“feb[r]uary the 22 1814 / moved from put ney [probably Putney, Vt.;

see note below] 22 1814 feb[r]uary / And began to keep house the

23 1814 feb[r]u / ary”; leaf [37] *verso*, “Westmoreland” [probably

N. H.; Westmoreland is directly across Connecticut River from Putney,

Vt.]

newspaper clipping laid inside front cover: no musical references (it’s about

the painting and manufacture of faro layouts in Pawtucket, R. I.)

🖝 many pieces represented here were written and/or published by composer-

compilers active in Vermont (Ebenezer Child, Eliakim Doolittle,

Jeremiah Ingalls, Elisha West), suggesting that this part-book was

compiled in that state

ca. 7 pieces here appear in Child’s *The Sacred Musician* (1804); ca. 8 pieces

appear in Daniel Belknap’s *The Evangelical Harmony* (1800)

🖝 many entries include what appears to be a “pitching note,” copied separately

from or at the end of the vocal part: the tune’s tonic note, written with

bass-clef positioning (but bass clef not drawn)

MS. music is apparently all treble parts; treble incipits copied here, with

tenor incipits (often the melody) also supplied in many cases

MS. music entries:

leaf [2] *recto*: Thya[tira], G, 33432|345,4|3213-1|2-\*- tenor incipit

55654321, Joy to the world the Lord is come

leaf [3] *verso*-leaf [4] *recto*: Leghorn [by Brown], F#m,

1|33|55|7U1|D5-\*- tenor incipit 1|11|33|44|5, My groans and

tears and forms of woe

leaf [5] *recto*: [Leghorn by Brown], F#m, 1|33|55|7U1|D5-\*- tenor

incipit 1|11|33|44|5, incomplete (4 phrases + a bit)

leaf [6] *recto*: America [by Wetmore], Am, 1|1143-4|5-\*- tenor incipit

1|1321|5, Ye birds of lofty wing; in all pre-1821 printed

tunebooks, this text is paired with this tune only in Child 1804

leaf [7] *verso*-leaf [8] *recto*: Interrogation [by Child], Em,

557|7-6-55|5-\*- tenor incipit 134|5-6-5-4-57|U1, Shall we go on

to sin

leaf [9] *recto*: Milton [by Baird], Em, 1|3-4-55|U1D7[-]65-\*- tenor

incipit 5|U1D5-4|321, our moments fly a pace

leaf [10] *recto*: Florida [by Wetmore], Dm, 5|5543-4|5-\*- tenor incipit

5|31D7U1|5, our days are as the grass

leaf [11] *recto*: W[ic?]kham, F#m, 3|5553-4|5, Lord what a feeble piece

leaf [11] *verso*: Whitestown, Em, 5|5555|45[-]67, tenor incipit

1|5555-6|754, Where nothing dwelt but beasts of prey; copied

in inverse orientation to the rest of the musical entries (i. e.,

upside-down)

leaf [12] *recto*: Newdurham [by Austin], Bm, 1|2231|234-\*- tenor incipit

1|D557U3|21-D7U1, Hark from the tombs [a doleful sound]

leaf [13] *recto*: Mount Vernon, F, 334|57|U1D53-\*- tenor incipit

5U1D6|55|315, great god the heavens well order[e]d frame

leaf [14] *recto*: Sunday [by Babcock], G, 335|53|112-\*- tenor incipit

112|35|654

leaf [15] *recto*: China [by Swan], D, 5|55|3U1|D5-6U2|D5-\*- tenor incipit

3|22|11|3-D66|3

leaf [16] *recto*: New Triumph [by Janes], G, 5|5U1D5U1|D7U2D7-\*- tenor

incipit 5|U1313|242, Say live forever wondrous king

leaf [17] *recto*: Northbridge, Dm, 555|U11D77|7, Our life is ever on

the wing

leaf [18] *recto*: Exhortation [by Doolittle], Am,

1|5-6-5-43[-]1|D7U1[-]2|32[-]3|4-\*- tenor incipit

1|3-4-3-21|23-4|5-3-2-1D7|U1, Now in the heat of youthful

blood

leaf [19] *recto*: Berlin [by Belknap], G, 1|333[-]45[-]4|3-\*- tenor incipit

1|556[-]56[-]7|U1, The Lord Jehovah reigns

leaf [20] *recto*: Livon[i]a, Em, 5|5557[-]5|5[-]34[-]53-\*- tenor incipit

5|57U12-D7|75-45, Think mighty god on feeble man

leaf [21] *recto*: Autumn [by Belknap], Dm, 5|U12|32[-]1D7[-]65|5,

tenor incipit 1|D57|U123-21-D#7|U1, [’]Twas spring [’]twas

summer all was gay

leaf [22] *recto*: Sheffield, G, 331|5532|2-\*- tenor incipit 113|2234|5, Joy

to the world the Lord is come

leaf [23] *recto*: Hanover, G, 3|3333[-]4|555, Sing to th[e] Lord

Jehovah[’]s name

leaf [24] *recto*: Dying Christian [by Child], Am, 1|123321|D7-\*- tenor

incipit 1|321543|2, oh w[h?]at is this drawing my breath

leaf [25] *recto*: Harmony, Eb, 535|U1D7|U1-2-1-D76|5-\*- tenor incipit

153|65|6-7-U1-2-32-4|3-2-1, Say mighty love and teach my

song; attributed to Hall in Stone + Wood [1793], to West in

Shumway 1793

leaf [26] *recto*: A Funeral Anthem [by Billings], Fm,

1|33[-]45|5U1-D7|U1-\*- tenor incipit 1|55U1|D76|5, I heard a

great voice from heaven

leaf [27] *recto*: Templeton [by Wood], Gm, 11D7U11|21D7-\*- tenor

incipit 11235|432, Not from the dust affliction grows

leaf [28] *recto*: New-Jerusalem [by Ingalls], G, 344[*recte* 55]|3234|3,

tenor incipit 132|1234|5

leaf [28] *verso*: Topsfi[eld?], Eb, 1|D[55?]U1D7[-]6|[5?]66

leaf [29] *recto*: Sardinia, Dm, 557|U11|D7[-]65[-]45, How did his

flowing tears condol[e?]

leaf [30] *recto*: Animation [by Buel], G, …5|6,5|345U1|D3-2-35|5-\*-

starts with bass-\*- 1|3-2-1D6|56-7|U1D5|6-\*- tenor incipit

3|5-6-5U1|D3-55-4|3, Descend from heaven immortal dove

leaf [31] *recto*: Shelburn, A, 1|112D7|U113, How did my heart rejoice

to hear

leaf [32] *recto*: Emanuel [by Billings], G, 5|U131242|3531-\*- tenor incipit

5|U131242|3531, [As shepherds in Jewry were guarding their

sheep]

leaf [33] *recto*: Friendship, Dm, 553|7552|4, Thy wrath lies heavy on

my soul

leaf [34] *recto*: Solitude, Dm, 5|U11D7\_|76[-]547|5, As on some lonely

building[’]s top

leaf [35] *recto*: [title illegible], D, 5|5-5-6-5-4-|5U1D75|

5-6-7-U1D7|U1, The swelling billows know their bounds

[remaining leaves are loose, inserted inside back cover]

leaf [38] *recto*: Venus [by West?], F, 5|3-1D7-U2|4-2-24|3-1-\*- tenor

incipit 1|35|6-5-6-7U1|D5, Behold the lofty sky

leaf [39] *recto*: Heavenly Ode, “Tribble,” G, 1|D5U1D7U1|2[-]34[-]23-\*-

tenor incipit 1|3321|555, Thy heavenly walls are precious

stones

leaf [40] *recto*: Western [by Stone], Dm, 5|555|5-6-77|U1D55|5-\*- tenor

incipit 5|U1-D7U12|3-2D7|U12D7|U1

**Mss. Boxes L / Octavo vol. 3**

89. Boston. Brattle Street Church. *LXXX Psalm and Hymn Tunes, for Public Worship*. Boston: Manning and Loring, 1810. Complete. MS. music on front cover + unnumbered additional leaf.

inscriptions: front cover, “William Farr’s Property / 2/3”; preliminary leaf *recto*, “William Farr’s Book / Harvard February 9th 1813,” “Jonathan

Farr’s.,” “2/3 $,, 47 cts”; back cover, “Wm Farr[’]s Book [4?]7 c[ents?]”

MS. music entries:

front cover: Savan[n]ah [by Billings], tenor, Cm, 5|U112|321|2, five notes omitted, written on separate partial staff with carat

indicating where they should be inserted

a. l. [1] *verso*: Savan[n]ah [by Billings], “Tenor,” Cm, 5|U112|321|2,

How sweetly along the ga[y] me[ad?]; notes omitted in copy on

front cover are incorporated here, but there’s considerable

confusion about placement of bar lines in 2nd phrase; this tune

not printed with this text before 1821

**Dated Books; Catalog Record #420316**

90. Boston. First Church. *The First Church Collection of Sacred Musick*. Boston: J. T. Buckingham, 1805. Complete.

no inscriptions

no MS. music

**DP A6583; Catalog Record #409976**

91. Boston. First Church. *Sacred Musick, selected for the use of The First Church in Boston.* Boston: Joseph T. Buckingham, 1815. Lacks leaf with end of tune no. 24, tunes nos. 25-27.

inscription: t. p., “Lydia Webb Boston”

no MS. music

**Dated Books ; Catalog Record #420486**

92. Boston. Hollis Street Society. *Psalm and Hymn Tunes, selected for the use of the Hollis-Street Society, in Boston.* Boston: J. T. Buckingham, 1811. 71, [1] pp.; complete. P. no. 38 not printed; p. 54 misnumbered 45.

plenty of MS. handwriting (most in pencil), but no legible useful inscriptions

no MS. music

**DB Ob185; Catalog Record #422032**

93. Boston. Trinity Church. *Hymns, selected from the most approved authors, for the use of Trinity Church, Boston.* Boston: Munroe, Francis, and Parker, 1808. Complete.

no inscriptions

no MS. music

**Dated Books; Catalog Record #279656**

94. Boston. West Church. *A Collection of Sacred Musick: more particularly designed for the use of the West Church in Boston.* Boston: Buckingham and Titcomb, 1810. Complete. *ASMI* 125.

inscription: t. p., “No. 2. for the use of Pew. No [17?]”

no MS. music

**DP A3953; Catalog Record #395380**

95. Boston. West Church. *A Collection of Sacred Musick: more particularly designed for the use of the West Church in Boston.* [2nd ed.]Boston: Buckingham and Titcomb, “1810” [later?]. Complete. *ASMI* 126.

no inscriptions

no MS. music

**DP A3954; Catalog Record #395387**

96. *The Boston Collection.* Boston: William Norman, [ca. 1799]. Lacks pp. 11-14; leaf bearing index p. torn, with loss of text.

inscriptions: preliminary leaf *recto*, “C H Averill,” “Keep this book till your

exiled, / Then give it to your youngest child. / C. H. Averill, Milford /

N. H.”; additional leaf *verso*, 4 tune titles (Lenox, Ocean, Milford,

Montgomery) + their p. nos. in this book

front cover, stamped into leather: “Property of the New South Society.”

no MS. music

**Dated Books; Catalog Record #333496**

97. *The Boston Collection of Sacred and Devotional Hymns*. Boston: Manning and Loring, 1808. Complete.

inscription: preliminary leaf *recto*, “The property of Hosea Trumbell”

no MS. music

**Dated Books; Catalog Record #274157**

98. Bosworth, Leonard. *MS. music book.* 44 leaves (leaf [44] fragmentary) + fragment of additional leaf, laid inside back cover; these leaves unnumbered by original owner, but have been numbered 1-44 on their *recto* sides by a librarian.

inscriptions: leaf [13] verso, “Julia”; leaf [14] *verso*, “Leon[ard?] Bosworth”;

leaf [29] *verso*, “Rosetta Bos[?]”; *verso* of fragmentary leaf laid inside

back cover, “Bosworth”

AAS catalog record has this note: “Leonard Bosworth…was born in Ashford,

Conn. about 1779. He engaged in manufacture in that town. He

married Mary (“Polly”) Southworth on 12 March 1809. They had four

children; Marcus Leonard (1810-1816), Julia (1811- ), Alva

Southworth (1815- ), and Rosetta (1817- ).”

MS. in poor condition, with occasional loss of text (material in square

brackets is missing + has been supplied); acid-free transparent

reinforcing paper occasionally obscures text; pitch notation is not

always precise to begin with

mix of sacred + secular tunes; many entries have no lyrics

from leaf [31] *verso* to the end, mainly secular lyrics

MS. music entries are tenor + bass; bass; tenor; or melody (likely tenor) +

bass; incipits given here are of tenor (or melody part) when present,

bass otherwise

multiple voices rarely aligned vertically; most entries span 2 facing pp. (e. g.,

leaf [1] *verso*-leaf [2] *recto*)

MS. music entries:

leaf [1] *recto*: [Greenfield by Edson Sr.], last 9-10 mm. of tenor + bass,

Am, [tenor for this tune begins 1|3355|7U1|D5]

leaf [1] *recto*: untitled, untexted S. M. tune, last 7-8 mm. of tenor +

bass, Am, surviving tenor notes are 3343|21|D#7|U2|5-4-34|

5-4-32|1

leaf [1] *recto*: [Russia by Read], last 6-7 mm. of tenor + bass, Am,

[tenor for this tune begins 132|1D7U13|2]

leaf [1] *recto*: untitled, untexted S. M. tune, ends of two systems of

tenor + bass, A or Am, 3 mm. of tenor before fuging section are

22|1232|1, bass at fuging appears to start 5|U1D7U13 (tenor

silent), tenor appears to end 5-6-5-4-35|4-32|1

leaf [1] *verso*-leaf [2] *recto*: Fortysixth [by Chandler], tenor, bass, D,

1U1D7|6567|U1

leaf [1] *verso*-leaf [2] *recto*: Sharon[e?] [by West], tenor, bass, D,

1|D5U1D7U1|2

leaf [2] *verso*-leaf [3] *recto*: Milford [by Stephenson], tenor, bass, A,

533|1-2-1-23-4|5D5|U1

leaf [2] *verso*-leaf [3] *recto*: The Ways of the World, melody, bass, G,

5|U111D67U1|231D7

leaf [2] *verso*-leaf [3] *recto*: [T]he Indian Chief, melody, bass, G,

[5]|534|565|422|2, the sun sets at night and the stars shun the

day (text incipit from leaf [38] *verso*), with text “While beauty

and youth are in their full prime” + titled “Morality,” this tune

1st pr. *Wyeth’s Repository of Sacred Music. Part Second*, 1813

(*HTI* no. 10014b)

leaf [3] *verso*-leaf [4] *recto*: General Woolf, melody, bass, Am,

1|1232-121-2|32-1D#7U1, Chere up you young men all Let

nothing fright you (text incipit from leaf [36] *verso*)

leaf [3] *verso*-leaf [4] *recto*: The British Muse, melody, bass, G, 3432|

1-22|35432-1|22 [*sic*], Friendship to every willing mind opens

[A?] heavenly treasure (text incipit from leaf [41] *verso*)

leaf [3] *verso*-leaf [4] *recto*: Bunkerhill, melody, bass, Am,

321|D7U1|D5U1D7U1|22, Why should vain mortals tem[bl?]e

at the sig[h]t of (text incipit from leaf [35] *recto*)

leaf [3] *verso*-leaf [4] *recto*: S[h?]ays, melody, bass, A or Am,

5|U111D7-U1|222

leaf [4] *verso*-leaf [5] *recto*: Lebanon [by Billings], bass, Am,

11D5|15|U1[-]D76|5 (tenor melody begins 132|1D7|

U1-23-4|5)

leaf [4] *verso*-leaf [5] *recto*: Windham [by Read], bass, Fm,

1|123|1D55|U1 (tenor melody begins 1|345|532|1)

leaf [4] *verso*-leaf [5] *recto*: Poland [by Swan], bass, C#m,

1|11|53|33|D7 (tenor melody begins 1|D55|7U3|

D7-U1-D75|4)

leaf [4] *verso*-leaf [5] *recto*: Lisbon [by Read], bass, Bb, 1|1565|U1

(tenor melody begins 1|D65U12|3)

leaf [4] *verso*-leaf [5] *recto*: Walpole [by Wood], bass, Bm, 1\_|1U1D5|

3-2-12|3-45|1 (tenor melody begins 1\_|132|3-4-54|32|1)

leaf [4] *verso*-leaf [5] *recto*: Linc[o? a?]n [*recte* Lincoln] [by Mann],

bass, D, 1|1123|4 (tenor melody begins 1|5365|U1-2)

leaf [5] *verso*-leaf [6] *recto*: Hinsdel [*recte* Hinsdale] [by Holyoke],

bass, G, 1|11D44|55|U1 (tenor melody begins 1|5564|32|3)

leaf [5] *verso*-leaf [6] *recto*: Wa[rs?]aw [by Holyoke], bass, G,

1|D65U1-2-|3-4-32|1D5|1 (tenor melody begins 1|123-4-|

5-6-54|32|1)

leaf [5] *verso*-leaf [6] *recto*: Golgotha [by Billings], bass, Fm,

1\_|11D5|U1|132|1 (tenor melody begins 5\_|5U1D7|U1|

D534|5), Hark from the tom[bs a doleful sound]

leaf [5] *verso*-leaf [6] *recto*: We[s?]tford [by Read], bass, Bb, 11D6|

5-6-54|321 (starts with bass solo)

leaf [6] *verso*-[7] *recto*: Freedom [by Gillet], bass, A, 111|D53|

456-7U1|D5 (tenor melody begins 133|25|4321|5), The God of

Glory [sends his summons forth]

leaf [6] *verso*-[7] *recto*: Newbern [by Kimball], bass, F,

1|1D5U11|D654U1|D5\_|5 (tenor melody begins 1|5553|

456-54-3|2), [Not to our names, thou only just and true]

(“P. M[.] 115 Psalm” after title identifies text in Watts Psalms;

this text found in all 3 pre-1821 printings of Newbern)

leaf [6] *verso*-[7] *recto*: Adams, bass, G, 11D4|555U1-7|655U1|D5

leaf [6] *verso*-[7] *recto*: 122 [by Bull], bass, A, 1|1D7|U12|D6\_|6 (tenor

melody begins 1|3-4-32|1D7|U1)

leaf [7] *verso*-[8] *recto*: Sterling, bass, E, 1D65|66U1 (tenor melody

begins 5U1D7|6-56-7U1)

leaf [7] *verso*-[8] *recto*: Queensborough [by French], bass, C,

111|11|14-323-4|5 (tenor melody begins 1D54|35|

U12-343|2), [Not to our names, thou only just and true];

tenor for this tune on leaf [13] *verso*-leaf [14] *recto*

leaf [7] *verso*-[8] *recto*: [Fr?]ance, bass, G, 1|111D7|U12D6,|4U12|

1D766|5

leaf [8] *verso*-[9] *recto*: Sweet Music, bass, C, 1|[rest]|11112|333[,?]|

3423|3111, secular? (not in *HTI* under title), ca. 90 mm.; tempo

markings include “Lively,” “slow,” “Brisk,” “very slow”

leaf [9] *verso*-[10] *recto*: Sutton [by Goff], bass, F#m, 1|D55U11|114

(tenor melody begins 5|77U1D5-4|316), S[a?]ve me Oh God

leaf [9] *verso*-[10] *recto*: Pr[e?]ston, bass, G, 1|1D5|13|1-2-35|5, ca. 46

mm., moves from 3/2 to [2/2] to 6/4 to 3/2 to 2/4

leaf [9] *verso*-[10] *recto*: Doomsday [by Wood], tenor, D, 5|U11|

11-D|U1, next entry is bass for same tune

leaf [10] *verso*-[11] *recto*: Doomsday [by Wood], bass, D, 1|11|45|1,

previous entry is tenor for same tune

leaf [10] *verso*-[11] *recto*: Petersburg [by Billings], tenor, bass, D,

5|U11|1[D5?]|35|U1

leaf [12] *verso*-leaf [13] *recto*: Newport [by Read], bass, Bm,

111|5565-4|3-4 (tenor melody begins 5|U13|2-1D7U12|3), I

send the joys of mirth [*sic*] away; text on leaf [11] *verso*-leaf

[12] *recto* (leaf [12] *recto* apparently not filmed)

leaf [12] *verso*-leaf [13] *recto*: Venus, bass, C, 1|111-[🡨slur *sic*]1-2|

33-21, Let virgin troops soft timbrels bring

leaf [13] *verso*-leaf [14] *recto*: Queensborough [by French], tenor, C,

1D54|35|U12-343|2, Not to our [names?] thou only just and

true; bass for this tune on leaf [7] *verso*-leaf [8] *recto*; “Julia”

written sideways above start of music

leaf [15] *verso*-leaf [16] *recto*: Ascension, bass, G, 13|1?D6|

U2+52[+5?]|1,12|11|D66|5, Hail the day that sees him rise;

“slow,” “Slow,” “Quick” written at various points above music,

Ascension by Jacob French in *Harmony of Harmony* (1802) (*HTI*

no. 8998), only American Ascension in G that sets this text, has

different bass incipit

leaf [18] *verso*-leaf [19] *recto*: Request [by Parmenter], tenor, bass-\*- not

written in score, Em, 1|33-45U1|D7[7?]7\_|7, Save us o lord

aloud w[e] cry

leaf [21] *verso*-leaf [22] *recto*: Farewell Anthem [by French], tenor,

Am, 5|U133|223|56|5-43|22, My friends I am going a long and

tedious gourney [*sic*]; text on leaf [20] *verso*-leaf [21] *recto*,

“Leoe[r?]t R[lo?]” written above music, bass for this anthem is

2 entries below

leaf [21] *verso*-leaf [22] *recto*: W[a]rd [by Stone], tenor, F#m,

1|5533|775, bass for this tune is 2 entries below

leaf [22] *verso*-leaf [23] *recto*: Farewell Anthem [by French], bass, Am,

1|555|443|5-U12|321|D5\_|55 (tenor melody begins

5|U133|223|56|5-43|22), My friends I am going a long and

tedious gourney [*sic*]; text from leaf [20] *verso*-leaf [21] *recto*,

tenor for this anthem is 2 entries above

leaf [22] *verso*-leaf [23] *recto*: Ward [by Stone], “Bass,” F#m,

1|D55U11|D773 (tenor melody begins 1|5533|775), tenor for

this tune is 2 entries above

leaf [23] *verso*-leaf [24] *recto*: Sutton [by Stone], “Bass,” Em,

1|1-D4[*recte* 5]U1|33|4-3-21|D5 (tenor melody begins

5|U1-D7U1|D55|6-5-43-4|5), Behold the man thre[e] Score and

ten

leaf [23] *verso*-leaf [24] *recto*: Solitude, bass, Em, 1|111|232-1|D5, See

where he languisht [*sic*] on the Cross

leaf [24] *verso*-leaf [25] *recto*: Newburgh [by Munson], bass, C,

1|1135|U1 (tenor melody begins 5|35U12|1)

leaf [24] *verso*-leaf [25] *recto*: Grafton [by Stone], bass, C, 111|

65-311|1 (tenor melody begins 5\_|5U11|3-2-1-D7U11|1)

leaf [25] *verso*-leaf [26] *recto*: Minden [by French], tenor, bass, Am,

1|D75|U13|1-2D7|U1

leaf [25] *verso*-leaf [26] *recto*: Supplication [by Read], bass, Em,

1|1-2-1-D5-|77|U31|5D5|U1 (tenor melody begins

1|5-4-5-6-5-|47-6|5U1|2-3-2-1D7|U1)

leaf [25] *verso*-leaf [26] *recto*: Wickham, bass, F#m,

🖝 1|1113|1,D7|U345D5|U1, not in *HTI* under title🡪meter or key

leaf [26] *verso*-leaf [27] *recto*: Stratfield [by Goff], bass, F#m,

1|1132|3-2-12|D5 (tenor melody begins 5|U11D75|3-4-56|5)

leaf [26] *verso*-leaf [27] *recto*: Stra[t?]ford [by Read], bass, Am,

1U11|11|D555 (tenor melody begins 1|555|3-21D#7|U1)

leaf [26] *verso*-leaf [27] *recto*: Charlemant [by Brown], bass, Bm,

1|12|1-2-35|51|1 (tenor melody begins 1|34|5-4-32|

D7-5-4-34-5-6|5)

leaf [27] *verso*-leaf [28] *recto*: Epiphonema [by Coan], bass, Am,

1|113-2-|1D5|4345|1 (tenor melody begins 1|333-4-|55|

134-32-D7|U1)

leaf [27] *verso*-leaf [28] *recto*: Fortitude, bass, G, 1|1D5-U1|D66|

U11-D6|U2

leaf [27] *verso*-leaf [28] *recto*: Symphony [by Morgan], bass, Eb,

111|11|21D76|5 (tenor melody begins 535|U1D5|4321|5),

the god of glory sends his summon[s] forth; faint inscription

(probably “Rosetta”) beneath music

leaf [28] *verso*-leaf [29] *recto*: Delight [by Coan], bass, Em, 112|354

(tenor melody begins 1D54|3-214)

leaf [28] *verso*-leaf [29] *recto*: Friendship [by T. Lee?], bass, Em,

111|D555U3|D7 (tenor melody begins 113|557U1|D7)

leaf [29] *verso*-leaf [30] *recto*: Amanda [by Morgan], tenor, bass, Am,

1|54|3-4-53-2-1|D7-U1-D4[or 5]7|U1, “Rosetta Bos” written

below music

leaf [30] *verso*: Major Andrus Farewell, melody, bass, Em,

5|U1-D7U1D5-45|321, 6/4 meter

leaf [33] *verso*: The Benefits of saying yes, melody, D, 5-7|U111|

1[-?]D535|U111|1, Gay damon long studied my heart to obtain;

text on leaf [34] *recto*-[35] *recto*

**Mss. Octavo Vols. B; Catalog Record #271259**

99. Bowen, Caroline.  *MS. music book, dated 1803.* 51 unnumbered leaves, and an additional leaf inserted inside front cover.

inscriptions: inside front cover, “Caroline Bowen / Providence Sepr 5th 1803”;

leaf [1] *recto*, “Caroline D[e?]nise-Bowen / born in France 1785 / died

“ [i. e., “in”] Providence R. I. 1862” (pencil); leaf [2] *recto*, “Caroline

Bowen’s Music Book / September 5the [*sic*] 1803”

58 secular MS. music entries (keyboard pieces, songs with keyboard

accompaniment), 6 “sacred” MS. music entries (hymn tunes, or songs

with religious texts; one of these entries has title, clefs, + key

signatures, but no notes); only the latter are inventoried here

sacred MS. music entries:

leaf [5] *recto-verso*: Denmark [by Madan], melody, bass, D,

1|11|11-2-3|22|2, Before Jehovars [*sic*] awful throne

leaf [6] *recto*: The Gentle Dew &c., melody, keyboard accompaniment

on 2 staves-\*- G, 5|5435|432, The gentle dew distill’d from

Heaven

leaf [13] *verso*: Pleyel[’]s Hymn [by Pleyel], title, treble + bass clefs, 2

key signatures (1 sharp-\*- 2 flats)-\*- + text incipit “So fades the

lovely” only; no notes

leaf [18] *recto*: Portuguese Hymn [= Adeste Fideles], melody, bass, A,

1D5U1|2D5|U3234|32, Hither ye faithful, haste with songs of

triumph

leaf [21] *recto*: Jordan [by Billings], melody, bass, A,

5|U11|32-1|2-32-3|4, There is a Land of pure delight

leaf [45] *verso*: The Cheering Rosary [by Shield], vocal melody +

skeletal keyboard accompaniment together on 2 staves, C,

5|U332-12-3|11D5, Tho[’] oft we meet severe destress [*sic*];

8-m. piano introduction before voice enters

**Mss. Folio Vols. L / Vol. 1**

100. Brady, N[icholas], and N[ahum] Tate. *A New Version. Of the Psalms of David, fitted to the Tunes used in Churches.* London, 1704; Boston: reprinted by J. Allen, for Benjamin Elliot, 1720. Not examined for completeness; leaf bearing pp. 271-272 is fragmentary, with loss of text. *ASMI* 395. MS. music entry copied inside back cover.

inscriptions: inside front cover, “Ex Libris / Davidis Sewall / Anno Domini /

1751,” “Price 10/ ” ; leaf [1] *verso*, “David Sewall Messinger / To Am.

Antiqu[arian?] Society / Feb 17 . 1859”; p. 198, “David Sewall”; p. 272,

“Samuel:[Bro?][?] / [7?]25 Ejus Liber”; inside back cover, “S. Tellus

movet in / Circul[a?]ti[?],” “John / Amsbury Adams”

MS. music entry:

inside back cover: Bella, melody, G, 135U1D56,54323-45, diamond-

shaped note-heads, no bar lines—just lines at ends of phrases,

“6&6&8&6” above music (meter of text)

**Bindings Coll.B; Catalog Record #314640**