168. Flagg, Josiah. *A Collection of the Best Psalm Tunes*. Boston: Paul Revere and Josiah Flagg, 1764. Lacks leaf [1]; leaf 19 fragmentary; these leaves supplied/completed in photocopies.

inscriptions: leaf [2] *recto*, “Not Peter C[?] / Bul Book”; leaf 9 *recto*, “art”

(pencil) immediately after printed “S.M.”; leaf 10 *verso*, “SLY

MONKEY”; leaf 11 *recto*, “To the 340th Tune” (pencil) immediately

after printed “Continued”; leaf 29 *recto*, “AN” immediately after

printed “Morning Hym” (obscuring “n” of “Hymn”); leaf 323 *verso*, “I

know better than that” (pencil); leaf 41 *verso*, “Sunday August the 12th

1849, / Quite a rainey day” (pencil); leaf 57 *verso*, “Moses Dow”

(pencil); leaf 66 *verso*, various Latin words, also “G. M. Kimball”

no MS. music

**Reserve 1764 03; Catalog Record #316037**

169. Flagg, Josiah. *A Collection of the Best Psalm Tunes*. Boston: Paul Revere and Josiah Flagg, 1764. Lacks leaves [3]-12, 14-15, 18-19, 22, 26-27. Alternate facing *verso*s + *recto*s are blank, and these pp. are where MS. music is copied in; also one MS. music entry inside back cover.

🖝 inscriptions: leaf [1] *verso*: “Sam [Worcester?],” “Vice and virtue seem to

divide the world Nath[e?]”; leaf [2] *verso* (actually *recto*; leaves [1] + [2]

must have been (re-)attached erroneously in this copy; see *ASMI*, p.

272, line 2): “George Harris’s Book 1766 Or 7 / Governour Barnard

Esqr / His Book 1768 / Fine feathers make fine bird [*sic*]”; leaf 29

*recto*: “George Harris”; leaf 41 *verso*: “Manners with fortune humours

turn with Climes / from a hundred pound borrow’d take 72 Paid it was a Virgin that lent it whats Due to the maid / Emulation seldom

fails,” “Billy Manning” [immediately after “Emulation seldom fails,” but

not in same writing style]; leaf 45 *recto*: “George H[eurr?]”; leaf 50

*verso*: “Ebenezer [Smith?]”; leaf 65 *verso*: “Danforth Bowen has been

to English-Neighbourhood & Bargain then Come home & went from

there to Providence & he knows no more Now than he did Before,” “Dorothy Leonard / Polly Bowen”; inside back cover: “George Harris

Esq[s?] Book”

MS. music: in all 4-voice settings, melody is in 3rd voice from top, presumed

to be tenor

MS. music entries:

leaf 13 *verso*: Dauphin, TCTB, Am, 1|3343|22|3454|5, My sav[i]our

and my king; “45” after title + meter, no attempt made to align

parts vertically, this p. hand-numbered 14

leaf 16 *recto*: Windham [by Read], TCTB, Fm, 1|345|532|1, Broad is

th[i?]e road that leads to death; “158” after title + meter, this p.

hand-numbered 15

leaf 17 *verso*: Hamden, “Tenor,” Em, 1|323-4-5-4[slurring *sic*]|32|1|

[2nd phrase\*\*&] 5|5543[-]4|54[-]3|2| [3rd phrase\*\*&] 5|1111[-]2|

3455|5| [final phrase\*\*&] U1|D7534|575\_|5555|554[-]32|1, “22”

after title + meter, this p. hand-numbered 18, this tune not

found in *HTI* under title or incipit, see leaf 23 *verso* for bass of

this tune

leaf 17 *verso*: America [by Wetmore], “Tenor,” Am, 1|1321|5

leaf 17 *verso*: America [by Wetmore], “Bass,” Am, 1|31D7U1|D5, “23”

after title + meter

leaf 17 *verso*: Florilla [probably by Caswell], “Bass,” Eb,

1|13|D66|U21|D6, “first part 90” after title + meter

leaf 20 *recto*: Willington [by West], “Tenor,” G, 1|3[-]456[-]5[4?]|5,

this p. hand-numbered 19

leaf 20 *recto*: Willington [by West], “Bass,” G, 1|D65U12|1, “10016”

after title

leaf 20 *recto*: Friendship, “Bass,” Em, 111|D555U3|1, “88” after title

leaf 20 *recto*: Delight [by Coan], “Bass,” Em, 112|354, “10021” after

title

leaf 21 *verso*: Jerusalem [by Ingalls], TCTB, G, 132|1234|5, “97” after

title + meter, counter’s fuging section starts one measure too

early so this part beats the others to the finish line, this p.

hand-numbered 22

leaf 23 *verso*: Sardinia [by Castle], “Bass,” Dm, 133|11|D75U1, “35”

after title

leaf 23 *verso*: Exhortation [by Hibbard], “Bass,” F, 1|1-D5-U12|D55|

1-D4-55|U1, “97” after title + meter

leaf 23 *verso*: Hamden, “Bass,” Em, 1|1D7U1[-]23[-]4|5D5|U1\_|1, “22”

after title + meter, see leaf 17 *verso* for tenor melody of this

tune

leaf 23 *verso*: Sutton [probably by Goff], bass, F#m, 1|D55U11|114,

“69” or “59” after title + meter

leaf 24 *recto*: Sardinia [by Castle], “Tenor,” Dm, 1D75|5-6-5-4-55|

77U1, “35” after title

leaf 24 *recto*: Exhortation [by Hibbard], “Tenor,” F, 1|3-54|53[-]4|

5-4-32|1, “97” after title + meter

leaf 24 *recto*: Complaint [by Parmenter], “Tenor,” Em, 1|33[-]45U1|

D777\_|7, “1002” after title

leaf 24 *recto*: Mortality [by Smith or Weeks], bass, Em,

111|1D7U34|D7, “28” after title + meter

leaf 25 *verso*: Grafton [= Harleigh in Maxim’s *The Northern Harmony*

2nd ed.-\*- 1808], TCTB, Dm, 1|D555|577|7, no attempt made to

align parts vertically

leaf 28 *recto*: Russia [by Read], TCTB, Am, 132|1D7U13|2, little

attempt made to align parts vertically

leaf 28 *recto*: Sh[ar?]on [by West], 4 staves ruled, but only treble +

bass are present, D, treble begins 5|555U1|D7 (tenor melody

begins 1|D5U1D7U1|2), no attempt made to align parts

vertically

inside back cover: Newbury Port, “Tenor,” G, 1|35|4-32|1

**Reserve 1764 04; Catalog Record #316037**

170. [Flagg, Josiah]. *Sixteen Anthems, collected from Tans’ur, Williams, Knapp, Ashworth & Stephenson.* Boston: Josiah Flagg, [1766]. Lacks leaf 53.

inscription: inside front cover, “No. 5”

no MS. music

**Reserve 1766 03; Catalog Record #328414**

171. Fobes, Azariah. *The Delaware Harmony*. Philadelphia: W. M'Culloch, 1809. Lacks pp. 13-14.

no inscriptions

single leaf of typescript pasted inside front cover: “THE DELAWARE

HARMONY.”; basic information about early American sacred music

no MS. music

**DB Ob067; Catalog Record #420267**

172. Fobes, Azariah. *The Delaware Harmony.* 2nd ed. Philadelphia: W. M'Culloch, 1814. 112 pp.; complete.

inscriptions: p. [3], “[Na.?] H. Handy / 1849.”; p. [7], “[Hay?][?]” (pencil)

no MS. music

**DB Ob068; Catalog Record #420446**

173. Forbush, Abijah. *The Psalmodist’s Assistant*. Boston: Manning and Loring, for the author, 1803. Complete.

inscriptions: front cover, “Forbush 1803 / Contains the Funeral [dirge?] / Of

🖝 [Gen.?] Washington” (pencil); preliminary leaf *recto*, “John Forbush,s

Book / Sturbridge Feb.. 5th. 1818 / A present from the Author”

no MS. music

**DP A6797; Catalog Record #410389**

174. Forbush, Abijah. *The Psalmodist’s Assistant.* 2nd ed.Boston: Manning and Loring, 1806. Complete.

no inscriptions

no MS. music

**DB Ob186; Catalog Record #420236**

175. French, Jacob. *Harmony of Harmony*. Northampton, Mass.: Andrew Wright, for the compiler, 1802. Lacks pp. ix-x; supplied in photocopy.

inscriptions: preliminary leaf [1] *recto*, “Gift of M[r?] Chas G. Huntington”

(pencil, partly erased), “N. H. Allen / 1902” (pencil)

printed bookplate pasted inside front cover: “No. [“3295” in MS.] Date

[“Oct. 13. 1917” in MS.] / LIBRARY OF / Frank J. Metcalf”

**DB Ob111; Catalog Record #420124**

176. French, Jacob. *The New American Melody*. Boston: John Norman, 1789. Lacks 1st preliminary leaf with frontispiece.

no inscriptions

no MS. music

**DB Ob094; Catalog Record #337164**

177. French, Jacob. *The Psalmodist's Companion.* Worcester, Mass.: Leonard Worcester, for Isaiah Thomas, 1793. Complete.

no inscriptions

no MS. music

**DB Ob095; Catalog Record #337165**

178. *A Funeral Hymn.* New York: for G. Gilfert and Company, [1796]. Complete: 1 side of 1 unnumbered leaf.

no inscriptions

no MS. music

**SM Funeral 1796 01; Catalog Record #493707**

179. Funk, Joseph. *Die allgemein nützliche Choral-Music*. Harrisonburg, Va.: Laurentz Wartmann, [1816]. 88 pp.; complete. BOUND WITH Joseph’s Lied (unnumbered leaf, printed on *recto* side only). N. p., n. d.

Joseph’s Lied = Greenfield; 5|U1D5U1313|5; melody + bass, with 8 stanzas of

text

inscription: front cover, “JOSEPH WENGER”

no MS. music

**DB Ob284; Catalog Record #420424**

180. *The Gamut: or, Scale of Music, for the Use of Schools*. Albany: Charles R. and George Webster, [probably 1795]. Apparently complete. MS music on 13 surviving unnumbered leaves with printed staves, following the printed portion of the book.

inscriptions: front cover, “Lydia Goodr[ic?]h”; preliminary leaf *recto*: “Lydia

Goodrich est possessor hujus / libri, dati illae ab ejus fratro Alpheo /

Goodrich / Milton March 22nd. 180[5?]”

all MS. music entries are 4-voice settings, with melodies in the 3rd voice from

the top, presumed to be the tenor

MS. music entries:

leaf [1] *recto*: China “by Swan,” D, 3|22|11|3-D66|3, Why do we mourn

departing friends

leaf [1] *verso*-leaf [2] *recto*: Washington “by Knapp,” Cm, 1|D5U3|2D7|U12|1, What solemn sounds the ear invade

leaf [2] *verso*-leaf [3] *recto*: Northfield [by Ingalls], C, 1D54|35U13|2, How long dear Savior, Oh! how long

leaf [3] *verso*-leaf [4] *recto*: Exaltation “By J [Swain?],” G, 1|53-2-1|

23-4-5|6-4-5-31|2-\*- 5|U1-D56-5-4|35|12-D7|5 (1st 2 phrases of

an L. M. tune), Amongst a thousand harps and songs

leaf [4] *verso*-leaf [6] *recto*: Animation [by Buel], G, starts with bass\*\*&

1|3-2-1…, then tenor\*\*& 3|5-6-5U1|D3-55-4|3; [bass\*\*&] Seasons

[tenor\*\*&] And months [counter\*\*&] And weeks [treble\*\*&] And Days

leaf [6] *verso*-leaf [7] *recto*: Ex[h]ortation “By Doolittle,” Am,

1|3-4-3-21|23-4|5-3-2-1D7|U1

leaf [7] *verso*-leaf [8] *recto*: Evening Shade [by Troop], Em,

5|5U1D75-4|5

leaf [8] *verso*-leaf [10] *recto*: fifty Eighth [capitalization *sic*] “By

Harwood,” C#m, 1|332|2D#77|U1

leaf [10] *verso*-leaf [11] *recto*: Complaint, Em, 1|57|U1D531|5,

5|3-4-5U1|D75|54|5 (1st 2 phrases of an L. M. tune), no text,

🖝 but indication “PS 6th L M,” not in *HTI* under title/incipit or

incipit

leaf [11] *verso*-leaf [12] *recto*: Dominion “By Reed [*recte* Read],” E, 1|55-6-7|U1D5-3|1-65-4|3, several errors made in copying,

with one error causing the tenors to seem to go on one m.

longer than everyone else

leaf [12] *verso*-leaf [13] *recto*: Whitestown [by Howd], Em,

1|5555-6|754\_|4

leaf [13] *verso*: Jerusalem [by Ingalls], G, 132|1234|5, no text, but

indication “C M Psalm 118th,” this p. (the final p. in the book)

has only mm. 1-11 of the tune

**DP A7233; Catalog Record #352661**

181. *The Gamut; or, Scale of Music.* Hudson, N. Y.: A. Sloddard [*recte* Ashbel Stoddard], [1801]. Apparently complete: 3 unnumbered leaves of printed prefatory matter and rudiments. Printed portion followed by 20 unnumbered leaves with printed staves, all bearing MS. music; 6 unnumbered leaves with hand-drawn staves + MS. music; and 2 additional leaves, blank except for inscriptions on 2nd leaf. Leaves with MS. music numbered [1-26] here.

inscriptions: front cover, “Chilon Howard. / His Book. / MYRON R GREAT

GRAN Pa”; additional leaf [2] *recto*, “Millenna / Howard”; additional

leaf [2] *verso*, “Chilon Howard / Mill[e]nna Howard[’]s / father”

MS. music is mix of 3- and 4-voice settings, bass parts, + 1 treble/bass pairing

(tenor melody omitted); all melodies appear to be in tenor voice

no attempt made to align parts vertically

MS. music entries:

leaf [1] *recto*: Newark [by Read], 4 voices, C, 11|2D5|U12|3, Now

begin the heavenly theme

leaf [1] *verso*: Kingston [by Read], 4 voices, Am, 1|1234|5, The law By

moses came

leaf [2] *recto*: Windham [by Read], 4 voices (“Treble,” “Bass” so

labeled), Fm, 1|345|532|1, Broad is the road that leads to

Death

leaf [2] *verso*: Windham [by Read], bass, Fm, 1|123|1D55|U1\_|1, 3

staves above this part are blank

leaf [3] *recto*: America [by Wetmore], 3 voices, Am, 1|1321|5, Amid

surrounding foes; omitted m. of bass part supplied beneath its

staff on 1-m. “stafflet”

leaf [3] *verso*-leaf [4] *recto*: Exhortation [by Hibbard], 3 voices, F,

1|3[-]5n4|53-4|5-3[*recte* 4]-32|1, Let earth with every Isle and

sea; omitted m. of tenor part supplied above its staff on 1-m.

stafflet

leaf [4] *verso*-leaf [5] *recto*: Mortality [by Smith or Weeks], 3 voices,

Em, 515|345U1|D7, Stoop down my thoughts that us,d to Rise

leaf [5] *verso*-leaf [6] *recto*: Williamstown, 3 voices, Am,

1|1D7U12|345\_|5, Shew pitty lord o lord forgive

leaf [6] *verso*-leaf [7] *recto*: New Durham [by Austin], 3 voices, Bm,

1|D57U13|21-D7U1, Hark from the tombs A Doleful sound

leaf [7] *verso*-leaf [8] *recto*: New Exhortation [= Exhortation by

Doolittle], 3 voices, Am, 1|3-4-3-21|23-4|5-3-2-1D#7|U1,

Shew pitty lord o lord forgive

leaf [8] *verso*-leaf [9] *recto*: Milton [by West], 3 voices, E,

1|5556-7|U1, The Shining world[s] Above

leaf [9] *verso*-leaf [10] *recto*: Florida [by Wetmore], treble, bass, Dm,

treble begins 5|5543-4|5, Our moments fly apace; staves for

counter + tenor are blank

leaf [10] *verso*-leaf [11] *recto*: Harmony, bass, F, 111|2-4-3-2-11|D5,|

U11322|D5, 3 staves above this part are blank

leaf [11] *verso*-leaf [12] *recto*: Castle Street, bass, G,

1|11|2D5|U11|D4[-]5, *HTI* 4941, 3 staves above this part are

blank

leaf [12] *verso*-leaf [13] *recto*: Westminster [by Shumway], 3 voices, F,

1|1565|U1D5|6, Thou great and sovereign lord of all

leaf [13] *verso*-leaf [14] *recto*: Whites Town [by Howd], 3 voices, Em,

1|5555-6|754\_|4, Lord What A thoughtless wretch was I

leaf [14] *verso*-leaf [15] *recto*: New-Har[d? t?]ford [by Jenks], 3 voices,

G, 1|35|U1D1-4|32|1, From all that dwelt below the Skies

leaf [15] *verso*-leaf [16] *recto*: Delight [by Coan], bass, Em, 112|354, No[?] burning heat – ; 3 staves above this part are blank

leaf [16] *verso*-leaf [17] *recto*: Evening Shade [by Troop], 3 voices, Em,

5|5U1D75-4|5, The evening shades of lile [*recte* life]

leaf [17] *verso*-leaf [18] *recto*: Newbergh [= Newburgh by A. Munson],

3 voices, C, 5|35U12|1, Let ev[’]ry creature join

leaf [18] *verso*-leaf [19] *recto*: Religion [by Jenks], bass, Am,

1|1547|U1-23-1D7, 3 staves above this part are blank

leaf [19] *verso*-leaf [20] *recto*: Silvia [by Wetmore], “Bass,” Am,

1|1-D7-55|3345|1, bass written on tenor staff, “Rong” bass (so

identified) written on bass staff + crossed out, staves for treble

+ counter are blank

leaf [20] *verso*-leaf [21] *recto*: Mount Calvery [by Jenks], bass, Am,

1D#7|U1D5|45|1, Hearts of stone relent relent

leaf [21] *verso*-leaf [25] *recto*: Anthem for Easter [by Billings], bass, A,

1|D5-6-75|U1-D7-U12|3-2-1, [The Lord is ris’n indeed];

includes section added by Billings in 1795; 3 staves above this

part are blank

leaf [25] *verso*-leaf [26] *verso*: Mount Olive, bass, G, 1|11-234|31D5, 3

staves above this part are blank

**DB Ob279; Catalog Record #507151**

182. *A Gamut, or Scale of Music*. Hartford: Oliver D. Cooke (printed at Northampton, Mass. by Graves and Clap), 1807. Complete. MS. music on 8 leaves with printed staves, after printed music; these leaves numbered by hand pp. 33-48.

inscriptions: inside front cover, “No. 6”; preliminary leaf *recto*, “Robert

Middlebrook Junr. Tenor / Trumbull, Long-hill February 18.. 1811.”;

additional leaf *recto*, “James F[?]”

t. p. colored by hand (yellow, green, red)

MS. tunes + their p. nos. added to printed index, p. [viii]

printed tune Castle-Street has “Merino” + “Georges-Street” added in MS. (p.

24)

MS. music entries all have melody in tenor (6 for 4 voices, 1 for 3 voices, 1

melody only)

MS. music entries:

pp. 33-34: Extollation [by Janes], 4 voices, G, 1|3554|32|1, Loud

hallelujahs to the Lord

p. 35: Newmark, 4 voices, G, 5|U11|35|4-32|1, Come, holy Spirit,

heav’nly Dove

p. 36: Ninety fifth, 4 voices, G, 135|66-5|5, Come sound his praise a

broad

pp. 37-38: Desire, 3 voices, F, 5|3355|5,5|4656[-]7|U1, Lord of the

wor[l]ds above

pp. 39-40: Enfield [by Chandler], 4 voices, E (“Sharp Key on E” written

above music), 1|3332-1|555, While shepards wat[c]h their

flocks &c

p. 41: Windham [by Read], 4 voices, Fm, 1|345|532|1, Broad is the

road that Leads to Death

pp. 42-43: Symphony [by Morgan], tenor (on 3rd staff from top-\*- with

clefs-\*- key signatures-\*- time signatures-\*- + bar lines for 3 other

voices), Eb, 135|U1D5|4321|5

pp. 44-47: Finis “By Benham,” 4 voices, F, 155|5-67U1D6|6,53-56|

🖝 5-4322|2, The flow[’]ry spring at thy command; not in *HTI*

under title or melodic incipit

**Mss. Octavo Vols. M 21; Catalog Record #271877**

183. *A Gamut, or Scale of Music*. Hartford: Oliver D. Cooke (printed at Northampton, Mass. by Graves and Clap), 1807. Complete. MS. music on 7 unnumbered leaves with printed staves, after printed music.

inscriptions: inside front cover, “Lucy Pease”; t. p., “Lucy Pease”

MS. music entries all appear to be treble parts:

leaf [1] *recto*: Columbia, probably treble, G, 3|35|56|

43-5|5,5|U11|D66|5-33-4-5|6, Loud hal[l]elujah’s to the Lord

leaf [1] *verso*: Liberty [by Jenks], F, treble, 333|3565|5, text identified

as “122 Psalm”

leaf [1] *verso*: Dresden, probably treble, F, 315|3155|5,5|3531|

D77[-]U11, He dies the heav[’]nly lover dies

leaf [1] *verso*: China [by Swan], treble, D, 5|55|3U1|D5-6U2|D5, Why

should we mourn Departing friends

leaf [2] *recto*: Oxford [by Coombes], treble? melody, C, 1D5U1[-]D7|

6-7U1|2-3-4-32|1, Sing to the Lord Jehovah’s name

leaf [2] *recto*: Devizes [by Cuzzens], treble, A, 332|56|5-43-2|1, With

my whole heart I’ll raise my song

leaf [2] *recto*: Windham [by Read], treble, Fm, 5|543|355|5\_|5, Broad

is the road that leads to Death

leaf [2] *verso*: Stafford [by Read], treble, A, 1|5-4-34[-]3|2-1D7|U1, See what a living Stone

leaf [2] *verso*: Delight [by Coan], treble, Em, 534|55U1, No burning

heats by day

leaf [3] *recto*: Cha[r]lestown, probably treble, Am, 1|55-4|3D7-U3|21|

D#7, Lord I am [“thine” rubbed out] Vile Conceiv’d in Sin

leaf [3] *recto*: Zion, probably treble, Bb, 5|55|U111\_|1,D7|55U1D3|

5\_|5, Hast thou not given thy word

leaf [3] *verso*: 115th, probably treble, Dm, 5|775|455|57|U1\_|1, Not to

our names thou only just & true

leaf [3] *verso*: St. thomas [by Williams?], probably treble, A, 3|33|

12-3|2,|3|34-3|23-4|5, Let Ev[’]ry Creature join

leaf [3] *verso*: Dalston [by Williams?], treble, Bb, 3|3342|3,3|

332D7|U1, How does my heart rejoice

leaf [4] *recto*: St. Asaph[’]s, probably treble, Bb, 555|55U11|1,1|

3[-]21[-]D7|U12|3, Jesus our lord ascend thy throne

leaf [4] *recto*: Lorrain, treble melody, G, 5|U13-2|1D5|U35-4|4[-]3,

Salvation is forever nigh

leaf [4] *verso*: NewHartford [*sic*] [by Jenks], treble, G, 3|5U1|D55[-]4|

35|5, From all that dwell below the skyes

leaf [4] *verso*: Nantwich, probably treble, Bb, 3|5U1[-]D7|U1D7|

U13[-]2|1, My God how endless is thy love

leaf [5] *recto*: Immortality [by Bull?], treble melody, F, 5|U1D5[-]432|

34[-]21, I’ll prais[e] my Maker with my breath

leaf [5] *verso*-leaf [6] *recto*: An Anthem for Easter [by Billings], treble,

A, 4 mm. rest then 3-4-5-4[3]2|22, Hallelujah

leaf [6] *recto*: Boxford [by Swan], treble, Em, 5U1|D755|U7, My

sorrows like a flood

leaf [6] *verso*: Portugal [by Thorley], treble, G, 2|3D7|U1[-]D5U1[-]3|

2[-]1D7|U1, With all my powers of heart and tongue

leaf [6] *verso*: Oporto, probably treble, A, 5|U11[-]3|53|5[-]45[-]6|5,

Exalted prince of life we own

leaf [6] *verso*: Emmaus [by Billings], treble, Gm, 1|3-21|23|53-1|D#7,

When jesus wept a fal[l]ing tear

leaf [7] *recto*: Eastburn [by Harwood], treble melody, E, 1|1[-]23[-]4|

56[-]7|U1, Raise your triumphant Songs

leaf [7] *recto*: Berkley, treble? melody, Em, 1|56|5-4-32|1,5|7U1-D7-6|

54|3, My god permit my tongue

leaf [7] *recto*: Walsal, melody (tenor? treble?), Am, 1|32-1|D5U5|

4-32|1, Lord in the morning thou shalt hear

**DP A7234; Catalog Record #418398**

184. *The Gamut, or Scale of Music*. Otsego, N. Y.: H. and E. Phinney, Jr., 1810. Complete, with 36 unnumbered pp.: pp. [1-8] are printed “Grounds of Music” + “General Observations, + remaining 28 pp. are printed staff lines with MS. music (numbered 1-9 by hand, then unnumbered).

no inscriptions

“Organ Lesson,” p. [24]; scales, fingerings, + practice patterns for wind (?)

instrument, p. [28]

MS. music is mix of sacred + secular pieces, both melodies + 2- and 3-part

settings; secular pieces, most or all instrumental, are “The Leg I see”

(p. 1), untitled melody (p. 1), untitled melody (p. 3), “The Grand Spy”

(pp. [10-11]), untitled melody (pp. [10-11]), “Bonapart[’]s favorite”

(p. [11]), “The Drum” (pp. [12-13]), “Cape Bretton March” (pp.

[14-15]), “The Blue Bells of Scotland” (pp. [16-17]), “New Jersey” (pp.

[16-17]), “The Wedding Night” (p. [18]), “a Quick Step” (p. [18]),

“3 Clouds” (p. [19]), “Johnny Cope” (pp. [20-21]), “Mark me Alfred a

march” (pp. [20-21]), “Miss McCloud[’]s Reel” (pp. [22-23]), “New

C[ou?]n[t?]ry Hornpipe” (pp. [24-25]), “Duke of Har[?]t[?]n” (pp.

[26-27])

all but 1 of the 8 sacred-music entries have melody on 3rd staff down, out of

4 staves total; all melodies assumed to be tenor part because of this

placement, the musical repertory, + use of 4-shape notation

sacred MS. music entries:

p. 2: Troy [by Z. Peck], treble, tenor, bass, Am, 131|21-2-3-4|5, he

form[’]d the deeps un known; 4-shape notation

p. 3: Silver Street [by I. Smith], tenor, C, 1D55|35|U1, 4-shape

notation

pp. 4-5: Washington, treble, tenor, bass, Am, 13-21-D7|U1554-3|2,

🖝 3-2|12-1D75|U1-321\_|1, not in *HTI* under incipit or

title🡪incipit; 4-shape notation, in fuging section parts get out

of vertical alignment

pp. 6-7: Silver Street [by I. Smith], tenor, bass, C, 1D55|35|U1,

4-shape notation, parts move out of and back into vertical

alignment

pp. 8-9: Portugal [by Thorley?], tenor, G, 5|U12|3-13-5|4-32|1, 4-

shape notation

p. 9: Evening Hymn [derived from Tallis?], tenor, Bb, 5|U11|11|

2-[*sic*]2-3-4|3,1|44|35|22|1, 4-shape notation, differs from all 9

variants of this melody listed in *HTI* (no. 246; closest is 246f)

p. [25]: Force of Nature, tenor, bass, Em, 553|213-4-|567,|

🖝 5U11|321D7|5, not in *HTI* under incipit or title🡪incipit; 4-

shape notation

pp. [27-26] (*sic*; upside-down on pp. [26-27]): New Jordan [by

Shumway?], treble, tenor, C#m, 5|U1123|2-1D7-57, 4-shape

Notation

**DB Ob098; Catalog Record #278170**

185. *A Gamut, or Scale of Music*. Hartford: Oliver D. Cooke (printed at New London, Conn. by Samuel Green), 1811. Appears to be complete. MS. music on first 3 of 8 unnumbered leaves with printed staves, following printed music.

inscription: preliminary leaf *recto*, “Alta Dean,s Book / Canaan Jany 15th –

1815”

change to printed treble part of Green’s 148th, p. 19

MS. music entries all identified in MS. as “Treble” parts, melodic or not:

leaf [1] *recto*: All Saints, Dm, 1|1-D55|75|U1-D76|5, This Life,[s?] a

dream &[c.]

leaf [1] *recto*: Doom[e?]sday [by Wood], D, 5|6[*recte* 5]5|7[*recte* 6]5|5,

Behold with awful pomp

leaf [1] *recto*: Newmark, G, 5|U24-2-4|24|2-1D7|U2, Come holy spirit

Heavanly [*sic*] dove; Newmark in Amos Bull’s *The Responsary*

(1795) has its melody in the treble part\*\*& 5|U13-2-3|13|

2-1D7|U1, treble copied inaccurately here

leaf [1] *verso*- leaf [2] *recto*: Minden, G, 4[*recte* 3]|5-4-31|2-1D7|U1,

The Lord Jehovah reigns

leaf [1] *verso*: Limehouse [by Husband], Em, 2|6U1|1[-]D76|

6[-]5[-]62|1 (*recte* 1|5U1|1-D76|5-4-32|1), Show pity Lord o

Lord forgive

leaf [1] *verso*: Braintree, D, 136[probably *recte* 5]|U1-2-1D7|

U1-D7-65-4|3, ink changes after incipit, + music copying

becomes more reliable

leaf [1] *verso*: Adoration, Dm, 5|U1D5|3[-?]5[-?]4[-?]34|

7[-?]U1[-?]D7[-?]6, I lift my soul to God

leaf [2] *recto*: Washington, F#m, 1|5554[-]3|45U1, Shall man o God of

light and life

leaf [2] *verso*-leaf [3] *recto*: Denmark [by Madan], D, 1|11|11[-]2[-]3|

22|2 (melody), Before Jehovah[’]s [awful throne]

leaf [3] *verso*: Walworth [by Wainwright], D, 112|34|5345|6

(melody), The Lord the sov,reign &c

**DB Ob099; Catalog Record #420371**

186. *[A Gamut, or Scale of Music.* Hartford: Oliver D. Cooke (printed at New London, Conn. by Samuel Green), 1811]. Final 6 unnumbered leaves, with printed staves carrying MS. music, + back cover, with 3 slips of paper pasted inside cover also carrying MS. music, have been removed from the book (by Marcus McCorison, Feb. 1985), + kept with photocopy of printed book’s t. p.

inscriptions: (photocopied) t. p., “Maria,” “Oliver” (latter name located near

printed “OLIVER” of publisher/seller’s name)

2nd ed. (1811) of Timothy Olmsted’s *The Musical Olio* was probably one

source for this MS.; 7 entries here (Bostock, Buckingham, Gilboa,

Peckham, 148th, Syria, Washington) are found in Olmsted’s tunebook

MS. music entries all labeled “Treble,” except as noted here; sometimes treble

is melody; when it isn't, tenor melody incipits are sometimes provided

MS. music entries:

leaf [1] *recto*: Newmark, G, 5|U13-2-3|13|2-1D7|U1

leaf [1] *recto*: Plympton, Em, 3-45U1|D#7-U1-2D7|53|2 (tenor

melody begins 1-231|54|3-4-5U1|D7-U1-2)

leaf [1] *recto*: [W?]eymouth, G, 5|U13|53|6-7-U1-|D5

leaf [1] *verso*: Armley, Am, 1|1D#7|U12|3-4-54[-]3|(3)[-]2 (not

melody?)

leaf [1] *verso*: Burway [by Handel?], E, 3[-]4|5U1D76|51[-]23

leaf [1] *verso*: Peckham [by I. Smith?], D, 5|U1[-]23|2[-]1D7|U1 (tenor

melody begins 1|D5-43-5-U1|D4-321)

leaf [2] *recto*: Dismission, Am, 1D7|57|U13|22 (not melody?), 5 “Soft”s

+ 5 “Loud”s over music

leaf [2] *recto*: Allsaints, Cm, 1|1-D55|75|U1-D76|5 (not melody?)

leaf [2] *verso*: Martins Lane, F, 1|31[-](3)|53-U1|D6-43-2|(2)[-]3

leaf [2] *verso*-leaf [3] *recto*: 148th [by Handel?], G, 5|54|32|

1-D7-U12|D7, melody ornate + instrumental in character

leaf [3] *recto*: Gilboa [by Olmsted], Em, 1|3[-]4[-]5[-]654[-]3|3

leaf [3] *verso*-leaf [4] *recto*: The Dying Christian [by Harwood], “air,”

Fm, 11D55[-]4|321

leaf [4] *verso*: New 50th, G, 1|1[-]2345|6544[-]3|2\_|2 (not melody?)

leaf [4] *verso*: Resurrection, G, 1|3-4-34|3-2-1D5|U5-43|3-2

leaf [5] *recto*: Portsmouth, Bb, 5|35U1D5|U1-2-1-2-3

leaf [5] *recto*: Buckingham [by Williams?], Am, 1|3-2-1D#7|

U1-2-32|1-23|5 (tenor melody begins 1|5-4-32|34|5-43|2)

leaf [5] *recto*: Bostock [by Vogler?], Bb, [1|1]D7-U1|D7-65-6|

55[-]4[-]3[-]43, part of leaf (with 1st 2 notes of melody) missing

leaf [5] *verso*: Syria [by Leach], D, 5|3-4-5U1|1D7|U1-D55[-]U1|D7

(tenor melody begins 1|D5-4-35|U1-2-32|1-D6-7U1|2), last m.

missing because of fragmentary leaf

leaf [5] *verso*: Enfield [by Chandler], 3|1134[-]3|222 (tenor melody

begins 1|3332-1|555), 2 notes missing near end because of

fragmentary leaf

leaf [5] *verso*: Repentance [by Rollo], F#m, 5|555U1|D7-5-33-4|5

(tenor melody begins 5|U11D75|3-5-43|2), note/s missing

near end because of fragmentary leaf

leaf [5] *verso*-leaf [6] *recto*: Symphony [by Morgan], Eb,

555|53|456U1|D7 (tenor melody begins 135|U1D5|4321|5)

leaf [6] *recto*: Washington [by Olmsted], F#m, 1|5554[-]3|45U1

leaf [6] *verso*: 17th, A, 3|15|42|3 (not melody; no S. M. setting of Psalm

17 in *HTI* under title “Ps. 17”)

leaf [6] *verso*: Guilford, probably treble, Am, 1|32|1D#7|U1,

D#7|U1D#7|U11|2

leaf [6] *verso*: New Hundred, treble, Am, 1|32|53|2-1D#7|U1 (tenor

melody begins 1|1D7|U35|4-32|1)

slip 1 pasted inside back cover: Farn[s]worth [by Harwood], “air,” Bb,

1|3-23-4-5|[(5)?-]4-32|1

slip 2 pasted inside back cover: Irish, treble, G, 1|32|1-D5U1|

2-1-D7[slur sic]|U1 (tenor melody begins 1|1D5|U1-23|4-32|3)

slip 3 pasted inside back cover: Wigan, Am, apparently a variant of

treble, 334|54|3,2|55|2[,?]2|32-1|1D#7|U1 (tenor melody

begins 112|31|5)

**Lowens Backlog, Folder 2** [🡨change when call no./catalog record no. are

assigned]

187. *The Gamut, or, Scale of Music.* Albany, N. Y.: Websters and Skinners and Daniel Steele, [1813?]. Appears to be complete: 20 pp. of printed introductory matter, rudiments, + music, followed by 10 unnumbered leaves (7 bound in, 3 loose) with printed staves; MS. music on the first 7 of these. Filmed by AAS through leaf [6] *recto*.

inscriptions: preliminary leaf *recto*, “Harriet Jessup.s Property / Bo[’]t in

Lebanon Price $0.25.”; last additional leaf *verso* + inside back cover,

🖝 “Uri Hill + Harriet / Jessup were married the 25 / day of November in

the / year of AD. 1815 – / Elmira [L?]oisa [“[L?]oisa” written directly

below “Elmira”] born August 27. 1816 / Charles Jessup born August /

4, AD. 1819 – / Bradford born February / [2?]6. 1822 – / Harri[et?]

Marice born June / 4. 1825 – / Son born March 13. 1827 – / died the 9

of April – after / 2 days Illness / Bradford died July 14. 182[4? 9?] /

after ten Hours Illness – “ This Uri Hill could conceivably be the

tunebook compiler/musician Uri K. Hill, who was separated from his

known wife in 1811 and might have married a second time.

MS. music entries appear to be all treble parts, mostly non-melodic:

leaf [1] *recto*: Mount Olive [by Benham], G, 5|5534|55-67

leaf [1] *recto*: Coronation [by Holden], Ab, 1|3355|555

leaf [1] *recto*: Washington, Am, 11-23-2|1134|5

leaf [1] *verso*-leaf [2] *recto*: Repentance [by Rollo], F#m, 5|555U1|

D7-5-33-4|5

leaf [1] *verso*-leaf [2] *recto*: Spring, Dm, 5|5557|77U1

leaf [1] *verso*-leaf [2] *recto*: Leicester, Em, 5|3346|5-U1-2-31|D#7

leaf [1] *verso*-leaf [2] *recto*: Newburgh [by A. Munson], C, 1|3332|3

leaf [2] *verso*-leaf [3] *recto*: Ocean, F, 3|34|5565[4]|3

leaf [2] *verso*-leaf [3] *recto*: Friendship, Em, 553|7553|4

leaf [2] *verso*-leaf [3] *recto*: Schenectady, Eb, 355|U11D55[-]4|3

leaf [2] *verso*-leaf [3] *recto*: Waterbury, Am, 1|13|55|4-3-22|5

leaf [3] *verso*: Bridg[e]water [by Edson], C, 5U11|D75|U123\_|3

leaf [3] *verso*: Lenox [by Edson], C, 1|3311|D7

leaf [3] *verso*-leaf [4] *recto*: Holland [by Read], C, 11D7|U11|232

leaf [3] *verso*: Northfield [by Ingalls], C, 11D6|556[-]7U1|2

leaf [4] *recto*: Willington [by Fisher?], G, 3|1232|3,5[-]4|34[-]565|5

leaf [4] *recto*: Stafford [by Read], A, 1|5-4-34-3|2-1D7|U1

leaf [4] *recto*: Suffield, Em, 5|54-3|77-6|5, printed before 1821 only in

Jenks’s *Harmony of Zion, or Union Compiler* (1818)

leaf [4] *recto*: Despair, Em, 5|554\_|4U1D55|5,|557|77|U1\_|1, no likely

match found in *HTI*

leaf [4] *verso*: Sardis, Gm, 333|5432|2,D7[-]U1|23[-]455|5

leaf [4] *verso*: 34th [by Stephenson], C, 5|U11D75|U1-D7-U1D7|U1

leaf [4] *verso*: Newmark [by Bull?], melody, G, 5|U13-2-3|13|2-1D7|U1

leaf [4] *verso*: China [by Swan], D, 5|55|3U1|D5-6U2|D5

leaf [5] *recto*: Greenfield [by Edson], Am, 1|1122|332

leaf [5] *recto*: Springfield [derived from Pleyel], melody, F,

5|5U1|D53|44|2

leaf [5] *verso*-leaf [6] *recto*: St. Asaph[’]s [by Milgrove], Bb,

555|5U1|11|1, Jesus our Lord

leaf [5] *verso*-leaf [6] *recto*: Berkshire [by E. Reed], Cm, 1|1D5|5-6-75|

U1D7-6|5, O if my soul were form’d for woe; printed before

1821 only in 2 eds. (1817, 1820) of Reed’s *Musical Monitor*

leaf [5] *verso*-leaf [6] *recto*: London [by Swan], Bb, 122|3352|5, Me

thinks I hear the heavens resound

leaf [6] *verso*-leaf [7] *recto*: Westford [by Read], Bb, after 8 mm. rest-\*-

treble starts 543|21D57|U1 (bass begins this piece solo\*\*&

11D6|5-6-54|321), Far from my thoughts [vain world-\*- be gone]

**DP A7235; Catalog Record #300790**

188. *A Gamut, or Scale of Music.* Hartford: Oliver D. Cooke (printed at New London, Conn. by Samuel Green), 1814. Appears to be complete. 48 additional leaves remain bound in after printed book; these are hand-numbered pp. 33-40, [no pp. 41-44], 45-66, [p. 67 ambiguously numbered], 68-103, [2 unnumbered pp.], 104-117, [no p. 118], 119, [no p. 120], 121-127, [5 unnumbered pp.]; MS. music on pp. 33-73.

inscriptions: preliminary leaf *recto*, “Cadwell,” “Roderick C,, Steele[’?]s,, Music

Book,, / Woodbury March 10th AD 1817”

MS. index of tunes in MS., pp. [128-129]

MS. addition to bass of printed Old Hundred, p. 23

several leaves missing from MS. portion of this vol., some of which evidently

carried music: 2 between pp. 40 + 45, at least 4 between pp. 60 + 61, 2

between pp. 72 + 73

MS. music entries are mix of 2-voice settings (melodic part sometimes

included, sometimes not; not always possible to determine if melody’s

intended for tenor or treble) + single voice parts

MS. music entries:

p. 33: Dorchester, “tenner” (melody), bass, C, 1|3-2-11|D7-6-5U1|

2-43-2|1, While Shepherds watch [their flocks by night]

p. 33: Litchfield, non-melodic part, bass, C, 1|3-21-2|12|32|1, Before

Jehovah[’]s awful throne

p. 34: Hymn Second [derived from Pleyel], “Tenor” (melody), “Bass,”

Eb, 5|5U1|D53|5[*recte* (5)-?]44|(3)[-]2, With songs and honors

sounding loud; not printed with this text before 1821 (see *HTI*

no. 8465a)

p. 35: Pentonvill[e] [by Lockhart], “Tenor” (melody), “Bass,” G,

5U13|4-32|5-6-54|3-2-1, Great God attend while Zion sings

p. 35: Worship [= Evening Hymn by J. Clarke], melody, bass, Am,

1|1-D76|5U2|3-21|D#7

p. 36: Washington [by Olmsted], “tenor” (melody), “Bass,” F#m,

1|5554[-]3|45U1, Shall man O God of light and life

p. 37: Mount Pleasant [by Leach], melody, bass, A, 5|U1-2-32|15-4|

32|1, While shepherds watch their flocks by night

p. 37: Sicily. A Dismission Hymn, melody, bass, F, 56|5-43|56|5-43 (1st

2 mm. make this version of the melody different from all 20

variants identified in the *HTI*), Lord dismiss [us] with thy

blessing; melody here lacks m. 10

p. 38: Winsor New [= Windsor New by Jenks], tenor melody, bass, D,

1|55-U1|1D7|U1, How pleas[’]d and blest was I; no attempt to

align parts vertically (as elsewhere in this MS.)

p. 38: Windsor, melody, bass, Am, 1|13[*recte* 2]|32|11|D#7

p. 39: Portugal [by Thorley?], non-melodic part, bass, A, 1|35|5-35|

65-4|3, Sweet is the work my God my king

p. 39: Peckham [by I. Smith], melody, bass, D, 1|D5[-]43-5[-]U1|

D4-32|1, Behold the morning sun

p. 40: Froome [by Husband], melody, bass, Bb, 1|D5-6-7|U1-43|1

(slurring *sic*), Come sound his [praise] abroad; melody has 15

mm., bass has 17 mm.

p. 40: Sutton, counter, bass, F, 5|35|U2[*recte* 1]D5|5 (counter)

p. 4[5]: Tumworth [= Tamworth by Lockhart], melody, bass, F,

53|U1D531|2D5, Guide me O thou Great Jehovah

p. 4[5]: Burway, non-melodic part, bass, Eb, 1-D7|U1D3-4|56[-]7|

U1D5-4|3, Long as I live I’ll bless thy name

pp. 46-47: Jerusalem [by C. Lee?], melody (probably tenor), bass, D,

1|D5[-]31[-]235|3[-]12[-]31, This life’s a dream an empty show

🖝 pp. 48-49: Trisagion, melody (marked “Unision [*sic*] or Solo”),

instrumental bass, C, 1111112|33D5555|U111233, Therefore

with angels and Archangels and with all the company of

heaven; additional notes added occasionally on both staves, to

form chords

p. 49: Essex [by Costellow], melody, bass, E, 5|U1D7|U1D3|65[-]4|3,

The king of saints how fair his face

p. 50: Brentford, non-melodic part, bass, G, 3|5[-]6[-]5[-]43|U1D5|

65[-]4|3, With songs and honors sounding loud; upper part is

missing 1 m. (in phrase 3)

p. 50: Barnstable, non-melodic part, bass, G, 3|3112|

3[-]1D6[-]7[-]U1D7, We bless the Lord the just the good

p. 50: Colchester [by Tans’ur], non-melodic part (probably treble),

bass, D, 5|U1-2[-]32|1-D56-7|U11|D7

p. 5[1]: Saxony [derived from Handel], “Air,” (probably treble), bass, G,

5|U1123[-]43,5|4321D7, In zion[’]s sacred gates; printed

before 1821 only in the 2 eds. of Timothy Olmsted’s *The*

*Musical Olio* (1805, 1811)

p. 5[1]: Limehouse [by Husband], melody, bass, Em, 1|5U1-|1[slurring

*sic*]D76|5-432|1

pp. 52-53: New York or the dying christian [by Harwood], non-

melodic part, bass, Fm, 3333[-]2|1D7U1, Vital spark of

heavenly flame

p. 54: Sharon, melody, bass, D, 5[-]4|3-2-1U1[-]2|1-D7U1|D5-6-54|4-3

p. 54: Landaff, non-melodic part (probably treble), bass, Gm,

321|D#7U1|321D#7|U1, 2 phrases of upper part omitted

p. 5[5]: Rutland, melody, bass, D, 5|U1[-]2[-]3[-]1D5[-]3|4-32|1

p. 5[5]: Ch[r]istmas [by Madan], melody, bass, G, 5|55|56|54|(4)[-]3

p. 56: Blendon, melody, bass, D, 1D34|55|U1-D76|5

p. 56: Hotham [by Madan], melody, bass, F, 5126|543

p. 57: Music, non-melodic part, bass, D, 6-5|54[-]3|35|55|5

p. 57: China [by Swan], tenor melody, bass, D, 3|22|D6[*recte* 1]1|

3-D66|3

p. 58: Plympton [by S. Arnold], melody, bass, Em, 1-2-3[slurring *sic*] 1|

53[*recte* 4]|3-4-5U1|D7[-]U1[-]2, musical notation—especially

of melody—very imprecise

p. 58: Wareham [by S. Arnold], melody (probably tenor), bass, G,

4[*recte* 3]|3-13|2-D7U2|1-21|D7

p. 59: Triumph, non-melodic part, bass, D, 1|12|21|D65|5

p. 59: Wantage, melody, bass, Dm, 1|D77-6|55|67|U1

p. 60: Peterborough, melody, bass, A, 1|3344|32|1, Once more my soul

the [rising day]

p. 60: Windh[a?]m [by Read], tenor melody, bass, Fm, 1|345|532|1

p. 61: St[.] Thomas [by Williams?], “Bass,” A, 1|35|U1D7-6|5,|

U1|11|D7U1|D5; new hand on this p.

p. 61: Canaan, “Bass,” D, 1|11|4U1|D5-4-31|5,D5|U11|1[D5 originally

written, partly rubbed out]1|D5

p. 61: Morning, “Bass,” C, 123|31|5-D5U1|5,|111|44|5D5|U1

pp. 63-65: The Dedicatory Ode [= With Joyful Hearts-\*- &c. / A

Dedicatory Poem by Holden], bass, G, 5|U13|51|2[-]1D7[-]6|5

(this is tenor melody incipit as well), With joyful hearts &

tuneful songs

p. 66: Ninety Sev[e]nth, bass, Eb, 1D6U1|D55|U12|3,|U1D7-65-4|31|

4-5D5|U1

p. 66: Triumph, bass, F, 1|D1[-]234|55|1,1|55|55|5

p. [67]: Shirland, bass, A, 1|D5U1|D43-2|1,|1|57|U12|D5

p. [67]: Dundee, bass, G, 1|1D6|56|5U1|D4,U1|D56|45|1

p. [67]: Sterling, bass, G, 1|1111|D55|U1,

111|D4U1|D55|1

p. [67]: Colchester [probably Tans’ur’s tune], bass, D, 1|12|32|

1-7-6[slurring *sic*]|5,U3|43|25|1

p. 68: untitled bass part, D, 1|131D5|U1,5|1134|5,||||1|4115|U1D15,|

3[-]2345D5|U1

p. 70: Chester [by Stanley], “Second Treble,” 1st 3 notes only-\*- C, 3|56,

5 or 6 above 1st note apparently crossed out, “Molineux Eng[.]

Psal[.]” in upper right corner (source of text?), this tune

printed before 1821 only in Samuel Stanley’s *Twenty Four*

*Tunes in Four Parts* (Birmingham, [1802]) (*HTI*); see next entry

p. 71: Chester [by Stanley], “Treble” (melody), C, 5|5[-]U11[-]2|32|1,

1|D7[-]65[-]U3|2[-]1D7[-]6|5, Let every creature join; “Molineux Eng[.] Psal[.]” in upper right corner (source of text?),

last line of text fragmentary\*\*& “And [sound] his” below staff,

“name abroad” above staff (“abroad” written above “name”),

see previous entry

pp. 71-72: The Last Day [by Whitaker], melody (probably treble), D,

1|35|U1D5[-]6|32|1, That day of wrath that dreadful day; this

tune printed twice before 1821, in 1818 + 1820 (see no. 16253

in *HTI*)

p. 7[3]: Jubilee, melody?, A, 5|U1112|3,3|21D76|5, not in *HTI* under

incipit or title🡪incipit

**DB Ob100; Catalog Record #420454**

189. *The Gamut, or Scale of Music*. Utica, N. Y.: Seward and Williams, 1815. Appears to be complete. MS. music on unnumbered leaves with printed staff lines, bound in after printed music.

inscriptions: t. p., “William Tracy,” “Wm[.] Tracy[’]s / Book / L[?] / No

mistake there”; p. 16, “The darkest hour of sorrow[’]s night / Precedes

the rosy dawn of light.”; inside back cover, “The property of Wm Tracy,

/ Lisbon, Ct[.]”

MS. music entries are bass parts to 45 sacred tunes (inventoried here), then

12 secular melodies: “Free Mason’s March,” “Hay Maker,”

“Constitution March,” “York Fusileer,” “Hail Columbia,” “Roslin[’]s

Castle,” “The American Eagle,” “March in Bluebeard,” “American

March,” “Bonny Lass of Aberdeen,” “When Bidden to the Wake or

Fair,” “Mary’s Dream”

sacred MS. music entries:

leaf [1] *recto*: Old Hundred [by Bourgeois?], bass, A, 1|1D5|65|65|1

leaf [1] *recto*: Bath, bass, A, 1|D51|53|45|1

leaf [1] *recto*: Mear, bass, G, 1|1D5|U1D6|63|5

leaf [1] *recto*: Wantage, bass, Dm, 1|3D7|U1D5|U32|1

leaf [1] *verso*: Little Marlborough [by Williams?], bass, Am,

1|1U1|D45|1

leaf [1] *verso*: Aylesbury, bass, Am, 11D#7|U1D5|1

leaf [1] *verso*: Peckham, bass, D, 1|3-21|4-5D5|U1

leaf [1] *verso*: Bridgeport, bass, Am, 1|31|55|1

leaf [2] *recto*: Burway [derived from Handel], bass, E, 1-2|3154|33-21

leaf [2] *recto*: Isle of Wight, bass, Gm, 1|13-2|1D7|U12|1

leaf [2] *recto*: Grafton, bass, Dm, 1|11D5|U12[or 1]2|2\_|2

leaf [2] *recto*: Plymouth, bass, Am, 1|1D7-6|57|U1D1|5

leaf [2] *verso*: St[.] Anne’s [by Croft], bass, D, 1|14|36|5D5|U1

leaf [2] *verso*: Ninety seventh Psalm, bass, Eb, 1D6U1|D55|U12|3

leaf [2] *verso*: Barby, bass, A, 1|11|D5U1|D45|1

leaf [2] *verso*: Rochester [by Holdroyd], bass, A, 1D65|U11|D451

leaf [3] *recto*: Quercy, bass, G, 1|11|D5U1|D45|1

leaf [3] *recto*: Sutton, bass, F, 1|11|D65|U1

leaf [3] *recto*: Dover, bass, F, 11D4|55|U1

leaf [3] *recto*: St[.] Thomas [by Williams?], bass, A, 1|35|U1D7-6|5

leaf [3] *verso*: Pleyel’s Hymn 1st [derived from Pleyel], bass, Bb,

1|13|53|25|1

leaf [3] *verso*: St[.] Martin[’]s [by Tans’ur], bass, A, 1|D45|1U1|1D1|5

leaf [3] *verso*-leaf [4] *recto*: Nantwich, bass, Bb, 1|35|U1D5|U1D5|1

leaf [3] *verso*: Portugal [by Thorley], bass, G, 5|15|U11|D45|1

leaf [4] *recto*: Putney [by I. Smith], bass, Am, 1|1D5|U12|31|D5

leaf [4] *recto*: Buckingham [by Williams?], bass, Am, 1|1D5|U12|

3-21|D5

leaf [4] *recto*: St[.] Mary’s, bass, Em, 1|1D5|U11-2|34|1

leaf [4] *verso*-leaf [5] *recto*: Carthage, bass, Cm, 111|22|31|5

leaf [4] *verso*-leaf [5] *recto*: Pleyel[’]s Hymn 2nd [derived from Pleyel],

bass, F, 1|11|11|D44|5

leaf [4] *verso*-leaf [5] *recto*: Kingsbridge [by Williams?], bass, Am,

1|1D6|5#7|U1D4|5

leaf [4] *verso*: Warwick, bass, Am, 1|U1D5|1U1|D45|1

leaf [5] *recto*: London, bass, F, 1|D5U1|D6U3|41|5

leaf [5] *verso*: 46th [by Bull], bass, F, 1|1D4U1|D6U12|D6\_|6

leaf [5] *verso*-leaf [6] *recto*: Landaff, bass, Gm, 1D#7U1|D54|3455|1

leaf [5] *verso*-leaf [6] *recto*: Portsmouth, bass, Bb, 1|3565|1

leaf [5] *verso*-leaf [6] *recto*: 115th, bass, F, 1|11D6|566|U1D5|

2+U2\_|2+U2

leaf [6] *recto*: Antigua, bass, C, 1|35|U1D4|5D6[*recte* D5?]|U1, last

note omitted

leaf [6] *verso*-leaf [7] *recto*: Sheffield, bass, G, 1D55|U11D34|5

leaf [6] *verso*: Lorn, bass, G, 1|U1-D7-65|4#4|55|1

leaf [6] *verso*: Columbia [by Billings], Eb, 113|45|1

leaf [7] *recto*: Walsal, bass, Am, 1|1D7-6|53|45|1

leaf [7] *recto*: Peterborough, bass, A, 1|11D44|U1D5|1

leaf [7] *verso*-leaf [8] *recto*: Dismission, bass, Am, 1D5|U12|3D3|77

leaf [7] *verso*-leaf [8] *recto*: Sinai, bass, G, 1|1D7-U1|D55|55|6

leaf [7] *verso*-leaf [8] *recto*: Prescott, bass, Eb, 1|1D7|65|U1

**DP A7236; Catalog Record #418389**

190. *A Gamut, or Scale of Music.* Hartford: Cooke and Hale (printed at New London, Conn. by Samuel Green), 1816. 32 pp. Complete. MS. music on unnumbered leaves [1-14] + [17], bound in after printed book.

no inscriptions

MS. music varies widely as to no. of voices, specific voices present, whether

melody is present or not; several guesses made here

MS. music entries:

leaf [1] *recto*-leaf [2] *recto*: Easter att. (3 times) “Dr. Madan,” “Tenor”

(non-melodic?), “bass,” G, tenor incipit 5[-]4|32-3-4|3-21|

4-32|1, He dies! the friend of sinners dies!

leaf [2] *recto*: Portugal [by Thorley], “tenor” melody, “Bass,” G,

5|U12|3-13-5|4-32|1, All glorious God what hymns of praise

leaf [2] *verso*: New York, tenor or treble (non-melodic), bass, F,

3|5-4-35|6-7-U1D5|4-32|3, O ’twas a joyful sound to hear

leaf [2] *verso*: Peckham, melody, bass, D, 1|D543-5-U1|D4-32|1,

Behold the morning sun

leaf [3] *recto*: Enfield [by Chandler], melody, bass, E, 1|3332-1|555,

With my whole heart my god and king

leaf [3] *recto*: [H? B?]ampton, bass, Am, 11D5|U1D7|64|5, [no text]

leaf [3] *verso*: Pleyel[’]s Hymn 2nd, tenor or treble (non-melodic), bass,

F, 3|33|31|22|D7, While Shepherds watch their flocks by night

leaf [4] *recto*: Response. O Lamb of God &c., melody?, bass, F,

1|12|33|34|5, O lamb of God, O lamb of God

leaf [4] *verso*: Majesty [by Billings], melody, bass, F, 5|U1-D7-U1D6|

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

leaf [5] *recto*: Hark the Glad Sound &c. 28th Hymn, tenor or treble

(non-melodic?), F, 1|335|U1D5|6-7-U1D5-4|4-3, Hark! Hark

the glad sound the Saviour comes; at “He comes the pris’ners to

release,” marked “Chorus. Allegro--,” 3 tempo indications, 2

changes of meter

leaf [5] *verso*: Walworth, tenor or treble melody, Eb, 112|34|5345|6,

Christians awake salute the happy morn

leaf [5] *verso*: Ashby, tenor or treble melody, G, 5|U1D7|U12|32-3-4|3,

Sing to the Lord, ye distant lands

leaf [5] *verso*: Plympton, treble melody, Em, 1-231|54|3-4-5U1|

D#7-U1-2, Now let our drooping hearts revive

leaf [6] *recto*: Plympton, “Tenor,” Em, 3-4-5[slur *sic*]U1|

D#7[-]U1[-]2D7|53|2, [no text]

leaf [6] *recto*: Blossom, “Tenor” (melody?), G, 1|1D5|U13-4|54-3|2,

Sing to the Lord Jehovah’s name

leaf [6] *verso*: St[.] Mary, 3 voices, melody in middle voice, Em,

1|32|1U1|D76|5, [no text]

leaf [6] *verso*: B[e]thesda [by G. Green?], tenor or treble melody, G,

1|32|34-2|1, [no text]

leaf [7] *recto*: Winchester [by Wittwe], tenor or treble melody, C,

5|U1D5|66|54|3-2-1, [no text]

leaf [7] *recto*: Devizes, tenor or treble melody, A, 112|34|3-21-D7|U1,

With my whole heart Iill [*sic*] raise my song

leaf [7] *recto*: Greenwich [by Read], tenor or treble melody, Em,

5|5U1D75|U1D7-U1-2|1, O [come Loud?] anthems [let us sing]

leaf [7] *verso*: Aurora [by Billings], “Trebl[e?],” ‘Tenor” melody, C,

5|U13-5|4-32|1, To God in whom I trust

leaf [7] *verso*: Hymn for Christmas, “Tenor” (non-melodic), G,

3[-?]5|557U1[-]D5|434,3[-]5|5543|3-2, Come thou long

leaf [7] *verso*: Kingsbridge [by Williams], “Tenor” (non-melodic), Am,

1|3-4-55|D#7U2|3-4-54[-]3|2-1-D#7 (melody begins

5|U1-2-32-1|2-5D5|U1-2-32-1|D#7-#6-5), All glorious God

what hymns of praise

leaf [8] *recto*: Hymns 1st [= Minister’s Farewell in Wyeth *Repository…Part Second*, 1813], “Tenor” melody, G, 133|31|

3[-]21D6,|U1D65|67U1, While shepherds watch their f[l]ocks

by night

leaf [8] *recto*: Reading, “Tenor” (non-melodic), Am, 3|55|23|

2-1D#7|U1, O Lord the savior and defence

leaf [8] *recto*: Surry, “Tenor” (non-melodic), Am, 3|35|55-2|11|D#7,

With one consent Let all the earth

leaf [8] *recto*: St[.] Philip, “Tenor” (non-melodic), F,

3[-]4|55|5n4|5,5|45|3-45|5, [no text]

leaf [8] *verso*-leaf [9] *recto*: Kimbolton, ‘Tenor” (non-melodic), C,

1|D5-43-2|15|U3-2-3-4-53|3-2 (melody begins

1|D5-43-2|15|U1-D7-U1-2-31|D7), No change of time[s shall

ever shock]

leaf [8] *verso*: Brentwood [= Bethesda], “Tenor” melody, A,

1|3234[-]2|1, Ye boundless [realms of joy]

leaf [8] *verso*: Chatham [= Psalm 58 by Harwood], “Tenor” melody,

C#m, 1|332|2D77|U1, Ye saints and servants of the Lord, [2nd

text provided\*\*&] O god my gracious god to thee

leaf [9] *recto*: Braintree, “Tenor” (non-melodic?), D, 555|5-4-34|

5-U3-2-1D7|U1, Let all the Lands with shouts of joy

leaf [9] *recto*: Hanover, tenor or treble (non-melodic), A, 3|32|

1-D7U1|1-D7U1|1-D7, O render thanks and bless the Lord

leaf [9] *recto*: Portugal [by Thorley], tenor or treble (non-melodic), A,

1|35|5[-]33[-]5|65[-]4|3 (melody begins 5|U12|3-13-5|

4-32|1), All glorious god what hym[n]s of praise

leaf [9] *verso*-leaf [11] *verso*: Portland [by West], “Treble,” “Tenor”

(melody), “Bass,” F🡪F#m🡪F, 133|3155|5, Father of mercies in

thy word

leaf [12] *recto*-leaf [14] *recto*: Crucifixion [by McKyes], “Treble,”

“Tenor” (melody), “Bass,” Em🡪G, 1|3-4-57|75|6-4-32|1,

Behold the savior of mankind

leaf [17] *recto*: [Kimbolton], tenor, last 3 mm.-\*- C, melody incipit is

1|D5-43-2|15|U1-D7-U1-2-31|D7, entire tenor part on leaf [8]

*verso*-leaf [9] *recto* in this MS.

**DP A7237; Catalog Record #412860**

191. *A Gamut, or Scale of Music.* Hartford: Cooke and Hale (printed at New London, Conn. by Samuel Green), 1816. 32 pp. Complete. MS. music on 8 unnumbered leaves with printed staves bound in after printed book.

inscriptions: t. p., “Starkey,s,” “Hepzib[ah?]” (pencil)

MS. list of tunes (pencil) on a. l. [1] *verso*, following MS. music

all round note-heads, except 4-shape notation for Billings’s Easter Anthem

(Anthem for Easter), leaf [4] *verso*-leaf [5] *recto*

MS. music entries appear to be mostly treble parts; exceptions noted:

leaf [1] *recto*: Falcon Street, probably treble, C, 132|1D7|U1, see

Chorus to Falcon Street 11 entries after this

leaf [1] *recto*: 24th, probably treble, A, 1|355|542|2

leaf [1] *recto*: Putney [by I. Smith], treble, Am, 1|1D#7|U1-2-32-1|

11|D#7

leaf [1] *recto*: Troy, probably treble, Am, 155|531|2, Lord what a

feeble peice [*sic*]

leaf [1] *verso*: Devizes [by Cuzzens], treble, A, 332|56|5-43-2|1, With

my whole heart I’ll raise my song

leaf [1] *verso*: Datston [*recte* Dalston] [by Williams?], treble, Bb,

3|3342|3

leaf [1] *verso*: Litchfield, counter, C, 5|U1-D7U1-2|32|1-D6-55|5

leaf [1] *verso*: New Sabbath, probably treble, D, 3|3-4-33[-]1|1-2-35|

4-32|1

leaf [2] *recto*: Cambri[d]ge [by Randall], treble, C, 311|D76|U11|D7,

With my whole heart [I’ll?] [raise my song]

leaf [2] *recto*: Bethesda [by Green], treble, G, 1|1212|3, Lord of the

worlds above

leaf [2] *recto*: Dunstan [by Madan], treble, G, 55U1|D7U1|

D56-7-U1|D7, see tenor of Dunstan (with different time

signature) 20 entries after this

leaf [2] *recto*: Chorus to Falcon Street, probably treble, C, after 2 mm.

rest-\*- 2531, see Falcon Street 11 entries before this

leaf [2] *verso*-leaf [3] *recto*: Portsmouth, melody, probably treble, Bb,

5|35U1D5|U1-2-1-2-3, Ye tribes of Adam join

leaf [2] *verso*: Portugal [by Thorley], melody, probably treble, A,

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

leaf [2] *verso*-leaf [3] *recto*: Worcest[er?] [by Wood], treble, F, after 6

mm. rest, 5|65[-]432|1, How beautious [*sic*] are their feet

leaf [2] *verso*-leaf [3] *recto*: Symphony [by Morgan], treble, Eb,

555|53|456U1|D7, Behold the Judge descends his guards are

nigh

leaf [3] *recto*: Greenfield [by Edson], treble, Am, 1|1122|332

leaf [3] *verso*-leaf [4] *recto*: Gilboa [by Olmsted], treble melody, Em,

1|3[-]4[-]5654[-]3|3

leaf [3] *verso*: Froome [by Husband], treble, Bb, 5|U1-D65|5-6-54|3

leaf [3] *verso*: L[e?]e[ds?] [by Madan], treble, F, 313|31|U1-D32|1

leaf [4] *recto*: Arnheim [by Holyoke], treble, D, 3|1-33|33|4-33-2|1

leaf [4] *recto*: Durham, probably treble, F, 314|32|3

leaf [4] *recto*: Dundee, probably treble, lacks key signature-\*- if in Bb,

1|36|51|33|4

leaf [4] *verso*-leaf [5] *recto*: Easter Anthem [by Billings], treble, A, after

4 mm. rest, 3-4-5-4-32|22, 4-shape notation

leaf [5] *verso*-leaf [6] *recto*: The Dying Christian, probably treble, Fm,

3333[-]2|1D7U1

leaf [5] *verso*-leaf [6] *recto*: Kimbot[t?]o[n?] [Kimbolton?], probably

treble, C, 1|D5-43[-]2|15|U3[-]2[-]3[-]4-53|3[-]2

leaf [6] *verso*: Jordan [by Billings], tenor melody (intended here to be

sung by treble?), A, 5|U11|32-1|2-32-3|4, There is a land &c.;

new hand, “340 p.” above music

leaf [6] *verso*: Murray, treble? melody?, C, 1D56|54|3, Welcome

delightful morn &c.; “341. P.” above music

leaf [6] *verso*: Stonefield [by Stanley], treble? melody, E,

1|5-4-32|15|5-67|U1, God of the seas! &c.; “190 p.” above

music

leaf [7] *recto*: Southfield, treble?-\*- melody?, E, 566|54|3 or 5|56|54|3

(written both ways, with different rhythms), Great is the Lord

our G[o?]d; “199 pg.” above music

leaf [7] *recto*: Dunstan [by Madan], tenor melody (intended here to be

sung by treble?), G, 131|43|21|5, Awake my soul to hymns of

praise; “237. pg.” above music, see treble of Dunstan (with

different time signature) 20 entries before this

leaf [7] *recto*: Shoel [by Shoel], tenor melody (intended here to be

sung by treble?), F, 1|3[-]13[-]5|53|4[-]5[-]65[-]4|3, Now shall

the trembily [*sic*] mourner come; “36. p.” above music

leaf [7] *recto*: Troy, treble?, A, 6[*recte* 5?]|U12|31|43|2, Zion rejoice

&c.; “145 p.” above music

leaf [7] *verso*-leaf [8] *recto*: Mount Paran, 4 voices, melody in 3rd voice

from top, G, 1|1-D7U1[-]23[-]4|531|2-123|21, Daughter of Zion

awake from thy sadness; 1st notes in all voices written smaller,

don’t fit with text unless they’re for “O”; text meter given as

“11s & 10s, or 11s,” with this note\*\*& “By using the small notes &

fixing a slur at the end of the 1st. and 3d. lines”

leaf [8] *verso*: Rolland, 4 voices, melody in 3rd voice from top, G,

1|1112|31D6, How pleasent [*sic*], how divinely fair

**DP A7238; Catalog Record #412860**

192. Gardner, John, [William?] P. Whaley, et al. *MS. music book, dated 1803.* 57 unnumbered leaves: leaves [1-19], counted from what is considered here the front of the book, contain mostly an earlier musical repertory, with diamond-shaped note-heads; leaves [20-57], counted from what is considered here the back of the book and copied in inverse orientation to leaves [1-19], contain later musical repertories, with round note-heads.

photographed by AAS in reverse order to how contents are listed here: i. e.,

the sequence of photographic images begins with what are identified

here as leaves [20-57], followed by what are identified here as leaves

[19] *verso*, backwards to [1] *recto*

inscriptions: inside front cover, “John Gardner,” “[Ka?]ssy,” “[Ca?]rey,”

“[Will?]iam P. Whaley’s / Book”; leaf [27] *recto*, “1803”

appears to have been a copybook used by 3 individuals over 3 different

periods of time: John Gardner, active ca. 1740-1770, [William?]

Whaley, active ca. 1770; and an unnamed individual, active ca. 1795-

1810

possibly compiled in or near Philadelphia: many tunes here were printed in

Lyon’s *Urania*, and [Hopkinson’s?] Psalm 4 (here, The 4 Psalm Tune)

was printed before 1801 only in Hopkinson’s *A Collection of Psalm*

*Tunes*, 1763

MS. music is mix of 4-part tunes, 3-part tunes, pairs of voices, + individual

voice parts

in listing of MS. music entries, melodic incipit is given (usually cantus or

tenor) unless cantus or tenor is not present; when a non-melodic

incipit is given, the melodic incipit is often supplied in square brackets

assume round note-heads if no indication of notation

MS. music entries:

leaf [1] *recto*: Canterbury, “Cant[us],” “Med[iu]s,” “Bass[us],” A,

132|3123|4, diamond notation

leaf [1] *recto*: America [by Wetmore], treble, Am, 1|1143-4|5 [melodic

incipit 1|1321|5], Come sound [his praise abroad]

leaf [1] *verso*: Coulchester, “Cant[us],” “Med[ius],” “Bass[us],” G,

132|1453|2, diamond notation

leaf [2] *recto*: Cambridge, “Cant[us],” “Med[ius],” “Bass[us],” Am,

1|31|21|D#6#7|U1, diamond notation

leaf [2] *verso*: Psalm: 136, “Cant[us],” “Bass[us],” G, 76[*recte*

1D6?]5U321,D5U15432, diamond notation, only double bar

lines between phrases (indicated here with comma), no bar

lines

leaf [3] *recto*: Warwick or [F?]arton, “Cant[us],” “Med[ius],” “Bass[us],”

Am, 1|13|15|42|1, diamond notation

leaf [3] *verso*: Burford, or Hallifax [by Chetham], “Cant[u]s,”

“Med[iu]s,” “Bass[us],” Am, 112345-432, diamond notation,

only double bar lines between phrases, no bar lines

leaf [4] *recto*: Guilford, Tune, “Cant[u]s,” “Med[iu]s,” “Bass[us],” Am,

1|54|32|1, diamond notation, rhythmic notation of melody is

chaotic

leaf [4] *verso*: Abbington Tune, “Cant[u]s,” “Med[iu]s,” bass, G,

11325432, diamond notation, only double bar lines between

phrases, no bar lines

leaf [5] *recto*: Solomons Songs, “Tenor,” “Altus,” “Medius,” “Bass,” G,

🖝 13453432, diamond notation, 11 beats to each of the 6

phrases, suggesting approximate rhythmic notation; only

double bar lines between phrases, no bar lines

leaf [5] *verso*: New Coulchester [by Tans’ur], “Treb[le,” “Altes,”

“Ten[o]r,” “Bass,” C, 1[|]1D76[|]54[|]321[|]5, diamond

notation, treble + “altes” have bar lines, while tenor + bass have

only phrase dividers

leaf [6] *recto*: 67 Psalm Tune, “Cantus,” “Bass[us],” G,

13-214-3-2-1D7U1, diamond notation, rhythmic notation

approximate, only double bar lines between phrases, no bar

lines, bass ends on D

leaf [6] *verso*: Portsmouth, “Cant[us],” “Med[iu]s,” “Bass[us],” F,

1|12|31|3n4|5, diamond notation

leaf [7] *recto*: Mear Tune, “Cant[us],” “Med[iu]s,” “Bass[us]” (all

diamond notation) with alternate “Bass” added (round note-

heads), F, 1|55|33|1-23|2

leaf [7] *verso*-leaf [8] *recto*: Psalm 85 Tune, “Cant[us],” “Med[iu]s,”

“Bass[us],” Dm, 553|4532|1, diamond notation

leaf [7] *verso*-leaf [8] *recto*: New Durham [by Austin], treble, Bm,

1|2231|234 [melodic incipit 1|D557U3|21-D7U1]

leaf [8] *verso*-leaf [9] *recto*: 108 Psalm Tune, “Cant[us],” “Med[iu]s,”

🖝 “Bass[us],” F, 1|32|54|32|1 + 1|23|54-3|2D5|U1; appears to be

2 C.M. tunes strung together (hence the 2 melodic incipits

given here); diamond notation

leaf [9] *verso*-leaf [10] *recto*: 81 Psalm Tune, “Cant[us],” “Med[ius],”

“Bass[us],” F, 1|34|55|66|5, diamond notation

leaf [10] *verso*-leaf [11] *recto*: 149 Psalm Tune [by Croft], “Cant[us],”

“Med[ius],” “Bass[us],” Bb, 5|U112|35|12D7|U1, diamond

notation

leaf [11] *verso*: Quercy, “Cant[us],” “Med[ius],” “Bass[us],” G,

1|33|23|2D7|U1, diamond notation

leaf [12] *recto*: York Tune, “Cant[us],” “Med[ius],” “Bass[us],” G,

135|4635|2, diamond notation

leaf [12] *verso*: New York, “Cant[us],” “Med[ius],” G, 1|35|42|31|2, diamond notation

leaf [13] *recto*: St[.] Humphrey’s, “Cant[us],” “Med[ius],” “Bass[us],” G,

123|254-3-21|3 [last note *sic*], diamond notation

leaf [13] *verso*: 148 Psalm Tune, “Cant[us],” “Med[iu]s,” “Bass[us],” D,

15U1|1D7U1, diamond notation

leaf [14] *recto*: 100 Psalm, “Cant[us],” “Med[iu]s,” “Bass[us],” A,

11D7|65U12|3, diamond notation

leaf [14] *verso*: The 56 Psalm Tune, “Tenor,” “Bass,” F,

1-23-2-13432565432, diamond notation, clef on 4th line up

implied, rhythmic notation rough, only double bar lines

between phrases, no bar lines

leaf [15] *recto*: Southwell-Tune, “Tenor,” “Med[ius],” “Bass[us],” Am,

131|221, diamond notation

leaf [15] *verso*: Standish, “Tenor,” “Med[ius],” “Bass[us],” Am,

132|1543|2, diamond notation

leaf [16] *recto*: Southwell new, “Tenor,” “Med[ius],” “Bass[us],” F,

15U1|D665, diamond notation

leaf [16] *verso*: London new, “Tenor,” “Med[ius],” “Bass[us],” F,

153|U1D56U1|D7, diamond notation

leaf [17] *recto*: London-old, “Tenor,” “Med[ius],” “Bass[us],” Gm,

252|3146|4, diamond notation

leaf [17] *verso*: Isle of White [*sic*], “Tenor,” “Med[ius],” “Bass[us],” Gm,

15-43-4|57-65#4|5, diamond notation

leaf [18] *recto*: Windsor Tune, “Cant[u]s,” “Med[ius],” “Bass[us],” Am,

112|3211|D#7, diamond notation

leaf [18] *verso*-leaf [19] *recto*: The 4 Psalm Tune [by Hopkinson?],

“Treble,” “Counter,” “Tenor,” “Bass,” G, 1|3-21-D7|6-7U1-2|

3-2-12|1, diamond notation; m. 14 missing from bass part, m.

20 missing from tenor melody

leaf [19] *verso*: An Anthem taken from the 7th Chapter of Job [by

Knapp], treble, counter, tenor, Gm, 12|334|5432|321|D#7, Is

there not an appointed time to man upon earth; diamond

notation; incomplete\*\*& only phrases 1-2, no bass; text continues

onto opposite p., numbered here leaf [57] *verso*

[remaining leaves counted from the back of the book, with final leaf [57]

*verso* opposite to and in inverse orientation to leaf [19] *verso*]

leaf [20] *verso*-leaf [21] *recto*: Portland [by West], “Treble,” F,

355|5U1D76|5, Father how wide thy glories shine

leaf [22] *verso*-leaf [24] *recto*: Babylon, treble?, F#m, 355|5654|4,

Come Sing us one of Zion[’]s Songs

leaf [25] *verso*-leaf [26] *recto*: Christian Song [by Ingalls], “Treble,”

Dm, 5|555543-4|5 [melodic incipit 5|U1D7U1-2313|2], My

eyes are now closing to rest; “A set piece” written over music;

slightly simplified version, compared to that in Ingalls 1805

leaf [25] *verso*-leaf [26] *recto*: Waterbury, treble?, Am,

5|U1D7[or 1]|55|4-7-55|5

leaf [27] *recto*: Devotion, which vocal part?, just two notes-\*- F + D

leaf [27] *recto*: [Psalm 100], melody, bass, G, from 2nd note of 3rd

phrase to end [melodic incipit 1|1D7|65|U12|3], melody must

be employing C clef on 2nd staff-line from top

leaf [27] *verso*-leaf [28] *recto*: Princeton [by J[oel?] Munson],

“Counter,” A, 5|5554|5 [melodic incipit 5|U1324|3-2-1]

leaf [27] *verso*-leaf [28] *recto*: Angels Hymn [by Orlando Gibbons],

“Tenor,” “Bass,” F, 1|31|23|42|1

leaf [28] *verso*-leaf [29] *recto*: Wellington tune, “Tenor,” bass, Am,

1|1D#7|U1-23|4-32-1|5

leaf [29] *verso*: Southwell Old, “Tenor,” “Bass,” Am, 1|31|22|1

leaf [30] *recto*: St, Paul[’]s Tune [punctuation *sic*], “Tenor,” “Bass,” A,

5|U1-23|2D7|U1

leaf [30] *verso*-leaf [31] *recto*: Canterbury Tune, “Tenor,” “Bass,” G,

1|32|31|23|4

leaf [30] *verso*-leaf [31] *recto*: Glo[u]cester Tune, “Tenor,” “Bass,” G,

1|53|21|45|6

leaf [31] *verso*-leaf [32] *recto*: The 4th Psalm Tune [by Hopkinson?],

“Tenor,” “Bass,” G, 1|3-21-D7|6-7U1-2|3-2-12|1

leaf [31] *verso*-leaf [32] *recto*: Manchester [by Chetham], “Tenor,”

“Bass,” Am, 154|32|1

leaf [32] *verso*-leaf [33] *recto*: The [90? 98?]th Psalm Tune, “Tenor,”

“Bass,” F, 1-2|3-45-6|5-43|4-3-23-4|5

leaf [32] *verso*-leaf [33] *recto*: The 46th Psalm Tune, “Tenor,” “Bass,” F,

5|U12|3-21|43|2

leaf [33] *verso*: The 113th Psalm Tune, “Tenor,” bass, G,

1|1-D7-65|U1-2-34|5-4-32-1|2, first 2½ phrases, incomplete

because of missing leaf

leaf [33] *verso*: The 136th Psalm Tune, “Tenor,” “Bass,” F, 1|D75|

U4-32|1, first 4+ phrases, incomplete because of missing leaf

leaf [34] *recto*: last 1½ phrases of an unknown tune-\*- incomplete

because of missing leaf, melody (probably tenor), bass, if in

Am, last phrase of melody is 5|4-32-1|4-32-1|1

leaf [34] *recto*: last 1½ phrases of an unknown tune-\*- incomplete

because of missing leaf, melody? (if so, probably tenor), bass, if

in C major + L.M., last phrase of upper part is 7|U21|44|33-2|1

leaf [34] *verso*-leaf [35] *recto*: The 24th Psalm Tune, “Tenor,” “Bass,” G,

1|3-2-1D5|U1-2-34|5-43|2-3-2

leaf [34] *verso*-leaf [35] *recto*: Chorus to the 4 last verses of Tate &

Brady[’]s 24 Psalm, “Tenor,” “Bass,” G, tenor incipit (non- melodic?) 3215,|333|6-54-32

leaf [35] *recto*: untitled tune, “Treble,” “Counter,” G, treble incipit

333-45-4-3-23|4-3-2-1-32-1D75, only 2 mm. are present

leaf [35] *verso*-leaf [36] *recto*: The 150th Psalm Tune [by Beesly?],

“Tenor,” “Bass,” C, 12-1-D7|U23-2-1|54-5-4-3-4-3-|2D7U1\_|1, rhythmic notation surely inaccurate

leaf [35] *verso*-leaf [36] *recto*: The 9th Psalm Tune, “Tenor,” “Bass,” C,

bass incipit 1|U1D535|U1D7-65,5|654-32|5 (tenor silent first 4

mm.)

leaf [36] *verso*-leaf [37] *recto*: The 33rd Psalm Tune [by Tuckey],

“Tenor,” “Bass,” D, 5|U1-23-21-D76-5|6-7U12

leaf [37] *verso*-leaf [38] *recto*: Cookfield Tune, “Tenor,” “Bass,” G,

1|1-2-34-3|25|4-32|1

leaf [37] *verso*-leaf [38] *recto*: Sardinia, treble?, Dm, 55+77|U11|

D7-65-45

leaf [38] *verso*-leaf [39] *recto*: The 135th Psalm Tune, “Tenor,” “Bass,”

G, tenor incipit (melody?) 1|3-4-54|32|1-23|2

leaf [39] *verso*-leaf [40] *recto*: St. Helens, “Tenor,” C,

5|35|U1D5|6U2|D7

leaf [39] *verso*-leaf [40] *recto*: Salvation, tenor?, A,

5[-]U3|3-2-1-21356[-]5|4-33-4-3-2, Salvation o the joyful

sound; 3 stanzas of text set, with incipits of text lines

throughout

leaf [40] *verso*: Zion, probably treble, if in F#m, 5|7-U1-D76|54|5-\*- if in

A-\*- 3|5-6-54|32|3, first 3+ phrases, incomplete because of

missing leaf

leaf [40] *verso*: Mount Vernon [by Jenks?], treble?, Em, 5|55-43

3-4|55|5 [treble part as published by Jenks is 5|5577-6|55|5], What solemn [sounds the ear invade]; “2 Verses” written after

title; almost 1 verse survives, incomplete because of missing

leaf

leaf [40] *verso*: Woburn [by Kimball], treble, Am, 11-D7U-1-2|32-1|

D7-U12|3 [melodic incipit 11-23-4|54-3|2-1D7|U1],

incomplete because of missing leaf

leaf [40] *verso*: Beauty, treble?, G, 3|1343-2|1-2-1-2-36|5, incomplete

because of missing leaf

leaf [41] *recto*: Delight [by Coan], treble, Em, 534|55U1 [melodic

incipit 1D54|3-214]

leaf [41] *recto*: last 4 mm. of an unknown tune-\*- incomplete because of

missing leaf, vocal part unknown, if in treble clef-\*- surviving

notes are BCDD|CDEF-E|DD|E

leaf [41] *verso*-leaf [42] *recto*: Amanda [by Morgan], treble, Am,

1|32|55|3-4-54-2|1 [melodic incipit 1|54|3-4-53-2-1|

D7-U1-D57|U1]

leaf [41] *verso*-leaf [42] *recto*: Mortality [by Smith or Weeks], treble,

Em, 555|5431|4 [melodic incipit 515|345U1|D7]

leaf [41] *verso*: Evening Hymn [by Clarke], melody (probably tenor),

Am, 11-D76|5U2|3-21|D#7, diamond notation, upside-down

on page

leaf [42] *verso*: Old 100, treble, A, 1|32|1D7|67|U1 [melodic incipit

1|1D7|65|U12|3]

leaf [42] *verso*: Refuge, “Treble,” Em, 133|33-455|5 [melodic incipit

155|55-4321]

leaf [42] *verso*: Russia [by Read], treble, Am, 112|3211|D#7 [melodic

incipit 132|1D7U13|2]

leaf [43] *recto*: [Anthem for Easter by Billings], treble-\*- 2nd of 2 pp.

(incomplete because of missing leaf), A, [melodic incipit, bass\*\*&

1|D5-6-75|U1-D7-U12|3-2-1], 8 dynamics and tempo

indications at various points, “shout” inserted with caret 1 m.

after “and triumphed o’er the grave” (see entry on leaf [44]

*recto*)

leaf [43] *verso*: Exhortation [by Hibbard], “Treble,” F, 5|3-2-34-3|22|3-4-55|5 [melodic incipit 1|3-54|53-4|

5-4-32|1], ye Islands of the no[r]thern se[a]

leaf [43] *verso*: Coronation [by Holden?], title + treble clef only

leaf [44] *recto*: An addition to Easter Anthem [by Billings], “Treble,” A,

3|432|2\_|22|3343|3, Shout, Shout earth & Heav’n; “Full” over

beginning of music; after title, this note\*\*& “this comes in next

after the words; ‘and triumph’d o’er the grave.’”

leaf [44] *verso*: New Solitude, “Treble,” “Counter” (not copied in

score), Am, treble incipit is 154|3212|3, Thy Heavenly

leaf [45] *recto*: New Exhortation [Exhortation, by Doolittle], “Treble,”

Am, 1|5-6-5-43-1|D7U1-2|32-34 [melodic incipit

1|3-4-3-21|23-4|5-3-2-1D7U1], Shew pity Lord, [O Lord,

forgive]

leaf [45] *recto*: Richmond, treble?, F, 3|55|U1D766|7, Lord I will bless

leaf [45] *recto*: Norfolk [by Brownson], treble, Dm, 5|57|64|5

[melodic incipit 1|55|U1D7|5], Alas the brittle clay

leaf [46] *recto*: Deanfield, “Treble,” E, 3|5553|6-5-65|5, Sweet is the

[work, my God, my king]

leaf [46] *recto*: Harmony, “Treble,” F, 353|6-7-U1D3|5, How pleasant

‘tis [to see]

leaf [46] *verso*: Spring, “Treble,” Dm, 5|5557|77U1, He sends his word

[and melts the snow]

leaf [46] *verso*: America [by Wetmore], treble, Am, 1|1143-4|5

[melodic incipit 1|1321|5], Come sound [his praise abroad]

leaf [47] *recto*: Ohio [by Holyoke], “Treble,” A, 3|1135|51|D7 [melodic

incipit 5|3312|34|(3)-2], I’ll praise [my maker with my breath]

leaf [47] *recto*: Symphony [by Morgan], “Treble,” Eb, 555|53|456U1|D7

[melodic incipit 135|U1D5|4321|5], Behold the Judge

[descends; his guards are nigh]

leaf [47] *verso*: New Durham [by Austin], “Treble,” Bm, 1|2231|234

[melodic incipit 1|D557U3|21-D7U1], Hark! from the tombs [a

doleful sound]

leaf [47] *verso*: Westminster [by Shumway], treble, F, 5|5-3165-3|13|2

[melodic incipit 1|1565|U1D5|6], Thou great & sovereign [Lord

of all]

leaf [48] *recto*: Surprise [by McKyes], “Treble,” Dm, 5|57|7755|5

[melodic incipit 5|U1-2-32-1|D75U34-2D7], Our life contains [a

thousand springs]

leaf [48] *recto*: New Mortality, treble?, Am, 122|5-4-3-1D7-U1|2,

Lord, what a feeble piece

leaf [48] *verso*-leaf [49] *recto*: Livona, “Treble,” Em, 5|5557-5|

5-34[-]53 [melodic incipit 5|57U12-1|D75-45], I’ll [praise my

maker with my breath]

leaf [49] *verso*-leaf [50] *verso*: Charity an Ode, treble?, G,

5321,|U1D7655-6-7|65-44-3, Come Charity [x 2] with

goodness crown[’]d; secular text

leaf [50] *verso*: Providence, treble?, C, 1|32|12|3, Give thanks

leaf [51] *recto*: Colchester, treble?, Am, 1|3234|5,4|31D7-U12|1, Let

sinners take their Cours[e]

leaf [51] *verso*-leaf [52] *recto*: Plymouth New, treble?, F,

3|35|5U1|D6-U1-D51|2, Lift up your heads Eternal gates

leaf [52] *verso*: Lorrain, “[1st?] Treble,” G, 5|U13-2|1D5|U35-4|4-3,

Salvation is

leaf [52] *verso*: New Friendship, treble?, Em, 5U1D7|U11D7U1|D5,

From low pursuits [exalt my mind]

leaf [53] *recto*: 58th, “Treble,” C#m, 5|557|7U22|3, Judges who

rule [the world by laws]

leaf [53] *recto*: Bunker hill, treble, Am, 1D7U1|24|3343|2D7 [melodic

incipit 321|D7U1|D5U1D7U1|22], [Why should vain mortals

tremble at the sight of]

leaf [53] *verso*: Sharon [by West], “Treble,” D, 5|555U1|D7 [melodic

incipit 1|D5U1D7U1|2], How pleasant [’tis to see]

leaf [54] *recto*: Babylon, “Treble,” Fm, 5|U1D7-6|5-6-77|U1D555|5,

Along the banks [where Babel’s current flows]

leaf [54] *recto*: Invitation, treble?, G, 1|56-5-4|34-3-2|1D7|U1, Let

every mortal ear [attend]

leaf [55] *recto*: Dorchester [by Babcock], “Treble,” Em,

533|555U1|D#7 [melodic incipit 555|5U1D76|5], My God

permit me [not to be]

leaf [55] *recto*: Windsor [by Tye], treble, Am, 1|34|54|34|2 [melodic

incipit 1|12|32|11|D#7]

leaf [56] *recto*: The Triumph, treble?, G, 1|12|35|4-32|1, Stand up my

soul shake off thy fears

leaf [57] *recto*: Edom [by West], treble, F, 3|5-4-32|13-456-7|U1

[melodic incipit 5|3-4-56-7|U1D653|5], With songs & honours

sounding Lowd; upside-down on page

leaf [57] *verso*: Bradford [by Kimball], “Treble,” Cm,

1|32|1Dn7|U11|Dn7 [melodic incipit 5|U1D7|U12|3-21|2],

How short & hasty [are our lives]

**Mss. Boxes L / Octavo vol. 16**

193. Gerhart, Isaac, and Johann F. Eyer. *Choral-Harmonie*. Harrisburg, pa.: Jpohn Wyeth, 1818. Complete.

inscriptions: front cover, “Henry Stouffer.”; inside back cover, “… [German

text] 1819”

no MS. music

**Dated Books F; Catalog Record #420507**

194. Gillet, Wheeler, and Co. *The Maryland Selection of Sacred Music.* Baltimore: Henry S. Keatinge, 1809. Complete.

inscription: additional leaf [1] *verso*, “Daniel Howar / Daniel Howar Book /

Baltimore B Book Soar / St Stoar”

no MS. music

**DB Ob137; Catalog Record #420272**

195. Gillet, W[heeler], &c. &c. *The Virginia Sacred Minstrel.* Winchester, Va.: J. Foster, for the author, 1817. 124 pp.; complete. Pp. 46 + 47 in order 47, 46; p. no. 52 printed upside down; index omits tunes + anthem on pp. 114-120.

“RECOMMENDATIONS” for the tunebook on pp. 123-124 from “the Rev.

William Hill, Pastor of the Presbyterian Church in Winchester,” “the

Rev. George C. Sedwick, pastor of the Baptist Church in Winchester,”

“the Rev. George M. Frye, minister in the Methodist Episcopal Church,

Winchester,” “the Rev. A[.] Reck, Pastor of the German Lutheran

Church in Winchester,” “Mr. Wm. A. Baker, Piano Forte maker,

Winchester,” + “Mr. John Von Reisen, late teacher of instrumental

music in Winchester”

no inscriptions

no MS. music

**DB Ob251; Catalog Record #420572**

196. [Gilman, John W[ar]d]. *A New Introduction to Psalmody; or The Art of Singing Psalms.* Exeter, N. H.: John W[ar]d Gilman, 1771. Complete. BOUND WITH Watts, I[saac]. *The Psalms of David, imitated in the language of the New-Testament; and applied to the Christian State and Worship.* 27th ed. Boston: William M’Alpine, 1773. Not examined for completeness. BOUND WITH Watts, I[saac]. *Hymns and Spiritual Songs*. 23rd ed. Boston: William M’Alpine, 1772. Not examined for completeness.

inscriptions: inside front cover, “Na[t?]h.l Demerit”; preliminary leaf *recto*,

“Eli Demerit Deceased / may 5the 1774,” “Ebe[nez?]er Demerit /

Dece[ased?] [?] 177[?],” “Ebene[ze]r Demerit / Deceased”; additional

leaf *verso*, “Nathaniel Demerit / his Book & hand and / Nath’l Demerit

/ of Durham in the / Province of Newham / share-------------------- /

Nathaniel Demerit,” “Nathaniel Demerit / of Durham His book. /

February 12,th y.r 1787.”

no MS. music

**Dated Books Copy 2; Catalog Record #318780**

197. Goff, Ezra. *Dedication Anthem.* Boston: Manning and Loring, [ca. 1807]. Complete.

inscription: front cover, “Polly Melli[ck?]”

no MS. music

**DP A7595; Catalog Record #527521**

198. [Goodale, Ezekiel]. *The Hallowell Collection of Sacred Music*. Hallowell, Maine: E. Goodale, 1817. [4], 197, [3] pp.; apparently complete. Pp. 171-176 bound in this order: pp. 175/176, 171/172, 173/174.

no inscriptions

no MS. music

**DB Ob104; Catalog Record #420523**

199. [Goodale, Ezekiel]. *The Hallowell Collection of Sacred Music.* 2nd ed.Hallowell, Maine: E. Goodale, 1819. 213, [3] pp.; lacks pp. 27-30; final leaf frayed, with loss of text; p. no. 86 printed as 68.

no inscriptions

no MS. music

**DB Ob105; Catalog Record #420581**

200. Gram, Hans. *Sacred Lines, for Thanksgiving Day, November 7, 1793.* Boston: Isaiah Thomas and Ebenezer T. Andrews, 1793. Complete.

🖝 printed encomium, p. [2], dated 2 October 1793, from Jacob Kimball, N. Fay, +

Isaac Lane

no inscriptions

no MS. music

**DP A7706; Catalog Record #337615**

201. [Gram, Hans]. *Sonnet. For the fourteenth of October, 1793. When were entombed the remains of his excellency John Hancock, Esq; late Governor and Commander in Chief of the Commonwealth of Massachusetts.* [Boston: Thomas and Andrews?, 1793]. Complete, though lacks covers.

publication info. partly from MS. note on t. p.

printed note on p. [2]: “The MUSIC, / Taken from an Oratorio by the famous

Graun, of *Berlin.* / The LINES, / Written and adapted, / by HANS

GRAM, / Organist of Brattle Street Church, in *Boston*.”

no inscriptions

no MS. music

**DP A7707; Catalog Record #337617**

202. [Gram, Hans, Samuel Holyoke, and Oliver Holden]. *The Massachusetts Compiler of Theoretical and Practical Elements of Sacred Vocal Music.* Boston: Isaiah Thomas and Ebenezer T. Andrews, 1795. Complete.

inscription: t. p., “[J?]. W. Stiles’ Sept. 23d. 1812 ---”

no MS. music

**Dated Books F; Catalog Record #340479**

203. [Graupner, Johann Christian Gottlieb]. *The Monitor, or Celestial Melody.* Boston: G. Graupner, [1806]. Complete, though leaf with list of subscribers is bound at the end, + pp. 59-60 precede pp. 57-58.

no inscriptions

no MS. music

**Dated Books F; Catalog Record #420386**

204. Griswold, Elijah, and Thomas Skinner. *Connecticut Harmony.* [2nd ed.]N. p., [ca. 1798]. 62, [8] pp.; complete. *ASMI* 231. P. 62 + pp. [63-70] have only printed staves for MS. music; this copy has MS. music on pp. 62, [63-67].

inscriptions: preliminary leaf *recto*, “Azubah & Gaylor Phelpsis / Singing

Book,” “Sally Phelps[’?]s / Book,” Azariah Gaylor Phelps’s Singing

Book / Bought A[d?] 1799”

MS. music entries appear to be almost all treble parts, with two treble-

counter pairs + a possible counter part

MS. music entries:

p. 62: Pa[nt?]on [by Coan], treble, counter, Am, treble begins

3|3455|54-3|2, My reffuge is the God of Love

p. 62: Complaint [by Parmenter], treble, Em, 555-4[|?]3-34

[*recte* 33-4]554\_|4 (bar lines scarce]

p. [63]: Scotland, treble, counter, C#m, treble begins 5|6655-4|345,

We leap for Joy we shout [we?] Sing; almost certainly *HTI* 5960

p. [64]: Delight [by Coan], treble, Em, 534|55U1

p. [64]: Scotland, counter-\*- 1st 4 mm.-\*- partly rubbed out, C#m,

1|1155|543, see 2 entries above

p. [64]: L[eic?]ester, probably treble, Em, 5|3346|5-U1-[2?]-3[1?]|D#7

p. [64]: Florida [by Wetmore], treble, Dm, 5|5543-4|5

p. [64]: Pilgrim[’]s Farewell [by Field?], treble, 1D65|543|556-54-3|

24|3-65-43\_|3, see 8 entries below

p. [65]: New Jerusalem [by Ingalls], treble (of 3-voice version), G,

31[3?2?]|3-45-432|2, splits into 2 voices 5 mm. before end

p. [65]: [P?]awtuxet [by French], “tribble,” Am, 3|55-432|1-32-12,

expanded version of the tune that appeared in French’s

*Harmony of Harmony* (1802) (only pre-1821 printing)

p. [66]: North Botlon [*recte* North Bolton] [by French], treble, F,

3|5313|65|5, when god [re?]veal[’]d his gracious name

p. [66]: Woburn [by Kimball], “tribble,” Am, 11-D7U1-2|32-1|

D7[-]U12|3

p. [66]: Hampton, probably treble, Am, 11D5|1-3-24|5-3-21|D#7

p. [66]: Brad[b?]ord [*recte* Bradford] [by Kimball], “Treble,” Cm,

1|321D7|U11D7

p. [66]: Mes[s]iah, probably treble, F, 533|333-45-6|5

p. [67]: The Pilgrim[’]s Farewell [by Field?], treble, 1D65|543|

556-54-3|24|3-65-43\_|3, Farew[e?]ll; see 8 entries above

p. [67]: Tomb [by C. Lee], “trible,” Am, 1|D6?[*recte* 5]U3|14|3-21|

D[#?]7

**DB Ob103; Catalog Record #337738**

205. Hagen, P[eter] A., von. *Funeral Dirge on the Death of General Washington.* Boston: P. A. von Hagen and Company, [1800]. Complete: 1 side of 1 unnumbered leaf.

no inscriptions

no MS. music

**SM VonHagenP 1800 01; Catalog Record #493831**

206. Handel, G[eorg] F[rideric]. *Angels ever bright & fair.* N. p., n. d. (AAS gives year as 1816; this item of sheet music is Wolfe 3336). *Verso* and *recto* sides of 2 unpaginated leaves; apparently complete. Second from last item in a volume containing 41 pieces of sheet music, compiled by Eleanor Colhoun.

no inscriptions (on these leaves)

no MS. music (on these leaves)

**Reserve 1819 01 F; Catalog Record #355308**

207. Handel, [Georg Frideric]. *Grand Hallelujah Chorus in Handel’s Messiah (caption title).* [Boston:] James Loring, [1819-1826]. 8 pp.; complete. Also includes (p. 8) Hymn Sixth, “*For the Epiphany*.”

inscription: front cover, “N. Smith”

no MS. music

**DP A8115; Catalog Record #508389**

208. Handel, [Georg Frideric]. *Grand Hallelujah Chorus in Handel’s Messiah (caption title).* [Boston: James Loring, 1819-1835]. 7 pp.; complete.

inscription: front cover, “Exhibition at A[m?]her[s?]t Wednesday / 25. Sept.

ins[t?]ant 10 o Clock AM / select pieces / Melton Mowb[r?]ay /

Ar[ise?] O Lord God of Israel / G [Hal.?] Chorus ---"

no MS. music

**DP A8116; Catalog Record #508401**

209. Handel, [Georg Frideric]. *Grand Hallelujah Chorus in Handel’s Messiah (caption title).*  [Boston: James Loring, 1819-1835]. 7 pp.; complete.

no inscriptions

no MS. music

**DP A8117; Catalog Record #508415**

210. Handel, [Georg Frideric]. *The Messiah. An Oratorio.* “*from the london edition.*” Boston: James Loring, for The Handel and Haydn Society, [ca. 1816]. Complete.

inscriptions: front cover, “[J.?] A. D. Skillman / Lexington / Ky”; t. p.,

“Handelian Society”

printed list of “subscribers’ names” (p. [4]) includes Bartholomew Brown

(Bridgewater), Oliver Bray (Portland, Me.), Joshua Cushing (Salem),

Elnathan Duren (Boston), Benjamin Holt (Boston), Jonathan

Huntington (Boston; 3 copies), Lowell Mason (Savannah, Ga.),

Zedekiah Sanger (Boston), Oliver Shaw (Providence, R. I.), Thomas S.

Webb (Boston), Samuel Worcester (Salem)

no MS. music

**Dated Books F; Catalog Record #420466**

211. [Handel, Georg Frideric]. *Select Pieces of Music, performed on the Anniversary Jubilee of the Middlesex, Handel, Handellean, and Central Musical Societies, holden at Dartmouth University, August 27, 1812.* Boston: Manning and Loring, [1812?]. 12 pp.; complete.

contains “Extract from Handel’s Ode for St. Cæcilia’s Day” (text incipit “As

from the pow’r of sacred lays”; “15 B. Sym” written in MS. at top of

score, indicating a 15-measure instrumental introduction), “Extract

from Handel’s Messiah…..Third Part” (text incipit “Worthy is the Lamb

that was slain”; the “Amen” not included), “Concluding Chorus of Judas

Maccabæus” (text incipit “Hallelujah, amen”)

inscription: inside front cover, “[Mr?] [V?]i[c?]arage / North Brookfield”

no MS. music

**DP F0591 F; Catalog Record #420410**

212. Harmon, Joel, Jr. *The Columbian Sacred Minstrel*. Northampton, Mass.: A. Wright, for the author, 1809. Complete.

inscriptions: front cover, “E/L 3/”; inside front cover, “The Property of /

Beought [*sic*]……………. 1816 – Price3/6”; leaf [1] *recto*, “J. C. Da[nn?]”

(pencil)

no MS. music

**DB Ob106; Catalog Record #420264**