101. Brown, Bartholomew, and others. *Columbian and European Harmony: or, Bridgewater Collection of Sacred Music.* Boston: Isaiah Thomas and Ebenezer T. Andrews, 1802. Complete; a beautiful, clean copy. 4 leaves of printed staves bound in at end, but no MS. music.

no inscriptions

no MS. music

**DB Ob222; Catalog Record #420102**

102. Brown, Bartholomew, and others. *Columbian and European Harmony: or, Bridgewater Collection of Sacred Music.* 2nd ed.Boston: Isaiah Thomas and Ebenezer T. Andrews, 1804. Complete.

no inscriptions

no MS. music

**DB Ob223; Catalog Record #420103**

103. Brown, Bartholomew, and others. *Bridgewater Collection of Sacred Musick.* 3rd ed. Boston: J. T. Buckingham, for Thomas and Andrews and J. West and Company, 1810. Complete. P. 116 misnumbered 114.

no inscriptions

no MS. music

**DB Ob224; Catalog Record #420295**

104. [Brown, Bartholomew, and others]. *Templi Carmina. Songs of the Temple, or, Bridgewater Collection of Sacred Music.* 4th ed. Boston: T. W. White, for West and Richardson, 1816. 321, [3] pp.; complete. Lacks back cover; front cover detached.

inscription: preliminary leaf *recto*, “Sam.[l?] Stearns.”

no MS. music

**DB Ob225; Catalog Record #307971**

105. [Brown, Bartholomew, and others]. *Templi Carmina. Songs of the Temple, or Bridgewater Collection of Sacred Music.* 5th ed.Boston: West and Richardson, 1817. 325, [3] pp.; complete.

inscription: preliminary leaf [1] *recto*, “From the publishers to / M. S. Parker

/ Oct.[o?] 1817.”

no MS. music

**DB Ob226; Catalog Record #307972**

106. [Brown, Bartholomew, and others]. *Templi Carmina. Songs of the Temple, or Bridgewater Collection of Sacred Music.* 6th ed.Boston: West, Richardson, and Lord, 1818. 325, [3] pp.; complete.

inscription: slip of paper pasted inside front cover, “Property [rubbed out] / [rubbed out]min[s? i?]” / 1820”

no MS. music

**DB Ob227; Catalog Record #307973**

107. [Brown, Bartholomew, and others]. *Templi Carmina. Songs of the Temple, or Bridgewater Collection of Sacred Music.* 7th ed.Boston: J. H. A. Frost, for West, Richardson and Lord, 1819. xvi, 9-325, [3] pp.; complete. MS. music entry on 1st of 4 unnumbered additional leaves with staves for MS. music, bound in after printed book.

inscriptions: inside front cover, “Ellen Seaman”; preliminary leaf [1] *recto*,

“E[.] B[.] Seam[an?]”; preliminary leaf [1] *verso*, “The property of /

Ellen Seam[an?]”; t. p., “E[.] Seaman / Ca[t?]skill”; inside back cover,

“E[.] Seaman / Castle Hall Seminary” [girls’ school in Catskill, N. Y.]

MS. music entry:

a. l. [1] *recto*-*verso*: Mariam Song [= Miriam’s Song-\*- possibly by Avison], tenor melody, G, 56565U1|D2343[-]2[-]3[-]4[-]5, Sound the loud Timb[ri?]ll o’er Egypt’s dark sea; 2 additional stanzas of text at end

**DB Ob228; Catalog Record #307974**

108. [Brown, Bartholomew, and others]. *Templi Carmina. Songs of the Temple, or Bridgewater Collection of Sacred Music.* 7th ed.Boston: J. H. A. Frost, for West, Richardson and Lord, 1819. xvi, 9-325, [3] pp.; complete (p. no. 192 not struck).

inscription: preliminary leaf *verso*, “Mark Emerson,s”

no MS. music

**DB Ob229; Catalog Record #307974**

109. [Brown, Bartholomew, and others]. *Templi Carmina. Songs of the Temple, or Bridgewater Collection of Sacred Music.* 8th ed.Boston: J. H. A. Frost, for Richardson and Lord, 1820. [i]-240, [2], 241-321, [3] pp.; complete.

inscriptions: t. p., “IsaacChild / Argyle”; inside back cover, “William

W[u?]llcutt” (pencil)

no MS. music

**DB Ob230; Catalog Record #265249**

110. Brownson, Oliver. *A New Collection of Sacred Harmony.* N. p., [after 1797]. Complete. *ASMI* 130A.

inscriptions: t. p., “Remember”; inside back cover, “Eunice Spenser”

no MS. music

**DB Ob166; Catalog Record #341253**

111. Brownson, Oliver. *Select Harmony.* N. p., 1783 [i. e., 1789-1791]. *ASMI* 131C. Lacks pp. 63-66.

no inscriptions

no MS. music

**Dated Books; Catalog Record #315199**

112. Bull, Amos. *The Responsary*. Worcester, Mass.: Isaiah Thomas, 1795. Complete.

no inscriptions

no MS. music

**DB Ob043; Catalog Record #333844**

113. Bull, William. *Music, adapted to Language, containing Rudiments of Music, with a choice Collection of Sacred Harmony, in a new and simple Notation, prefixed and adapted to Select Hymns…* Greenfield, Mass.: Denio and Phelps, for the author, 1819. Complete.

inscriptions: preliminary leaf *recto*, “Patridge Boliver”; inside back cover,

“Harriet E Taintor’[s?] / Book Presented by / William Bull”

no MS. music

🖝 traditional musical notation, invented notation (using letters), + a hybrid of

the two all seem to be used

**Dated Books; Catalog Record #293415**

114. Bushnell, John. *The Musical Synopsis.* Northampton, Mass.: Graves and Clap, for the compiler, 1807. Almost complete; leaf bearing pp. 35-36 torn, with loss of text.

no inscriptions

no MS. music

**DB Ob158; Catalog Record #420230**

115. Capen, Samuel. *The Norfolk Harmony No. I.* Boston: Manning and Loring, for the author, 1805. Complete, although leaf bearing pp. [iii-iv] is torn, with some loss of text; also, no covers.

no inscriptions

no MS. music

**DP A3031; Catalog Record #394191**

116. Carden, Allen D. *The Missouri Harmony, or A Choice Collection of Psalm Tunes, Hymns and Anthems.* St. Louis: the compiler (Cincinnati: printed by Morgan, Lodge and Company), 1820. 199, [1] p.; appears to be complete.

inscriptions: preliminary leaf [2] *recto*, “Josiah Robert / Ej: Lib: / Oc.t 17th

1820 / price $1.50.”; additional leaf [2] *verso*, “51 y 5 m & 19 days”

(pencil), “Robert [M C?] [?]” (pencil)

no MS. music

**DB Ob145; Catalog Record #258833**

117. Carr, Benjamin. *A Collection of Chants & Tunes for the use of the Episcopal Churches, in the City of Philadelphia.* Philadelphia: for the editor, 1816. Complete.

inscription: p. 3, “Found in St. Peters Church in / Philadelphia, 4th and Pine

Streets, by / Mrs. A. B. Bowser, July, 1891.”

no MS. music

**DP B8222; Catalog Record #420439**

118. Carr, Benjamin. *Masses, Vespers, Litanies, Hymns, Psalms, Anthems & Motetts. Composed, selected and arranged, for the use of the Catholic Churches, in the United States of America.* [Philadelphia, 1805]. Complete. *ASMI* 136.

no inscriptions, except 12 MS. additions to printed subscribers list on p. [vii];

🖝 added names include “Mr G. Willig” + “St. Peter’s Church New York 5

Copies”

no MS. music

**Dated Books F; Catalog Record #420221**

119. *Chants, Occasional Pieces, and Plain Tunes, for the use of the Protestant Episcopal Churches in the United States.* Salem, Mass.: Joshua Cushing, 1814. Lacks p. 7-10, supplied in photostat.

no inscriptions

no MS. music

**Dated Books; Catalog Record #420435**

120. Chapin, Nathan, and Joseph L. Dickerson. *The Musical Instructor.* Philadelphia: W. M’Culloch, 1808. Lacks pp. 11-16,99-100, most of 91-92; copyright notice on p. [3] and index on p. [4] (cf. *ASMI* 138).

inscriptions: t. p., “Joseph Lacy his Book”; pp. 6-7, “Verry unbecomeing for

Friends - / A [nic?]er fall Lall Dispose with it as soon as Possible”

no MS. music

**DB Ob150; Catalog Record #420275**

121. Child, Ebenezer. *The Sacred Musician, and Young Gentleman and Lady’s Practical Guide to Music.* Boston: Manning and Loring, for the author, 1804. Complete; leaf bearing pp. [iii-iv] torn + stitched back together.

inscription: p. [ii], “[printed:] THE / PROPERTY OF / [MS.:] Experience Peters

/ [printed:] *Bought* [MS.:] December 17th / [printed:] 18 [MS.:] 11”

no MS. music

**DB Ob200; Catalog Record #420153**

122. *The Christian Œconomy: translated from the original Greek of an old manuscript, found in the island of Patmos, where St. John wrote his Book of the Revelation.* Winchester, Va.: J. Foster, 1817. 126 pp.; apparently complete.

8 two-voice hymn settings (shape-notation) at end

inscription: preliminary leaf [1] *recto*, “Howard Kenn[ed?]y”

printed bookplate reading “Mrs. Howard Kennedy” pasted inside front cover

no MS. music

**Dated Books; Catalog Record #294290**

123. Churchel, A. *MS. music book.* Photocopies of 33 unnumbered leaves representing a MS. sold by book dealer William Salloch to someone other than Irving Lowens. Described in Salloch catalogue (the listing was photocopied) as having 32 leaves, so photocopies likely represent the entire MS. Mix of sacred + secular music, melodies, non-melodic parts, multi-voice settings.

inscriptions: leaf [5] *recto*, “District of Columbia”; leaf [28] *recto*, “Tim

Judson” (may be title of musical composition); leaf [33] *verso*, “A.

Churchel / Onondaga C. H.”

MS. music entries, including 51 that are or may be settings of sacred texts:

leaf [1] *recto*: Quito, 3 voices, melody in top voice, F, 1|51|21-D7|U1,

And must this boddy [*sic*] die; “301/44” written below music

leaf [1] *verso*: Dunbar, “Tenor,” “2nd Treble,” “1st Treble” (melody),

bass, Dm, 111|1-Dn77|U1,1|22|33|3tr-2, Shall wisdom cry

aloud

leaf [2] *recto*: Martins Lane, “air 1st Treble,” “2nd Treble,” bass, F,

1|31[-](3)|53-U1|D6-43-2|(2)[-]3, Jehovah reigns his throne is

high

leaf [2] *verso*-leaf [3] *recto*: Magesty [*recte* Majesty] [by Billings], 4

voices, melody in tenor, F, 5|U1-D7-U1D6|5-31|43-1|U1, The

Lord de[c?]ended from above

leaf [3] *recto*: Portugal [by Thorley], 3 voices-\*- melody in middle voice,

G, 5|U12|3[-]13[-]5|4[-]32|1, How pleasant how divinely fair

leaf [3] *verso*: Adeste Fideles, or. Portuguese Hymn, 4 voices, melody

in tenor, A, 1D5U1|2D5|U3234|32, Hither ye faithful haste with songs of triumph; 3 stanzas of text written between the 2

systems of the tune

leaf [4] *recto*: Bangor [by Tans’ur], melody, bass, Dm, 5|32|15|

U1D7-6|5, Returne [*sic*] o God of love return

leaf [4] *recto*: Wantage, melody, bass, Dm, 1|D77-6|55|67|U1

leaf [4] *recto*: [Green’s Psalm 100 by John Green], 4 voices, melody in

tenor, A, 1|13|43|42|1, title cut out of the page

[image of part of leaf [12] *recto* erroneously inserted next in American

Vernacular Music Manuscripts reproduction of this MS.]

leaf [4] *verso*: Shrewsbury [by Johann Michael Haydn], melody, bass,

G, 1|D7U444|43,3|4666|5, only 4 mm. of melody, bass

complete

🖝 leaf [4] *verso*-leaf [5] *recto*: tune whose title has been cut out of the

page, 3 voices, melody in middle voice, G, 11|35|6[-]7U1|

D5[-]31, Hail thou happy morn so glorious; melodic incipit not

in *HTI*, which lists only 1 setting of this text, Oliver Brownson’s

Sunday; this setting has a lively, folky melody (note landing on

relative minor at end of second line of text)

leaf [5] *recto*: Old 100, bass, A, 1|1D5|63|65|1 (melody incipit

1|1D7|65|U12|3), Ye Nations round the earth rejoice; only 1st +

last notes of each phrase are given rhythmic values, the rest

are just filled-in note-heads without stems; 1st notes for 2 other

vocal parts provided

leaf [5] *recto*: Dismission, bass, F, 1D4|U11|1D4|U11, Lord dismiss us

with thy blessing; 1st notes + pitching numerals for 2 other

vocal parts provided

leaf [5] *verso*: New Cambridge, bass, C, 111|D56-5|41|5, What shall I

render to my God; 1st note for 1 other vocal part provided

leaf [5] *verso*: North Hampton [= Cranbrook] [by Thomas Clark of

Canterbury], bass, D, 134|5D5|U1 (melody incipit 1D56|

5-43-2|1), Grace [’]tis a charming sound; pitching numerals for

2 other vocal parts provided at start, 2 phrases of tenor part

included (probably as cues) under long double “slurs” (upper

“slur” unbroken, lower “slur” dotted)

leaf [5] *verso*: Antigua, bass, C, 1|35|U1D3[-]4|5D5|U1, Great God

attend while Zion sings; 1st notes for 2 other vocal parts

provided

leaf [5] *verso*: [Ol]d 100, bass, A, 1|1D5|63|65|1 (melody incipit

1|1D7|65|U12|3), Ye nations round the earth rejoice; 1st notes

for 2 other vocal parts provided

leaf [5] *verso*: St. Mary[’]s, bass, Em, 1|1D5U1D6|77U3, Let this vain

World engage no more; 1st note for 1 other vocal part provided

leaf [6] *recto*: Tal[l]is Evening Hymn [by Thomas Tallis?], bass, A,

1|U1D531|5[-]67[-]5U1, Glory to the[e] my God this night; 1st

notes + pitching numerals for 2 other vocal parts provided

leaf [6] *recto*: Sterling, bass, G, 1|1111|D55|U1, 1st notes + pitching

numerals for 2 other vocal parts provided; some quarter notes

lack stems

leaf [6] *recto*: Dalston [by Williams?], bass, Bb,

1|1145|1,U1|D6645|1+U1, How pleas[’]d and blest was I, 1st

notes for 3 other vocal parts provided; quarter notes lack

stems

leaf [6] *recto*: Harborough, bass, C, 1|1415|U1D7[-]65, All hail the

pow’r of Jesus[’] name, 1st notes + pitching numerals for 2

other vocal parts provided; quarter notes lack stems

leaf [6] *recto*: Kimbolton, bass, C, 1|D5-43-2|15|U1D1|5, Jehovah

reigns he dwells in light

leaf [6] *recto*: New-Hundr[?]th, bass, G, 1|35|11|D3-4-55|U1, ye

nations round the earth rejoice, 1st notes for 2 other vocal parts

provided

leaf [6] *verso*: untitled melodic fragment, probably instrumental, G,

345|62245|676532|13133535|1313545|62245

leaf [6] *verso*: Bower of Prayer, melody, bass, G, 1|D6-56U1|232|

112|3, no text, upside down on p.

leaf [7] *recto*: Smith[’]s Minuet, melody, “2nd” (harmony part, not

bass), D, 567|U1131|D55U1D5|3353|1, instrumental

leaf [7] *verso*-leaf [8] *recto*: Grand March &C in semiramis, 3 parts-\*-

melody in top part, C, 3334|556543, instrumental

leaf [8] *recto*: Duke of York’s Troop, melody, G,

567|U1D55|5654|311|1, instrumental

leaf [8] *verso*-leaf [9] *recto*: Jove in his Chair by “D[r.?] A[rne?]

[Thomas Augustin Arne?],” “1st,” “2nd,” “Bass,” C, “1st” begins

55554|33332|11232234|3333, instrumental

leaf [9] *recto*: Universal Praise, melody, “2nd,” G, 5|666-7U1|D555, God

of my life through all my days; text source given as “Hymn 6th

Rochester Selec -------”

leaf [9] *verso*: King of Prussia’s March, melody, D, 34|555567|U1111,

instrumental

leaf [9] *verso*: Sinner come and See, melody, bass, G, 3[-]4|5313|531,3|

5312[-]3|422, no text

leaf [10] *recto*: Grand March in Semiramis, melody, harmony part (not

bass), D, 33334|556543, instrumental

leaf [10] *recto*: Swiss Guards March, melody, D, 12143|34365|

567|U1D111, instrumental

leaf [10] *verso*: Bonny Boat, “Air,” D, 1|3556|5U12-1D7-6|5321|3-2,

includes “Chorus,” probably a vocal melody

leaf [11] *recto*: Forty-six Ps 146 [by Bull], 4 voices, melody in tenor, F,

5|543|654|3, I’ll praise my maker [with my breath]

leaf [11] *verso*-leaf [15] *recto*: Millen[n]ium, 4 voices, melody in treble,

D, 1111|1[-]2315|5[-]675U1|D1-2315U1|1D7[-]66, Jesus shall

reign [x 4] where ere [*sic*] the sun; leaf [14] *recto* not

photocopied

leaf [15] *verso*-leaf [16] *recto*: Crucifixion [by McKyes], 4 voices,

melody in tenor, Em, 1|3-4-57|75|6-4-32|1, Behold the Saviour

of mankind

leaf [16] *verso*-leaf [20] *recto*: Anthem, from Sundry Scriptures, 4

voices, melody in tenor, D, starts with treble 5|U1 (Arise)-\*- then

tenor 5|U11|3|2|3|1-2-3-43|32, Arise [x 2] shine [x 3] O Zion;

crossed-out music on leaf [19] *recto*, 2nd system is copied

correctly on leaf [19] *verso*, 1st system; plain tune Wells copied

on leaf [17] *verso*, crossed out (see next entry)

leaf [17] *verso*: Wells [by Holdroyd?], 4 voices, melody in tenor, G,

1|35U1|D7U1D6|5, entire tune crossed out

leaf [20] *verso*: Chatham, bass, A, 1D7U1|D34|55|U1, Bless o my soul

[the living God]; last 15 mm. are “Chorus to be sung at the end

of the psalm”

leaf [20] *verso*: Exeter, bass, D, 1|131D6|45U1, Ye saints and servents

[*sic*] of the Lord

leaf [20] *verso*: Harleigh [based on Handel], bass, F, 1[-]2|31|54|

33[-]2|1 (melody incipit 3-4|5U1|D76|51-2|3), I ask them

whence their victory came; repeated Fs in phrases 3 + 4

written small, with no stems

leaf [20] *verso*: Cambridge, bass, Bb, 1|U1D345|1, Come sound his

praise abroad

leaf [20] *verso*: Munich, bass, Bm, 1|U1-D11||U11D#7U1|D5, [’]Tis

finish’d So the Saviour cried

leaf [21] *recto*: Tunbridge, bass, Eb, 111|11|1D4|5,|U1D55|

U1D7-U1|D5, There is a fountain fill’d with Blood

leaf [21] *recto*: Antigua, bass, C, 1|35|U1D3[-]4|5D5|U1, Great God

attend while Zion sings

leaf [21] *recto*: Dismission, bass, F, 1D4|U11|1D4|U11, Lord dismiss us

with thy blessing

leaf [21] *recto*: Mary[’]s Dream [variant of “The Parting Glass”],

melody, Am, 54|311D7|U334,34|55754|311, probably vocal

leaf [21] *verso*-leaf [22] *recto*: Nothing true but Heaven [by Shaw?], 3

voices, melody in top voice, F, 1[-]3|5436|5[-]421[-]3, This

world is all [a] fleeting show; 2 additional stanzas of text

written at end of music

leaf [22] *recto*: [Nothing true but Heaven (by Shaw?)], 1st 6 notes of

melody, F, 1[-]3|5436, staves for 2 additional vocal parts

provided with clefs, time + key signatures, but no notes; upside

down on p.

leaf [22] *verso*: Governor Strong[’]s March, 3 parts-\*- melody in top part,

C, 32|1111234|5555, instrumental

leaf [23] *recto*: Fairy Dance, melody, bass (separated by 2 blank

staves), C, 11|331|331|331|D75, instrumental

leaf [23] *verso*: March in the Battle of Prague [by Kotzwara?], melody,

F, 567|U111121D76|5555U31|D6U42D7U2D7|U1111,

instrumental

leaf [23] *verso*: 40th Regt, “2nd,” C, 323|5U12|4321D7U123|1D531,

instrumental

leaf [24] *verso*: The Musical Society, melody, bass (not copied in

score), A, 5|65|65|U11|2-3, [Well met, my loving friends of

art?], probably vocal

leaf [24] *verso*: The Musical Lovers, melody, bass, Am, 5|U1D7|

U1234-3|2 [bar lines *sic*], As I & Polly &C----

leaf [25] *recto*: Take care of your - - - - - - - - - - - - - - - - Cap [🡨part of

title?], melody? (odd), D, 5|531123|56556|7U1D75U12|1D644,

instrumental; leaf [25] is the bottom half of a leaf

leaf [25] *recto*: Benham[’]s March, melody, C, 567|U1111313|D5U111,

instrumental

leaf [25] *verso*: Caledonian March, melody, C,

567|U111132|111153|56U1D321|2222, instrumental

leaf [26] *recto*: Noboddy coming to marry me, D,

5|355U1|1,3|3211D76|322, probably instrumental

leaf [26] *recto*: Someboddy, melody, “Second” (not copied in score), C,

5|6667U1|D555,4|33345|222, probably instrumental

leaf [26] *verso*: Handel[’]s Clarrionet [by Handel?] “1st,” “2nd,” D, 1st

part begins 5345621D5|U1212323, instrumental

leaf [26] *verso*: What would A Lassie do wi[’] an old man (“wi” turned

into “without” by a later hand), melody, Em,

5|U1D7U1345|43221D7|U12[3?]345|D7555

leaf [27] *recto*: Duke of York[’]s March, melody, D,

111333|535315|U1D5U1D5U1D531|5555, instrumental;

“Trio” in A

leaf [27] *recto*: [A Pastoral Elegy by (A.?) Knapp], melody, Em,

5|5455U1D7|U1

leaf [27] *verso*: fragment of an untitled melody, if in C,

33|135U1|D6432|3234567|U1D765|432135|465U1|D6432|

1D7U1111, instrumental

leaf [27] *verso*: Down Hill of life, melody (fragment? –no clef-\*- key or

time signature), if in G, 11|111|223|432|1D755|U123|4444-3|

D55U134|543|223|432|1D713|531|42D7|U1 (etc.), fragments

of text here + there\*\*& “[ni?]ng may,” “then a snug,” “sea”

leaf [27] *verso*: Titus March, melody, D, 567|U1111D531|555534|

5356543|5555, instrumental

leaf [28] *recto*: untitled melody, complete?, no clef or key signature-\*- if

in C, begins 1313|13321|D7U22D7|6U33, probably

instrumental

leaf [28] *recto*: [Tim Judson?] (title of this entry, or ownership

inscription?), melody-\*- likely incomplete (very faint)-\*- no clef-\*-

key or time signatures, if in C-\*- begins 33321|D66654|

[3?]4[5?]7U1[222?]

leaf [28] *verso*-leaf [29] *recto*: London March, melody, “Second” (not

bass), G, 33332|135U1D65|6U1D5U1D4U1D3U1|212322,

instrumental

leaf [28] *verso*-leaf [29] *recto*: South Bitton, 3 voices, melody in top

voice, C, 12|321|D6U1D5U1|D6U121|322, instrumental; blank

staff between bass + next voice up

leaf [29] *verso*-leaf [30] *recto*: Dismission, bass, Am, 1D5|U12|3D3|77,

Lord dismiss us with thy Blessing; 2 stanzas of 8.7.8.7. +

“Hallelujah” ending (“And sing hallelujah to God and the Lamb

[x 2] For ever & ever [x 2] Hallelujah [x 3] Amen”)

leaf [30] *recto*: Triumph, bass, G, 1|12|34|5D5|U1,2|34|33|3-21|D5

leaf [30] *verso*: Richmond, 4 voices-\*- 2nd voice from top labeled “Alto,”

melody apparently in top voice (though 3rd voice from top-\*-

ending on note 5 in the scale- is remarkably melodic), Gm,

1|53|45|3-2-1D7-U1|2 (3rd voice from top begins 1|3-4[-]55|

47|5-4[-]54-3|4), Alas and did my Saviour bleed

leaf [30] *verso*: untitled melodic fragment, G, 434|25|12[3?]|2

leaf [31] *recto*: Old Hundre[d]th “Ascribed to Martin Luther” [*recte* by

Bourgeois?], 4 voices, melody in tenor, incomplete\*\*& top 3 voices

have 1st 6 notes only (bass is complete), A, 1|1D7|65|U1[2|3];

leaf [31] is the bottom half of a leaf

leaf [31] *verso*-leaf [32] *recto*: incomplete untitled bass part for tune

probably in C.M., F, starts in middle with …5,|U434|5D5|U1-\*-

last 2 phrases are 1|111[-]23[-]4|563,2|345D5|U1

leaf [32] *recto*: New-Fairfield, 4 voices, melody apparently in tenor,

incomplete\*\*& top 3 voices have initial upbeat + 1st 2 mm. only

(bass is complete), C, 1|22-3|1D6[-]U1|…, L.M. tune setting

“Ps[alm]17th v. 6th”

leaf [32] *verso*: Burlington [by Janes], 4 voices, melody in tenor,

incomplete\*\*& upper 3 voices have 1st 2 mm. only (bass is

complete), D, 111-(2)|3[-]21, [Jesus shall reign] where[e’]er

the sun

**Mss. Boxes L / Octavo vol. 5**

124. Clemmer [AAS says Clemmen], A. G. [later owner, not original compiler]. *MS. music book.* 76 unnumbered leaves, with 6 additional disbound leaves, also unnumbered, in envelope.

inscriptions: inside front cover, “A[.] G. Clemmer / Franconia Pa[.] / 1897”

(blue ink); inside back cover, “[Joseph?] Hackman 186[5?],” “[D S

Gehman?]”, “John [?] G[?han?]” (all in pencil)

leaf [1] of the bound vol. (this leaf now loose) contains phrases + sentences

written in pencil, but no music; leaves [2-53] contain MS. music;

leaves [54-76] are blank

Anglo-American sacred music on leaves [34-47], [52-53] in bound vol.;

remainder of MS. music appears to be of German origin, and is not

inventoried here

1st 9 entries included here have round note-heads except for occasional final

notes + a few other notes, with diamond-shaped note-heads; entries

10-12 use 4-shape shape notation for note-heads; entries 13-14 have

diamond-shaped note-heads

distinctive use of brown + red ink throughout: 1st 8 entries + 10th entry

included here have stems + outlines of note-heads in brown ink, with

quarter- + eighth-note note-heads filled in in red ink

all entries are scored for 3 voices, with melody in top voice, except

Huntington by Justin Morgan, which has melody only

Anglo-American MS. music entries:

leaf [34] *verso*-leaf [35] *recto*: Wells [by Holdroyd?], F,

1|35U1|D7U1D6|5, Life is the time to Serve the Lord

leaf [35] *verso*-leaf [36] *recto*: Russia [by Read], Am, 132|1D7U13|2,

[German text incipit, barely decipherable]

leaf [36] *verso*-leaf [37] *recto*: Bridge water [by Edson], C,

131|22|1D7U1\_|1, [Wir?] Sing[en?] Dir Immanu[e?]l

leaf [37] *verso*-leaf [38] *recto*: Lenox [by Edson], C, 1|11D56|5, Lord of

the world above

leaf [38] *verso*-leaf [39] *recto*: A[y]les bury [by Chetham], Am,

154|32|1, And must this body Die

leaf [39] *verso*-leaf [40] *recto*: Rochester [by Holdroyd], A,

112|31|2D7U1\_|1, Joy to the world the Lord is come

leaf [40] *verso*-leaf [41] *recto*: America [by Wetmore], Am, 1|1321|5,

Awak[e] and sing the song, of moses and the Lamb

leaf [41] *verso*-leaf [42] *recto*: Wind ham [by Read], Fm, 1|345|532|1,

[German text incipit, barely decipherable]

leaf [42] *verso*-leaf [43] *recto*: Mear, G, 1|55|33|1-23|2, [German text

incipit, barely decipherable], rhythmic notation very imprecise

leaf [43] *verso*-leaf [44] *recto*: Old Hundred [by Bourgeois?], A,

1|1D7|65|U12|3, Ye nation[s] round the earth Rejoice; shape

notation, rhythmic notation + spelling of text occasionally

inaccurate

leaf [44] *verso*-leaf [45] *recto*: [Huntington by Morgan], melody only,

A, 5|U1-2-31|55|315, [German text incipit, barely

decipherable], shape notation

leaf [45] *verso*-leaf [46] *recto*: untitled tune (possibly German), A,

332|34|32|1,2|36|5#4|5, [German text, barely decipherable],

shape notation

leaf [46] *verso*-leaf [47] *recto*: [Coleshill or Dublin by ?Tye], Am,

1|1D7|U3D7|U11|D5, [German text incipit, barely

decipherable], diamond notation

leaf [52] *verso*-leaf [53] *recto*: [Psalm 113], F, 11231345 (no bar lines),

[German text incipit, barely decipherable], diamond notation,

placement of clefs and key signatures makes little sense

**Mss. Boxes L / Octavo vol. 7**

125. Cole, John. *The Beauties of Psalmody.* 2nd ed.Baltimore: Cole and Hewes, 1805. [2nd t. p.:] *Appendix containing the Chants, Responces, &c. of the Morning, Evening and Communion Services, as performed at Christ Church and Saint Paul's, Baltimore*. Complete.

inscription: inside front cover, “$1”

no MS. music

**DB Ob028; Catalog Record #420178**

126. Cole, John. *The Beauties of Psalmody.* 3rd ed. Baltimore: Murphy and Milless,

n. d. [Frank J. Metcalf, *American Psalmody* (1917), p. 20 and *American Writers and Compilers of Sacred Music* (1925), p. 166, says 1827, but the book has an 1810s look.] viii, [88] pp. (89 tunes + index, on unnumbered pp.); apparently complete. BOUND WITH *A Selection of Chants, adapted to the Morning and Evening Service, of the Protestant Episcopal Church.* N. p., n. d. 12 pp.; apparently complete.

no inscriptions

no MS. music

**DB Ob029 (*Beauties of Psalmody*), DB Ob029 b-w (*Selection of Chants*);**

**Catalog Record #292045 (*Beauties of Psalmody*), #306677 (*Selection of Chants*)**

127. Cole, John. *Devotional Harmony*. Baltimore: G. Dobbin and Murphy, for the author, [1814]. Apparently complete.

no inscriptions

no MS. music

**Dated Books F; Catalog Record #420447**

128. Cole, John. *The Divine Harmonist*. N. p., [1808]. Leaves bearing 1st pp. 3-4 + 31-32 torn, with loss of text; otherwise complete.

inscriptions: inside front cover, “Groves [Paul?] N[?],” “Thomas / different

hand:] Groves Boston”; t. p., “John Boyer 9.th Septr, 1810,” “Groves,”

“Thomas Esq.r &c / Boston July 8th 1821”; *verso* of t. p., “Wm L

Haskins,” “Thomas M. Groves, Musician, / No 4, Roger’s Buildings.”

no MS. music

**DP A3927; Catalog Record #395353**

129. Cole, John. *Episcopalian Harmony*. Baltimore: G. Dobbin and Murphy, for the author, [1811]. [4], 87, [1] pp.; appears to be complete.

no inscriptions

no MS. music

**Dated Books F; Catalog Record #420368**

130. Cole, John. *The Rudiments of Music, or An Introduction to the Art of Singing.* Baltimore: G. Dobbin and Murphy, [1807 or later]. Complete.

no inscriptions

no MS. music

**DP A3928; Catalog Record #275480**

131. *A Collection of Litanies, Vespers, Chants, Hymns, and Anthems, as used in the Catholic churches of Philadelphia, and throughout the United States.* New ed. Philadelphia: Charles Taws, 1814. [5], 1-57, 57 [*sic*]-87 pp.; appears complete. Pp. 1-57 engraved; the rest typeset.

no inscriptions

no MS. music

**Dated Books F; Catalog Record #430710**

132. *The Collection of Psalm and Hymn Tunes sung at the Chapel of the Lock Hospital.* Boston: Manning and Loring, for West and Blake, and Manning and Loring, [1809]. Complete.

inscription: preliminary leaf [1] *recto*, “Oliver S. Patterson / Nashua N. H. /

1835”

stamped in gold on front cover: “JAMES PATTERSON’S……. / LOCK

HOSPITAL……. / DUNSTABLE. N. H. JAN. 16. 1811”

2 sheets headed “FAMILY RECORD.” + included with this volume show that

Oliver Patterson, born 26 September 1817, was the son of James

Patterson, born 9 March 1782 in Lunenburg, Mass., + his wife Sarah

Stearns, born 6 February 1784; also that Oliver was married at Dracut,

Mass. (date not given)

no MS. music

**Dated Books F; Catalog Record #275507**

133. *A Collection of Sacred Music*. Albany, N. Y.: published by E. F. Backus, and Utica, N. Y.: printed by William Williams, 1817. [4], 67, [1] pp.; complete.

inscriptions: inside front cover, “D. L. Dodge’s Pew No 112” (pencil);

preliminary leaf [1] *recto*, “S, C, Dodge’s”; inside back cover, “David L[.]

Dodge’s No98 [Wm H?] / Pew 112 ---"

no MS. music

**Dated Books; Catalog Record #420510**

134. *A Collection of Sacred Vocal Music*. Northampton, Mass.: Andrew Wright, 1804. Complete. MS. music on p. 50, which has printed staves.

no inscriptions

MS. corrections to several tunes: see, e. g., pp. 7, 20, 22, 24

MS. music entries:

p. 50: Florence [by Swan], 4 voices, C, 1|D555U1|3-4-5, Rejoice the

Lord is King

p. 50: Ronda [by Swan], 4 voices, Em, 1|33[-]45|U1D76[-]54, Return O

God of love return

**DP A3955; Catalog Record #395872**

135. Collier, William. *A New Selection of Hymns*. Boston: Samuel T. Armstrong, 1812. xvi, 452 pp.; appears to be complete. Single leaf (foldout) with printed music on *recto* bound in between p. xvi + p. [1].

musical composition titled House of Prayer; “*European Air….Harmonized by*

*Mr.* Holt.” (Benjamin Holt?); 3 voices, melody in top voice, A, 5|U34|

5-43-2|12|3, What favour, Lord, that I should meet

inscription: preliminary leaf *recto*, “Martin Green”

no MS. music

**Dated Books; Catalog Record #303387**

136. Colton, William C., and others. *MS. music book.*  202 pp., partly numbered: musical rudiments, 8 pp.; 12 blank pp.; “Instructions for the Bass Viol or Violincello,” “Plain scale of Natural Not[e]s for the German Flute,” etc., 6 pp.; 3 blank pp.; music, blank pp., pp. with staves but not music, one poem, 171 pp.; partial index, 2 pp. Pp. 1-122 of music mostly numbered (p. no. 15 skipped; pp. 115, 121 not numbered); this numbering has been used + extended (through p. [172]) for identifying the locations of the MS. music entries. A slip of paper laid inside the back cover also contains a MS. bass part.

inscriptions: inside front cover, “William C Colton / Azro B Colton”; p. [157], “Samuel Robie Jr”; *verso* of slip inside back cover, “[R?]ussell Hurd”

musical rudiments: fragmentary; copied almost verbatim from Ebenezer

Child’s *The Sacred Musician, and Young Gentleman and Lady’s Practical*

*Guide to Music* (1804), pp. vi-ix, with some minor variations and

expansions: for example, “Transposition Flat Table” on 3rd page here

goes to 5 flats, whereas Child 1804 only goes to 4 flats; also, the table

of rhythmic values on the left side of p. viii in Child 1804 is copied on

the 6th page here with some variations in the pitches of the notes;

underneath the table, the ms. has “The a bove scale ought to be well

understood, othe[r]wise the Learner will continarally be at loss”

pp. [133-134]: 6 stanzas of a poem, each 5 lines; begins “How worthy the topic for my meditation”

🖝 likely printed tunebook sources for this MS. include Ebenezer Child, *The*

*Sacred Musician, and Young Gentleman and Lady’s Practical Guide to*

*Music*, 1804 (musical rudiments, 10 pieces [7 of them attributed to

“Child” in the MS.] + Richard Merrill, *The Musical Practitioner, or*

*American Psalmody*, 1797 (12 pieces, all only printed before 1821 in

Merrill 1797)

🖝 of 92 MS. music entries, at least 53 (possibly as many as 58) are fuging tunes

most MS. music entries have texts; these are copied in full below the music,

i. e., not underlaid

most MS. music entries are 4- or 3-voice; unless otherwise specified, in 4-

voice tunes the melodic incipit is taken from the 3rd voice down

(probably tenor) + in 3-voice tunes the melodic incipit is taken from

the middle voice (also probably tenor)

MS. music entries:

p. 1: America [by Wetmore], 4 voices, Am, 1|1321|5, Ye birds of lofty

wing

p. 2: Dauphin, 4 voices, Am, 1|3343|2,2|3454|5, Come, sound his

praise abroad

pp. 3-4 : Linnet [by Stone], 4 voices, D, 5|U1-D7-|U1-D765-42|

3-4-5-65|U1, The swelling billows know their bound

p. 5: Antipatris [by Holden?], 4 voices, G, 5|3322|1[-]2[-]1[-]2[-]34|5,

Awake, my heart, arise, my tongue

p. 6: Northfield [by Ingalls], 4 voices, C, 1D54|35U13|2, How long,

dear Saviour! O, how long

pp. 7-8 : Delight [by Coan], 4 voices, Em, 1D54|3[-]214, No burning

heats by day

pp. 9-10: Cape Ann, att. “Kimbel” [Kimball], 3 voices, D, 135|

5[-]43[-]21U1|1, Now to the Lord a noble song\*\*& staff, clef, key +

🖝 time signatures for counter, but no notes, not in *HTI* under title🡪incipit or incipit

p. 11: Dying Christian, att. “Child,” 4 voices, Am, 1|321543|2, O what is

this drawing my breath; above text\*\*& “The Words Prefixed to

this Tune”

p. 12: Interrogation, att. “Child,” 4 voices, Em, 134|5[-]6[-]5-4-57|U1,

Shall we go on in [*recte* to] sin

pp. 13-14: Austria, att. “Stone” [*recte* Mitchell?], 4 voices, G, 1|3235|6,

Is this the kind return

pp. 16-17: Burlington, att. “Child,” 4 voices, G, 5|5367|U1, How

beauteous are their feet

p. 18: Exhortation, att. “Child,” 4 voices, G, 1|3553[-]1|32|1, Sweet is

the work, my God, my King

p. 19: Persia, att. “Child,” 4 voices, Em, 154|5U1D77|U1, Once more,

my soul, the rising day

pp. 20-21: Fairfax, att. “Child,” 4 voices, A, 1|1[-]23[-]453|5[-]43[-]21, Hov’ring among the leaves, there stands; text source identified

as “Hymn 8, Book 3. Verse 4th… Verse 5th”

pp. 22-23: Plattsburgh, att. “Child,” 4 voices, G, 55-4-|3565[-]4|345, I sing my Saviour’s wond’rous death

p. 24: Willington [by Fisher?], 4 voices, G, 1|3-456-54|5,3-4|54-343|2, Far be thine honor spread

p. 25: New Derham [*sic*] [by Austin], 3 voices, Bm, 1|D57U13|

21[-]D7U1, Hark! from the tombs a doleful sound; staff, clef,

key + time signatures for counter, but no notes

pp. 26-27: Milton [by E. West], 4 voices, E, 1|5556[-]7|U1,D6|

U21D76|5, The shining worlds above

p. 28: Death’s Alarm [by E. West], 4 voices, Em, 5U11|D1234|5,

5|6543|2, also published as Morpheus

p. 29: North Salem [by Jenks], 3 voices, Em, 555|3157|U1, My soul,

come meditate the day; staff, clef, key + time signatures for

counter, but no notes

pp. 30-31: The Evening Shade [by Troop], 4 voices, Em, 5|5U1D75[-]4|

5,3|5434[-]32

p. 32: Machias [by Maxim], 4 voices, Am, 5|U11[-]234|5,4|3143|2, How

pleasant ‘tis to see

p. 33: Ohio [by E. West], 3 voices, Em, 1|33[-]45U1|D7,5|3134|5, Ye

tribes of Adam join; staff, clef, key + time signatures for

counter, but no notes

pp. 34-35: Huntington [by Morgan], 4 voices, A, 5|U1-2-31|55|315,

Lord, what a thoughtless wre[t]ch was I

p. 36: Windsor [by J. West], 4 voices, Am, 1D5U1|323-45|4, Great

God, attend while Zion sings

p. 37: Declaration, 4 voices, C, 5U1D5|6[-]7U12[-]34|3, Sweet is the

day of sacred rest

pp. 38-39: Plainfield [by Child], 4 voices, G, 5|3365|67U1, Come

happy souls, approach your God

pp. 40-41: Bennington [by Child], 4 voices, Am,

1|5[-]65[-]43[-]43[-]2|132, Lord what is man, poor feeble man

pp. 42-43: Lansingburgh [by Child], 4 voices, Gm, 1|5533|44[-]32\_|2,

231|43[-]45\_|5, Lord thou wilt hear me when I pray

pp. 44-45: Animation [by Buel], 4 voices, G, starts with bass\*\*&

1|3-2-1D6|56|U1D5|6-\*- then tenor\*\*& 3|5U1|D3-55[-]4|3, Seasons

and months and weeks and days; above text\*\*& “The WORDS

adapted to this tune”

pp. 46-47: Spring, 4 voices, Dm, 1|11D55|345, He sends his word, and

🖝 melts the snow; not in *HTI* under title🡪incipit orincipit

p. 48: New Jerusalem [by Ingalls], 4 voices, G, 132|1234|5, From the

third heav’n where God resides

p. 49: Concord [by Holden?], 4 voices, C, 5|U1132[-]1|2,4|321D7|U1, The hill of Sion yields

pp. 50-51: Solitude New [by E. West], 4 voices, Am, 532|1234|5,2|

3453|2, My refuge is the God of love

p. 52: Orange, 4 voices, Am, 1|55[-]434|55-4-3|2, Death may dissolve

🖝 my body now; not in *HTI* under title🡪incipit or incipit

p. 53: Haverhill [by E. West?], 4 voices, [Em?], [534|5-U1-D7U1|D5?], staff lines, clefs, key + time signatures only; “S. M.,” key

signature of 1 sharp, cut-time time signature (reversed C);

Elisha West’s *The Musical Concert* (1802) contains a S. M.

Haverhill in E minor and cut-time, unattributed in the book’s

index so probably by West; this Haverhill is also in Child’s *The*

*Sacred Musician,* 1804

pp. 54-55: New, Devotion [variant of Portland by Maxim], 4 voices, F,

15U1|D6421|2, Sweet is the day of sacred rest; title on p. 55 is

Devotion New

pp. 56-58: Mount Vernon or the Death of General Washington [by

Jenks], 4 voices, Em, 1|33-455|U1D#7|U1, What solemn sounds

the ear invade; 6 stanzas of text copied here, above text\*\*& “THE

WORDS, Adapted to M. Vernon…,” “The End” after last stanza of

text

p. 59: Sutton New [by Goff?], 4 voices, F#m, 5|77U1D5-4|

3D7[*recte* 1]U6, Save me, O Lord, the swelling floods

pp. 60-61: Grafton [by Stone], 4 voices, C, 5U11|3[-]21[-]D7U11|1,

Jesus! the vision of thy face

pp. 62-63: Livona, 4 voices, Em, 5|57U12[-]1|D75[-]45, Think, mighty

God, on feeble man

pp. 64-66: Mount-Sion [by [B.?] Brown], 4 voices, C, 5|U1233|5-3-2-1, The hill of Sion yield[s]

p. 67: Norfolk New [by Capen?], 4 voices, C, 5|U1331|244, Sweet is the

work, my God, my King

pp. 68-69: Newburgh [by A. Munson], 4 voices, C, 5|35U12|1, Let ev’ry

creature join

p. 70: Russia [by Read], 4 voices, Am, 132|1D#7U13|2, False are the

men of high degree

p. 71: Complaint [by Parmenter?], 4 voices, Em, 1|33-45U1|D777\_|7,

[S?]pare us, O Lord, a loud we cry

p. 72: Devotion [by Read], 4 voices, C, 5|U112D7|U12|3, Sweet is the

day of sacred rest

p. 73: Virginia [by Brownson], 4 voices, Em, 1|55U1D7|6-4-76|5, Thy

word the raging winds controul [*sic*]

pp. 74-75: Psalm 119th [by Smith?], 4 voices, Em, 531|5577|7,5|

U1D533-4|5, Had not thy word been my delight

pp. 76-77: Greenwich [by Read], 4 voices, Em, 5|5U1D75|

U1D7-U1-2|1, Lord what a tho’tless wretch was I

p. 78: Greenfield [by Edson Sr.], 4 voices, Am, 1|3355|7U1D5, God is our refuge in distress

p. 79: Coronation [by Holden], 4 voices, Ab, 5|U1133|212, All hail, the

pow’r of Jesus name

pp. 80-81: Canterbury New [by Smith?], 4 voices, Em, 515345U1D7, Why should the children of a King

pp. 82-83: Exhortation [by Doolittle], 4 voices, Am, 1|3-4-3-21|23[-]4|

5-3-1-D75|U1[*sic*], Now in the heat of youthful blood

pp. 84-85: Plainfield [by Kimball], 4 voices, G, 1|312|423, With songs

and honors sounding loud

pp. 86-87: Majorca [by R. Merrill], 4 voices, F, 531|4321|2, When shall

the time dear Jesus when

p. 88: Silesia [by R. Merrill], 4 voices, Em, 5|33[-]45U1|D7-6-57|U1,

Good God! on what a slender thread

p. 89: Petition [by R. Merrill], 4 voices, Dm, 555|U1D7U3[-]12|1, Since

I’m a stranger here below

p. 90: Vienna [by R. Merrill], 4 voices, Em, 5U11|D75[-]434|5, Infinite leag[u]es beyond the skies

p. 91: Sandwich [by R. Merrill], 4 voices, Dm, 5U12|3234[-]3|2,

Consider all my sorrows Lord

p. 92: Wilmington [by R. Merrill], 4 voices, Dm, 5|U1D#7|

U1D543[-]4|5\_|5, Why do we mourn departing friends?

p. 93: Malden [by R. Merrill], 4 voices, Em, 134|5U1D77|U1,D5|

7[-]65[-]455[-]U3|2[-]1D7U1, I cannot bear thine absence,

Lord

pp. 94-95: Sardinia [by R. Merrill], 4 voices, Am, 5U12|3[-]454[-]32|3, That awful day will surely come

p. 96: Plainfield [by R. Merrill], 4 voices, G, 1|3334[-]3|222,D5|

U1[-]23[-]453|4-32|1, The voice of my beloved sounds

p. 97: Danbury [by R. Merrill], 4 voices, G, 1|55|56|5-43|2, Bless O my

soul! the living God

pp. 98-99: Freedom [by R. Merrill], 3 voices, G, 133|321[-]23[-]4|5, Joy

to the world\*\*& the Lord is come

p. 100: Syria [by R. Merrill], 3 voices, D, 11|33|44|55,|U1D5|65[-]4|

32|1, Lo! he cometh countless trumpets; “The W” written

above text

pp. 102-105: Babylon, 4 voices, F#m, 532|3456|7,7|5431|2, Come sing

🖝 us one of Zion[’]s songs; not in *HTI* under title🡪incipit or

incipit; text not in *HTI*; 61 mm.

pp. 106-107: Celestial [by E. West], 4 voices, F, 1D53|1322|5, Down

by the banks of gentle Thames; printed before 1821 only in

West 1802 + West 1807

pp. 108-109: Newton [by Babcock], 4 voices, F, 1|D5556[-]7|U111,

2[-]3|4321|2, My Saviour God no voice but thine

pp. 110-111: Waterford [by Wood], 4 voices, C, 55|33|45|U11,|

2D7|U1D6|75|5, Holy Ghos[t] inspire our praises

pp. 112-113: Shelburn [by Reynolds], 4 voices, A, 1|3322|1[-]23[-]45,

How did my heart rejoice to hear

pp. 114-[115]: Springfield [= North Bolton by French], 4 voices, F, 5|31U1D5|4[-]32|1, Come let us join a joyful tune; quarter

notes lack stems; no Springfield with this incipit in *HTI*, but

French’s North Bolton, printed before 1821 only in his

*Harmony of Harmony* (1802), has this incipit (different text)

p. 116: The Heavenly Ode, 4 voices, G, 1|3321|555,5|6543|(3)[-]2, Jerusalem, my happy home; quarter notes lack stems

p. 117: Content [by Janes], 3 voices, Am, 1|3-2-12|34|5, staff, clef, +

time signature for counter, but no notes

p. 118: Freedom [by Jenks], 3 voices, F, 555|U1D65[-]32[-]1|2, No

more beneath the op[p]ressive hand; titled Liberty by Jenks, +

in all 19 printings through 1820 (see *HTI* tune no. 8114), staff,

clef, time + key signatures for counter, but no notes

p. 119: Mount Vernon [by D. Merrill], 3 voices, Em, 155|7755|5,|344|532D7|U1, Ere the blue heavens were

s[tr?]each,t abroad; quarter notes lack stems

pp. 120-[121]: Monmouth [by French], 4 voices, Am, 535|4-3-24|

3-2-13|2

p. 122: Try Again, 3 voices, melody in top voice, C, 1D531|35U1|

D5U432, If at first you don[’]t succeed try try again; secular

song, bluish ink, 3 voices on 2 staves (treble + counter on one

staff with treble clef, B on 2nd staff with bass clef)

pp. [126-127]: [W?]ayland, melody, bass, F, 1231|543[-]21, Yes my

native land I love thee; 6 stanzas of text copied here; text tells

of missionary leaving home, “Far in heathen lands to dwell”;

“Words by S. [F. or P.] Smith student in the The. Sem. Andover”

pp. [144-145]: The Pilgrim[’]s Farewell [by Field?], 4 voices, F,

543|U1D65|1232[-]1|56|5[-]43[-]21\_|1, [Fare you well [x 3]

my friends, I must be gone]

pp. [146-147]: Corydon[’]s Ghost, 3 voices, Em, 5|5455U11|1[*sic*;

usually is 5|5455U1D7|U1], assumed to be secular with this

title, but paired elsewhere with sacred text

pp. [148-149]: The Hermit, melody, bass, Em, 12|321|21D7|U143|2, At the close of the day when the hamlet is still

pp. [154-157]: Emanuel [by Billings], 4 voices, G, 5|U131242|3531, As

shepherds in Jewry were guarding their sheep; above text\*\*&

“The Words a dapted to this Tune,” stanza 1 below music, with

stanzas 2-6 copied in full on pp. [156-157], followed by Samuel

Robie’s signature

p. [158]: The Bright God of Day, 3 voices, Am, 1… (only 1st note of each

part)

pp. [160-163]: Ode to Science [by Sumner?], 3 voices, G, 1|D5-32-1|

25|6-5-67|U1, The morning sun shines from the east; above

Text\*\*& “The WORDS, Adapted to this Tune”

p. [164]: Lovest Thou Me, melody, bass, Am, 12[-]1|D#75[-]457|U1,

Hark my soul it is the lord; parts very roughly in score

p. [164]: [Greenfields], melody, bass, G, 5|U1D5U1313|54|353212|1, parts not written in score

pp. [166-167]: The City of Light att. “G. [San?]ker,” 4 voices, G,

1|5[-]43211|3[-]23[-]45[,?]5|3[-]13[-]554|321, “words by J.

Hall” (no text here), parts move in and out of vertical alignment

p. [170]: The Chariot, melody, bass, D, 5|5|5U3|3|31|21D7|U1, parts

not written in score

pp. [170-171]: The Destruction of the Assyrians, melody, bass, G, 32|135|553|643|4, The assyrians came down like the wolf on

the fold; parts in score, but rough vertical alignment

slip inside back cover, *recto*: New Durham [by Austin], bass, Bm, 1|D7534|554

**Mss. Accession (octavo); Catalog Record #362063 (listed as Robie,**

**Samuel, Jr. / Music book)**

137. *The Columbian Harp, A Collection of Sacred Vocal and Instrumental Music*. Northampton, Mass.: the author, 1812. 80 pp.; complete.

inscription: preliminary leaf *recto*, “Jan. 1, 1814 / Wm. Sheldon Jun[r?]. / A

Present from / S. Clarke Jun[r?].”

no MS. music

**Dated Books F; Catalog Record #420357**

138. Cooper, William. *An Anthem. Designed for Thanksgiving Day. But proper for any Publick Occasion.* Boston: Isaiah Thomas and Ebenezer T. Andrews, 1792. Complete.

no inscriptions

no MS. music

**DP A4329; Catalog Record #335174**

139. Cooper, William. *The Beauties of Church Music; and The Sure Guide to the Art of Singing*. Boston: Manning and Loring, [1804]. Complete. *ASMI* 161B.

no inscriptions

no MS. music

**DB Ob024; Catalog Record #420095**

140. Cooper, [William]. *Thanksgiving Anthem.* [Boston: Manning and Loring?, 1803]. 8 pp.; complete. Caption title, p. [1]: “Thanksgiving Anthem.,” att. “COOPER”; under caption title, “*Sold by* James Loring, *No.* 2, *Cornhill.*” [William] Manning and [James] Loring printed Cooper’s *Original Sacred Music* in 1803, + sold it at their bookstore, No. 2, Cornhill; *ASMI*, p. 238 reports an ad dated 7 November 1803 for a reprint ed. of “An Anthem for Thanksgiving, and other public occasions. By William Cooper.” This item was dated [1816-1823] by Richard Wolfe. 

no inscriptions

no MS. music

**DP A4345; Catalog Record #295061**

141. Cowling, Aaron. *MS. music book: “The American Harmony or Church Music Revised,” with lending date of 1790 or 1798.* Leaves [1-7] (t. p., “Preface” [signed “Aaron Cowling”], “The concise Rules of Music…,” “Of Tuning and Forming the Voice,” index), pp. 1-38 (music), [2] (2nd t. p. [“The American Harmony. Part Third”], index), 1-29, [1] (music).

inscriptions: inside front cover, “Borrowed / of Aron Cowling Sept 23

179[0? 8?]”; leaf [1] *recto*, “The / American Harmony / or / Church

Music Revised / Containing, 1st. A new and Correct Introduction / to

the Grounds of Music. by way of Quiestion [*sic*] and Answer / 2d. A

New and Compleat Body of Church Music; Adapted to every [*recte*

very?] / Select portions of Psalms, and many of them never before

printed / 3d. A Collection of Approved Hymns and Anthems, Suited to several / Occasions, Set by the greatest Masters in the World. /

Composed of two, three. [punctuation *sic*] and four Musical parts

according to the nicest rules / And fitted for all Teachers, Learners

and Musical Societies / By Aaron Cowling.”

MS. entries are mostly 4-voice settings with melody in tenor; exceptions will

be noted

🖝 \* = this tune is not in Temperley + Manns, *Fuging Tunes in the Eighteenth*

*Century*, suggesting either that it was never published, or (if this MS.

was complete when it was borrowed in 1790 or 1798—see the date

written inside the front cover) that it was first published after this MS.

was compiled (Temperley and Manns includes tunes published

through 1800)

MS. music entries:

\*p. 1: Lancaster [by Aaron Cowling], A, 122|32|1-2-31|2, O God my

heart; this tune is one of two attributed to Cowling in Little +

Smith [1801]

p. 1: Canaan [by Edson], G, 1|3355|512

p. 2: Dublin or Coleshill [by Tye?], Am, 1|1D7|U3D7|U11|D5

p. 2: Williamstown [by Edson], Gm, 1|1D7U12|345\_|5

\*p. 3: Middlesex, C, 112|33|4-32|1

p. 3: Sabbath, A, 31D5|U1-2-34|3-21|5

p. 4: Aylesbury, Am, 154|32|1

p. 4: Newcastle, G, 1|3-21|5-43|2

p. 5: Little Marlborough [by Williams?], Am, 5|U13|2-1D#7|U1,

Welcom[e] sweet day of rest

p. 5: St. Thomas [by Williams?], A, 5|U1132-1|2

p. 6: Lenox [by Edson], C, 1|11D56|5

pp. 6-7: Amherst [by Billings], G, 135|4-32|1

p. 7: Rochester [by Holdroyd], A, 112|31|2D7U1\_|1

p. 8: 34th [by Stephenson], C, 1|332D7|U1-2-32|1

pp. 8-9: Greenfield [by Edson], Am, 1|3355|7U1D5

p. 9: Wells [by Holdroyd?], F, 1|35U1|D7U1D6|5

\*p. 10: Sheffield, G, 11D5|U1234|5,5|3143|2

p. 11: 3d [by Stephenson], Am, 5U12|32|1-2-34|5

p. 12: Montague [by Swan], Dm, 5U11|D75U32-1|2, Sweet is the work

[, my God, my king]

p. 13: Pheobus [= Phoebus] [by Billings], F#m, 1|55-434|55-65

p. 14: St. Michael’s [by Croft], C, 5|U112|35|12D7|U1, O praise ye the

Lord [, prepare your glad voice]

pp. 14-15: Norwich [by Hibbard?], Am, 1|1-2-32|1D#7|U1

p. 15: Lisbon [by Read], Bb, 1|D65U12|3

\*p. 16: Beverley, G, 112|3-4-34|5-6-54|3-2-1, To Sion’s hill I lift mine

Eyes

pp. 16-17: Pittsfield, Em, 135|U1D7|6-5-43|2, Remember Lord our

mortal State

p. 17: Mortality [by Read], Fm, 1|5U1D7-65-4|345, Death like an

overflowing stream

p. 18: Pool [by Knapp?], Gm, 5|55-4|32|1-32-1|D#7, They that in ships

with courage bold

p. 19: Hartford [by Carpenter], Dm, 5|U1122|32-12, This spacious

Earth [is all the Lord’s]

p. 20: Bridg-water [by Edson], C, 131|22|1D7U1\_|1, O come, loud

Anthems [let us sing]

pp. 20-21: Stafford [by Read], A, 5|U1-2-32-1|4-32|1, See what a

living stone

p. 21: Virginia [by Brownson], Em, 1|55U1D7|6-4-76|5

p. 22: Liverpool, C, 111|1D5|55U1\_|1, O For a shout [of sacred joy]

pp. 22-23: Norton [by Read], Am, 1|1232|1, My Eyes and my Desires

p. 23: Vienna [by Read], Am, 1|1235|43|2, My soul lies Cleaving to the

Dust

\*pp. 24-25: Trenton, starts with bass solo, A,

1|1-2-1-D7-65|U1|1D45|1U1|D55|1-\*- tenor incipit

1|3-4-3-2-1D7|U11|D77|U1, With cheerful Notes let all the

Earth

p. 25: Montgomery, Am, 1|3232-1|2,5|312D7|U1, My soul repeat his

praise

pp. 26-27: Stockbridge [by Billings], F, starts with bass solo,

1|1D76|567|U1, From all that dwell below the skies

p. 27: Plymouth, Am, 1|34|54|31|2

pp. 28-29: Leicester [by John Arnold?], Am, 1|2D#7|U12|34|2, O God

thou hast our troops dispers,d

p. 29: Old. 100th, A, 1|1D7|65|U12|3

\*p. 30: Summerset, 3 voices, C, 1D7U2|3-4-32|1-2-31|2, O That the

Lord would guide my ways

p. 31: Suffield [by O. King], Em, 1|3235|3-21-D7U1\_|1, Teach me the

measure of my Days

p. 31: New Suffield, Eb, 5|555|U11D7|U1, Great God attend while Zion

sings

p. 32: Kingsbridge [by Williams?], Am,

5|U1-2-32-1|2-5D5|U1-2-32-1|D#7-#6-5, Would you behold

the works of God

p. 32: Ripon, Am, 1|3-2-1D#7|U1-2-34|5-43|2

p. 33: Mear, G, 1|55|33|1-23|2

p. 33: Angels Hymn [by Gibbons], G, 1|31|23|42|1

p. 34: Dalston [by Williams?], A, 5|U112D7|U1, How pleas,d & blest

was I

pp. 34-35: Washington [by Billings], E, 555|U1D7U12|3, Lord when

thou didst ascend on high

p. 36: 33d [by Tuckey], D, 5|U1-23-2|1-D76-5|6-7U1|2, Rejoice ye

righteous in the Lord

p. 37: Exeter [by Billings], F#m, 1|5565|447, Thy dreadful Anger Lord

restrain

p. 38: 136th or Scotland [by Deaolph], C, 1|3-2-1D5|U1D7|U1, Hast

thou not given thy word

[2nd t. p. + index at this point, then 2nd numbering of music pp. begins]

p. 1: Invitation, Eb, 555|U1112|3, Let ev,ry mortal ear attend

pp. 2-3: Worcester [by Wood], F, starts with bass solo-\*-

132-1|D56-7U1, tenor incipit 56U1|D765, How beauteous are

their feet

p. 3: A Funeral Thought, Am, 5|4323|21D#7, Hark from the tombs a

doleful sound

p. 4: Worthington [by Strong], Dm, 5U12|1D5-434-6|5, The[e] we

adore eternal name

pp. 4-5: Boston [by Billings], Bb, 1|D5555|U1-D765, Shepherds rejoice

lift up your eyes

pp. 5-6: Jubilee [by Brownson], A, 112|342\_|2, Blow ye the trumpet

blow

p. 6: Warren [by Billings], G, 1212|345, Children of the heav,nly King

p. 7: Maryland [by Billings], Am, 1|3543|2, And must this body die

p. 8: Sinia [*recte* Sinai] [by Carpenter], Am, 1|31-3|25|3-1-43|2, O the

immence [*sic*] th’amazing height

p. 9: David[’]s Lamentation [by Billings], Am, 112|32|323|4-2D7, David

the King was grieved and moved

p. 10: The Jubilate Deo. A Morning Service, “Tenor,” “Bass,” G,

123-21\_|1,345|3345-43-2|1D7, O be Joyful O be joyful in the

Lord all ye Lands; “actual” meter very different from notated

meter; this entry may continue with Doxology on next p.

p. 11: Doxology, 4 voices, G, 1D567U1|22, Glory be to the Father;

“Cont.d” over start of music, suggesting that this entry

continues that on the preceding p.

p. 11: A Funeral Hymn or Ps. 90th, Am, 1-2|321|543|2, Weep not for me

ye standers by

pp. 12-13: Deus Misereatur An Evening Service, “Tenor,” bass, Am,

12|321|2D#7|U1, God be merciful unto us

p. 13: Ashham [by Billings], A, 1|1-2321|2-1D7U1, Thou whome [*sic*]

my soul admires above

pp. 14-15: Anthem from Isaiah Ch[a]pt[e]r 12th, G,

1|32|12-3|43-2-3-4|2-1|1, Behold the Lord is my Salvation

p. 15: St. Martain’s [*sic*] [by Tans’ur], A,

1|1-2-1D5|U1-2-33-4|5-4-31|2, Now shall my inward joys arise

pp. 16-17: Anthem from Sundry Scriptures [by Billings], Gm🡪G,

1|1-232[*recte* 4; 2 mostly erased]|54|34-3|2, Is any Afflicted let

him pray

pp. 18-19: A Funeral Anthem Rev.[elations] Chap. 14th [by Billings],

Fm, 1|55U1|D76|554|34|5, I heard a great voice from Heav,n

saying un to [*sic*] me

pp. 20-24: Anthem from Solomon[’]s Songs Chap.[ter] 2d [by Billings],

A, 5|U1212|31D7U1|21D76|75, I am the Rose of Sharon & the

Lilly of the Vallies

p. 25: Aurora A Morning Hymn [by Billings], C, 5|U13-5|4-32|1, Awake

my soul awake

p. 26: Salisbury [by Brownson], Am, 15|4233|2, God of my salvation

hear

pp. 27-29: Anthem Psalm 124th To be sung after Victory, Am, starts

with bass solo, 1D7U1D1|55|6-5-4U1|D5, tenor incipit

5#452|1, If the Lord himself

p. 29: Consolation [by Billings], Eb, 5|5-434-32|1-345, He,s come let

every knee be bent

🖝 p. [30]: Introduction or the Choresters delight, “Treble,” “Tenor,” bass,

C, 5|65|65|U11|1, Well met my loving friends of Art; lively,

amusing text about singing, with solmization syllables

(appropriate for notes of each vocal part) included in last line

of text [photo]

**Mss. Boxes L / Octavo vol. 10**

142. *The Cumberland Melodist; or, A Choice Selection of Plain Tunes.* William M’Culloch, Philadelphia, for John M’Carrell, Shippensburg, Pa., 1804. Complete.

no inscriptions

no MS. music

**DP A4593; Catalog Record #409152**

143. *David’s Harp: being A Choice Collection of the Songs of Zion*. New London, Conn.: Samuel Green, 1816. Complete. Pp. 49-70 have printed staves; MS. music on 7 of these pp., also on p. 46 of printed music.

no inscriptions

MS. music entries are mainly individual voice parts, melodic or not:

p. 46: chorus to Falcon Street [by I. Smith] (printed on this p.), bass, C,

after 2 mm. rest-\*- 2531-\*- then 2 mm. rest-\*- then 6U1D75|

U1D5U1D5|U1D565|U1D765|[change from cut time to

4/4]1D55|U1, treble melody for Falcon Street begins

1D55|35|U1

p. 49: Armley, treble? melody + almost 7 mm. of “Tenor,” Am,

5[or 6?]|U1-2-32|32|1-2-32-1|(1)[-]D#7

p. 50: Haverhill [by S. Arnold], treble? melody, G, 3-4|54-3|22-3|

43-2|1

p. 53: Newark, non-melodic part, F, 3|5555|443,5|465-43-2|3

p. 53: Parma [by Holyoke?], treble? melody, A, 554|43323, Behold the

glories of the Lamb

p. 54: Verona [by Swan], treble melody, C, 5|55-6-7|U1-D65-3|

3-55-6|U1

p. 54: Portugal [by Thorley], “2nd Treble,” A, 5|57|U11-3|2-1D7|U1,

The King of saints how fair his face

p. 55: Luss, treble? melody, Am, 1|51[-]2|(1)[-]D#75|U1(3)[-]2|3,

“Scotch Air” after title + meter designation (“C [.] M. D” =

Common Meter Double), ornate melody\*\*& 7 grace notes, 3 triplet

groups, 1 trill

p. 56: Tamworth [by Lockhart], treble? melody, F, 53|U1D531|

2D5,U55|421D7tr|U1, Guide me O thou great Jehovah; 3

stanzas of text written below music; only pre-1821 printing of

this variant of the tune (titled Canaan) is as part of sheet-music

issue “Lo! He Comes” (Dublin, [ca. 1810]) (*HTI* no. 5916c; see

vol. I, p. 138)

p. 57: Pelham [by Giardini], non-melodic part (treble? tenor?), D,

3|32|1D6|U1,4|32|11|1

**DP A4894; Catalog Record #409990**

144. *David’s Harp: containing the rudiments of music, together with A Choice Collection of the Songs of Zion.* 2nd ed.New London, Conn.: Samuel Green, 1818. 38, 6 pp. (caption title “APPENDIX” on 2nd p. [1]). Appears to be complete.

inscriptions: preliminary leaf [1] *recto*, “New London / August 10th / 1822 /

[illegible]”; additional leaf *verso*, “Charles Miner 4½ Days / Edward

Hemp[st?]ead 4 “ [🡨ditto mark] / Josiah 1 “ / Jared Smith ---- 1” “

no MS. music

**DB Ob063; Catalog Record # 409977**

145. *David’s Harp; containing a selection of tunes in three parts, adapted to all the various metres in the Methodist Pocket Hymn-Book.* Baltimore: G. Dobbin and Murphy, for Neal, Wills and Cole, 1813. 13, [3] pp. introductory matter (pp. 12 + 13 numbered 13, 12); [192] pp. music (pp. unnumbered; tunes numbered 1-142; tune no. 94 misnumbered 95, tune no. 128 misnumbered 121, tune no. 138 misnumbered 133). Apparently complete.

inscription: on slip printed with legend “ST. GEORGE’S / HARMONIC

SOCIETY” pasted inside front cover, “Mary Edwards. / 1818.”

no MS. music

**DB Ob287; Catalog Record #420362**

146. Davies, Eliza Ann. *MS. music book, dated 1813-1814.*  78 unnumbered leaves, containing music (secular songs with keyboard accompaniment, dance tunes [melodies or keyboard arrangements] + figures, sacred pieces), original + copied poetry, notes on physics + philosophy, copied prose extracts.

inscriptions: leaf [1] *recto*, “Eliza A[.] Davies. / Poughkeepsie February

21st”; leaf [4] *recto*, “July 21st 1814 / Tuesday”; leaf [32] *recto*, “May

25th 1813”; leaf [38] *recto*, “September 28th 1813”; leaf [42] *verso*,

“Eliza Ann Davies / Poughkeepsie / Tuesday October 4th 1814”; leaf

[65] *verso*, “My dear Sister. Poughkeepsie August 25th”; leaf

[66] *recto*, “July 23rd 1814 ---”; leaf [71] *recto*, “William D.”

sacred MS. music is mainly treble + bass parts paired:

leaf [46] *verso*-leaf [47] *recto*: Ashley [by T. Williams?], 3 voices, G,

melody in middle voice-\*- 5|U1D7|U12|32[-]3[-]4|3, Sing to the

lord ye distant lands

leaf [47] *verso*: Devizes, “Treble,” bass, A, treble incipit 332|56|

5-43-2|1 (tenor melody-\*- not present-\*- begins 112|34|

3-21-D7|U1), With my whole heart I’ll raise my voice

leaf [48] *recto*: Peckham att. “I[saac] Smith,” treble, bass, D, treble

incipit 5|U1[-]23|2[-]1D7|U1 (tenor melody begins

1|D5-43-5-U1|D4-32|1 or 1|D5-43|4-32|1), Behold the

morning sun

leaf [48] *verso*-leaf [49] *recto*: Washington att. “T[imothy] Olmstead,”

treble, bass, F#m, 1|5554[-]3|45U1, Shall man O God of light

and life

leaf [49] *verso*-leaf [50] *recto*: 148 P[sal]m att. [Georg Frideric]

“Handel,” “Air” (treble), bass, G, 5|54|32|1-D7-U12|D7, Loud

hallelujah’s [*sic*] to the Lord

leaf [50] *verso*: Duet in Denmark [by William Dixon], treble, bass, D,

667|U1[-]D76|6-#5-6-7-U2-1D7[-]6|6[-]#5, We are his people

We his care; apparently an addition to Martin Madan’s set

piece Denmark

leaf [51] *recto*: Bath [= Buckland], treble, bass, A, treble incipit

1|D7U1|25|4[-]32|3 (tenor melody 1|23|21|1D7|U1), [no text]

**Mss. Boxes L / Octavo vol. 12**

147. Davisson, A[nanias]. *Kentucky Harmony or A Choice Collection of Psalm Tunes, Hymns, and Anthems. In three parts…Part I [-III].* N. p., 1816. Xii, 9-140 pp.; apparently complete.

inscription: preliminary leaf [2] *verso*, “Com children larn to fear / the lord

and that your / days be long lad not a false / nor spiteful word be fout

up / on your tung” (Watts text beginning “Come, children, learn to fear

the Lord”; set by Rochester on p. 10 of this collection)

no MS. music

**DB Ob120; Catalog Record #300188**

148. Davisson, Ananias. *Kentucky Harmony. Or, A Choice Collection of Psalm Tunes, Hymns, and Anthems[.] In three parts.* 2nd ed. Harrisonburg, Va.: the author, [1817?]. Lacks pp. 15-28, 31-34, 45-68, 83-84, all after 148.

inscriptions: inside front cover, “John Arety Bought in Harrisonburg / for one

Dollar and [sev?]enty five cent[s]”; t. p., “Margaret Arey her / book”; p.

[2], “Rockingham County Va / January [2?]1st 1848 ER[H?]”

no MS. music

**DB Ob121; Catalog Record #300189**

149. *Deerfield Collection of Sacred Music.* Northampton, Mass.: Graves and Clap, for S. and E. Butler, [1808]. Complete.

inscription: additional leaf *verso*, “M. [?]”

no MS. music

**DB Ob064; Catalog Record #420186**

150. Dexter, R. E. C.  *MS. music book.* 70 pp. (pp. 1-16, 19-35, 38-70 survive), 1 additional leaf. All pp. contain MS. music: 47 secular entries (songs with keyboard accompaniment, duets, keyboard pieces, round; several of the pieces are from stage works), 3 sacred-texted entries.

inscriptions: p. 25: “R E C Dexter” (pencil); additional leaf *verso*, “R C Dexter”

sacred MS. music entries:

p. 23: Deste [*sic*]Fidel[e?]s, melody, bass, A, 1[no text with this note]|

1D5U1|2D5[or 6]|U3234|32, Hither ye faithful haste with

songs of triumph; many errors, incomplete, entirely crossed

out (see next entry)

pp. 24-25: ADeste [caps *sic*] Fideles, melody, bass, A, 1[no text with

this note]|1D5U1|2D5|U3234|32, Hither ye faithful haste with

songs of triumph; still quite a few errors; above start of music,

this inscription\*\*& “play’d as far as the double bar [i. e., the

beginning of the repeat of the line that starts “O come and let

us worship”] as a Symphony” [i. e., instrumentally]; 2

additional stanzas of text on p. 25

pp. 67-70: Strike the Cymbal by “Pucitta,” melody + keyboard

accompaniment, C, after instrumental introduction-\*- voice

begins 1D7|U1D5|6-U1D7-U2|11, Strike the Cymbal roll the

Tymbal; incomplete (leaf missing after p. 70); instrumental

introduction + interludes, one interlude not written out but

indicated with “Sym[phony]” at ends of both accompaniment

staves; melody line identified at various points (listed here in

order) as “Solo,” “Chorus,” “Solo,” “Solo t[re?]ble,” “Solo Tenor,”

“Chorus,” “Trio,” “Chorus,” “Solo,” + “Chorus”

**Mss. Folio Vols. L / Vol. 3**

151. [Doll, Conrad]. *Sammlung geistlicher Lieder nebst Melodien*. Lancaster, Pennsylvania: Conrad Doll, 1798. Complete.

inscription: additional leaf [2] *verso*, “Johannes[???] / [???]februarius[“Ao.”

short for “Anno”?][AD?]1803 | [?][Christi?]”

no MS. music

**DB Ob203; Catalog Record #344516**

152. Doll, Joseph. *Der leichte Unterricht, von der vocal Musik.* Harrisburg, Pa.: Johann [i. e., John] Wyeth, 1810. Complete. MS. music on unnumbered additional leaf.

inscriptions: inside front cover, “Revd William Handel / 1819”; t. p., “William

Hendel”

penciled additions to printed music on pp. 37, 69

“Gamut” (2 scales, treble + bass clefs, with note letter-names) on a. l. [1] *verso*

MS. music entry:

a. l. [1] *verso*: “Ego sum pauper” [traditional round], single line of

melody-\*- music + text written in pencil, no clef or key signature

but likely treble clef + C, 1D5651|U1234[-]23|321D7U1

(fermata over last note); text reads in part “Ego sum pauper…

n[ihi?]l habeo quod [?] Dabo” (text of round found online is

“Ego sum pauper, Nihil habeo, Cor meum dabo,” + middle melodic phrase varies from this\*\*& U1D7U123)

**Dated Books F; Catalog Record #420586**

153. Doll, Joseph. *Leichter Unterricht in der vocal Musik.* Harrisburg, Pa.: Johan [i. e., John] Wyeth, 1814. Appears to be complete.

no inscriptions

no MS. music

**Dated Books F; Catalog Record #421570**

154. Doll, Joseph. *Leichter Unterricht in der vocal Musik…zweyter Band*. Harrisburg, Pa.: Johan [i. e., John] Wyeth, 1815. Appears to be complete. MS. music entry inside back cover.

no inscriptions

MS. lists of tunes inside front + back covers

many MS. additions + corrections (in ink + pencil) to printed music: pitches

of notes changed (e. g., p. 110), time signatures changed (p. 11), text

meter designations added (p. 11), dynamics indications added (p. 40),

expressive indications added (p. 56), attributions added (p. 78),

English translations of text supplied (pp. 82-83), alternate titles added

(p. 92?), etc.

MS. music entry:

inside back cover: fragment of untitled melody, pencil; if treble clef +

C (no clef or key signature), 13666|36U111|D6U13332|

1D766|67U1234|531

**Dated Books F; Catalog Record #421573**

155. [Doolittle, Amos, and Daniel Read]. *The American Musical Magazine…Vol. I.* New Haven, Conn.: Amos Doolittle and Daniel Read, [1786-1787]. Complete.

🖝 inscriptions: binder’s front cover, “Asahel Carpenters Book / 1787”; t. p.,

“Asahel Carpenter His Book Decr ye 17.th 1787”; p. 23,

“Mr Asahel Carpenter Rehoboth.” (last inscription again on

pp. 27, 34)

no MS. music

**PRD; Catalog Record #15563**

156. Dyer, Samuel. *A New Selection of Sacred Music*. Baltimore: Murphy and Milless, for the author, [1817?]. viii, 132, [2], 93, [1] pp.; appears complete.

inscription: t. p., “[S?]. M. Chester’s 1819”

no MS. music

final (unnumbered) p. is printed list of “SUBSCRIBERS’ NAMES---RESIDING

IN BALTIMORE.”; includes Andrew Adgate, J. + T. Carr, Jno. + Samuel

Cole

**Dated Books F; Catalog Record #420541**

157. Dyer, Samuel. *A New Selection of Sacred Music.* 2nd ed.Baltimore: J. Robinson, for the author, [1820?]. xx pp., 244 tunes on unnumbered pp.; 2 tunes numbered 20; tunes 124 + 125 misnumbered 125 + 126; tune 167 misnumbered 168. Complete.

inscriptions: preliminary leaf [1] *recto*, “S Chester” (pencil), “L E Hunt”

(pencil); preliminary leaf [2] *recto*, “Stephen [🡨pencil] Chester’s

[🡨ink]”; over Revelation, tune no. 71, “sung at Mr[s?] Whitneys

funeral” (pencil)

no MS. music

**DB Ob171; Catalog Record #356017**

158. Eckhard, Jacob, Sr. *Choral-Book, containing Psalms, Hymns, Anthems and Chants, used in the Episcopal Churches of Charleston, South-Carolina; and a Collection of Tunes, adapted to the metres in the Hymn-Book, published by order of the Evangelical Lutheran Synod of the State of New-York.* Boston: James Loring, for the author, [1816]. 83, [1] pp. Complete.

no inscriptions

no MS. music

**DB Ob045; Catalog Record #296244**

159. [Edwards, Morgan]. *The Customs of Primitive Churches; or A Set of Propositions relative to the name, matterials [sic], constitution, power, officers, ordinances, rites, business, worship, discipline, government, &c. of a church.* [Philadelphia: Andrew Steuart, 1768?]. Lacks pp. 41-44; leaf bearing pp. [1-2] torn, with loss of first word of title; pp. 25-28 misnumbered 29-32.

table of Baptist churches (1st unpaged leaf at end) has MS. addition of 3

churches constituted in 1764, 1765, + 1766 (printed table lists

churches constituted 1687-1762)

no inscriptions

no MS. music

**Dated Books; Catalog Record #317594**

160. English, Richard. *MS. music book, dated 1813.* 84 unnumbered leaves, with MS. music on leaves [6-34], [72].

inscriptions: inside front cover, “1813,” “R G W English / 1860” (pencil); leaf

[1] *recto*, “Wo[od?]s,” “Richard English / B[ar?]na[rd?] / V[ermont?]”;

leaf [3] *recto*, “R. G. W. English” (pencil); leaf [11] *recto*, “Richard

English”

[see Benjamin W. Dwight, *The History of the Descendants of Elder John Strong,*

*of Northampton, Mass.* (Albany: Joel Munsell, 1871), vol. II, p. 854 for

info. on Richard English + his son Richard George Washington

English]

MS. music is mostly 4-voice settings of sacred texts with melody in tenor;

exceptions noted

MS. music entries:

leaf [6] *verso*-leaf [7] *recto*: Crucifixion, Am, 155[-]|4|32132

leaf [7] *verso*: Sutton [by Goff], F#m, 5|77U1D5[-]4|316, Save me, O

God; the swelling floods; “F minor key” above music

leaf [8] *recto*: Paris [by Billings], A, 112|3-4-35|4-32|1

leaf [8] *verso*-leaf [9] *recto*: Tribulation, Em, 5|57U1D5|4

leaf [9] *verso*-leaf [10] *recto*: Paradise, D, 135|6435|U1

leaf [10] *verso*: Compassion, 3 voices (staff ruled for counter-\*- but only

1st note is present), Dm, melody in tenor, 1|D55U11|D7

leaf [11] *verso*-leaf [12] *recto*: Castlestreet [by Madan], G,

1|3-4-5U1|D42|1-3-5U1|D6-5

leaf [12] *verso*: Plymouth, Am, 1|34|54|31|2, My God the spring of all

my joys

leaf [13] *recto*: Windham [by Read], Fm, 1|345|532|1, Broad is the

road that leads to death

leaf [13] *verso*: Wells [by Holdroyd?], F, 1|35U1|D7U1D6|5, Life is the

time to serve the Lord

leaf [14] *recto*: Winter [by Read], F, 1|5565|U1D5[-]31, His hoary frost, his fleecy snow

leaf [14] *verso*-leaf [15] *recto*: Russia [by Read], Am, 132|1D7U13|2,

False are the men

leaf [15] *recto*-leaf [16] *recto*: Animation [by Buel], G, begins with bass

solo, 1|3-2-1D6|56[-]7|U1D5|6-\*- tenor incipit 3|5-6-5U1|

D3-55[-]4|3

leaf [16] *verso*-leaf [17] *recto*: Lenox [by Edson], C, 1|11D56|5

leaf [17] *verso*-leaf [18] *recto*: Maryland [by Billings], Am, 1|3543|2

leaf [18] *verso*: China [by Swan], D, 3|22|11|3-D66|3, Why should we

mourn departing friends

leaf [19] *recto*: Arlington, G, 1|3332|111, Jesus, with all thy saints

above

leaf [19] *verso*-leaf [20] *recto*: London [by Swan], Bb, 1D77|U1122|3

leaf [20] *verso*-leaf [21] *recto*: Delight [by Coan], Em, 1D54|3[-]214

leaf [21] *verso*-leaf 22] *recto*: New Durham [by Austin], Am,

1|D557U3|21[-]D7U1

leaf [22] *verso*-leaf [23] *recto*: Mortality [by Smith or Weeks], Em,

515|345U1|D7

leaf [23] *verso*-leaf [24] *recto*: Newburg [*sic*] [by Munson], C,

5|35U12|1

leaf [24] *verso*-leaf [25] *recto*: Stafford [by Read], A,

5|U1-2-32[-]1|4-32|1

leaf [25] *verso*-leaf [26] *recto*: Sardis, Gm, 555|3234|5

leaf [26] *verso*: Coronation [by Holden], A, 5|U1133|212, All hail the

power of Jesus’ name

leaf [27] *recto*: Concord [by Holden], C, 5|U1132[-]1|2

leaf [27] *verso*-leaf [28] *recto*: Wrentham, F, 135|55|3543|2

leaf [28] *verso*-leaf [29] *recto*: Greenfield [by Edson], Am,

1|3355|7U1D5

leaf [29] *verso*-leaf [30] *recto*: Symphony [by Morgan], Eb,

135|U1D5|4321|5, To bless the lord our God in strains divine

leaf [30] *verso*: North Salem [by Jenks], Em, 555|3157|U1

leaf [31] *verso*: Cowper [by Holden], Gm, 1|3355|1D7U1, Forgive the

song that falls so low; this + next entry in new hand

leaf [32] *recto*: Woburn [by Kimball], Am,

11-23[-]4|54-3|2[-]1D#7|U1, Firm was my health, my day was

bright

leaf [33] *verso*-leaf [34] *recto*: Auld Lang Syne, melody only, G,

5|U1113|212; “Air” at end of music; appears to be in same

hand as 1st 30 entries

leaf [72] *verso*: Double Drag / Alexander Selkirk, melody only, G,

5|U1D5U1313|5; this entry in new hand

**Mss. Boxes L / Octavo vol. 13**

161. Ephrata, Pa. Ephrata Cloister. *Paradisisches Wunder-Spiel, welches sich in diesen letzten Zeiten und Tagen in denen Abend-Ländischen Welt-Theilen als ein Vorspiel der neuen Welt hervor gethan.* Ephrata, Pa.: Sumptibus Societatis, 1754. [1], 212, [1] pp. Complete. Not in *ASMI*. MS. music on additional leaf [1] *verso* + additional leaf [2] *recto*.

throughout, p. nos., heading “Chor-Gesänge,” lines of text, + musical staves

are printed, and music + ornaments (spanning all staves + separating

one piece from another; sometimes elaborate + beautiful) are MS.

inscriptions: front cover, “A.E.”; preliminary leaf *recto*, “obed snowberger”

(pencil)

MS. music entries:

a. l. [1] *verso*: Nun find wir auf der fahrt, 7 voices, G, top voice (if C

clef) begins 3[-?]4551|23,|5[-?]4321|23[-?]45

a. l. [1] *verso*-a. l. [2] *recto*: So ist die gnaden wolc[k?]e, 7 voices, G, top

voice (if C clef) begins 3[-?]4551|D5U123|255

**Reserve 1754 01 F; Catalog Record #314441**

162. Erben, Peter. *Sacred Music[,] being a Collection of Anthems in Score*. New York, [ca. 1808]. Complete, with rogue leaf between pp. 14 + 17 described in *ASMI* 176 (however, there is only one piece on the two “half-pages” printed on the *verso* of this leaf). Pasted inside front cover, Adeste Fideles[,] the favorite Portuguese Hymn (New York: J. Hewitt, [1804-1807]) (see *ASMI*, p. 659, 2nd item; no. 2 in this inventory).

inscription: preliminary leaf *recto*, “Mary C. Ogden”

no MS. music

**Reserve 1807 01 F; Catalog Record #285580**

163. Erben, Peter. *Sacred Music in two, three, and four parts.* New York, [1808]. Apparently complete; perhaps a second issue of this title, with tunes on the unpaged leaf at the end not included in the index (except Yarmouth, p. 20 + Miles’s Lane, p. 49 also aren’t listed in the index).

inscription: preliminary leaf [2] *recto*, “E. L. W”

no MS. music

uses 4-syllable solmization (fa sol la x 2 + mi), with all round notes (see 1st p.

8, + beginning of Wells on 2nd p. 4—syllables erratically applied to

notes)

**DB Ob199; Catalog Record #422378**

164. Evans, James. *David's Companion, or, The Methodist Standard.*  [2nd ed. New York, 1810]. [4] leaves, 162 pp. Complete.

inscriptions: inside front cover, “H. W[.] Snyder”; t. p.: “Rudolph Snyder”

(twice; crossed out both times); leaf [2] *recto*, “Rudolph Snyder”; p.

24, over tune Ashley, “very Good indeed” (pencil); p. 25, over tune Weston Favel, “Good very good” (pencil)

no MS. music

**DB Ob062; Catalog Record #420305**

165. *The Federal Harmony*. Boston: for the editor, [1788]. Complete. MS. music on unnumbered folded leaf laid inside front cover.

inscriptions: preliminary leaf *recto*, “[T or J?] W[.] Pratt,” “Reuben”; leaf with

MS. music, *verso*; “C[o?ppiece of Farnham / [Plum?]mer about the /

year 1804”

MS. music entry:

leaf [1] *recto*: Cho[r?]iden [variant of Pastoral Elegy by A? Knapp, 1st

pr. 1810], 3 voices, middle voice labeled “Air,” Em,

5|5455U1D7|U1,D4|5457U1D7|5, What think ye of Christ? is the test

**Dated Books F; Catalog Record #336662**

166. *The Federal Harmony*. Boston: John Norman, 1790. Complete.

inscription: preliminary leaf *recto*, “Aug. 15. 1845.” (pencil)

🖝 various markings suggest that this may have been a reference copy for a

later, revised ed. of this tunebook: tune title “Winter” added to index;

many printed tune titles X'd out; 1 title (Lenox by Edson, p. 71) X'd

out, but then w/ note “Don't [erase?] this”; several “Don't [erase?]

this” notes are themselves crossed out (e. g.: 2 tunes with titles X'd

out, Worthington by Strong + Suffield by King, p. 36, have note “Don't

[erase?] these 2 tunes,” with this note then crossed out, suggesting a

further change of mind); 3 tunes (Wells, p. 85; Rochester, p. 86; St.

Anne's, p. 91) have corrections to notes; 2 tunes (Bangor + St. Anne's,

p. 91) have phrase-ending double bars drawn in; Doxology “by Mr

Selby” (p. 108) has 1 note of bass crossed out, w/ this note: “Note in

Bass, look at Worcester Collection – “

no MS. music

**DB Ob096; Catalog Record #336663**

167. *The Federal Harmony*. Boston: John Norman, 1792. Complete.

no inscriptions

no MS. music

**DB Ob097; Catalog Record #336664**