386. *MS. music book (8) with no owner’s name.* Small sewn booklet of 12 unnumbered leaves: MS. music on leaves [1] *verso*-[11] *recto*, followed by list of tunes on leaf [12] *verso*.

inscription: leaf [12] *verso*, “For 1815”

list of pieces on leaf [12] *verso* has 4 columns, headed “Long Metre[s?],”

“Common,” “S. M.,” and “P. M.”; 4th column subdivided , with additional

heading “Set Picies” [*sic*] partway down; total of 44 titles; 15 titles,

added in darker ink at bottoms of columns, marked with dots; legend

along bottom of p. reads “Tunes In Addition to the Common list

Mar[c?r?]ked thus • “

pieces listed on leaf [12] *verso* (• : see above; \* : tune actually in the MS.):

113th, 148th, Allsaints, \*Barby, •Bath, Blendon, •Brookfield,

\*Buckingham, Burway, •Castlestreet, •China, Christmas, \*Cumberland,

Dalston, Denmark, •Doomsday, \*Easter, Hotham, Landaff, Little

Marlborough, •Mear, •Mortlake, •Newmark, Old Hundred, Orange,

Ossett, Peckham, Pelham, Plymouth, Plym[p]ton, \*Portugal, •St.

Martin[’]s, St. Peter[’]s, •Stafford, •\*Suffolk, •Sunderland, Sutton,

Tamworth, Trinity, Virginia, •Wantage, •Wells, Weymouth, •Windham

MS. music entries are tenor parts, 3-voice settings (unless otherwise indicated, melodic incipits taken from middle voice), + 4-voice settings (melodic incipits taken from third voice from top)

4 of 16 MS. music entries have text

MS. music entries:

leaf [1] *verso*: Cumberland [by-\*- or derived from-\*- Carey], 3 voices, G, “Air” (top voice) begins 5|36|1-D7U1|2-3-43|3-2

leaf [2] *recto*: Buckingham, 4 voices, Am, 1|5-4-32|34|5-43|2

leaf [2] *recto*: Barby [by Tans’ur], treble part only-\*- though staves ruled

+ clefs, key signatures-\*- time signatures-\*- + initial rests provided

for tenor and bass, A, treble begins 5|55|53|65|5

leaf [2] *verso*-leaf [4] *recto*: Easter att. “M. Madon,” 3 voices, G,

5[-]4|32[-]3[-]4|3-21|4-32|1, He dies the friend of sinners dies;

expressive markings included (“Anda[n]te Affetuoso,” “Piano,”

“Vivace,” “repeat Loud,” etc.)

leaf [4] *recto*: Portugal [by Thorley?], 3 voices, melody in top voice, G,

5|U12|3-13-5|4-32|1

leaf [4] *verso*: Suffolk [by Billings], 4 voices, Gm, 1|5-U1D7-6|5-45|

1-2-34|5, no text, but “L. M. 32nd Hymn” written after title

leaf [5] *recto*: Sorrow[’]s Tear [by Jenks], 3 voices, Dm, 1|D57-5|

43-4|5U3-2|1, Sweet spirit if thy Arey [*sic*] sleep; 2 verses of

text copied below music (not underlaid)

leaf [5] *verso*-leaf [6] *recto*: Im[m]ortality, 4 voices, D, tenor begins

5|57|U1D5|65|5,U1|25-3|13|D64|5-\*- treble (equally melodic)

begins 5|U12|33-1|2D7-5|U1-\*-D5|55-36U1-3|22|2, only last line

of text copied here (“or Im[m]ortality endure[s]”) (so text

would begin “I’ll praise my Maker with my breath” or “…while

🖝 I’ve breath”), 16 2/3 mm. of counter part are blank, not in *HTI*

under title🡪incipit or incipit

leaf [6] *verso*-leaf [7] *recto*: Litchfield, 4 voices, C, 1|1-23-4|54|

3-1-2D7|U1

leaf [7] *verso*: Scituate [by Talbot], 4 voices, F, 1|3-4-54|3-65|

4-3-6-54-3|2

leaf [8] *recto*-leaf [9] *verso*: Greenwich, tenor?-\*- (middle staff of 3

staves-\*- the other 2 staves blank), G, 332|16|543,5|

5-U1D7|U1D1|1D7|U1, Plungd in a gulf of dark dispair;

5-stanza set piece with expressive markings including “Lively,”

“Slow&soft,” etc., text underlaid throughout

leaf [10] *recto*: Ireland, ‘Tenor” (non-melodic), G, 3|35|56|65|5,5|  
 U1-D7-63|65|5

leaf [10] *recto*: Dartmouth [= Dunstable by Billings], “Tenor,” Fm,

1|5-4-3-45|7-6-54|3-4-57-5|U1-D7

leaf [10] *recto*: Carlisle, “Tenor,” D, 1|1113[-]#4|555[preceding 5

notes also written in lower octave],D7|U1D55[-]43[-]2|3

leaf [10] *recto*: Hymn Second, “Tenor” (non-melodic), Eb, 3|33|31|22|(1)-D7-\*- 7|57|1[-]D5U3[-]1|D7

leaf [11] *recto*: Secilian Marriners Hymn [*sic*], 3 voices, melody in top

voice, G, 57[*sic*; should be 6]|5-43-4|56|5-43-4

**Mss. Octavo Vols. M, vol. 17**

387. *MS. music book (9) with no owner’s name*. Part-book for 2nd cornet in Bb, with 7 leaves bearing sacred MS. music laid inside back cover (also 1 MS. leaf with an untitled, untexted secular piece for melody + bass). “MUSIC BOOK.” printed on front cover, with “Secondo” written at top of front cover; hence the designation “Music book: Secondo” in *AVMM*. “Cornet secondo Bb” written at top of the book’s 1st p. of music.

no inscriptions

despite some differences, the 3 sacred pieces in MS. could have been written

by the same hand at different times

for the two 4-voice pieces in MS., melodic incipits are taken from third voice

from the top

sacred MS. music entries:

🖝 leaf [1] *recto*: Waterford, “by E. Hudson,” bass, D, 1|1D5|U1-23|

4-5D5|U1, no text, but “psalm 16” written after title and

attribution, no tune of this title connected with a composer

with the last name “Hudson” in *HTI*

leaf [2] *recto*-*verso*: Mountegue [*recte* Montague], “by Swan,” 4 voices,

Dm, 5U11|D75U32-1|2, Ye Sons of Men with joy record

leaves [3-7]: A Farewell Anthem “by French,” 4 voices, Gm, starts with bass: 1|5-\*- then tenor\*\*& 5|133|223|56|5-43|22, My friends I am

going a long & ted’ous Journey; this piece’s 5 leaves sewn

together

**Mss. Octavo Vols. M, vol. 20**

388. *MS. music book (10) with no owner’s name*. Secular MS. with one sacred entry. 25 unnumbered leaves; leaves [17-24] copied in reverse direction + orientation from the rest of the book, i. e., from the “back” and “upside down.”

no inscriptions

41 secular entries (instrumental melodies + harmonizing parts; named

instruments are “Clar[inet] 1mo,” “Fagotto,” “Bassoon,” “Secondo”

[clarinet 2?]); also fingered scales, fingering chart

sacred MS. music entry:

leaf [20] *verso*-leaf [23] *verso* (but starting on leaf [23] + ending on

leaf [20]): untitled piece, melody (treble or tenor?) + bass, D,

1|54[-]3|32[-]1|1, O Lord thou art my God; at various points, 2

different key signatures + 6 different time signatures

**Mss. Boxes L / Octavo vol. 17**

389. *MS. music book (11) with no owner’s name.* Small sewn booklet of 20 unnumbered leaves: MS. music on leaf [3] *verso*-leaf [9] *recto* + leaf [11] *recto*-leaf [13] *recto*, with MS. musical rudiments on leaf [2] *verso*.

inscription: leaf [20] *verso*, fragment of poem (part of leaf missing); end of 3rd

line is “[f]lame of sacred love,” end of 4th line is “Cold hearts of ours”

bass parts, tenor melody + bass, 3-voice settings with melody in tenor

MS. music entries:

leaf [3] *verso*-leaf [4] *recto*: Newdurham [by Austin], bass, Am,

1|D7534|554, How Vain are all things here below; staves + bar

lines for 2 upper voices

leaf [4] *verso*-leaf [5] *recto*: Lennox [by Edson], bass, C, 1|1134|5, ye

tribes of Adam join; staves + bar lines for 2 upper voices

leaf [5] *verso*-leaf [6] *recto*: Russia [by Read], tenor, bass, Am,

132|1D#7U13|2, False are the men of high Degree

leaf [6] *verso*-leaf [7] *recto*: Hartford, 3 voices, Dm, 5|U1122|32-12,

Lord Waht [sic] A thoughtless wretch was I; “No [2?]” written

above music

leaf [8] *recto*: Grafton, 3 voices, Dm, 1|D555|577|7, My flesh shall

slumber in the Ground; “No 7” written above music

leaf [9] *recto*: Wells, 3 voices, F, 1|35U1|D7U1D6|5, When israel freed

from pharaoh’s hand; “No 3[9?]” written above music

leaf [11] *recto*: Mear, 3 voices, G, 1|55|33|1-23|2, many corrections to

top (treble) voice after 1st 3 mm., n text but “Hymn 195 Dwights

Colle[cti?]on” written above music

leaf [12] *recto*: Plymouth, 3 voices, Am, 1|34|54|31|2, Lord thou wilt

hear me when I pray; “No 19” written above music

leaf [13] *recto*: Little Marlborough, 3 voices, Am, 5|U13|2-1D#7|U1,

Jasus [*sic*] invit[e]s his saints; “No. 70.” written above music

**Mss. Octavo Vols. M 22; Catalog Record #271877**

390. *MS. music leaves inscribed “John G. Copes,” “M[rs?] Munship.”* 22 leaves tied with string (the first leaves in the folder where they reside), numbered pp. 129-132, [4 unnumbered pp.], 129-135, [1], 129-132, [4], 129-132, 129-132, [12]; renumbered pp. 1-44 in pencil + square brackets; latter numbering used here. These MS. leaves could date post-1820.

inscriptions: p. [19], “M[rs?] Munship” (pencil); pp. [22], [23], “John G. Copes”

(appears to be an ink stamp)

multiple re-copyings of vocal parts (“Air” x 3, “Tenor” x 2) for the same 5/6

pieces; sometimes a repeated part is written in a new hand, sometimes in the same hand as previously; no attempt made here to

identify the various hands, or posit a stratagem behind their

deployment

indications of tempo + articulation include “Tempo—/Maestoso,” “Tutti

Staccato,” “Andante Maestoso,” “Andante Moderato”; plenty of

dynamics indications as well

MS. music entries:

p. [1]: Sheffield att. “G Breillat,” “Air,” G, 122|355-44-3|3-2, Sinner,

O! why so thot’less grown

p. [2]: Denbigh att. “Dr. Maden” [Martin Madan], “Air,” F, 1|12-3-4|

4-35|6-4-32|1, From all that dwell below the skies

p. [3]: “Lift up your stately heads-\*- ye doors.”, “Air,” A, 131|54|32-1|2,

Lift up your stately heads ye doors

p. [4]: Granby, “Air,” G, 32|14|3-21-D7|U1, Lord we come before thee

now

p. [4]: Sherwood, “Air,” C, 1132|211, Meet & right it is to sing

pp. [6-7]: The Glory Hymn, 4 voices, melody in 3rd voice down, A,

5|U1133|4321|31D67|U1-(2)1, I’m glad I ever saw the day sing

Glory, Glory, Glory; 4 stanzas of text written out in full, one

🖝 stanza below each vocal part; blue ink; this tune is a variant of

Ingalls’s The Young Convert, with “Glory, Glory, Glory” the

🖝 refrain instead of “wonder, wonder, wonder”; 3 times in each

stanza, all 4 voices bop up + down on last of 3 “Glory”s, thanks

to upper-neighbor-tone grace notes in every voice (notation of

singing practice?)

p. [9]: Sheffield att. “G Breillat,” “Air,” G, 122|355[-]44[-]3|3-2, Sinner,

O! why so thoughtless grown

p. [10]: Denbigh att. “Dr Madan,” “Air,” F, 1|12[-]3[-]4|4-35|6-4-32|1,

From all that dwell below the skies

p. [11]: Lift up your &C, “Air,” A, 131|54|32-1|2, Lift up your stately

heads-\*- ye doors

p. [12]: Granby, “Air,” G, 32|14|3-21-D7|U1, Lord we come before thee

now

p. [12]: Sherwood, “Air,” C, 1132|211, Meet and right it is to sing

p. [13]: [Psalm 100 Old], melody, A (though only one sharp-\*- strangely placed-\*- in key signature), 1|1D7|65|U12|3, inaccurate + incomplete, 2 staves below this have clefs (treble, [backwards]

bass) + fragmentary/inaccurate key signatures, but no notes,

pencil

pp. [14-15]: The Glory Hymn, 4 voices, melody in 3rd voice down, A,

5|U1133|4321|31D67|U1-(2)1, I’m glad I ever saw the day,

sing glory glory glory; 4 stanzas of text written out in full, one

stanza below each vocal part; black ink (compare with 7

entries above, in blue ink)

p. [17]: Sheffield att. “G Breillat,” “Air,” G, 122|355[-]44[-]3|3-2,

Sinner O! why so thoughtless grown

p. [18]: Denbigh att. “Dr Madan,” “Air,” F, 1|12[-]3[-]4|4-35|6-4-32|1,

From all that dwell below the skies

p. [19]: Lift up your stately heads ye doors, “Air,” A, 131|54|32-1|2,

Lift up your Stately heads ye doors

p. [20]: Granby, “Air,” G, 32|14|3-21-D7|U1, Lord we come before thee

now

p. [20]: Sherwood, melody, C, 1132|211, Meet + right it is to Sing

pp. [22-23]: The Glory Hymn, 4 voices, melody in 3rd voice down, A,

5|U1133|4321|31D67|U1-(2)1, I’m glad I ever Saw the day,

Sing Glory Glory Glory; 4 stanzas of text written out in full, one

stanza below each vocal part, black ink (compare with 13

entries above, in blue ink)

p. [25]: Sheffield att. “G. Breillat,” “Tenor,” G, 355|533-22-1|5 (melody

begins 122|355[-]44[-]3|3-2), Sinner, O! why so thoughtless

grown

p. [26]: Denbigh att. “Dr Madan,” “Tenor,” F, 3|35|5U1|1-D6-54|3

(melody begins 1|12[-]3[-]4|4-35|6-4-32|1), From all that

dwell below the skies

p. [27]: “Lift up your stately heads-\*- ye doors,” “Tenor,” A, (after 11 mm.

rest, at “Tutti”)\*\*& 5|55|5555|51|2 (melody begins 131|54|

32-1|2), For see, For see the king of Glory comes

p. [28]: Granby, “Tenor,” G, 54|36|5-43-2|3 (melody begins 32|14|

3-21-D7|U1), Lord we come before thee now

p. [28]: Sherwood, “Tenor,” C, 5555|555 (melody begins 1132|211),

Meet and right it is to sing

p. [29]: Sheffield att. “G. Breillat,” “Tenor,” G, 355|533-22-1|5 (melody

begins 122|355[-]44[-]3|3-2), Sinner, O! why so thoughtless

grown

p. [30]: Denbigh att. “Dr Madan,” “Tenor,” F, 3|35|5U1|1-D6-54|3

(melody begins 1|12[-]3[-]4|4-35|6-4-32|1), From all that

dwell below the skies

p. [31]: “Lift up your stately heads, ye doors.”, “Tenor,” A, (after 11

mm. rest, at “Tutti”)\*\*& 5|55|5555|51|2 (melody begins 131|54|

32-1|2), For see, For see the king of Glory comes

p. [32]: Granby, “Tenor,” G, 54|36|5-43-2|3 (melody begins 32|14|

3-21-D7|U1), Lord we come before thee now

p. [32]: Sherwood, “Tenor,” C, 5555|555 (melody begins 1132|211),

Meet & right it is to sing

p. [33]: Framingham, 4 voices on 2 staves, melody in top voice, Eb,

554|3[-]56|54|4[-]3, pencil, changes + erasures suggest that

this is a composer’s draft

p. [35]: Otto [“H.B.O.” after title + meter indication (“8s & 7s.

Double”); attribution?], 4 voices on 4 staves, melody in 3rd voice from top, F, 1122|3322,|3543|221 (this phrase is the “A”

in an AABA structure), pencil

pp. [38-39]: untitled piece, 4 voices on 4 staves, melody in 3rd voice

from top, C, 5|U1D5U32|1,D5|U2D5U43|2, We give immortal

praise; pencil

p. [40]: 2 untitled melodic fragments of what appears to be the same

piece, melody (written on middle staff of 3 staves-\*- first

[starting] in 3/8-\*- then in 6/8), Am, 5|U11|32|1D6|6 (3/8

incipit; followed by 23 more notes)-\*- 5|U1132|1D66 (6/8

incipit, followed by 1 additional note), pencil

p. [41]: Sentence, 4 voices on 4 staves, melody appears to be in 3rd voice from top, C, 1D75|U111|31, Glory to God in the highest;

pencil

p. [42]: untitled fragment, single voice (melody?), C, bar lines drawn

but notes seem to have little relation to them-\*- entire fragment

is [5?]U11123312354[-?]32, pencil

p. [43]: untitled fragment, single voice, if in C, 555|U1, pencil

p. [43]: untitled fragment, single voice (melody?), G, 1|1-4[3?—

ambiguous-\*- could be 2-\*- but “B” written above the note suggests

it’s 3]|1-32|1-21|D6, Jesus my all to heaven is gone; pencil

p. [43]: untitled fragment, apparently 2 voices, (with top voice

dividing into 2), if in C, top voice is 1|3+D5[-?]2+D6D4 (all “D”

notes in same octave)-\*- bottom voice is 5|U11, pencil

**Mss. Boxes M, Box 1, Folder 2**

391. *MS. music leaves, 1 of which is inscribed “From the Mss of the Jenks Family of Boston Mass.”* 4 unnumbered leaves, clearly coming from 3 different sources.

inscription: leaf [4] *recto*, “See Colonial Days / water mark in paper. / From

the Mss of / the Jenks Family of Boston, / Mass.” (pencil; likely a late

20th-c. addition)

MS. music entries:

leaf [1] *recto*: last 2 mm. of an untitled, likely instrumental part, G,

…5432|1111

leaf [1] *recto*: Here[’]s a health to all good Lasses, likely an

instrumental part, A, after 4 beats’ rest-\*- 12|3143|(3)2133|

3343|3222|23432|2133|4432|333|4432|1

leaf [1] *verso*: A Hymn i[n?] [? –part of leaf missing] zaro,” melody, D,

1113[-?]5|54[-?]21[-?]D7,|U13[-?]1D62|1D7U1

leaf [1] *verso*: untitled vocal or instrumental part, C, 112|345[,?]|

123|234[,?]|56[-?]54[-?]3|2

leaf [2] *recto*: Livona, “Tennor,” Em, 5|57U12[-]1|D75[-]45, I[’]ll praise

[🡨backwards “s”] my maKer [sic] with my Breath, 4-shape

notation, “Flat [key] on E” written to right of title, ornamental

dots between each pair of words in text

leaf [3] *recto*: Anthem, “Treble,” Bb, 1 m. rest, 3 (i. e., whole note on D),

9 mm. rest, 35-3|1-D6U4-2|D7-5, Hail glorious hour hail happy

day When christ the heavenly dove Descends with his celestial

ray In harmonizing love

leaf [4] *recto*: Anthem, “Counter,” Bb, 1 m. rest, 5 (i. e., whole note on

F), 5 mm. rest, 55-U1-D7-|65|65|5, Hail glorious hour hail

happy day When christ the heavenly dove Des[c]ends with his

Celestial ray In harmonizing love

**Lowens Backlog, Folder 3** [🡨change when call no./catalog record no. are

assigned]

392. *MS. music leaves inscribed “James O’Neill.”* 2 unnumbered folio leaves with printed staves on both sides of both leaves, + MS. music written in blue ink on all 4 pp.

inscription: leaf [1] *recto*, “James, O’Neill, / Bridesburg”

printed borders, blue ink, + 2 other tunes on these leaves (Request, Weep Not

for Me) strongly suggest post-1820 copying date

MS. music entry (the piece, if not this copy, dates pre-1821):

leaf [1] *recto*: Bridesburg [= Schenectady by Nehemiah Shumway, 1st

pr. 1805], 3 voices, from top down “Altos,” “Sopranos,”

“Basses” melody in soprano, Eb, 535|113[-]45|5

**Mss. Boxes M, Box 1, Folder 2**

393. *MS. music leaf inscribed “Mrs[.] Priscilla Vining.”* Single unnumbered, undated leaf.

inscriptions: *recto*, “J. H. Hickok” (composer and/or copyist of tune?); *verso*,

“Mrs[.] Priscilla Vining / Greenfield” (recipient of this leaf in the mail?)

MS. music entry:

*recto*: Elegy on the death of Miss B. Burton-\*- Greenfield [by J. H. Hickok,

name written at end of music?]-\*- apparently melody-\*- Em,

5[-]4|3[-]5555[-]U1|D7[-]55[-]U11,2|34-(3)21|D7[-]55[-]U1|1,

“Affectuosso” written over start of music

**Mss. Boxes M, Box 2, Folder 6**

394. *MS. music leaves (1) with no inscription.* 3 unnumbered leaves clipped together (the first leaves in the folder where they reside). Only 2 of these (and only the *recto* of the 2nd leaf) have been filmed.

no inscriptions

MS. music entries:

leaf [1] *recto*: American, 3 voices, melody in middle voice, F,

5|56|55|55|U1, Be thou O god exalted high; written on printed

staves

leaf [2] *recto*: Begin[n]ing, 3 voices, melody in middle voice, G,

134|56|5-43-2|1, This spacious earth is all the Lord[’]s; written

on printed staves

leaf [2] *verso*: The Bright God of Day att. “[S?] T” (attribution?),

“Bass,” “Tenor” (copied separately), Am, tenor incipit

7U132D7557U11D7U123D77…, no text, half notes with single

flags used instead of quarter notes, no bar lines, pencil (though

“[S?] T” is in ink); Rufus Frost’s Bright God of Day (*HTI*

10943), printed before 1821 only in 1805, is in Am + begins

132-1D57U1-21-D7U1,232345

leaf [3] *recto*: Newburgh [by Munson], 3 voices, middle voice labeled

“Air,” C, 5|35U12|1, let ev[’]ry creature join; little attempt to

line voices up vertically in 2nd half

**Mss. Boxes M, Box 1, Folder 7**

395. *MS. music leaves (2) with no inscription.* 2 unnumbered leaves removed from AAS source no. 21, a copy of Thomas H. Atwill, *The New York & Vermont Collection of Sacred Harmony*, 2nd ed. (Albany: Backus and Whiting, [1806?]; *ASMI* 29B). Photocopy of the book’s t. p. accompanies the leaves.

inscription: on photocopy of printed t. p., “R. L Lamb”

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

leaf [1] *recto*: New Durham [by Austin], Bm, 1|D57U13|21-D7U1, Hark

from the tombs a doleful Sound; title written in pencil, rest of

entry in ink

leaf [2] *recto*: America [by Wetmore], Am, 1|1321|5, My soul repeat

his praise

leaf [2] *recto*: Florida [by Wetmore], Dm, 5|31[D7?]U1|5, Let Sinners

take their course

**Mss. Boxes M, Box 1, Folder 2**

[It is recommended that these leaves be returned to the Atwill tunebook.]

396. Marshall, John? *MS. music book.* 161 leaves; leaves [3] *recto*-[16] *recto* numbered pp. 1-27 by original owner; preceding leaves numbered here preliminary leaf [1] + preliminary leaf [2], succeeding leaves numbered here pp. [28-318] (with MS. music entries through p. [269]); not factored in p. count: at least 19 missing leaves (stubs only); factored in p. count: numerous pp. which are blank or contain ruled staff lines but no music (**note:** p. nos. for the listing of the MS.’s contents in “American Vernacular Music Manuscripts, ca. 1730-1910” online don’t take into account blank pp. or pp. with ruled staff lines but no music, and they apparently start with the inside front cover as p. [1], so they vary from the p. nos. given here).

English MS.?

inscription? attribution?: p. [227], “John Marshall”

preliminary leaf [1] *recto* + *verso* blank; preliminary leaf [2] *recto*, start of a

sequential list of text incipits with psalm nos. + p. nos. in the MS. (text

incipits for MS. entries through p. [31] taken from this); preliminary

leaf [2] *verso* blank

pp. 1-5: rudiments

all MS. entries for 4 voices, with melody in tenor, unless indicated:

pp. 6-7: P[sal]m ye 1st [= Bromsgrove, Crowle], Am,

1|5-43|23|2-1D#7|U1, The Man is blest that hath not lent

pp. 8-11: P[sal]m ye 8th [= Birmingham] [by Thomas? Greatorex], Bb,

begins with bass-\*- incipit 1-2-3-45U1|D7-65|3-4-5-431|55|1-\*- tenor incipit 5-6-7-U125|3-2-1, O God our Lord how wonderful

pp. 12-13: P[sal]m ye 9th, Eb, 5U11|D765|55\_|5, With Heart & Mouth

to thee O Lord; tenor clef one staff-line too low

pp. 14-15: P[sal]m the 13th [= Oxford-\*- Wrotham-\*- etc.], Am,

11D7|U1234-3|2, How long wilt thou forget me Lord

pp. 16-17: P[sal]m ye 17th, Am, 1|34|53|43|2

pp. 18-19: P[sal]m ye 19 [= St. James’-\*- Canterbury], C,

1|1-D5U1|2-34|32|1, How perfect is the Law of God

pp. 20-25: P[sal]m [the?] 19, C, begins with bass-\*- incipit

5-6-5-433|114|51|1-\*- tenor incipit 1-2-1-D766|55U1|3[2?]|D5,

🖝 The Heavens & Firmament on high; this tune apparently not in

Temperley + Manns, *Fuging Tunes in the Eighteenth Century*

pp. 26-27: P[sal]m ye 21st [= Sandwich New-\*- Sutton] [by William

Knapp], G, 133|35|5#45, O Lord how Joyfull is the King

pp. [28-31]: P[sal]m The 24th, D, 1|345-6-5-4-|3234|5, Yea [*sic*] Gates

& everlasting Doors; great variety of textures\*\*& solos, duets, 4-

part sections

pp. [32-33]: P[sal]m The 34th [by Joseph Stephenson], C,

1|332D7|U1-2-32|1

pp. [34-35]: P[sal]m ye 39th [= St. Anne’s] [by William Croft], C,

5|36|5U1|1D7|U1

pp. [36-37]: P[sal]m ye 40th, Am, 1|31|2D#7|U1D5-#7|U1

pp. [38-39]: P[sal]m ye 42nd [= Birchington-\*- Wendover] [by William

Tans’ur?], Am, tenor incipit 12D7|U3D7|U3-21-D7|U1-\*- treble

incipit 1D75|U12|5-43-2|1

pp. [40-41]: P[sal]m ye 46th, Am, 1|554|534-3|2

pp. [42-43]: P[sal]m ye 74th [= Windsor] [by Christopher Tye], Am,

1|12|32|11|D#7

🖝 pp. [44-45]: P[sal]m ye 77 [= Newbury-\*- Stroud-\*- Psalm 5-\*- etc.] by “Davd.

Lord” [attribution? –this tune frequently attributed to

“Williams” in American sources], Am, 152|3-2-1D7|U12|3

🖝 pp. [46-47]: P[sal]m ye 92nd by “W. H.,” C, 1D54|35|67|U1, this tune

apparently not in Temperley + Manns, *Fuging Tunes in the*

*Eighteenth Century*

pp. [48-49]: P[sal]m ye 96th, C, 5|U1-2-1D5U1|3-122-3-43 (“Tenor

Solo”; followed by “Bass Solo,” “Contra Solo,” + “Treble Solo,”

then “Chorus” on next p.)

pp. [50-51]: P[sal]m ye 100th, G, 1|1D7|65|U12|3

pp. [52-53]: P[sal]m ye 104th [= Psalm 149-\*- Hanover] [by William

Croft], melody in treble, C, incipit 1|112|32|12D7|U1 (variant

of the more familiar version starting 5|U112|35|12D7|U1)

pp. [54-55]: P[sal]m ye 108th or 128th, G, begins with bass-\*- incipit

1[-?]2[-?]1|D765\_|5U1D65|U1-\*- tenor incipit

🖝 5-6-5|43-455|3-2-1-2-34|5, this tune apparently not in

Temperley + Manns, *Fuging Tunes in the Eighteenth Century*

pp. [56-57]: P[sal]m ye 116th, Am, 1|32|13|43|2

🖝 pp. [58-59]: P[sal]m ye 119th, Am, 123|23|21|2,|234|34|5, this tune

apparently not in Temperley + Manns, *Fuging Tunes in the*

*Eighteenth Century*

pp. [60-61]: P[sal]m ye 125th [by Joseph Stephenson], G, begins with

bass, incipit 1|D5533|1-2-34|5-\*- tenor incipit

5|3311|D7-U1-2-335

pp. [62-63]: P[sal]m ye 133d, G, begins with bass-\*- incipit

1|D765-|5-U1-D5-|U11|2-1-D76|5-\*- tenor incipit

5|5-6-5-4-32|13|4-3-21|2, two leaves removed between p. [62] + p. [63], but apparently before this entry was copied onto

🖝 these pp., as it seems to be a complete single tune; this tune

apparently not in Temperley + Manns, *Fuging Tunes in the*

*Eighteenth Century*

pp. [64-67]: P[sal]m ye 144th [= Girton], C, begins with treble-\*- incipit

1-D7-654|3-4-5-45-6|555-\*- tenor incipit

2-1-D765[-?]4|3-4-5-6-7-|U1D5U2D5|U3

pp. [68-69]: P[sal]m ye 149th, G, melody starts in treble-\*- incipit

155-4|3-4-55|4-32|1, 6 phrases\*\*& tr + b, te + b, all 4 voices, c + b,

all 4, all 4

pp. [70-71]: P[sal]m ye 150th, C, 1|D7654|6-U2D7|U1, 6 phrases\*\*& tr +

te, c + b, tr + te, c + b, all 4 voices, all 4

pp. [72-73]: P[sal]m ye 16th N[ew] V[ersion] [= Weston Favel] [by

William Knapp], G, 1|3-4-32|1-2-13-4|5-6-54|3, 1st 4 phrases

are solos (te, tr, b, c)

pp. [74-75]: P[sal]m ye 97th N[ew] V[ersion] [= Chester-\*- Gratitude] [by

Joseph Stephenson], G, 1|345\_|53|4-32|1

pp. [76-79]: P[sal]m ye 33 N[ew] V[ersion] [= Barrow upon Soare], C,

555|U12-3|43|2

pp. [80-83]: P[sal]m ye 148th New Ver[sio]n [=Portsmouth], A,

5|35U1D5|U1-2-1-23, bass’s 1st entry delayed by 2 beats,

causing momentary text overlap

🖝 pp. [84-85]: Psalm 47th. New Version, F, 5|U1D7|65|5-43-2|1+5, this tune apparently not in Temperley + Manns, *Fuging Tunes in the*

*Eighteenth Century*

pp. [88-89]: [Psalm 108], melody + bass on 2 staves with treble + bass

🖝 clefs, appears to be either a compositional sketch or an attempt

to remember a melody + bass line, note heads present but not

stems-\*- no indications of different rhythmic values-\*- no bar lines;

this entry + that 2 entries below begin similarly + diverge after

m. 4-\*- G, 1[|]3[5?]44[|]31[|]2

pp. [88-89]: 32 Ps[a]lm, melody + 1st phrase of bass on single staff, Am,

1|543|12D7|U1

pp. [88-89]: 108 Ps[a]lm, melody + beginning notes of 2 harmonic

parts on single staff, G, 1|3544|31|2, see entry 2 entries above

p. [95]: [The Rose of Allandale? —title suggested by text], secular solo

melody, Bb, 1-2|321D7|U4-32-1D5 [*recte* 1-2|321D7|

U2-1D7-65? which is how the phrase goes when it’s

immediately repeated], The morn was fair the Skies were clear

pp. [148-157]: [Anthem: Psalm 100 —title suggested by text], G, lacks

beginning; G, starts with counter-\*- 5[-]6[-]56[-]7[-]67[-]6[-]5U1, Be ye sure that, followed by treble, 1|2-1-D7-6[-]567|

U1-D7-U1-2-3-4-3-2-1-|D7-U1-2-3-2-12D7|U1, the Ld. that ye.

Lord he is God; both parts accompanied by bass; text incipit for the entire piece is probably Make a joyful noise unto the Lord

p. [160]: 13 mm. of a melody or harmonic part over 2 mm. of another

(or more of the same part?)-\*- all in ¾ time)-\*- no clef, if treble clef

+ key of D)-\*- top line begins 5|5U1D6\_|66|765\_|5

pp. [161-173]: [Hallelujah-\*- from Handel’s *Messiah*], no title-\*- clefs, key

signatures-\*- or time signatures; appears to be complete, D, treble incipit is 1D565-\*-|U1D565, Hallelujah; “These three Bars

by mistake are a Note too Low” beneath counter on p. [161]

pp. [174-181]: Te Deum Laudamus, Am, 55|43|2|3333|21|D7#7|U1, We

praise the[e]

pp. [182-188]: Nunc Dimittis, Am, 123154|3|45-6-54-5-43-4-3|2, Lord

now lettest thou thy Servant depart in peace

pp. [189-203]: An Anthem taken from ye 3 & 5 Cha[pte]r of ye Wisdom

of Solomon, Am, 1-2|321|222|3234|5, The Souls of ye rightious

[*sic*] are in the Hands of God

pp. [204-215]: An Anthem from ye 147 Psalm, C, starts with duet for

“Contra & Bass-\*-” counter incipit is 1-2|3-4-3-21|5\_|5,|

2-3-2-343, O praise ye [= the] Lord, praise y[e?] Lord

pp. [216-227]: An Anthem taken from Ye 26 Ps[al]m by “John

Marshall” (attribution and/or owner’s inscription? —written

at end of anthem), Am, begins with bass-\*- incipit

1|D1232-1|5\_|5-\*- tenor incipit 5|1232-1|5, Be thou my Judge O

Lord

pp. [228-233]: An Anthem from ye 126 Psalm, G, begins with “Treble

Solo,” incipit 12|3|5-6-54|323|4321|D75, When ye Lord turn’d

again ye Captivity of Sion; incomplete\*\*& breaks off after 3-m.

melisma in all parts

pp. [235-253]: A Chorus from Mr. Handel[’]s Oratorio of Messiah, F,

melody in treble, incipit 1D765|56-7-U1D7, Lift up your Heads

O ye Gates

pp. [254-267]: An Anthem taken f[ro]m 29 Ps[a]lm, C, begins with

“Tenor or Treble Solo,” 1D5|U12|3|43-2|33|1D5|U1, Bring

unto the Lord O ye mighty bring young Rams; at end, this

inscription\*\*& “Allelujah Amen the same as 147 Anthem” (see pp.

[213-215] for this music)

pp. [268-269]: Evening Hymn, melody (treble? tenor?), G,

5|U11|11|22-3-4|3, Glory to thee my God this Night

pp. [268-269]: Morning Hymn, melody (treble? tenor?), F,

13-4|56-7|U1D7-6|5, Awake my Soul and with the [Sun?]

**Mss. Boxes L / Octavo vol. 24**

397. *The Massachusetts Harmony.* [2nd ed.]Boston: printed for and sold by John Norman, [1785] (AAS cataloging says [1784], but see *ASMI* no. 377, p. 454). Complete. MS. music on unnumbered additional leaves bound in after printed book.

no inscriptions

*The Federal Harmony*, [1788] ed., sold + engraved by John Norman, contains

last 4 MS. music entries here, with Montague also misspelled

Mountague; see *ASMI*, pp. 267 + (on Norman) 477-480

MS. music entries are mix of bass parts + tenor/bass pairs:

a. l. [1] *verso*: [Sol?]letude, “Bass,” Am, 1|D543\_|34|3-45-67\_|7

a. l. [1] *verso*: Charlestown, “Bass,” Am, 1|1|132|1D55\_|5

a. l. [1] *verso*: Canaan, “Bass,” A, 1|1155|332

a. l. [2] *verso*: Lenox [by Edson], “Tenner,” “Bass” not in score, C,

1|11D56|5

a. l. [2] *verso*: Rainbow [by Swan], “Tenner,” “Bass” not in score, C, 5U11|11[*recte* 2]|312\_|2

a. l. [3] *recto*: Bridgewater [by Edson], tenor, “Bass” loosely in score, C, 131|22|1D7U1\_|1

a. l. [3] *recto*-*verso*: Walpole [by Wood], “Tener,” “Ba[s?]s” loosely in score, Bm, 1\_|132|3-4-5[or 6? *recte* 5]4|32|1, oh if my soul was form[’]d for wo[e]; draft of tenor’s 2nd half on a. l. [3] *verso,*  scratched out

a. l. [4] *recto*: Mountague [= Montague by Swan], “Tener,” “Base” loosely in score, Dm, 5U11|D75U32-1|2, ye sons of men with Joy record

**DB Ob140; Catalog Record #340485**

398. “Matthias” [last name not legible]. *MS. music book, dated 1819.* 3 unnumbered pp.; pp. numbered 2-3, 5-75, 94-110; 75 unnumbered pp. MS. music on 3rd unnumbered p. at the start, then on pp. 2-3, 5-72. Repertory is a mix of 61 entries for voice + figured bass with incipits of sacred texts as their titles, inventoried here, and piano music (minuets + trios, sonatinas, march, rondo), not inventoried.

inscriptions: front cover, “Matthias [?]be[?]ists / 1819.”; 1st unnumbered p.,

“Matthias [?]b[?]ist / Hazleton” (pencil), “[M? NC?] [?]Eulen[?]d”

last 11 unnumbered pp. are index of sacred text incipits; ca. 20 leaves have

been cut out just before this index

titles (text incipits) of sacred-texted entries are given in standard form, due

to difficulties with reading script

sacred-texted entries mostly have lines between phrases but no bar lines

MS. music entries:

p. 2: Gott ist mein Lied, C, 567U1,1D7U121D7-65

p. 2: Wer nur den lieben Gott lässt walten, C, 5U1D5665431

p. 5: Liebster Jesu wir find hier, G, 3125312,11112321

p. 7: Nun freut euch lieben Christen gemein, G, 11321223

p. 9: Freu dich sehr, o meine Seele, G, 12321D765

p. 11: Nun lasst uns, C, 11D76U121,112D75U1D7

p. 12: Gott des Himmels und der Erden, A, 12351D765,67U12321

p. 14: Wir glauben all an einen Gott, F, 33543221,2343221

p. 14: Es ist das Heil uns kommen her, F, 5555b7654

p. 15: O Gott du frommer Gott, F, 55U1D765

p. 16: Nun danket alle Gott, F, 555665,3432321

p. 16: Herr Jesu Christ dich zu uns wend, G, 135323#45

p. 21: Was Gott thut das ist wohl gethan, G, 5U1236543

p. 31: Wenn wir in höchsten Nöthen, G, 11232421

p. 32: Allein Gott in der Höh, G, 1|34|54|32|3, annotation above music (largely indecipherable to this reader) includes the nos. 348,

309, + 4[99?]

p. 33: [unidentifiable], F, 1345565,53n4545

p. 34: Nun komm der Heiden Heiland, Am, 11D67U32[-]121

p. 34: Vom Himmel hoch, D, 1D767567U1

p. 35: Machs mit mir Gott nach deiner, D, 13455432

pp. 35-36: Alle Menschen müssen sterben, G, 11D7567U11,

3344332

p. 36: [unidentifiable], 51D7U123432,2355#45

p. 37: Vater unser im Himmelreich, Dm, 55345321

p. 37: Ach Gott und Herr, C, 1D765,567U1

p. 38: Werde munter mein Gemüte, G, 34554322

p. 39: Herzliebster Jesu!, Gm, 112D75U12334-32

p. 39: [unidentifiable], D, 13435U1D7U1,122D6[-?]7U1D765#45

p. 40: O Ursprung des Lebens, D, 154321567U1D7

p. 41: Aus tiefer Noth schrei ich zu dir, G, 1D7U1221213,

4321D67U121

p. 42: [unidentifiable], Eb, 6U1D6543,3214332

p. 43: So gehst du nun mein Jesu hin, Em, 55544332,2345643

p. 43: Meinen Jesum lass ich nicht, A, 11D7U1D67U1,33254321

p. 44: Gottes Sohn ist kommen, G, 1134565,67U1D53#45

p. 44: Christe du Lamm Gottes, G, 123343,3234543

p. 45 : [unidentifiable], G, 1234323,565432

p. 45 : [unidentifiable], Gm, 555665432,44565443

p. 46 : Wer bin ich von Natur, Eb, 55565-43,32345-432

p. 47: O Ursprung des Lebens, D, 154321567U1D7

p. 48: [Fanzt?], ihr Erlösten dem Herrn, C, 1D7U1D65[-?]43,67U121D7

p. 49: Was sorgst du ängstlich für dein Leben, Em, 55[-?]43221

2[-?]1D#7U2,232155#455

p. 50: Wer Gottes Wege geht, Eb, 5U1D6543,3214332

p. 51: Hier ist mein Herz, C, 1D765,654321

p. 52: Wenn wir Vollführung deiner [?], A, 5[-]432112-343,

23#451D7U1-D765

p. 53: [?] ich will mich fest entschlies[s]en, Am, 1D5U12322D5,

U1D76547[-?]65

p. 54: Herr lehre mich wenn ich der Tugend, G, 5321254321211D7

p. 55: [Nin will ich dem zu...?], Em?, 75[corrected from 3]4[corrected

from 2]321,2334454, incomplete; “falsch übersehen”

(wrong/missed) written between staves

p. 55: [Nin will ich dem zu...?], G, 51D7U123432,2355#45

p. 56: [unidentifiable], Em, 1D54321,2334454

p. 57: [unidentifiable], D, 1356567U1,2D76565432

p. 58: [Jesus? ist mein Stand-\*- mein ?], Bb, 1D5U1D7U1D5U1234332

p. 59: Dir dank ich [?] für mein leben, Em, 123435U11D#7#65

p. 60: [unidentifiable], Am, 5U1D#7U123212D#75, line of text written

below music appears to include the words “Melodien

gesungen”; worth deciphering

p. 61: O Herr mein Gott durch, Em, 5132,234543-21

p. 62: [unidentifiable], C, 567U1,321D67U1,D565443

pp. 63-64: unidentifiable], F, 135654532,56567U11D7

p. 65: [unidentifable], F, 555|424|313|21,23n456765

p. 66: Gott ist mein Lied, C, 567U1,1D7U121D7-65

p. 67: [unidentifiable], D, 1D5U1|(1)D7U1|D654|3[-]21

p. 68: [unidentifiable], D, 13435U1D7U1,122D6[-]7U1765#45

p. 69: [Mein Jesu? ?], 1|3[-]2153|4321,|343|21D7U1|2

p. 70: An dir allein-\*- an dir hab ich, Dm, 554|3,5|5434|32

p. 71: Dir-\*- dir [Jehovah?] will ich singen, G, 51[-]23|2[-]3435|

4[-]3[-]2[-]1|D7

**Mss. Octavo Vols. G; Catalog Record #505836**

399. Maxim, Abraham. *The Northern Harmony*. 2nd ed. Exeter, N. H.: Norris and Sawyer, 1808. Complete.

no inscriptions

no MS. music

**DB Ob181; Catalog Record #281638**

400. Mennonite Church. *Die kleine geistliche Harfe der Kinder Zions, oder auserlesene geistreiche Gesänge*. Germantaun, Pa.: Michael Billmeyer, 1803. Complete. [2nd t. p.:] *Sammlung alter und neuer geistreichen Gesänge*. 1st ed. Germantaun: Michael Billmeyer, 1803. Complete. No music.

inscriptions: preliminary leaf [1] *recto*, inscription in German largely

indecipherable to this reader, “Irvin P. Knipe / Aug. 29, 1925 /

Billmeyer imprint”

no MS. music

**Dated Books; Catalog Record #280306**

401. Mennonite Church. *Die kleine geistliche Harfe der Kinder Zions, oder auserlesene geistreiche Gesänge*. Germantaun, Pa.: Michael Billmeyer, 1811. Complete. [2nd t. p.:] *Sammlung alter und neuer geistreichen Gesänge*. 2nd ed. Germantaun: Michael Billmeyer, 1811. Complete. No music. [3rd t. p.:] *Zugabe einiger auserlesenen Lieder.* N. p., n. d. Complete. No music.

inscription: *recto* of leaf with frontispiece on its *verso*, “Sophia D[e?]rstein /

[N?]an Fossen” (pencil)

no MS. music

**Dated Books; Catalog Record #300301**

402. Mennonite Church. *Die kleine geistliche Harfe der Kinder Zions, oder auserlesene geistreiche Gesänge*. 3rd ed. Germantaun, Pa.: Michael Billmeyer, 1820. Complete. [2nd t. p.:] *Sammlung alter und neuer geistreichen Gesänge*. 3rd ed. Germantaun: Michael Billmeyer, 1820. Complete. No music. [3rd t. p.:] *Zugabe einiger auserlesenen Lieder.* N. p., n. d. Complete. No music.

inscriptions: inside front cover, “1823 / Deth on June 12nd / eage [*sic*] 19

years 4 m 1 day”; preliminary leaf *recto*, “Isabella Lowry” (twice);

additional leaf *verso*, “Issabela Lowry’s / Book / Died June the 12th

1823 / Aged 19 years 4 m. 1 day”

no MS. music

**Dated Books; Catalog Record #421103**

403. Mennonite Church. *Ein unpartheyisches Gesang-Buch enthaltend geistreiche Lieder und Psalmen.* 1st ed. Lancaster, Pa.: Johann Albrecht, 1804. Complete. [2nd t. p.:] *Ein neues, unpartheyisches Gesangbuch zum allgemeinen Gebrauch des wahren Gottesdienstes.* 1st ed. Lancaster: Johann Albrecht, 1804. Complete.

no inscriptions

no MS. music

**Dated Books; Catalog Record #289155**

404. Mennonite Church. *Ein unpartheyisches Gesang-Buch enthaltend geistreiche Lieder und Psalmen.* 2nd ed. Lancaster, Pa.: Georg and Peter Albrecht, 1808. Complete. [2nd t. p.:] *Ein neues, unpartheyisches Gesangbuch zum allgemeinen Gebrauch des wahren Gottesdienstes.* 2nd ed. Lancaster: Georg and Peter Albrecht, 1808. Complete; p. no. 86 printed as 68.

inscription: preliminary leaf [1] *recto*, “Benjamin Hershey / Book”

no MS. music

**Dated Books; Catalog Record #282597**

405. Mennonite Church. *Unpartheyisches Gesang-Buch, enthaltend geistreiche Lieder und Psalmen.* 3rd improved ed. Lancaster, Pa.: Johann Bär, 1820. Complete. [2nd t. p.:] *Unpartheyisches Gesang-Buch, zum allgemeinen Gebrauch des wahren Gottesdienstes.* 3rd improved ed. Lancaster: Johann Bär, 1820. Complete.

inscriptions: inside front cover, “[J ?]. M. Wi[l ?]mer” (pencil); preliminary

leaf [1] *verso*, “Samuel / Wilmers / Gesang / Buch / 1823” with letters

beautifully decorated + with exquisite flower-in-vase illustrations in

red, yellow, brown, blue, + green; preliminary leaf [2] *recto*,

inscription (surrounded by colored plant designs) in German script

indecipherable to this reader but including “Octob[er ?]” + “1821”

[photo]

no MS. music

**Dated Books; Catalog Record #356159**

406. Metcalf, Samuel L. *The Kentucky Harmonist*. 2nd ed. Cincinnati: Morgan, Lodge and Company, for the author, 1820. Lacks pp. 9-10, any after 130.

inscriptions: inside front cover, “James L. [G ?]illespie / Louisa / Decr. [28 ?] 1833”; t. p., “James L Gillespie / Wm A [Gillespie?]”; p. 130, “E D G.”

no MS. music

**DB Ob122; Catalog Record #356216**

407. *The Middlesex Collection of Church Music: or, Ancient Psalmody Revived.* Boston: Manning and Loring, 1807. Lacks pp. [v]-vi.

no inscriptions

no MS. music

**Dated Books F; Catalog Record #420223**

408. *The Middlesex Collection of Church Music: or, Ancient Psalmody Revived.* 2nd ed. Boston: Manning and Loring, 1808. Complete.

inscription: slip of paper pasted to preliminary leaf *verso*, “Elnathan Sawtell’s

Book. Feb. 28, AD. 1811.”

no MS. music

**Dated Books F; Catalog Record #420274**

409. *The Middlesex Collection of Church Music: or, Ancient Psalmody Revived.* 3rd ed. Boston: Manning and Loring, 1811. Complete.

mimeographed label pasted inside front cover: “No. [“5849” in MS.] Date

[stamped: “JUL 22 1935”] / LIBRARY OF / Frank J. Metcalf”; printed

label pasted inside front cover reads “FRANK J. METCALF BEQUEST /

TO AMERICAN ANTIQUARIAN SOCIETY / JUNE 1945”

no inscriptions

no MS. music

**Dated Books F; Catalog Record #420383**

410. Moors, Hezekiah. *The Province Harmony*. Boston: J. T. Buckingham, for the author, 1809. Complete.

inscription: front cover, “[S?] Fowle”

no MS. music

**DB Ob147; Catalog Record #282202**

411. Nevius, John W., Cornelius Van Deventer, and John Frazee. *The New-Brunswick Collection of Sacred Music*. New Brunswick, N. J.: W. Myer, for J. W. Nevius and W. Myer, 1817. 72 pp.; complete.

inscription: inside front cover, “F[r?]a[r?]y S[v?]an”

no MS. music

**DB Ob164; Catalog Record #420542**

412. Nevius, John W., Cornelius Van Deventer, and John Frazee. *The New-Brunswick Collection of Sacred Music*. 2nd ed. New Brunswick, N. J.: W. Myer, for William Myer in New Brunswick and D. and E. Fenton in Trenton, N. J., 1818. 72 pp.; complete.

inscription: preliminary leaf *verso*, “Martin Mull’s / Penns[y]lvania”

no MS. music

**DB Ob165; Catalog Record #420543**

413. *A New Collection of Psalm Tunes adapted to Congregational Worship.* N. p., [ca. 1784]. Complete. BOUND WITH Watts, Isaac. *The Psalms of David, imitated in the language of the New Testament and applied to the Christian State and Worship.* 45th ed. Boston: Norman and Bowen, 1785. Lacks pp. 217-220. Followed by Watts, I[saac]. *Hymns and Spiritual Songs* (caption title, no separate publication information), with its own pagination, but apparently intended to accompany the *Psalms*. Lacks pp. 71-78.

inscriptions: inside front cover, “tente Con Bourwill,” “E W,” “E Sweet,”

“W M”; preliminary leaf *recto*, “Lydia Wilb[ers?] / Somerset,” “Lydia

Wilber / Book,” “Content,” “Little Lydia Wilbour / her Boock”;

preliminary leaf *verso*, “Somerset,” “Content”; t. p. leaf *verso*, “Price:

2s/6d if you ple[ase?]”; *The Psalms of David*, p. 201, “Elisha Wilbour’s

Hand 1797”; *A New Collection*, p. 15, “Lydia Tillinghast”; additional

leaf [1] *recto*, “Elisha / Sweet,” “Somerset / Wilbour,” Elisha Wilbour

Jnr / Hand 1797 / April the 19 Day / A Cold Storm / this Day of / Snow

and Rain”; additional leaf [1] *verso*, many of the same names + “James

/ Wilbour,” “Thorndick”; fragmentary additional leaf [2] *recto*, “ha

Wilbour / Richmond / Compliments / and should / ppy to wait / ou

[Tues?]day / oon”; additional leaf [2] *verso*, “Isaac / freetown”; inside

back cover, “thy affliction is great / But not so great / As jobs was,”

various familiar names + “Sarah”

no MS. music

**Dated Books Copy 2; Catalog Record #333198**

414. *The New-England Harmony*. Boston: John Fleeming, 1771. Title leaf shelved separately from remaining leaves, because they were found separately, and their connection was not at first clear. However, Richard Crawford (*ASMI*, p. 470) makes a convincing case that they belong to the same publication, so they are described in tandem here. Composite pagination of AAS copy is leaf [1] (**DP B2521**), leaves [2-4], 5-16 (**Dated Books**; both have **Catalog Record #324154**). AAS copy lacks outer section of leaf [4] that contained printed music (see flagged note just below), leaves 17-22; a copy at Yale, while also incomplete, includes those leaves (*ASMI*). MS. music and/or staves without music originally on leaves [3] *recto*, [4] *recto*, 6 *recto*, [7] *recto*, 10 *recto* + *verso*, 11 *recto* + *verso*, 13 *recto*, 14 *recto*, 15 *recto*, 16 *recto*; on all except part of leaf 10 *recto* + leaf 11 *recto*, MS. music has been rubbed out, so only the legible MS. entries on leaves 10 *recto* + 11 *recto* are inventoried here.

leaves [2-4], 5-16 are at end of vol. which also includes Nicholas Brady +

Nahum Tate, *A New Version of the Psalms of David, fitted to the Tunes*

*used in Churches* (Boston: for A. Ellison, 1773), 276 pp., + *Appendix,*

*containing a number of Hymns, taken chiefly from Dr. Watts’s Scriptural*

🖝 *Collection* (Boston: Mills and Hicks, 1773), 84 pp.; music printed on

outer halves of double-size leaves, folded into the vol. (inner halves

blank); these leaves can be folded out so tunes + texts are viewable

side by side in various pairings [photo]

no inscriptions

probably at least 24 tunes in MS. have been rubbed out

titles of rubbed-out tunes in MS. that are legible with aid of ultraviolet light:

Quercy + [C Ps?]alm New (leaf 6 *recto*), E[vening?] [Hym?]n (leaf [7]

*recto*), [Wells?] (leaf 10 *recto*), Barby Tune (leaf 11 *verso*), S[ ? ha?]m,

Wickham, + N[ew?] Hingham (leaf 13 *recto*), C[hes?]ter + [Eu?]rop[e?]

(leaf 14 *recto*), [Am?]h[e?]rst, [?][ tow?]n, Su[ff?]o[lk?], + Pem[brook?]

(leaf 15 *recto*), Ca[mb?]rid[g?]e, Dorchester Tune, + [St. Geor?]ge[’?]s

(leaf 16 *recto*)

MS. music entries are all treble parts:

leaf 10 *recto*: Worksop, “Treble,” Am, 1|12|32|12-1|D#7, copied

directly next to printed tune, which has parts for medius, tenor,

+ bass; 1st note of phrase 2 in tenor (or stem of note) supplied

in MS.

leaf [10] *recto*: Wells [by Holdroyd?], “Treble,” G, 112|333|22, copied

directly next to printed tune, which has parts for medius, tenor,

+ bass

leaf [11] *recto*: Barby, “Treble,” A, 1|11|D7U1|4-32|3, copied next to

printed tune (in G!), which has parts for medius, tenor, + bass

**DP B2521, Dated Books; Catalog Record #324154**

415. *The New Haven Collection of Sacred Music.* Dedham, Mass.: Daniel Mann, 1818. 143, [1] pp.; complete. Printed errata list pasted inside back cover.

“*By an Association of Gentlemen for the promotion of Classical Sacred Music in*

*the United Society in New Haven.”* (t. p.)

inscription: t. p., “Lydia Bolles Newcomb. 1895 New Haven. Conn.”

no MS. music

**DB Ob168; Catalog Record #420540**

416. New York. Reformed Protestant Dutch Church. *The Heidelbergh Catechism, or Method of Instruction, in the Christian Religion*. 2nd ed. New York: John Holt, 1767. 40 pp., with 15 unpaged leaves bound in at various points; complete . No music. BOUND WITH *A Compendium of the Christian Religion, for those who intend to approach the Holy Supper of the Lord*. New York: John Holt, 1767. [2], 14 pp. Complete. 2 printed tunes on pp. [12], 14. Fragment of MS. music on unnumbered additional leaf.

inscription: *verso* of leaf inserted after p. 36 of *Heidelbergh Catechism*, “Grace

Miller[’][s?] / Book” (pencil)

MS. music entry:

a. l. [1] *recto*: untitled group of 3 notes written in pencil, no clef or key

signature, if treble clef + C-\*- 5U11, diamond-shaped whole note

followed by 2 pseudo-triangular half notes

**Dated Books; Catalog Record #319665**

417. New York. Reformed Protestant Dutch Church. *The Psalms of David, with the Ten Commandments, Creed, Lord’s Prayer, &c. in metre.* New York: James Parker, 1767. Complete. BOUND WITH New York. Reformed Protestant Dutch Church. *The Heidelbergh Catechism, or Method of Instruction, in the Christian Religion*. N. p., n. d. 143, [1] pp.; complete. *Heidelbergh Catechism*: no music.

inscriptions: slip pasted inside front cover, “[?] [C?]. Condit / Clinton Ave -- /

Brooklyn – ”; preliminary leaf *recto*, “Price8s / New york / Jacobus

Anderson’s Book / bought of [“Robert Hodge” crossed out] Evert

Byvank / February 4. 1786”; 1st p. 100, “Jacobus Anderson”;

*Heidelbergh Catechism*, p. [3], “Jacobus Anderson”

no MS. music

**Bindings Coll. Copy 1; Catalog Record #316056**

418. New York. Reformed Protestant Dutch Church. *The Psalms of David, with the Ten Commandments, Creed, Lord’s Prayer, &c. in metre.* New York: James Parker, 1767. Complete. BOUND WITH New York. Reformed Protestant Dutch Church. *The Heidelbergh Catechism, or Method of Instruction, in the Christian Religion*. N. p., n. d. 143, [1] pp.; complete. *Heidelbergh Catechism*: no music.

no inscriptions

no MS. music

**Bindings Coll. Copy 2; Catalog Record #316056**

419. Newberry, George. *MS. music book.* 22 unnumbered leaves: leaf [1] *recto* contains scales + patterns of intervals, leaves [1] *verso*-[22] *recto* contain musical compositions.

inscription: leaf [22] *verso*, “George / Newber[-] / Book [-ry]”

MS. music entries are mostly tenor + bass parts, with some counter parts,

tenor parts, + a miscellany of other combinations; when tenor +

another part are present, the incipit given is the tenor part

in some entries, bar lines are not used; only single or double lines to signify

ends of phrases

assume round note-heads if there’s no indication of notation here

MS. music entries:

leaf [1] *verso*: Kingsb[ri[d]g[e]? ury?], “Counter,” Am, 5|5-4-3657565

leaf [1] *verso*: Warwick, “Counter,” if in G minor,

5577[5?]5777U1D7[5?]-\*- if in Bb-\*- 3355[3?]355565[3?]

leaf [2] *recto*: Canterbury, “Tenor,” “Bass,” F, 13231234, diamond

notation

leaf [2] *recto*: Windsor [by Tye], “Tenor,” “Bass,” Gm (though only one

flat in key signature), 1123211D#7, diamond notation

leaf [3] *recto*: The 100,d Psalm, “Tenor,” “Bass,” F, 11D765U123,

diamond notation

leaf [3] *recto*: Brunswick, “Tenor,” “Bass,” Am, 11234-3251, diamond

notation

leaf [4] *recto*: The Isle of Wight, “Tenor,” “Bass,” Gm (though only one

flat in key signature), 15-43-45[n]6545, diamond notation

leaf [4] *recto*: Standish, “Tenor,” “Bass,” Gm, 13215432, diamond

notation

leaf [5] *recto*: Meer [*sic*; Mear], “Treble,” “Bass,” F, 155331-232,

diamond notation

leaf [5] *recto*: The 100,d Psalm New, “Tenor,” “Bass,” Am,

11D7U354-321, diamond notation

leaf [6] *recto*: The 108th Psalm, “Tenor,” “Bass,” G, 124254-3-212,

diamond notation

leaf [6] *recto*: Portsmouth, “Tenor,” “Bass,” F, 11231345,3655n45,

diamond notation

leaf [7] *recto*: Plymouth Tune, “Tenor,” “Bass,” Am, 13454312,

diamond notation

leaf [7] *recto*: Litchfield, “Tenor,” “Bass,” Gm, 13452342, diamond

notation

leaf [8] *recto*: Warwick, “Tenor,” “Bass,” Am, 11315421, diamond

notation

leaf [8] *recto*: Quercy, “Tenor,” “Bass,” G, 133232D7U1, diamond

notation

leaf [9] *recto*: Bangor [by Tans’ur], “Tenor,” “Bass,” Dm,

53215U1D7-65, diamond notation

leaf [9] *recto*: The 24th Psalm, “Tenor,” “Bass,” F, 15U1D565, diamond

notation

leaf [10] *recto*: The 136 Psalm, “Tenor” “The Bass” each 2 lines + not

copied in score, G (though no key signature), 1D65U321,

diamond notation

leaf [11] *recto*: An Evening Hymn, “Tenor,” “Bass,” Am,

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

leaf [11] *recto*: A Morning Hymn, “Tenor,” “Bass,” Bb, 1|34|2D7|U12|D7

leaf [11] *verso*: Mansfield, “Tenor,” G, 1134323,3565#45, diamond

notation

leaf [12] *recto*: The Chimes, “Tenor,” “Bass,” Am, 2|3323|2-345, title

suggests secular text

leaf [12] *recto*: An Hymn on ye Vanity of ye World, “Tenor,” “Bass,” Am,

13|2D5|64|5

leaf [12] *verso*: St[.] Hellen[’]s, “Counter,” “Tenor” each 2 lines + not

copied in score, C, 5|35|U1D5|6U2|D7

leaf [13] *recto*: Ayl[e]sbury [by Chetham], “Trnnor” [*sic*], “Bass,” Am,

154321, diamond notation

leaf [13] *recto*: A Funeral Thought Hymn, “Tennor,” “Bass,” Am,

5432321D#7

leaf [13] *verso*: St[.] Martin[’]s [by Tans’ur], “Tenor,” A,

1|1-2-1D5|U1-2-33-4|5-4-31|2, “Counter” written after title,

but the part is not present

leaf [13] *verso*: Little Marlbourough [*sic*] [by Williams?], “Tenor,” Am,

5|U13|2-1D#7|U1

leaf [14] *recto*: Orange, “Tenor,” “Bass,” Am, 134321,545345, diamond

notation

leaf [14] *recto*: Southwell, “Tenor,” “Bass,” Gm (though only one flat in

key signature), 131221, diamond notation, almost identical to

Southwell on leaf [17] *recto*

leaf [14] *verso*: Wantage, “Tenor,” Dm, 1|D77-6|55|67|U1

leaf [14] *verso*: All Saints, “Tennor,” C, 1|1-D76|5U1|2-1D7|U1

leaf [15] *recto*: Richmand [*sic*], “Tenor,” “Bass” each 2 lines + not

copied in score, G, 1123534-32, diamond notation

leaf [15] *verso*: untitled treble or counter part, if in Am,

5|5[3?]|65|5,5|57|75|5-\*- if in C-\*- 3|3[1?]|43|3,3|35|53|3

leaf [16] *recto*: Utoxeter, “Tenor,” “Bass,” Gm, 1D#7U1321, diamond

notation

leaf [16] *recto*: Weells [*sic*; Wells] [by Holdroyd?], “Tenor,” “Bass,” G,

🖝 135U1D7U1D65, rhythm of each phrase is half quarter quarter

half quarter quarter half whole, different from any other copy

I’ve seen

leaf [17] *recto*: Abington, “Tenor,” “Bass,” G, 11325432, diamond

notation

leaf [17] *recto*: Southwell, “Tennor,” “Bass,” Gm (though only one flat

in key signature), 131221, diamond notation, almost identical

to Southwell on leaf [14] *recto*

leaf [17] *verso*: untitled vocal part (likely not melody), C,

1133433-2[,?]1-D7-U1-23-1D7U1, appears to continue on staff

below following entry, is every other phrase a “Hallelujah”?

leaf [17] *verso*: Eagle Street, treble or counter, G, 5|5-[4?]-36|55|5, bar lines used only occasionally [photo]

leaf [18] *recto*: The Divine Use of Musik [*sic*], “Tennor,” “Bass,” G,

1135321D7, diamond notation

leaf [18] *recto*: The Glideing [*sic*] Streams, “Tennor,” “Bass,” G,

5343|221,|4325|#445, secular?

leaf [18] *verso*: Buckland, “Counter,” G, 55555655 [melodic incipit

1|23|21|1D7|U1], diamond notation, note close similarity of

this counter incipit + following counter incipit

leaf [18] *verso*: Quercy, “Counter,” G, 55553655 [melodic incipit

1|33|23|2D7|U1], diamond notation, note close similarity of

this counter incipit + previous counter incipit

leaf [18] *verso*: New York, “Counter,” G, 35325555,553123, diamond

notation

leaf [19] *recto*: The 56th Psalm, “Tennor,” “Bass,” F,

1-23-2-134-3-256-5-432, diamond notation

leaf [19] *recto*: Buckland, “Tennor,” “Bass,” G, 123211D7U1, diamond

notation

leaf [20] *recto*: last 2 phrases of an untitled non-melodic vocal part; if

treble clef + key of G, 7U11D76-4545,556U12D555

leaf [20] *verso*-leaf [21] *recto*: An Anthem taken out of ye 39th Psalm,

“Tennor,” bass, Gm (though only one flat in key signature),

12|312|1[,?]|23|423|2, note long melismas in tenor part

leaf [21] *verso*: Guilford, “Tenor,” “Counter,” Am, 1|54|32|1

leaf [21] *verso*: Burnham, “Tenor,” “Counter,” Am, 1|5-4-32|34|5-43|2

leaf [22] *recto*: Chorus [to Guilford?], “Tenor,” “Counter,” Am,

543|21|23-452\_|221D#7

leaf [22] *recto*: Chorus [to Burnham?], tenor?, counter?, Am,

1-D#7-U123|1,3-2-|3455

**Mss. Boxes L / Octavo vol. 25**

420. Newhall, James. *The Vocal Harmony*. Northampton, Mass.: Andrew Wright, for the author, 1803. Complete, though lacking covers.

no inscriptions

no MS. music

**DP B2812; Catalog Record #420167**

421. *Patriotic Gazette*. Northampton, Mass., 1799-1800

Sacred-texted tunes in 9 issues; always on 4th p., under heading *REPOSITORY of the MUSES*

no inscriptions

no MS. music

MS. music entries:

Vol. I, No. 4 (3 May 1799): Stoke Newington, G, middle voice of 3\*\*& 1|3-21-5|

4-32|3, How pleas’d and blest was I

Vol. I, No. 18 (9 August 1799): Backslider, Dm, middle voice of 3\*\*& 5|3234-2|

3234, Ah! where am I now? When was it or how?

Vol. I, No. 34 (29 November 1799): Bermondsey “by Milgrove,” D, middle

voice of 3\*\*& 135|U121, Glory to God on high

Vol. I, No. 48 (10 March 1800): Livona, Em, 2nd voice up of 4\*\*& 5|57U12-1|

D75-45, I’ll praise my Maker with my breath

Vol. II, No. 53 (14 April 1800): No. 22 att. “E. Mann,” C, 2nd voice up of 4\*\*&

5|U13-5|D76|U42-D7|5, Once more my soul, the rising day

Vol. II, No. 57 (12 May 1800): The Captive “by B. Harwood,” Bm, 2nd voice up

of 4\*\*& 1|3542|3-451-D7U1-2|3, Along the banks where Babel’s current

flows

Vol. II, No. 58 (19 May 1800): Claremont, Cm, 2nd voice up of 4\*\*& 5|U12|31|

1-2343|2, The rich have statutes [*sic*] well adorn’d with gold

Vol. II, No. 59 (26 May 1800): Austria “by B. Harwood”), D, 2nd voice up of 4\*\*&

135|656\_|6,U1-D65-33-1|5-6-5-4-34|5, Oh let thy God and King, Thy

sweetest thoughts employ; lively fuging tune

Vol. II, No. 60 (2 June 1800): The Trumpet, C, 2nd voice up of 4 (with 4-part

“Bass *for* Instruments-\*-” only Cs + Gs, below vocal bass)\*\*& 1|331D5|

U1-2-35|5, Sweet is the day of sacred rest; “for the Patriotic Gazette”

no inscriptions

no MS. music

**NewsD MA Nort Patr; Catalog Record #884**

422. *Old Colony Collection of Anthems* (“[No. 1.” at head of title.) Boston: Manning and Loring, 1814. “Selected and published under the particular patronage and direction of the Old Colony Musical Society.” Pp. [2] (= front cover, printed on *recto*, with part of newspaper from 1813 pasted to *verso*), [1]-24. Back cover has newspaper pasted to *recto* side, but is not printed on *verso*. This is likely the first number of the first volume of this collection; see note in inventory entry 416, immediately below, for more on numbering.

no inscriptions

this copy formerly in the collection of The Worcester Society of Antiquity; 2

of their printed labels pasted onto front and back covers

no MS. music

**Dated Books F Copy 2; Catalog Record #420545**

423. *Old Colony Collection of Anthems* (“Nos. 4, and 5, of Vol. II.] … [Nos. 12, 13.” at head of title). Boston: James Loring, [1815 or later]. “Selected and published under the particular patronage and direction of the Handel and Haydn Society in Boston.” Pp. [2] (= front cover, printed on *recto* + *verso*), [71]-120. 2 systems of numbering on front cover t. p. suggest that the music of this collection was available for purchase either as one integrated set, with musical numbers in Vols. I + II numbered sequentially, or by individual volume, with separate numbering for each volume; and that Vol. I, when complete, contained 8 numbers, so that nos. 4 + 5 of vol. II would be nos. 12 + 13 in one sequential numbering. The Handel and Haydn Society of Boston was founded on 24 March 1815.

inscription: front cover *recto*, “E. Pearson”

no MS. music

**Dated Books F Copy 2; Catalog Record #420545**

424. *Old Colony Collection of Anthems…Vol. I.* “Selected and published under the particular patronage and direction of the Old Colony Musical Society in Plymouth County, and the Handel and Haydn Society in Boston.” Boston: James Loring, [1818?]. [2] pp., pp. numbered [1]148, 145-160 [*recte* 149-164], “[161]”/165 (2 nos. on one p., 161 in square brackets)-196; appears to be complete.

inscription: preliminary leaf [1] *recto*, “Wm Muenscher”

no MS. music

**Dated Books F Copy 1; Catalog Record #420545**

425. *Old Colony Collection of Anthems…Vol. II.* “Selected and published under the particular patronage and direction of The Handel and Haydn Society in Boston.” Boston: James Loring, [1818?]. pp. [2], 194; complete. P. 176 misnumbered 174.

inscription: p. [1], “Samuel Harris / Book Decr 22d 1819” (pencil)

no MS. music

**Dated Books F Copy 1; Catalog Record #420545**

426. Olmsted, T[imothy]. *The Musical Olio.* Northampton, Mass.: Andrew Wright, 1805. Complete. Copyright notice pasted inside front cover. A beautiful, pristine copy, lacking only the back flyleaf.

inscription: preliminary leaf *verso*, “March”

no MS. music

**DB Ob153; Catalog Record #420228**

427. Olmsted, T[imothy]. *The Musical Olio.* 2nd ed. Hartford: Peter B. Gleason and company (printed New London, Conn.: Samuel Green), 1811. Lacks pp. 115-118, 121-122, all after 126; leaf bearing pp. 125-126 torn, with loss of text.

inscriptions: front cover, “Stephen Ches[ter’s?]”; inside front cover, “S. M.

Chester”; unpaged 1st title leaf before p. [1], *recto*, “Stephen Chesters,”

“L E Hunt” (pencil); p. 42, over tune Invirary, “Good” (pencil; also,

middle voice identified as “Air”)

p. nos. all written in ink, even though clearly printed

no MS. music

**DB Ob154; Catalog Record #425364**

428. Oneida Musical Society. *Musica Sacra: A Collection of Psalm Tunes, Hymns, and Set Pieces.* Utica, N. Y.: Seward and Williams, 1815. 176, 16, [1] pp.; apparently complete. Index on final unnumbered page titled “Index to Nos. I. and II.”; doesn’t include pieces in preceding 16 pp. of “Select Chants, and Psalm Tunes, for the Episcopal Church” (caption title, 2nd p. [1]).

no inscriptions

no MS. music

**Dated Books; Catalog Record #420470**

429. Oneida Musical Society. *Musica Sacra: A Collection of Psalm Tunes, Hymns and Set Pieces.* 2nd ed. Utica, N. Y.: Seward and Williams, 1816. 184, 16, 20, [1] pp.; apparently complete. Index on final unnumbered page doesn’t include pieces in 16 pp. of “Select Chants, and Psalm Tunes, for the Episcopal Church” (caption title, 2nd p. [1]) that follow the 184 pp. of the book’s main section, nor does it include the pieces in the final 20-p. section.

inscription: p. [ii] (*verso* of t. p.), “[M?], B, Holmead”

no MS. music

**Dated Books; Catalog Record #420471**

430. Osborn, Catherine, and Thomas Osborn. *MS. music book, dated 1798-1807.* 5 unnumbered leaves containing rudiments + index; pp. 1-60 containing music; 1 unnumbered leaf (headed “Book; the, Second; Index”) containing index; pp. 1-5, [2], 6-17, [18-24] containing music; 11 unnumbered leaves, the first 9 blank, the last 2 containing inscriptions.

inscriptions: inside front cover, “Kt osborn”; final group of leaves, leaf [10]

*recto*, “Thomas Osborn / His Book / September th25.”; leaf [11] *recto*,

“September July the 2 . 1807 / Thomas Osborn,” “Thomas

Osborn his Book Dated April / 29th 1805”; leaf [11] *verso*, “David”;

inside back cover, “Catherine Osborn / Her Singing Book. / June 24th

1798.,” “Thomas Osborn / His Book”

unless otherwise indicated (in 5 cases), MS. entries are 4-voice settings with

melody in tenor voice; all in round notation; in many entries, no

attempt is made to align the vocal parts vertically

🖝 23 tunes in this MS. are also in Asahel Benham’s *Federal Harmony*, 2nd-6th eds.

(1792-[1796]), including 10 in a row on pp. 15-[20] (2nd numbering)

of the MS.; 2 of these 10, Morgan’s Sounding-Joy and the tune Joyful

Sound, are on the same p. in Benham and also on the same p. in this

MS.

MS. music entries:

p. 1: [Psalm] Hundred New, Am, 11|D7U3|54-3|21, barring in all voices

is off by one half-note throughout

p. 1: A[y]lesbury [by Chetham], Am, 154|32|1

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

p. 2: Angels Hymn [by Gibbons], G, 1|31|23|42|1

p. 3: Portsmouth, G, 1|12|31|3#4|5

p. 3: Dublin, Am, 1|1D7|U3D7|U11|D5

p. 4: Plymo[u]th, Am, 1|34|54|31|2

p. 4: Bedford, F, 5|31|65|43|2

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

p. 5: Williams Town, Gm, 1|1D7U12|345[\_]|[5]

p. 6: Suffield [by O. King], Em, 1|3235|3-21-D7U1\_|1

p. 6: Norwich [by Hibbard?], Am, 1|1[-]2[-]32|1D7|U1

p. 7: Worthington [by Strong], Dm, 5U12|1D5-434-6|5

p. 8: Greenfield [by Edson], Am, 1|3355|7U1D5, god is our refuge in

distress

p. 9: Rainbow [by Swan], C, 5U11|12|312\_|2

p. 10: Wells [by Holdroyd?], F, 1|35U1|D7U1D6|5, the heavens

declare thy glory lord

p. 10: Bridge Water [by Edson], C, 131|22|1D7U1\_|1, great god

Attend while Sion sings

p. 11: Mendom [by Billings], Am, 66|7[*recte* 11|D7]5U1D#7|U1, my

redeemer Lit [*sic*] me be

p. 12: [Psalm] 34 [by Stephenson], C, 1|332D7|U1-2-32|1

p. 13: Boston [by Billings], Bb, 1|D5555|U1-D765

p. 14: [Psalm] 136 [by Deaolph], C, 1|3-2-1D5|U1D7|U1

p. 15: [Psalm] 122 [by Bull], A, 1|3[-]4[-]32|1D7|U1

pp. 16-17: Worcester [by Wood], F, starts with bass solo-\*-

132-1|D56-7U1-\*- tenor incipit 56U1|D765

p. 17: [Psalm] 25th [by Gillet], Am, 5U11|D#7U1-2-3|2

p. 18: Milford [by Stephenson], A, tenor starts solo-\*-

533|1-2-1-23-4|5D5|U1

p. 19: Virginia [by Brownson], Em, 1|55U1D7|6-4-76|5

p. 19: Bangor [by Tans’ur], Dm, 5|32|15-6-7|U1D7-6|5

p. 20: Trumbull [by Benham], Am, 132-1|D7-5U3-1|D7-U1-D7-5-

|7U12\_|2

p. 20: KingsBridge [by Williams?], Am,

5|U1-2-32-1|2[-]5D5|U1-2-32-1|D#7-#6-5

p. 21: St. Martins [by Tans’ur], A, 1|1-2-1D5|U1-2-33-4|5-4-31|2

p. 21: Brookfield [by Billings], Dm, 5|U13|23-2|1-D7U1|2

p. 22: Stratford [by Read], starts with treble solo, Am, 155|53|222-\*-

tenor incipit 1|555|3-2-1[slur *sic*]D7|U1

p. 23: Sal[i]sbury [by Brownson], Am, 15|4233|2

p. 24: [Psalm] 3 [by Stephenson], Am, 5U12|32|1-2-34|5

p. 25: Pool, Gm, 5|55[-]4|32|1-32-1|D#7

p. 26: Windsor [by Tye], Am, 1|12|32|11|D#7

p. 26: Warren [by Billings], G, 1212|345

p. 27: St. Michaels [by Croft], C, 5|U112|35|12D7|U1

p. 27: Isle of Wite [*sic*], Am, 1|5-43-4|57[-]6|54|5

p. 28: Little Marlburgh [*sic*] [by Williams?], Am, 5|U13|2-1D[#?]7|U1

p. 28: Royal, G, 134|55|3,|364|5#4|5

p. 29: Calvary [by Read], Am, 11D5|U1-2-32|3-43|2

p. 30: Springfield, Bm, 12|3-21-2-3|2-1D7|U1, meter of text seems to

be 7.6.7.6.7.7.8.6

p. 31: Balldock, Dm, 5|43245-6-|7-5[-?]U1D#7|U1, rhythmic notation

+ slurring inaccurate + inconsistent from part to part

p. 31: Low Ductch [*sic*; = Canterbury], G, 1|32|31|23|4

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

p. 33: Sinai, Am, 1|31-3|25|3[-]1[-]43|2

p. 34: Wickham, G, 1|345-6-|5-4-32|123

p. 34: Funeral Thought, Am, 5|4323|21D#7

p. 35: Bray, G, 1|5554-3|6-54-32

p. 35: Wantage, Dm, 1|D77-6|55|67|U1

p. 36: Christiana, Dm, 5U12|321|2

p. 36: Hebron, Dm, 5|U1-D#7-U12|3-2-32|1

p. 37: [Psalm] 33 [by Tuckey], D, 5|U1-23-2|1-D76-5|6[-]7U1|2

p. 38: Jubilee [by Brownson], A, 112|342\_|2

p. 38: Weathersfield [by B. West], Dm, 5|31U1|D76-54-33-|2,

3|4-567-U1D7|U1,3|21D76-5|6-543,|57-67-5|U1D#7|U1,

barring doesn't reflect “actual” meter, which is quite complex

p. 39: Littleton, A, 13|54-3|2-34|3-21

p. 40: Washington [by Billings], E, 555|U1D7U12|3, note titles of this +

following 3 entries

p. 41: America [by Billings], D, 5|54|3-U1D7|U1-D7-[slur *sic*]6|5

p. 42: Columbia [by Billings], E, 531|67|U1

p. 42: Union [by Gillet], C, 5|66|55-6|U1D6|U2

p. 43: Ocean, F, 5|5-6-5-4-36|U111D7-6|5

p. 44: Amanda [by Morgan], Am, 1|54|3-4-53-2-1|

D7-U1-[D5?D6?]7|U1, death like an over flo[w]ing stream

p. 44: Paris [by Billings], A, 112|3-4-35|4-32|1

p. 45: Franklin [by A. Cook], Am, 1|55-4|32[-]3|1

p. 45: All Saints, C, 1|1-D76|5U1|2-1D7|U1

p. 46: Invitation, Eb, 555|U1112|3, text identified as “Hymn 7 D[r.]

watts”

p. 46: [Psalm] Thirty Second, Am, 1|543|12D#7|U1

p. 47: Aurora [by Billings], C, 5|U13-5|4-32|1

p. 48: Bethleham [*sic*] [by Billings], E, 5|U1D7|U1-D7-65-4|3-4-32-1|5

p. 49: Queenborough, Am, 1|53|45|34-3|2

p. 49: Old Hundred [by Bourgeois?], A, 1|1D7|65|U12|3

p. 50: Maryland [by Billings], Am, 1|3543|2

p. 50: [Psalm] 9th, C, starts with treble-bass duet-\*- treble incipit

1|1D7U12|32-12

p. 51: [Psalm] [8?]9, Am, 1|31|55|43|2

p. 52: Child[’]s Request, Bm, 1|3122|3-4-5-4-|3 [slur *sic*; should

probably only connect last 3 notes of this incipit]

p. 52: Newber[r]y, Gm, 552|3[-]2[-]1D7|U123

p. 53: David[’]s Lamentation an anthem Samuel 18th Chapt[er] 2d

Verse [by Billings], Am, 112|32|323|4-2D7, David the King was

greeved [*sic*] and moved

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

p. 55: [Psalm] 150, C, 1|2-1-D7U2|3-2-15|4-5-4-3-4-3-2|D7U1\_|1

p. 55: Southington, Am, 534|5-4-32|34|5

p. 56: Trumpet, G, 1|1232|345

p. 57: Fre[e]dom [by Gillet], A, 133|25|4321|5, “slow” + “Liv[e]ly” over

music at two points

p. 58: Middleton [by Bull], A, 12-3-4|53|1-2-34-3|2

p. 59: Providence [by the American Benjamin West], G, 5|U1321|3[-]5

p. 60: Bunkerhill, Am, 321|D7U1|D5U1D7U1|22

p. 60: Musical Society, melody, bass, C, 5656|5U111, [Well met, my

loving friends of art? --see Cowling MS. at AAS, 2nd numbering,

p. [30]], tortuous attempt here to straight-jacket 6/8 melody

into 2/3 meter

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

pp. 1-2: Hopewell [by Stone], G, 132|1355-6|5, printed in Stone +

Wood [1793] as Pomfret, in A

p. 2: Amboy, C, 55|U1D7U12|3

p. 3: Montgomery [by Morgan], C, 1|3331|2-1D7-65, Early my god

with out delay

p. 4: Mortality [by McKyes], Am, 1D77|U3-4-3-4-54|5

p. 4: Bethel [by Hibbard?], C, 5U11|D65U12|3

p. 5: Newark, C, 11|2D5|U12|3,|34|54|32|1

p. 5: Russia [by Read], Am, 132|1D7U13|2

unnumbered pp. [1-2]: Ocean, treble complete, counter to start of

fuging section, F, treble incipit is 3|3-4-53|5565[U1-D7?],

6-7|U121-D76|5, both parts strongly variant from version in

Benham 1792, e. g.

unnumbered p. [2]: Sophronia An Eligy [*sic*] [by King], Dm,

1|3254|6543|2

pp. 6-7: Allsaints [by Hall], Cm, 3|55-67U3|D7-U1-D7-65-3|4

p. 7: Sutton [by Goff], F#m, 5|77U1D5[-]4|316

p. 8: Sophronia an Eligy [*sic*] [by King], Dm, 1|3254|6543|2, Forbear

my friends forbear and ask no more

p. 9: Sherburn[e] [by Read], D, 531|6665|6

p. 10: Ocean, F, 5|5-6-5-4[-]36|U111D7-6|5, treble + counter parts

same as in entry on unnumbered pp. [1-2] above

p. 11: Frien[d]ship, Dm, 113|557U1|D7

p. 12: Trumpet [by Brownson], F, 1|55|54-3|425\_|5

p. 12: Victory [by Brownson], F, 5|U1D5-3|4-5-6-54|321

p. 13: Corronation [*sic*] [by Holden], Ab, 5|U1133|212, Holden’s

dynamics indications (“soft,” “Loud,” “soft,” “Loud”) are here

p. 13: Dauphin, Am, 1|3343|2

p. 14: Formation, Em, 1|55U11|D75U1

p. 14: Stafford [by Read], A, 5|U1-2-32[-]1|4[-]32|1

p. 15: Attention, Am, 5|553\_|34|1-D76|5

p. 15: Sympathy, Em, 13|4-5-65|U1-D54-3|21\_|1

p. 16: Albany [by Edson], C, 133|1D7|U1

p. 16: Lainsborough [by Edson] Em, 575|U1D7|U1

p. 17: Fairfield, C, 1|2[-]3[-]2[-]1[-]D75|U32[-]1D6U1|2

p. 17: Standish, Am, 1|32|15|43|2

p. [18]: Sounding-Joy [by Morgan], E, 5U11|D7-5-66|5

p. [18]: Joyful Sound, C, 11D5|U12|3-5-42|1

p. [19]: Huntington [by Morgan], A, 5|U1-2-31|55|315

p. [20]: Weathersfield [by Morgan], F, 5|U1-2-1[D7-6? D6-5?]|

5-6-53|1

p. [20]: Watertown, A, 112|1D5|U123#4|55

p. [21]: Mourners, F, 134|5U1-D7|6-54-3|2

p. [22]: Newburgh [by Munson], treble, tenor, bass, C, 5|35U12|1

p. [23]: America [by Wetmore], tenor, bass, Am, 1|1321|5

p. [24]: Columbia, “Tenor,” “Bass,” D, 1|111[-]2|34[-]32[-]1|555[-]6|5,

columbia [, Columbia] to glory arise

**Mss. Boxes L / Octavo vol. 26**

431. [Patterson, Robert]. *Patterson’s Church Music, containing the Plain Tunes used in Divine Worship, by the Churches of the Western Country.* Cincinnati: Browne and Looker, for R. and J. Patterson, Pittsburg [*sic*], [1813]. 53, [3] pp.; complete.

inscriptions: preliminary leaf [1] *recto*, “William Moore his Musick [“k”

mostly erased] Book / Baught Febuary 1st 1815 / Price 75 Cents,”

“Nancy mcn[e? a?]y”; preliminary leaf [2] *verso*, Moore’s ownership

inscription again, but in letter-number code; date may include Feb.

10th, + possibly 1814 along with two 1815s

no MS. music

**Dated Books; Catalog Record #470883**

432. [Patterson, Robert]. *Patterson’s Church Music, containing the Plain Tunes used in Divine Worship, by the Churches of the Western Country.* 2nd ed. Cincinnati: Looker and Wallace, for Robert Patterson in Pittsburgh, 1815. Single MS. music entry on slip of paper pinned to *verso* of 1st additional leaf. 50, [1] pp.; complete.

inscriptions: inside front cover, “Jonathan,” “Silver”; p. [2] (verso of t. p.),

“Eliza Munger’s property. Feb. 28th 1823”; bottom of slip containing

MS. music, “for Miss Eliza Munger.”; additional leaf [2] *verso*, “Eliza

Silver,” “Desember 25th AD 1817 / John L Silver / Poley and Eliz[a?]

Mungers Book” / … / David Silver … / … Eliza Silver / William

[Silver?]”; inside back cover, “Clearcreek / [?] Cham”

MS. music entry:

slip pinned to additional leaf [1]*verso*: New-Jerusalem, treble, Am,

1555|3212,|2321|D567U1 (could be melody-\*- as could tenor\*\*&

incipit 11D5U1|3455,|5343|21D7U1), My gracious redeemer I

love; written in 4-shape notation, “for Miss Eliza Munger”

written at bottom of slip

**DB Ob182; Catalog Record #358666**

433. Peck, Daniel L. *The Musical Medley.* Dedham, Mass.: H. Mann, for the author, 1808. Complete.

inscriptions (appear to be in same hand): preliminary leaf *recto*, “Mary J.

Woodhou[s?]e” (pencil); t. p., “Nathaniel G. Valentine” (pencil)

no MS. music

**DB Ob152; Catalog Record #420276**

434. Peck, Daniel L. *A Valuable Selection of Sacred Music*. Philadelphia: W. M’Culloch, for the compiler, 1810. Complete.

inscriptions: inside front cover, “Sarah – E – Gustine”; t. p., “Miss Sarah &

Rebecca Gustine’s Book 1722”

4 blank leaves bound in after printed book, but no MS. music

**DB Ob232; Catalog Record #420339**

435. Peirce, Enoch. *MS. music book.* 119 pp. numbered 1, 1-21, 24-27, 30-83, 86-89, 92-108, 110, 119; 1 unnumbered p.; 24 unnumbered additional leaves. All pp. + a. l. [1-14], [16-20] carry MS. music; a. l. [15] blank except for staff lines; a. l. [21-24] carry poem, indices, inscriptions.

inscriptions: p. 8, “William Swasey. March.”; a. l. [23] *verso*, “Enoch Peirce’s

Book. / Newbury Port”; a. l. [24] *verso*, “The Property of Enoch Peirce”

ca. 176 secular-music MS. entries; only sacred-music entries inventoried here

31 sacred-music entries are mix of 3-voice tunes with melody in top voice

(11), melodies without harmonizing parts (11), 4-voice tunes with

melody in tenor voice (6), 2-voice tunes (2: 1 melody + bass, 1 melody

+ non-melodic part, not bass), + 3-voice tune with melody in middle

voice (1); not always clear whether melodic part is treble or tenor

sacred-texted MS. music entries:

pp. 39-40: Zura, 4 voices, G, 1|5434|32|1, Salvation, let the glorious

sound

pp. 41-42: Hartley, “[Tr]eble,” “[Cou]nter,” “[A]ir,” bass, Am,

1|32|34|54-3|2, That awful day will surely come

pp. 43-45: Suffield, “[T]reble,” “[Co]unter,” “[A]ir,” bass, F,

1|3566|5n4|5, We bring our mortal pow’rs to thee

p. 46: Brenton, 3 voices, melody in top voice, Bm, 113|23|2,|345|65|4,

Have mercy Lord on me

pp. 47-48: Wendell, 4 voices, A, 1|3#4|53|43|2, Awake, awake, my

soul to praise

pp. 49-50: Fenwick, 4 voices (“Air” 3rd voice from top), Am,

332|3-4-56|5-4-32|1, On Cherubs’ wings Jehovah comes

pp. 51-52: Temple, “[A]ir,” “2d,” bass, F, 554|32|3,|665|43|4, Lord of

the worlds above

pp. 53-54: Urwick, 3 voices, melody in top voice, D, 1|32|15|43|2, Thy

favors Lord, surprise our souls; middle voice is also strongly

melodic; note melody’s splendidly inevitable rise to high F# 4

mm. before end

pp. 55-56: Swanston, “[A]ir,” “[2]d,” bass, Em, 111|D77|7-6565|4, The

Lord, the Sov’reign, sends his summons forth

p. 57: Silver Street att. [I?] Smith, non-melodic part (treble clef)-\*-

melody, C, 1D55|35-(U1)|1

pp. 59-60: Alburg, “[Tr]eble,” “[Co]unter,” “Air,” “Bass,” begins with

treble solo, C, 5|U111D7|U1, How pleas’d & bless’d was I

pp. 61-65: The Day of Rest, “Air,” “[2]d,” “Bass,” C, 5U13|2435|5, This

is the day, when Christ arose; 4 stanzas of text set to music

pp. 65-66: Eastern, “[A]ir,” “[2]d,” “[B]ass,” F, 5U1D7-6|5432|1, Lord,

in the morning thou shalt hear; note chromatic middle voice at

m. 13

pp. 67-68: Templeton, “[A]ir,” “[2]d,” bass, Eb, 555|U1D3|4-32|1,

When the great Builder arch’d the skies

p. 69: Wandsworth, “[A]ir,” “[2]d,” “[B]ass,” D, 1|D7U1|D54|3#4|5, To

thee, before the dawning light

p. 70: Blendon, 3 voices, melody in middle voice, D, 1D34|55|

U1-D76|5, Lord when thou Didst ascend on high

pp. 71-72: Hancock [adapted from Handel], “[A]ir,” “[2d],” bass, E,

5|U1D3-2|16|4-34|3, How sweet and awful is the place; based

on the aria “I know that my Redeemer liveth” from *Messiah*

p. 72: Evening Hymn, melody, bass, A, 5|U1111|22-3-44-3, My God

permit me not to be

pp. 73-74: Baldwin, “[A]ir,” “[2]d,” “[B]ass,” D, 1|35|U11|D76|5, Now

to thy heav’nly Father’s praise

p. 75: Ashholm, 3 voices, melody in top voice, G, 555|66|54|3,|

653|43|2

a. l. [16] *recto*: 136th Psalm Tune [by Deaolph], tenor melody, C,

1|3-2-1D5|U1D7|U1

a. l. [16] *recto*: Sherburne [by Read], tenor melody, D, 531|6665|6

a. l. [16] *recto*: Maryland [by Billings], tenor melody, Am, 1|3543|2

a. l. [17] *recto*: Lisbon [by Read], tenor melody, Bb, 1|D65U12|3

a. l. [17] *recto*: Old Hundred [by Bourgeois?], tenor melody, A,

1|1D7|65|U12|3

a. l. [17] *recto*: Dalston, tenor melody, G, 5|U112D7|U1

a. l. [17] *recto*: Hollis [by Holden], tenor melody, Dm, 5|U11|D7534|5

a. l. [17] *verso*: Lenox [by Edson], tenor melody, C, 1|11D56|5,

complete melody in C + most of melody written a third lower

a. l. [18] *recto*: Lenox [by Edson], tenor melody, C, 1|11D56|5

a. l. [18] *recto*: Russia [by Read], tenor melody, Am, 132|1D#7U13|2

a. l. [18] *recto*: Thirty-Fourth Psalm Tune [by Stephenson], tenor

melody, C, 1|332D7|U1-2-32|1

**Mss. Boxes L / Octavo vol. 27**

436. Perkins, Susanna. *MS. music book, dated 1786-1804.* 26 unnumbered leaves, with 1 additional unnumbered leaf (folded) laid inside back cover.

inscriptions: front cover, “Susanna Perkins / June 20th 1786”; leaf [1] *recto*,

“Susanna Perkins / Bridgwater / 1804” (hand-printed), “Susanna

Howard” (handwritten)

note in AAS cataloguing record: “Susanna Perkins (1757- ), of Bridgewater,

Mass., may have been the daughter of Jonathan Perkins (1728-1802)

and the wife of Robert Howard (1760-1846)”

MS. music entries appear to be all treble parts:

leaf [2] *recto-verso*: Anthem to Funeral Thought, Dm,

5|34|5|5|5#4|55|U1-D77|U1, Hark from the Tombs [x 2] a

Dolefull Sound

leaf [2] *verso*: Jordan [by Billings], A, (after 4½ mm. rest)

1|14-3|2-43-2|3 (tenor melody begins 5|U11|32-1|2-32-3|4),

There is a land of pure delight

leaf [3] *recto*: Christmas Hymn, C, (after 2½ mm. rest)

3|1233-2|11|D7, Hark Hark what news the Angels bring; has

Susanna drawn (at the top of the page) the rough beams of the

manger, above the Christ Child’s head?

leaf [3] *verso*: Eagle Street, G, 1|11|3-4-3-2-12|3, Join all ye Glorious

Names

leaf [3] *verso*: Penbury, G, 1|3-4-3-21|2|35-4-3-2-|1-2-21-D7|7,

Salvation Oh the Joyfull Sound

leaf [4] *recto*: The 15th Psalm, G, 3|2233|42|1

leaf [4] *recto*: Andover [by Wood], Cm, 1|3232|12|3 (tenor melody

begins 5|U1Dn7U12|3-1Dn7|U1), My passions fly to seek their

king

leaf [4] *verso*: Invitation [by Kimball], D, 556-7|U1D5|555 (tenor

melody begins 5U1D5|65|67U1), Come my beloved haste

away; this treble is as in the tune’s first printing, in Daniel

Bayley’s *Select Harmony* (1784)—not as in Kimball’s *Rural*

*Harmony*, 1793

leaf [4] *verso*: Norwich [by Hibbard?], Am, 1|3-2-1D7|U12|3 (tenor

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

leaf [5] *recto*: Psalm 34 [by Stephenson], C, 5|U11D76[*sic*]|

U1-D7-U1D7|U1 (tenor melody begins 1|332D7|U1-2-32|1)

leaf [5] *recto*: Bridg[e]water [by Edson], C, 5U11|D75U12|3 (tenor

melody begins 131|221D7|U1; this copy in 3/2 time, compare

with 10th entry below

leaf [5] *recto*: Virginia [by Brownson], Em, 5|3355|6-7-5U1|D7 (tenor

melody begins 1|55U1D7|6-4-76|5), “words at Option” written

below music (no text for the tune itself)

leaf [5] *verso*: Lenox [by Edson], C, 1|3311|D7 (tenor melody begins

1|11D56|5)

leaf [5] *verso*: Complaint [by Read], Em, 1|5-6-54|55|54|3 (tenor

melody begins 5|3-4-32|15|5-U1-D76|5), [’]Twas in the Vale

where Osiers grow; note that this is the first of 6 sequential

pieces by Daniel Read

leaf [6] *recto*: Stratford [by Read], Am, 155|53|222 (after 1½ mm.

rest, tenor melody begins 1|555|3-21D#7|U1), Mo[u]rn

mo[u]rn ye Saints who once Did Se[e]

leaf [6] *recto*: Calvary [by Read], Am, 3 mm. rest then 1D75|U5552|

3-2-1 (tenor melody begins 11D5|U1-2-32|34-3|2), My tho[’]ts

that often mount the Skies

leaf [6] *verso*: Annapolis [by Read], C, 1|32|31|1-D77|U1 (tenor

melody begins 5|U1D7|U1-D76|5-4-34|5), Awake ye Saints to

Praise your King

leaf [6] *verso*: Newport [by Read], Bm, 131|221D7|U1 (tenor melody

begins 5U13|2-1D7U12|3), I Send the Joys of Earth away

leaf [7] *recto*: Naples [by Read], Dm, 5|577|554|5\_|5 (tenor melody

begins 1|D755|757|U1\_|1), Shall the vile race of flesh and

blood

leaf [7] *recto*: Williamsburgh, D, 5|33U1D5|65|5\_|5, Ye holy souls in

God rejoice

leaf [7] *recto*: Bridg[e]water [by Edson], 5U11|D75|U123\_|3 (tenor

melody begins 131|22|1D7U1\_|1), no text, but this note\*\*&

“Taken out of / ~~Taking~~ the [mostly erased\*\*& “Laus Deo”] the

Worcester Collection,” in 2/2 time, compare with 10th entry

above

leaf [7] *verso*: Forty Six Psalm “By Chandler,” D, 1D55|U1D765|5

(tenor melody begins 5U1D7|6567|U1), The Lord hath Eyes to

give the Blind

leaf [7] *verso*: Sherburn[e] [by Read], D, 553|4-56-7U11|1 (tenor

melody begins 531|6665|6), While Shepherd[s] watch their

flocks by night

leaf [8] *recto*-*verso*: Anthem, C, 135|U1|3-3-4-3-4-|54-3|3-21|1-D7,

Lift up your Heads O ye Gates ye Gates

leaf [9] *recto*: Paria, E, 3|5U1D65|5,5|56-U1D52|2

leaf [9] *recto*: Paris [by Billings], A, 135|5-4-33|2-15|3 (tenor melody

begins 112|3-4-35|4-32|1)

leaf [9] *recto*: Pittsfield, Em, 553|65|U1D7-6|5, My soul lies humble in

the dust

leaf [9] *verso*: Ninetieth Psalm, Em, 5|5556|5,5|3-45|

7-U1-D7-6-5-|445, Lord what a feeble piece

leaf [9] *verso*-leaf [10] *recto*: Royalston, D, 5|55|6-7-U13|2, The Lord

Jehovah reigns

leaf [10] *recto*: Charlestown, D, 5|55|5-43|65|5, When God reveal[’]d

his gracious name

leaf [10] *verso*: Walpole [by Wood], Bm, 1\_|11D7|U32|1D#7|U1 (tenor

melody begins 1\_|132|3-4-54|32|1, Oh if my soul was form’d

for woe; added treble line on “’Twas for my sins my dearest

Lord” clearly copied in later, without text

leaf [10] *verso*-leaf [11] *recto*: Pepperrell, Em, 5|57|U1D7-6|55|

5-6-5-4-3-2-|3-2-1, As pants the hart for Cooling Streams

leaf [11] *recto*: Greenfield [by Edson], Am, 1|1122|332 (tenor melody

begins 1|3355|7U1D5), God is our refuge in distress

leaf [11] *verso*: Georgia [by Thomas Lee], G, 3|3331|555 (tenor

melody begins 1|3334|222-3), Come let us join our cheerful

Songs

leaf [11] *verso*-leaf [12] *recto*: Litchfield [by Brownson], Am, 1|13|

5-6-5-43|21|5+D5 (tenor melody begins 1|55|3-1-35|43|2),

[’]Twas from thy hand my God I came

leaf [12] *recto*: Hadley, Gm, 1|3-2-14|5235|5, That awful day will

surely come

leaf [12] *verso*: Solitude, Am, 11D#7|U14-3|21|D7, Oft have I sat in

secret sighns [*sic*; *recte* sighs]

leaf [12] *verso*-leaf [13] *recto*: Lancaster, D, 5U1D7|65|

5-6-7-U1D7-U1|2-1-D7, Majestick God our muse inspire

leaf [13] *recto*: Stafford [by Read], A, 1|5-4-34-3|2-1D7|U1 (tenor

melody begins 5|U1-2-32-1|4-32|1), See what a living Stone

leaf [13] *verso*: Berlin [by Billings], Em, 3|3|5|5|5|54|3-4-55|5 (tenor

melody begins 5|5|U1|D7|5|34|5-4-32|1), He dies! He dies! the

heav[’]nly Lover dies!

leaf [14] *recto*: Framingham [by Billings], Am, 1|3-4-32|1-2-12|3

(tenor melody begins 5|U1-2-12|3-4-34|5), Shall Wisdom cry

aloud

leaf [14] *verso*: Death[’]s Alarm [by Benham], F🡪F#m, 1|3-5|

51-23-4|555\_|5 (tenor melody begins 1|5-U1|D565|

U1D7U1\_|1, Ho[,] ho[,] prepare to go with me

leaf [15] *recto*-leaf [16] *recto*: Friendship [by Lyon?], G🡪Gm🡪G,

135|6-42-3-432|1, Friendship thou Charmer of the Mind;

entire text written out after the music (i. e., not underlaid)

leaf [16] *verso*: Mechias [by Lyon], C, 2|3-4[-]54|3-2-1D7|U1-D6-5

(tenor melody begins 5|U1-2-32|1-4-32|1), When overwhelm’d

with grief

leaf [17] *recto*: Bristol [by Swan], F, 5|55|53|4-5-65|5 (tenor melody

begins 1|5-6-53|U1-D5-31|6-5-67|U1), wide as the world is thy

Command

leaf [17] *recto*: Mendon, Am, 112|3211|D7, no text, but “C. M[.] 34

Hymn 2d Book” written after title, so text is “Come, Holy Spirit,

heav’nly Dove” (Watts)

leaf [17] *verso*: Berwick, F#m, 1-2-3|3-4-55-67|U1D7-U1D75|5, Speak

Speak O ye judges of the Earth; initial time signature written as

3/8 (*recte* 3/2), “Bridgwater” written below this tune, but no

music

leaf [18] *recto*: Tewksbury, A, 1|33|31|D77|7, I,m [*sic*] tir’d with Visits

Modes and Forms

leaf [18] *recto*: Poland [by Swan], C#m, 1|13|2-1-D77|7-5-3-4-5U3|

2-1-D7 (tenor melody begins 1|D55|7U3|D7-U1-D7-5|4), God

of my life look gently down

leaf [18] *verso*: Stratfield, F#m, 3|5577|5-4-34|5, Thro[’] ev[’]ry age

eternal God

leaf [19] *recto*-leaf [20] *recto*: Ode on Musick, D, 5|35|5|U11-|D76|5,

Descend ye Nine descend and sing

leaf [20] *verso*: Southwell, Eb, 1|D55|3|44|5-U1|D53|3|55|6655|6,

[’]Tis finish’d [x 4] the Redeemer said

leaf [21] *recto*: Greenwich [by Read], Em, 1|3555|65|5 (tenor melody

begins 5|5U1D75|U1D7-U1-2|1), Lord what a tho[’]tless

wretch was I

leaf [21] *recto*: Windham [by Read], Fm, 5|543|355|5\_|5 (tenor

melody begins 1|345|532|1\_|1), Broad is the Road that leads to

Death

leaf [21] *verso*: Devotion [by Read], C, 1|3322|1D7|U1 (tenor melody

begins 5|U112D7|U12|3), Sweet is the day of sacred rest

leaf [21] *verso*: Hopewell, Em, 5|56|54|5U1|D7\_|7, Come lead me to

some lofty shade

leaf [22] *recto*: Russia [by Read], Am, 112|3211|D7 (tenor melody

begins 132|1D#7U13|2), False are ye men of high degree

leaf [22] *recto*: Danbury, Am, 1|13|2D7U33|5, Our life is ever on the

wing

leaf [22] *verso*-leaf [23] *recto*: Ascension, D, 55|U11|32|1, jesus our

triumphant head; 6 stanzas of text set

leaf [23] *verso*-leaf [24] *recto*: The Heavenly Vision An Anthem [by

French], G, after 1 m. rest-\*- 3322|34|555|56|555|55 (tenor

melody begins 1234|5\_|54|322|24|322|11), I beheld and lo a

great multitude[e] which no man could number

leaf [24] *verso*-leaf [25] *recto*: Anthem, G, 1111111|3345-4-3-

|222|233|11, then the whole multitude began to rejoice and

🖝 praise God with loud voices; is this a 40-m. extension of French’s Heavenly Vision (see entry immediately above)? –

same key, text begins “then” (even with lower-case “t”),

includes the word “multitude” (see textual incipit of French’s

anthem), would provide an “upbeat” end

leaf [25] *recto*: Mortality [by Read], Fm, 5|555-67-6|543\_|3 (tenor

melody begins 1|5U1|D7-65-4|345\_|5), Death like an

overflowing stream

leaf [25] *verso*: Appearance, C, 1|D56|7U1|2-1-D7-6-55|5, The Voice of

my Beloved Sounds; “Allegro time” over beginning of entry

leaf [26] *recto*: Balloon [by Swan], Em, 5|57|77|57|7 (tenor melody

begins 5|U1-2-3D7-5|45|3-2-14-3-4|5), Behold I fall before thy

face

leaf [26] *verso*: All Saints [by Hall], Cm, 1|D77U33|D5-6-7U1|D7

(tenor melody begins 3|55-67U3|D7-U1-D7-65-3|4, Oh! if my

Lord would come and meet

a. l. [1] *recto*: Kingsbridge, Am, 1|3-4-51|D7U2|3-4-54-3|2-1-D7,

W[ou]ld you behold the works of God; hole in paper obliterates

part of first word of text

a. l. [1] *recto*: Winter [by Read], F, 1|35U1D5|3-655 (tenor melody

begins 1|5565|U1D5-31), His hoary Frost his fleecy Snow

🖝 a. l. [1] *recto*-*verso*: untitled piece, G, 5|3311|112,|345|6544|3,3|

554-32|2, O Shepherds now your fears resign; 3 stanzas of

8.8.6.8.8.6 text set

a. l. [1] *verso*: untitled piece, G, 3|21|41|D77|12|3\_|3, Glory to God in

strains till now unknown; continuation of the previous entry? –

same key, text could easily follow previous entry’s text

**Mss. Octavo Vols. P**