517. Smith, William, & Co. *The Easy Instructor or A New Method of Teaching Sacred Harmony Part II*. N. p., [1803 or later]. Not *ASMI* 471, because of added pp. of 

music (pp. 65-72); not *ASMI* 471A or 472, because of content sequence: unnumbered leaf [1] *recto*, engraved t. p.; *verso* blank; leaf [2] *recto*, typeset “Index”; *verso*, typeset “Advertisement” dated “*Hopewell, near Trenton,* 1803” + without note “Copy Right Secured” (see *ASMI* 472); (all engraved from this point on:) leaf [3] *recto*, copyright notice for shape notation, signed “John Connelly” and attested by “N. Jones”; *verso*, “LESSONS in the EIGHT NOTES.”; pp. 1-3, rudiments; pp. 4-72, music. Apparently complete.

inscription: inside front cover, “Hannah Hulsart” (variations of this name, in

ink + pencil, elsewhere in the book)

no MS. music

**DB Ob072; Catalog Record #407610**

518. Smith, William. *The Easy Instructor or A New Method of Teaching Sacred Harmony Part II*. N. p., [1806]. *ASMI* 472, which characterizes this volume as a “2d ed.” (but is it?). Complete. A very clean copy.

no inscriptions

no MS. music

**DB Ob073; Catalog Record #420193**

519. Southgate, Charles. *Harmonia Sacra. A Collection of original and choice Psalms and Hymn Tunes, Odes, Anthems, Gloria Patris, and a Te Deum*. New York: Edward Riley, for the widow, [1820?]. Lacks pp. 27-28; otherwise, appears to be complete with [2], 71, [1] pp. Southgate described on t. p. as “the Late Chas. Southgate, of Richmond, Virg.a.”

inscriptions: front cover, “SCRAP BOOK.”; inside front cover, “[L?]loyd

[B?]ates / Scrap Book”; p. 64, “L[l?]oyd Bates,” “William M. Sawyer.”

no MS. music

**Dated Books F; Catalog Record #307281**

520. [Stebe, E.?]. *MS. music book.* 26 unnumbered leaves, the first 10 ruled with musical staves; MS. music on leaves [1-7].

inscription: inside back cover, [Stebe E ?]

leaf [11] *verso* has title Stratfield + almost 3 lines of text, beginning

“Through ev’ry age, eternal God”; Ezra Goff’s Stratfield was most

often printed with that text

titles of tunes + anthem copied verbatim

MS. music entries are likely all treble parts, whether melody or not; tenor

melody incipits provided when known

MS. music entries:

leaf [1] *recto*: Sa[in]t Martin,s [by Tans’ur], A, 3|4[-]32|31[-]2|

3-2-13|2 (tenor melody begins 1|1-2-1D5|U1-2-33-4|5-431|2),

key signature has sharps on D, A, + G!

leaf [1] *recto*: Stroud, Am, 1|5-4-32|3-2-1D7|U1-2-32|1 (tenor melody

1|1-2-34|5-4-32|3-2-1D7|U1)

leaf [1] *recto*: Little Marlb[o]rough [by Williams?], Am, 1|35|4-32|1

(tenor melody begins 5|U13|2-1D#7|U1)

leaf [1] *verso*-leaf [2] *recto*: th3 Psalm, Am, after 3 mm. rest: 512|32|

3-2-33-4|5

leaf [1] *verso*-leaf [2] *recto*: Conte[m]plation, Fm, 5533-455|5

leaf [1] *verso*: virginia [by Brownson], Em, 5|3355|6-7-5U1|D7 (tenor

melody begins 1|55U1D7|6-4-76|5)

leaf [2] *verso*-leaf [3] *recto*: All Saint,s [by Hall], Cm, 1|D7755|

5-6-7U1|D7 (tenor melody begins 3|55-67U3|

D7-U1-D7-65-3|4), key signature has flats on D, B, + G

leaf [2] *verso*-leaf [3] *recto*: Bunker-hill, Am, 1D7U1|24|3343|2D7

(tenor melody begins 321|D7U1|D5U1D7U1|22)

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

melody begins 1|1D7U12|345\_|5)

leaf [3] *recto*: Windham [by Read], Fm, 5|543|345|5\_|5 (tenor melody

begins 1|345|532|1\_|1)

leaf [4] *verso*-leaf [5] *recto*: Anthem Luke 2 Chap[t?] [by Stephenson],

G, 1|5-6-5-43|442|31, [Behold I bring you glad tidings]

leaf [5] *verso*-leaf [6] *recto*: [Framingham by Billings], Am,

1|3[-]4[-]32|1-2-12|3 (tenor melody begins 5|U1-2-12|

3-4-34|5)

leaf [6] *verso*-leaf [7] *recto*: [Denmark by Madan], 1|11|11-2-3|22|2,

[Before Jehovah’s awful throne], all but last 7 notes

**Mss. Octavo Vols. M, vol. 11**

521. Stickney, John. *The Gentleman and Lady's Musical Companion.* Newburyport, Mass.: Daniel Bayley, 1774. Complete.

🖝 inscription: preliminary leaf *recto*, “Dwight Foster's Book. / Bought of Mr.

Stickney (ye Author) AD. 1776”

laid inside front cover: typed letter from Frank J. Metcalf to Clarence

Brigham, dated 25 January 1930, concerning Library of Congress copy

of this ed. of Stickney's book; after printed portion “there were pages

of blank music paper, now filled with manuscript music, to page 262,

an unnumbered page of index (probably to the manuscript music) and

a final blank page”

no MS. music in this copy

**DB Ob101; Catalog Record #318619**

522. Stickney, John. *The Gentleman and Lady's Musical Companion.* Newburyport, Mass.: Daniel Bayley, [1780?]. Complete.

inscriptions: slip of paper pasted to preliminary leaf, “Daniel Child his Book /

AD 1780,” [different hand:] “1780…1881 I.C.”

no MS. music

**DB Ob102; Catalog Record #318618**

523. Stone, Joseph, and Abraham Wood. *The Columbian Harmony*. N. p., [1793]. Complete.

inscription: preliminary leaf *recto*, “Orel Cook Jr. / May 29. 1887.”

no MS. music

**DB Ob209; Catalog Record #345335**

524. Strong, Cyprian. *MS. copybook containing written passages + music.* Strong’s title: “Some Particular Passages – / Taken out of – D. Doddridge’s – / Family Expositor – April y.e 6. 1764 – “ (p. l. [1] *recto*). 14 leaves: 12 complete, 2 partial (also stubs of ca. 8 additional leaves). 1st leaf referred to here as preliminary leaf [1]; 2nd-7th leaves numbered by Strong pp. 1-11; remaining leaves numbered here pp. [12-26]. MS. music on pp. [15-16], [18], [20].

🖝 inscriptions: front cover, “ANNO DOMINI M.DCCLXIV,” “May y.e 9.th

1764…1755 1756 1759”; p. l. [1] *recto*, “In the hand writing of Rev.

Cyprian / Strong D.D. of Chatham Conn.” (pencil); back cover, “Cyprian

[probably “Strong,” rubbed out] Ej[us?] Liber A.D. 1764”

MS. music entries are sketches + drafts for 3 untitled pieces, all likely by

Strong; referred to here as tune A, tune B, + tune C; in their fullest

forms, tunes A + C are 3-voice (from top down, treble?, tenor?

melody, bass) + tune B is 2-voice (tenor? melody, bass); no texts

MS. music entries:

p. [15]: untitled sketch, no clef; sharp on bottom space; if treble clef,

123|432, can’t be confidently assigned to tune A, B, or C

p. [16]: untitled sketch, tune A-\*- tenor?-\*- phrases 5-6, G,

1|432|74[originally 43-\*- partly rubbed out?]2-1|2,|

1D7-67-U1|2|432|1

p. [16]: untitled sketch, to right of previous entry on same staff-\*- tune

A-\*- treble?-\*- variant of phrase 5, G, 3|21[or 32]D7|134|5

p. [16]: untitled sketch, 2nd staff down-\*- tune A-\*- treble? -\*- variant of

phrases 1-2, G, 1|D7U3|2D7|U1,1|D74+2|21|D7

p. [16]: untitled sketch, to right of previous entry on same staff-\*- tune

A, tenor-\*- variant of phrases 5-6?, G, 1|321|12,|432|1|432|1

p. [16]: untitled sketch, 3rd staff down-\*- tune A-\*- bass-\*- variant of phrases

5-6, G, 1U1D7|U1D7|65-4|5

p. [16]: untitled sketch, to right of previous entry on same staff-\*- tune

A-\*- bass-\*- phrase 5, G, 1U1D7|U11|D765

p. [16]: untitled draft, bottom 3 staves-\*- tune A-\*- from top down-\*-

treble? -\*- tenor? (melody) -\*- bass, G, 1|53|11|2,2|53|34|5, many

erasures, crossings-out, substitutions, particularly in last 2

phrases (3/4 section, with quarter + eighth notes), text meter is probably 6.6.6.6.8.8.

p. [18] (partial leaf): untitled draft, tune B-\*- tenor? -\*- bass, Am,

154|3-212-3|45,|32-1-D#7|U1-2-34|52

p. [20]: untitled sketch, tune B-\*- either variant of tenor phrase-\*- or

phrase from a treble part, Em, 552|234-5|75,5

p. [20]: untitled sketch, directly to right of previous entry on same

staff, tune C-\*- entire ?treble part, G, 3|32|1D7|U1,5|55|

3-2-1D7|U1

p. [20]: untitled sketch, 2nd staff down-\*- tune B-\*- either variant of tenor

melody-\*- or treble part (with same 1st phrase as tenor), Am,

154|3-212-3|45,|54-3-2|21|1-23

p. [20]: untitled draft, 3rd + 4th staves from top of page-\*- tune C-\*- melody

(probably tenor) -\*- bass, G, 1|D67|U12|3,3|3D7|U12|3

p. [20]: untitled draft, bottom 3 staves-\*- tune C-\*- treble?, tenor?

(melody), bass, F, 1|D67|U12|3,3|3D7|U12|3

**Mss. Octavo Vols. S; Catalog Record #394518**

525. *The Suffolk Selection of Church Musick.* Boston: J. T. Buckingham, for Thomas and Andrews, 1807. Complete; p. 68 misnumbered 66, p. no. 91 printed upside down.

🖝 inscription: preliminary leaf *recto*, “Presented to Dr Vark / with the respects

of the / Compilers”

no MS. music

**DB Ob210; Catalog Record #420247**

526. Swan, Timothy. *New England Harmony*. Northampton, Mass.: Andrew Wright, 1801. Complete.

🖝 inscriptions: front cover, “From the Author”; slip of paper pasted inside front

cover [photo], “Aa’ records agree / That july twanty three / Was my

birth day a long time ago / An I wull engage / Ye’ll ken my auld age /

Gif ye’ll read the four lines just below. / [different hand:] Twice

twanty yars an’ haf a skore / An’ ye maun ad jist ten yars more / Noo

join oight yars twa times, an’ then / Cast a’ the gither my age ye’ll ken.

/ [different hand:] Northfield july 23.d 1834 / Timothy Swan”; p. 31,

next to tune title Quincy, “Composed between 90 + 1800”; p. 33, next

to title China, “composed in 90, first sung in public in 94”; p. 54, next

to title Montague, “oldest tune, 1777”; p. 57, next to title Poland,

“Composed after China”

p. 23: Canaan, 12 bars before end, bass, D added below F# on “will”

no MS. music

**DB Ob211; Catalog Record #397078**

527. Swan, Timothy. *New England Harmony*. Northampton, Mass.: Andrew Wright, 1801. Complete. BOUND WITH (before Swan tunebook) “Friendship Ode,” 5, [3] pp., + (after Swan tunebook) stub of the final leaf of a printing of Jacob French’s Farewell Anthem. MS. music on additional leaf inside back cover.

inscription: inside front cover, “Betsey Brown / Friendship Ode / Petersham November 1[3?]th / Betsey Brown”

🖝 printed “Friendship Ode”:

secular piece, identified in Sonneck + Upton’s *A Bibliography of*

*Secular Music in America* as by James Lyon; not in *HTI*

printed on pp. [1]-5; pp. [6-8] blank

4 voices, assumed to be (from top down) treble, counter, tenor, bass

looks like an Andrew Wright imprint

melody in treble; begins 135|6-42-3-432|1

several errors, including: 1) counter has bass clef (with correct treble

clef added in MS. in the margin); 2) text begins “Friendshid, thou charmer of the mind”; 3) in the 1st system-\*- treble +

counter parts are not aligned vertically with tenor + bass parts

MS. music entries:

a. l. [1] *recto*: Delight [by Coan], “Treble,” Em, 534|55U1, No burning [heats by day]

a. l. [1] *recto*: Coronation [by Holden], treble, A, 1|3355|555, All Hail

[the pow’r of Jesus’ name], Holden’s 4 dynamic markings (here

written as “Soft.” “Loud.” “Soft.” “Loud.”) are included

**DB Ob212; Catalog Record #397078**

528. Swan, Timothy. *Papers. Sketches, drafts, + final MSS. of Swan’s sacred + secular music* (only sacred pieces inventoried here). These materials are in Folders 2 and 3 of the Swan Papers, and all unbound leaves have been numbered in pencil by me; these assigned leaf numbers are used here. Inscriptions will be noted in descriptions of individual MS. music entries. For transcriptions of and further details about these MSS., see pp. 267-294 (especially pp. 270-271), 325-357, + 2-223 *passim* of Nym Cooke, *Timothy Swan: Psalmody and Secular Songs* (1997).

all music inventoried here is known or assumed to be by Swan

“Set” written over a piece means that this MS. was used by the typesetter for

Swan’s tunebook *New England Harmony* (1801); vertical lines (not

noted here) are drawn through systems of “Set” pieces, indicating

beginnings of new systems in the printed tunebook

many pieces have no clefs or key signatures; key established by the

positioning on the “mi” (leading-tone) line or space of the letters (T, C,

MA, B) identifying the vocal parts (see note under Moreen, Folder 3,

leaf 16)

unless otherwise indicated, in 4-voice settings melodic incipits are taken

from tenor part (3rd voice from top); in 3-voice settings melodic

incipits are taken from treble part (top voice)

MS. music entries, Folder 2:

leaf 0 *verso*: [Colum[bine?]?], single voice, fragment, if in G + treble

clef, 1|1-33-6|51|1[-?]32[-?]3|4, “Colum[bine?]” written

between this + next entry on the page, but may not be title

leaf 0 *verso*: [Colum[bine?]?], single voice, fragment, if in treble clef,

5U44|3D6|U22D7|5, “Colum[bine?]” written between this +

previous entry on the page, but may not be title

leaf 0 *verso*: [untitled], single voice, fragment, G?, 666|66|555, Hail

leaf 0 *verso*: [untitled], single voice, fragment, if in D + treble clef,

5|U1-2-3D5|6-7-U1D3|456-[U2?]+7|U1, with joy

leaf 0 *verso*: [untitled], single voice, fragment, if in G-\*- 1|31[-?]3|5

leaf 1 *recto*: [Patmos], 4 voices-\*- m. 16 to end, Am, [155|35|14|2],

[Think, mighty God, on feeble man]

leaf 1 *recto*-*verso*: Canton, 4 voices, C, 1D54|35U1D7|U1, When

marching to thy blest abode; “Set” written above start of music

leaf 1 *verso*: Portland, 4 voices, Bb, 1|1-D7U1|1-D7U1|1-43|2, Sweet

is the work my god my king; “Set” written above start of music

leaf 2 *recto*: Ross, 4 voices, Em, 555|56-54-32-3|4, As pants the Hart

for cooling Streams, “Set” written above start of music

leaf 2 *verso*: [Egypt], 4 voices-\*- m. 10 to end, Em, [5|75|3-13|3-1D7|7],

[He called for darkness; darkness came], remainder of this MS.

is at Kent Memorial Library, Suffield, Conn.

leaf 3 *recto*: Scotland, 4 voices, Dm🡪F, 5|U123D3|4, The Lord my

shepherd is; “Set” written above start of music

leaf 3 *recto*-*verso*: Granby, 3 voices, D, 5|U13-2|1-D65-3|2, Awake our

drowsy souls; “Set” written above start of music

leaf 3 *verso*: Bondage, 4 voices, Am, 5|54-3|27|7543|4\_|4, Along the

banks where bables current flows; “Set” written above start of

music

leaf 4 *recto*-leaf 7 *recto*: Anthem – from Psalm 150th, 4 voices, C,

13-4|5\_|5|5533|5-31|2D5U2D5|U11|2|1-D7|65\_|5, Let the

shrill[l] trumpet [x 5] warlike voice[,] warlike Voice; “N11” at

bottom of leaf 4 *recto*

leaf 8 *recto*-leaf 11 *verso*: Judgment, 4 voices, C, 3|32|1-25|1134-3|2,

The god of glory sends his summons forth; “Set” written above

start of music

leaf 12 *recto*: Lisbon, 4 voices, C, 1|31D65|6, O let thy god and king;

“Set” written above start of music

leaf 12 *recto*-leaf 13 *recto*: Canaan, 4 voices, D, 5|5-U11-3|32-1|

D6-U1D6-U1|2, How sweet the voice how sweet the hand; “Set”

written above start of music

leaf 13 *recto*-*verso*: Lyme, 4 voices, F, 1|3153|U1, Ye tribes of Adam

join; “Set” written above start of music

leaf 14 *recto*: Dublin, 4 voices, F, 135|5-43|67|U1, All ye bright armies

of the Skies; “Set” written above start of music

leaf 14 *verso*: Digby, 4 voices, Em🡪G, 1|55|47|5U3-2|1, God counts

the sorrows of his Saint[s]; “Set” written above start of music

leaf 15 *recto*: Flanders, 4 voices, E, 5|5-U1D7-U2|D5-4-36|57|U1, The

saints shall flourish in his days; “Set” written above start of

music

leaf 15 *verso*: Quincy, 4 voices, G, 1|1-2-35|53|3-4-55|6, Awake my

Soul to sound his praise; “Set” written above start of music

leaf 16 *recto*-*verso*: Moreen, 4 voices, E (no clefs or key signatures; voice-part letters [T = treble, C = counter, MA = tenor (“main”

part; air), B = bass] positioned on D as this piece’s “mi” or

leading tone), 1D5-43-2|1-66|6-54-3|2, Oft I am told the Muse

will prove; “Set” written above start of music, “No1” also above

start of music

leaf 17 *recto*: Holland, 4 voices, Em (no clefs or key signatures; see

note under Moreen), 1|555-|447U1|D5, Uncertain life how

soon it flies; “Set” written above start of music

leaf 17 *verso*: Lutestring, 4 voices, G-\*- (no clefs or key signatures; see

note under Moreen), 1|33|33|1-23|6-5, O God my heart is fully

bent; “Set” written above start of music

leaf 18 *recto*: Energy, 4 voices, Bb (no clefs or key signatures; see

note under Moreen), 5|U11-3|33|22|3, Attend our armies to

the fight; “Set” written above start of music

leaf 18 *verso*: Trinity, 3 voices, C (no clefs or key signatures; see note

under Moreen), 5|55|56-7|U1, Come thou almighty King; 4

additional verses of text written below music, “Set” written

above start of music

leaf 19 *recto*: China, 4 voices, D (no clefs or key signatures; see note

under Moreen), 3|22|11|3-D66|3, Why should we mourn

departing friends; “Set” written above start of music, “59” also

above start of music, treble had 6-5|6-U1 (all quarter notes) for

“de-part-[ing]”; scratched out, + U1|D5 (both half notes)

substituted

leaf 19 *verso*: Russell, 4 voices, Em🡪D (no clefs or key signatures; see

note under Moreen), 5|54-345|7, Our days are as the grass; “Set” written above start of music

leaf 20 *recto*: Pitstown, 4 voices, C, 5|U1-32|5-43-2|1-D76-5|U1, The

lord my pasture shall prepare; “Set” written above start of

music

leaf 20 *verso*: Columbia, 4 voices, G, 1|3335|5U1|D7-U1D5|6, Columbia

trust the Lord thy foes in Vain; “Set” written above start of

music

leaf 21 *recto*-*verso*: Bristol, 4 voices, F, 1|5-6-53|U1-D5-31|6-5-67|U1,

Rejoice ye shining worlds on high; “Set” written above start of

music

leaf 21 *verso*-leaf 23 *verso*: The Seasons, 4 voices, F, 1|13-5|

5-43-2-3|6-54|3, Eternal source of ev’ry joy; “Set” written

above start of music

leaf 24 *recto*-leaf 26 *recto*: Calvary, 4 voices, Dm🡪Am, 57U1|

2-32-1|D7-55-4|4, Infinite grief amazing woe; “Set” written

above start of music

leaf 26 *recto*-leaf 27 *verso*: Thanksgiving, 4 voices, F, 1-2-12|33|

5-6-5U1|D7tr, Meet and right it is to Sing; “Set” written

above start of music, “Begin here” written over m. 42 (“Praises

here to thee we give”), “wrong” written under 2 slurred eighth

notes that should be sixteenth notes (m. 44, tenor); are these

typesetter’s notes to himself?

leaf 28 *recto*-leaf 34 *verso*: Dedication Anthem, 4 voices, E, 1D5|U3|3,

The Lord reigneth; “Isles” written above “nations” in m. 9,

“end” written in bass staff at m. 35 (end of a system in the

printed tunebook, also end of opening section in E major), key

changes at mm. 36 + 170 indicated only by repositioning of

voice-part abbreviations, “the [carat beneath “the”] left out in

the coppy” written over mm. 129-132 (“into [the] congregation

of the Lord”), leaf 33 *verso* + leaf 34 *recto* not filmed by AAS

leaf 35 *recto*: Florence, 4 voices, C, 1|D555U1|3-4-5, Rejoice y[e?] L..d

[Lord] is K.g. [King], “Florence PM / Printed” on *verso* of leaf

leaf 36 *recto*: King [= London], composing draft, 4 voices, Bb (key

indicated only by “MA” on A space at start of tenor part + “B”

on A line at start of bass part; no clefs or key signatures), 1D77|U1122|3, Methinks I hear y[e?] heavens resound

[following 9 sketches may all be for King / London; there are 2 columns of

sketches on both *recto* + *verso* sides of leaf 36, inventoried here top to

bottom, left column then right column; each sketch on a single staff unless

otherwise indicated]

leaf 36 *recto*: King [= London]?, sketch-\*- bass at mm. 11-13 of this

version of the tune?, no clef or key signature, if in Bb + bass

clef, 3|4-56-7U1-|D7U1[-?]D762|5 with alternate or additional

notes below some of these

leaf 36 *recto*: King [= London]?, sketch-\*- treble at mm. 18-21 of this

version of the tune?, no clef or key signature, if in Bb + treble

clef, 31|31|22|3 (triple bar, indicating end of tune)

leaf 36 *recto*: King [= London]?, sketch, tenor at m. 19 of this version

of the tune?, no clef or key signature, if in Bb + treble clef-\*-

1|3-5-31

leaf 36 *recto*: King [= London], sketch-\*- bass at mm. 11-13 of this

version of the tune, no clef or key signature, if in Bb + bass clef,

5+3|5+3U1D5U1+3|3535|111U1

leaf 36 *verso*: King [= London]?, sketch-\*- counter at mm. 8-10 of this

version of the tune?, no clef or key signature, if in Bb + treble

clef (notes written an octave above where they are sounded),

3|6+33|5-65[-?]43[-?]4|5

leaf 36 *verso*: King [= London], sketch, 2 staves, tenor-\*- bass at mm.

14-17 of this version of the tune, no clefs or key signatures, if in

Bb + treble clef for tenor (notes written an octave above where

they are sounded), tenor is 3|345\_|52-3|46+446|2

leaf 36 *verso*: King [= London]?, sketch-\*- tenor at mm. 18-21 of this

version of the tune?, no clef or key signature, if in Bb + treble

clef (notes written an octave above where they are sounded),

3|6-5-43|5-62|32|1

leaf 36 *verso*: King [= London], sketch, 2 staves, tenor-\*- ,.

14-17 of this version of the tune-\*- no clefs or key signatures, if in

Bb + treble clef for tenor (notes written an octave above where

they are sounded), tenor is 3|5-4-3-4-|52[-]3|4446|2

leaf 36 *verso*: King [= London], sketch, 2 staves, tenor-\*- bass at mm.

18-20 of this version of the tune-\*- no clefs or key signatures, if in

Bb + treble clef for tenor (notes written an octave above where

they are sounded), tenor is 1|5+35|5[-]6+5+3-5+45+4|3-52

[leaf 37: secular piece-\*- Independence]

[leaf 38: sketches for + text of secular piece-\*- The Bucket, + possibly a

sketch for a related instrumental melody interlude between

refrain + next verse?]

leaf 39 *recto*: [Upton], 4 voices, Dm, 11D5U1|D5,5|4345, [’]Tis finish’d

🖝 [’]tis done the spirit is fled; “Slow” written above start of music

(this direction doesn’t appear in *New England Harmony*),

“Printed” written above music (+ “3 tunes / Prick’d” on *verso* of

leaf)

leaf 39 *recto*: [Claradon], 4 voices, Gm, 1|543|43-4|543|4, O come let

us Join together Combine; “Printed” written above music (+ “3

tunes / Prick’d” on *verso* of leaf)

leaf 39 *recto*: Franklin, 4 voices, C🡪G, 1|11-32-1|D6U22|3, Hosanna 🖝 to Jesus on high; final phrase varies significantly from that in

*New England Harmony*, ending here on (key of) G rather than in the starting key of C, there are other differences throughout,

🖝 “Slow” written above start of music (this direction doesn’t

appear in *New England Harmony*), “Printed” written above

music (+ “3 tunes / Prick’d” on *verso* of leaf), “32” at bottom

right of leaf

leaf 40 *recto*: untitled piece, 3 voices, C, 1|1-D54-3|4-56-7|U11|(1)-3,

The Lord appe[a]rs my help[e?][r] n[o?]w; last 4½ mm. of

tenor part lacking, leaf 50 contains sketches for this piece

leaf 41 *recto*: Canaan, 4 voices, D, 5|5-U11-3|32-1|D6-U1D6-U1|2,

How sweet the voice how sweet the hand

leaf 41 *recto*: Canaan, “Counter,” D, 3|3-13-5|55|13|5, How sweet the

Voice how sweet the hand; at bottom of page, “A Bird in the

[drawing of a hand] is worth three in the [drawing of a bush],”

also “wind NW. PM,” on *verso* of leaf, “Canaan CM----- /

🖝 Printed,” also promissory note dated Boston, 24 May 1793;

Canaan 1st printed 1797, then by Swan in 1801

leaf 42 *recto*: Columbia as y[e?] New 50th, 4 voices, no clefs or key

signatures (just voice-part abbreviations for tenor + bass,

placed on “mi” space + line), G, 1|3333|32-1|55|6, Columbia

trust the Lord thy foes in Vain; clearly a compositional draft,

significantly different from Columbia in *New England Harmony*

leaf 42 *recto*: [Columbia], sketch, immediately below preceding entry; tenor-\*- bass at mm. 16-17? -\*- no clefs or key signatures, G, tenor

is 35-332-1|3 with alternate or additional notes below these

leaf 42 *recto*: [Bristol], sketch, treble-\*- counter at mm. 10-13, time

signature + key indication with voice-part abbreviations (T, C)

apply to MS. music entry 4 below this (setting of “I’ll lift my

hands”), F, treble is 1|534-5-6-4-|24|3-4-5-3-13|55

leaf 42 *recto*: [Bristol], sketch, follows immediately after preceding

sketch on same 2 staves; tenor-\*- bass at mm. 26-30-\*- time

signature + key indication with voice-part abbreviations (T-\*- C)

apply to MS. music entry 3 below this (setting of “I’ll lift my

hands”), F, tenor is 6-4-6-5-21|2-35|U1+6+5-6-U11|

D565-43-2|1

leaf 42 *recto*: [Bristol], sketch, follows immediately after preceding

sketch on same 2 staves; tenor-\*- bass at mm. 28-30-\*- time

signature + key indication with voice-part abbreviations (T, C)

apply to MS. music entry 2 below this (setting of “I’ll lift my

hands”), F, tenor is 5|U2+7+5-67-U1+6|565-43-2|1

leaf 42 *recto*: [Bristol], sketch, immediately to right of preceding

sketch but on separately drawn staves; tenor-\*- bass at mm. 28-

30-\*- no clefs or key signatures, F, tenor is 5|5-3-6U1|

D5-65-43-2|1

leaf 42 *recto*: untitled piece, tenor, bass, Bb, tenor begins

1|1-D5U3|22|D7-U12|3, I’ll lift my hands I[’]ll raise my voice

(likely text; written above the 4 staves on which this + 3

sketches for Bristol appear)

leaf 42 *recto*: [Columbia], sketch, last (lowest-down) entry on this p.;

tenor-\*- bass at mm. 16-17-\*- no clefs or key signatures, G, tenor

is 32-13-21[-]2|3 with alternate or additional notes below

these

leaf 42 *verso*: Pitstown, 4 voices-\*- no clefs or key signatures, C,

5|U1-32|5-4[+3?]3-2|1-D76-5|U1, The lord my pasture shall

prepare

leaf 43 *recto*: untitled piece, sketch, 1 staff, tenor, F, 666|U1D55|5U1|

D666|U1D6+53|1

leaf 43 *recto*: [Pitstown], sketch, 2 staves, immediately to right of

preceding sketch; tenor-\*- bass at mm. 22-25-\*- no clefs or key

signatures, C, tenor is 2|2-33|3[-]21|D6+5-5+6U1+6-D7+U2|1

leaf 43 *recto*: [Pitstown], sketch, top staff of 3, immediately to right of

preceding sketch; tenor at mm. 22-24?, no clef or key signature, C, 3|3-6?-53|33?|D6U21D7 with alternate or

additional notes below some of these

leaf 43 *recto*: [Pitstown], sketch, middle staff of 3, immediately below

preceding sketch, upbeat + 2 mm. only (the 2nd m. crossed out);

tenor at mm. 22-23?, no clef or key signature, C, 3|3215|32

leaf 43 *recto*: [Pitstown], sketch, middle staff + bottom staff of 3, music on middle staff follows directly after music of preceding

sketch; tenor-\*- bass at mm. 22-25, no clef or key signature, C,

tenor is 2|2-33|5-43[-]1|D6-U21-D7|U1 with alternate or

additional notes below some of these

leaf 43 *recto*: [Pitstown], sketch, the 2 staves below those of preceding

sketch; tenor, bass, tenor complete, bass lacks only last 4 mm.

+ upbeat (i. e.-\*- final phrase), no clefs or key signatures-\*- C, tenor

begins 5|U1-32|5-43-2|1-D76-5|U1 with alternate or

additional notes below some of these, The lord my pasture

Shall prepare

leaf 43 *recto*: [Pitstown], 4 voices-\*- no clefs or key signatures, C,

5|U1-32|5-43-2|1-D76-5|U1, The lord my pasture Shall prepare; 2nd-4th phrases numbered 2, 3, 4 at their beginnings

leaf 44 *recto*: Canton, 4 voices, C, 1D54|35U1D7|U1, When marching

to thy blest abode; “Canton LM / Pricked” on *verso* of leaf

leaf 45 *recto*: [Thanksgiving], 4 voices, F, 11|33|56-U1|D5, Meet and

right it is to sing; significantly different from Thanksgiving in

*New England Harmony*; “Thanksgiving / Printed” on *verso* of

🖝 leaf, also “Benjn Hasting [Jr?]”; see Connecticut Historical

Society sacred music inventory, source no. 48, MS. music book

of Benjamin Hastings of Suffield, Conn.

leaf 46: [Judgment], up to 4 voices, mostly 3 voices, last section tenor

only, C, 5|5U1D6|5U1D7|6U43\_|3, [The God of glory sends his

summons forth] (🡨tenor at top of left half of leaf, *verso*), leaf

folded in half; *verso* of left half + *recto* of right half, when

unfolded, are a double spread (numbered 1 in upper left corner

+ 2 in upper right corner) that contains beginning of piece

through “Seal[’]d by th[’]eternal Sacrifice in Blood”; *verso* of

right half contains continuation of piece through “and [near?]

me se[a?]t my favorit[es?] & my Sons,” also contains (top staff;

5th staff down, for 7 mm.; 6th staff down, mm. 8-14; 10th staff

down) an alternate version of tenor part from “and Sign[’]d

with all th[eir?] [names]” through “ye ang[els?] spread you[r]

thr[ones?]”; *recto* of left half contains alternate version of tenor

melody for “and near me Seat [my fav’rites and my sons]” (5

mm.), crossed out, then tenor from “Come my rede[e?]m’d” to

end

leaf 47 *recto*-leaf 48 *verso*: [Dedication Anthem], draft, 4 voices,

E🡪Em/G🡪E, 53-5|U1D5|35U1D7|U1 superimposed over

earlier version of tenor incipit\*\*& 53-5|U1D5|6-7-U11|

1-2-1-23|D6-5, The Lord reigneth let the Earth rejoice;

significantly different from version printed in *New England*

*Harmony*, “Booth[’]s hat to [be] made” written between

systems 2 + 3 on leaf 48 *recto*

leaf 47 *verso*: [Dedication Anthem], sketch, written on counter + tenor

staves at beginning of 2nd system; ?tenor-\*- bass at mm. 74 ff. of

this or printed version, G, ?tenor is 555|3-166|6-42D5|

U1D7|U1

leaf 47 *verso*: [Dedication Anthem], sketch, follows directly on same 2

staves as previous entry; ?tenor-\*- bass at mm. 74 ff. of this or

printed version, G, ?tenor is 555|311|1-7[-?]65|535U1|D6

leaf 47 *verso*: [Solomon’s Song], sketch, written on tenor staff at

beginning of 3rd system (2nd p. of Dedication Anthem draft);

tenor at mm. 22-26, sharp on G line, but appears to be in C

(printed Solomon’s Song is in D), 5|U12112122|32333D[6 or

5]|7+65667677|U1D7U112, he flys

leaf 47 *verso*: [Dedication Anthem?], sketch, first thing written on

treble staff, 3rd system; bass?-\*- location in piece uncertain, G,

77|1-321|2D55|7U1|11+D4

leaf 48 *recto*: [Dedication Anthem], sketch-\*- written on tenor staff-\*- 1st

system-\*- immediately after three 6/8 mm.; tenor at mm. 148-

150 of this version, G, 3-214-21+D7|7-65U5-64|4+3-3

leaf 48 *recto*: [Dedication Anthem], sketch-\*- written on tenor staff-\*- end

of 2nd system continuing on 3rd system; tenor? at mm. 183-185,

Eb (key signature written in), 1D53|[2?]2|35, Who is this king

of glory

leaf 48 *recto*: [Dedication Anthem], sketch-\*- written on tenor staff-\*- start

of 3rd system; tenor at mm. 184-185?, Eb? (if key signature

written near end of 2nd system still applies), 5+3U11|31, [this

king of glory?]

leaf 48 *verso*: [The Seasons?], sketch, written on treble staff, top

system-\*- after 6 mm. of Dedication Anthem; tenor?, location in

piece uncertain (assigned to this piece because it directly

precedes a sketch for The Seasons + because it’s likely in F-\*- The

Seasons’ key), if in F-\*- 1|3-4-32-1|3, time signature of 2/4 but

the one complete m. is ¾

leaf 48 *verso*: [The Seasons], sketch, written immediately after

preceding entry on same staff; tenor at mm. 25-28, F,

112|1D1|25|3-2, thy hand support[s]

leaf 48 *verso*: [The Seasons], sketch, written at end of tenor staff-\*- top

system; bass at mm. 22-24?, if in F + bass clef, 1|1-D11|2-3-4-|5

leaf 48 *verso*: [The Seasons], sketch, written on treble staff, middle

system-\*- after end of Dedication Anthem draft; tenor?, location

in piece uncertain (assigned to this piece because of its meter +

key-\*- also its nearness to other Seasons sketches), F,

3423|1D7U1

leaf 48 *verso*: [The Seasons], sketch, written on counter staff, middle

system-\*- immediately after end of Dedication Anthem draft;

tenor at start of piece, F, 1|13[-]5|5-4

leaf 48 *verso*: [Dedication Anthem], sketch, written immediately after

preceding entry on same staff; tenor at mm. 190-193, Em,

121|2|331|D6U1, mighty [in battle?]

leaf 48 *verso*: [Dedication Anthem], sketch, written immediately after

preceding entry on same staff and on staff above; tenor, bass at

start of piece, E, tenor begins 1D5|U3|3, “Rejoice Rejoice”

written under last mm. of the sketch

leaf 48 *verso*: [The Seasons], sketch, written on tenor + bass staves-\*-

middle system immediately after end of Dedication Anthem, +

on tenor + bass staves-\*- bottom system; tenor, bass-\*- about 1st

half of the piece, F, 1|13-5|5-43-2-3|6+4-5+36-7-U1+4|D7+3,

“The [f?]low[ery?] Spring” at change to 6/8, “the bla[z?]ing

bea[ms?]” a few mm. later

leaf 49 *recto*: untitled piece, sketch, treble, F or Dm, if F,

6|5-43-222|[4?]7|7[-?]65[-?]433|3

leaf 49 *recto*: untitled piece setting text “Lo-\*- he cometh…,” sketch-\*-

written to right of preceding entry but on its own staff; treble

possibly at mm. 24-27, D, 1-D76-5|4-32-1|5+47|U1

leaf 49 *recto*: untitled piece setting text “Lo-\*- he cometh…,” sketch,

written on 2nd staff from top of page; treble, mm. 1-13, D,

1235|U111D5|3456+5|U3[-]2+71+62

leaf 49 *recto*: untitled piece, melody, written on 3rd staff from top of

page; probably treble or tenor, Am, 5|U12[-?]1|

D7U1[-?]2|3[?]54[-?]3|2, 18 mm. total with repeat sign at end

of 1st 9 mm.

leaf 49 *recto*: untitled piece, 2 phrases of a melody, written on 4th staff

from top of page; treble, C, [5—note without stem-\*- possibly an

error]3[-?]4|555[-?]3|U1D33[-?]4|555[-?]3|6

leaf 49 *recto*: untitled piece setting text “Lo-\*- he cometh…,” sketch,

written on 4th staff from top of page immediately after

preceding entry; probably treble at mm. 18-23, D,

12|1-23-1|1D6|6-5[5?]+3

leaf 49 *recto*: untitled piece setting text “Lo-\*- he cometh…,” draft-\*-

written on 5th-8th staves from top of page (staff 6 is only 4 mm.,

clarifying same material on staff 5 immediately above; staff 7 is

9 mm. with no musical notation); treble, bass, D, treble begins

12|35|U11|1D5, Lo he [cometh…]

leaf 49 *recto*: untitled piece setting text “Lo-\*- he cometh…,” draft-\*- written on bottom 3 staves of page; treble, tenor, bass, D, treble

begins 54|35|U11|1D5, Lo he [come]th Countless Trumpets

leaf 50 *recto*-*verso*: untitled piece, 3 voices, C, 1|1[-]D54[-]3|

4[-]56[-]7|U11|(1)-3, The lord [appears my helper now]; leaf

40 contains an almost complete draft of this piece

leaf 50 *recto*: untitled piece setting text “The Lord appears my helper

now,” sketch, bottom of p. on left; treble at mm. 42-44, C,

5|4[-]32[-]1|1[-]D76[-]7|U1, below this, staff with bar lines but

no notes

leaf 50 *recto*: untitled piece setting text “The Lord appears my helper

now,” sketch, bottom of p. on right; probably treble at mm. 72

ff., C, 4|3[-]23[-]5|D57|U11, below this, staff with bar lines but

no notes

leaf 50 *verso*: untitled piece setting text “The Lord appears my helper

now,” sketch, bottom of p.; treble at mm. 68-71, C, 5|66|77|

U1[-]31[-]3|D6, let Isreal [*sic*] tune

leaf 51 *recto*: [Burwick], treble melody, C, 1|1-2-32-1|52|2-3-43-2|3,

variant from *New England Harmony*

leaf 51 *recto*: [Burwick], 2 basses-\*- mm. 1-5, C, upper bass is

1|55|5U1+6|56-7|U1, both basses variant from *New England*

*Harmony*

leaf 51 *recto*: untitled piece, sketch, fragmentary (beginning trimmed

off with edge of p.), if treble clef + C, 13-2-31|5+4-52-23, Deny

leaf [31] *recto*-leaf [33] *recto*: Canton, 4 voices, C, 1D54|35U1D7|U1,

When marching to thy blest abode; last 14 mm. on slip of paper

pasted to leaf 33 *recto*

leaf [36] *recto*-leaf [38] *recto*: Egypt, 4 voices, Em🡪Am,

5|75|43|1D7|7, He call’d for Darkness darkness Came; leaf [38]

*recto* not filmed by AAS

**Mss. Boxes S; Catalog Record #394970**

529. [Sweeny, George C., and William Cooper. *Sacred Musick: consisting of anthems for particular occasions, and psalm and hymn tunes.* Boston: J. T. Buckingham, 1810]. Lacks pp. [1]-4, front cover.

See *ASMI*, p. 240, for Crawford’s rationale for listing this work under William

Cooper’s name.

no inscriptions

no MS. music

**DP F0489 F; Catalog Record #420329**

530. Taylor, S[amuel] P[riestley]. *A Collection of Pieces of Sacred Music, selected from various esteemed authors*. New York: J. Hewitt’s Musical Repository, 1810. [4], 96 pp.; lacks pp. 19-20. Not in *ASMI*.

no inscriptions

no MS. music

Taylor identified on t. p. as organist at Christ Church, New York

“List of Subscribers’ Names,” 1st p. [3], includes “Mr. T. Brown, *Organist of St.*

*Paul’s Church, New-York*,” “Mr. P. Erben, *Organist of St. George’s*

*Chapel*,” “Mr. E. Riley, 3 copies,” “Mr. J. Hewitt, 3 copies,” + “Mr.

Andrew Law”; also “Miss Bab” + “Mr. Pye”

**Backlog 19CPF 0031 PF; Catalog Record #601703**

531. Trissler, Emanuel. *MS. music book.* 83 unnumbered leaves: leaves [2-43] have MS. music, remaining leaves blank.

inscription: leaf [1] *recto* + leaf [2] *recto*, “Eman[ue]l Trissler / Lancaster”

33 entries total: 28 secular songs (German or English texts), 3 German-texted

sacred songs, 1 instrumental piece, + 1 Anglo-American sacred song,

inventoried here

sacred English-texted MS. entry:

leaf [24] *verso*-leaf [25] *recto*: Fading still fading, Eb, verse is melody

only (vocal part unspecified), “Chorus” is for 4 voices (“Primo,”

“Secondo,” “Tenor,” “Bass”) with melody in “Primo” part, verse

melody incipit 333|353|4-342|43, Fading still fading the last

beam is shining, refrain melody incipit 1D55|53|U2D74|43,

Ave Maria, Ave Maria, additional verse of text written below

Chorus

**Mss. Boxes L / Octavo vol. 32**

532. Tucke, John, Jr. *Account book with entries dated 1755-1757 + 1795-1830.*  22 unnumbered leaves, with MS. music at the end.

inscriptions: front cover, “Iohn Tucke Jun.,” “[G?]i[b?]bens Mace”; leaf [7]

*verso*, “Gibns Mace Junr”

Tucke was evidently a peddler active in Berkshire County, Mass.; stops at or

stays in 14 different houses are recorded on leaf [21] *recto*

MS. music entries:

leaf [22] *verso*: Brookfield [by Billings], bass, Dm, 1|11|55|1-D5U1|5

leaf [22] *verso*: Wells [by Holdroyd?], bass, F, 1|1D7U1|312|D5\_|5

leaf [22] *verso*: Shearbearn [= Sherburne, by Read], bass, D,

111|4441|D6

**Mss. Octavo Vols. T; Catalog Record #272185**

533. Tudor, Samuel. *MS. music book.* 27 unnumbered leaves, all but the first with MS. music.

inscriptions: inside front cover, “Samuel T / East Windsor / [draft of original

poetry?]”; leaf [1] *recto*, “Samuel Tudor… / Oliver Tud[o?]r,” poetry;

leaf [26] *verso*, “Windsor / Oliver Tudor”; leaf [27] *recto*, “Tudor

Hun[t?]ing[t?]on / [different hand:] East W[indsor?]”; inside back

cover, “Samuel / Tudor / Oliver / Tudor November /27th… / I

promise to pay / Oliver Tudor… / The first day of j[u?]ne”

leaf [26] *verso* contains the beginning of an index for the MS., including three

titles (Anthem from Luke, Bethesda, Edingburgh [*sic*] not in the MS. +

one variant title (Huntington) for a piece in the MS. (Harmony)

at least six leaves missing from the MS., including at least one (between

leaves [19] + [20] that evidently contained MS. music

🖝 likely printed sources for this MS. have been identified: mostly Connecticut

tunebooks (compiled by Griswold + Skinner, Benham, T. Lee, and

Law) published in the 1790s, but also Jonathan Huntington’s *The*

*Albany Collection*, 1800

MS. music is mix of 4- and 3-part settings, pairs of voices, + single voice parts;

melody in tenor voice unless otherwise specified

MS. music entries:

leaf [2] *recto*: [Psalm] 119th [by Smith?], Em, 531|5577|7

leaf [2] *recto*: Granby [by Griswold], Am,

5|U13-2-1|54-3-D7|U1-2-31-D7|U1

leaf [2] *verso*: Ex[h]ortation [by Hibbard], F, 1|3-54|53-4|5-4-32|1

leaf [2] *verso*: Amity [by Read], A, 1|312D7|U1

leaf [3] *recto*: Symphony [by Morgan], Eb, 135|U1D5|4321|5

leaf [3] *verso*: Pleasant Valley [by Morgan], C,

1|D5U1|3-5-43-2-1|D6-U2-1D7-6|5

leaf [3] *verso*: Norfolk [by Brownson], tenor, bass, Dm, 1|55|U1D7|5

leaf [4] *recto*: Harmony [= Huntington] [by Morgan], A,

5|U1-2-31|55|315

leaf [4] *verso*-leaf [5] *recto*: All Saints [New] [by Hall], Cm,

5|55-67U3|D7-U1-D7-65-3|4

leaf [5] *recto*: Lisbon [by Read], Bb, 1|D65U12|3

🖝 leaf [5] *verso*: Friendship [by T. Lee], Dm, 113|557U1|D7, voices

numbered 1, 2, 3, + 4 from bottom up, with “gs” G clefs in upper

3 voice parts, and G clef assumed for bottom voice; key

indicated in all 4 parts by \* in top space, indicting that E is “mi”

(in this solmization system [fa sol la fa sol la mi fa, going up the

major scale], mi is the leading tone, equivalent to “ti” or “si”),

and that the key is therefore F or Dm; this system of indicating

key used only at in Thomas Lee, Jr.’s *Sacred Harmony*, [ca.

1790-96], with a variant system used in Swan’s *New England*

*Harmony*, 1801 [photo]

leaf [6] *recto*: Venus att. “Griswold,” counter, tenor, bass (only 1st note

of treble), A, 1|1354-3|2,1|3532|1

leaf [6] *verso*: Hopewell, Em, 5|5-7U3-1|D76|5-U1D7-6|5

leaf [7] *recto*: Unity, treble, tenor (with staves, -\*- bar lines-\*- clefs-\*- key

signatures-\*- + time signatures for counter + bass), Dm,

1|135U1|D5,5|U3-2-1-D7-U1D5-4|34|5

leaf [7] *verso*: Litchfield [by Brownson], bass (with bar lines + 1st

notes for other 3 parts), Am, bass incipit

1|1D1|5-4-55-6|7U1|D5-\*- [tenor incipit 1|55|3-1-35|43|2]

leaf [8] *recto*: Rain Bow [by Swan], counter + bass, C, counter incipit

133|35|555\_|5-\*- [tenor incipit 5U11|12|312\_|2], [’]Tis by thy

Strength [the mountains stand], “my God I came” written +

partially erased after “Tis by thy Strength”

leaf [8] *verso*-leaf [9] *recto*: Cheshire [= Charley], Am, 122|31|44|2,

Whe[n] we our weary’d limds [*sic*] to rest

leaf [9] *verso*: Greenwich [by Read], tenor, bass, Em,

5|5U1D75|U1D7-U1-2|1

leaf [10] *recto-verso*: Temple [by T. Lee], A, 11|14|3-21-D7|U1, Jesus

lover of my soul

leaf [10] *verso*: untitled vocal part (treble? gs clef, top staff of 4) for

S.M. tune, C, 5|U12|3-5-43|2, also, 1st 2 notes of ?tenor part (no

clef, but written 2 staves below ?treble part)

leaf [11] *recto*: Enfield [by Chandler], E, 1|3332-1|555

leaf [12] *recto*-leaf [13] *verso*: The Heavenly Vision [by French], G,

1234|5\_|54|322|24|322|11, [I beheld, and lo! a great multitude

which no man could number]

leaf [14] *recto*: [Edinburgh], G, 5|U135D5|U135, incomplete: 1st 8 mm.

only

leaf [14] *verso*: [Psalm] 19th [by Lyon], C, 5|U1-2-32|1-4-32|1

leaf [15] *verso*-leaf [19] *recto*: Judgment Anthem [by Morgan],

Em🡪Eb🡪Em (etc.), starts with melody in tenor\*\*& 5|U1, Hark

hark, then treble\*\*& 1D5|315U1|D77, Hark you mortals hear ye

trumpet; all key changes present, as are (apparently) all

dynamics + tempo indications

leaf [20] *verso*: The Pilgrim’s Song, 4 voices, D, melody in treble,

1D5U3[-]21|D7-65-43-2, Rise my soul & stretch they wing[s?]

leaf [21] *recto*-leaf [22] *recto*: Salvation, 4 voices, A, melody either in

treble-\*- 5-U3|3[-]2[-]1[-]21356-5|4-3-[slur *sic*]3-4-3-2, or tenor,

5|U1-2-3-43312|2-3-45, Salvation O the Joyful sound

leaf [22] *verso*: Palmis, tenor, G, 5|5-43|3-21|D7U2|1, [melody in 1st

treble?, 5|U1-23|22|54|3-2-1], Lord I will bless the[e] all my

days

leaf [23] *recto*: 98. Psalm. 98th [by J. Benjamin], tenor, G,

1|33|32-1|44|4, bar lines + 1st notes for other 3 vocal parts, +

last note of bass

leaf [23] *verso*-leaf [24] *recto*: untitled tune, treble (melody), ?tenor, D,

treble incipit 1|3-4-55-6|5U1-2|1-2-32|1, Let there be light

th’almighty spoke

leaf [25] *verso*: Wethersfield [by Olmsted], “Tennor,” G,

3|35|U11-2|3-42|1, [melody in treble,

5-6-7|U1D5|56-7|U1-2D7|U1], Give to our God immor[t]al

praise

leaf [26] *recto-verso*: God over all, tenor?, D,

112|3142|3,553-4|557-65-#4|5, Our Lord is risen from the

dead

leaf [27] *recto*: untitled tune, bass, G, 134|53|67U1D1|5

leaf [27] *verso*: [Friendship by Lyon], treble, G, 112-3|44-5-61D7|U1,

Friendship thou charmer of the mind

**Mss. Boxes L / Octavo vol. 33**

534. [Turner, James A.]. *“To learn to sing…”*  Boston: James A. Turner, 1752. Lacks back paper cover; otherwise complete. MS. melody on leaf 1 *recto*.

inscriptions: front cover, “August ye 28th 1760 / John Tully Jun”; leaf 1 *recto*,

“(Boston, 1752> [🡨*sic*] / unrecorded by / Evans or Bristol / Sonneck-

Upton / etc. / Turner engraved / Lewis Evan’s [*sic*] map / of Colonies

/ These psalms and / hymns are what / are usually found / at end of

Book / of Com[m]on Prayer” (pencil)

MS. music entry:

leaf 1 *recto*: Buckingham, melody (probably tenor), Am, 1|5-4-32|

34|5-43[|]2

**DP B7580; Catalog Record #351524**

535. [Turner, James A.]. *“To learn to sing…”* Boston: James A. Turner, 1752. Complete. BOUND WITH Barnard, John. *A New Version of the Psalms of David; fitted to the Tunes used in the Churches: with several Hymns, out of the Old, and New, Testament.* Boston: J. Draper, for T. Leverett, 1752. Lacks pp. 13-14.

inscription: inside back cover: “Anna May”

no MS. music

**Dated Books; Catalog Number #351524 (“To learn to sing…”), #314612**

**(*A New Version*)**

536. *A Valuable Collection of Sacred Musick.* Exeter, N. H.: J. J. Williams, 1818. BOUND DUTCH-DOOR STYLE WITH Watts, Isaac. *The Psalms of David, imitated in the language of the New-Testament*. Exeter, N. H.: J. J. Williams, 1818. Both titles appear to be complete; the former has [2], 251, [3] pp.

inscription: preliminary leaf *recto*, “P. Clark / Francestown / N. H. / 1828”

no MS. music

**Dated Books; Catalog Record #372616**

537. *The Village Harmony: or, Youth’s Assistant to Sacred Musick*. 4th ed. Exeter, N. H.: Henry Ranlet, 1798. Complete. MS. music on folded, unnumbered leaf laid inside back cover.

inscription: inside front cover, “Peter Dow of Newtown / in the State of

Newhampshire / and County of Rockingham / Amen June 16 1803”

MS. music entries:

a. l. [1] *recto*: Resolution, bass, Gm, 1|1132|11D5,5|6477|U3, *HTI* no.

9465, staff ruled for additional voice, but no notes

a. l. [1] *verso*: Newdarham [New Durham by Austin], tenor melody, bass, Bm, 1|D57U13|21[-]D7U1, staves ruled for 2 additional voices, but no notes

**DB Ob235; Catalog Record #348264**

538. *The Village Harmony: or, Youth’s Assistant to Sacred Musick*. 5th ed. Exeter, N. H.: Henry Ranlet, 1800. Complete, but several leaves are torn, with loss of text.

no inscriptions

pasted inside front cover, a printed label reading “E. BROWN”; ornamental letters on orange background

no MS. music

**DB Ob236; Catalog Record #348262**

539. *The Village Harmony: or, Youth’s Assistant to Sacred Musick*. 6th ed. Exeter, N. H.: Henry Ranlet, 1803. Pp. v-vi supplied in photocopy; otherwise complete.

inscription: original preliminary leaf [1] *recto*, “[J C T?] Wheel[ers?] /

[B?]ook” (pencil)

no MS. music

**DB Ob237; Catalog Record #420164**

540. *The Village Harmony: or, Youth’s Assistant to Sacred Musick*. 7th ed. Exeter, N. H.: Ranlet and Norris, 1806. Lacks pp. [3]-6, 27-30, 35-38, 43-46, 51-54, 83-86, 89-96, 99-102, 113-120, 123-126, 131-134. P. 148 misnumbered 248.

no inscriptions

no MS. music

**DB Ob238; Catalog Record #420255**

541. *The Village Harmony: or, Youth’s Assistant to Sacred Musick*. 8th ed. Exeter, N. H.: Norris and Sawyer, 1807. Final leaf (with indexes) fragmentary; photocopies of 2 almost complete pp. laid in. Otherwise, this copy is complete.

no inscriptions, other than “my hand” inside front cover

no MS. music

**DB Ob239; Catalog Record #420254**

542. *The Village Harmony: or, Youth’s Assistant to Sacred Musick*. 9th ed. Exeter, N. H.: Norris and Sawyer, 1808. Complete.

no inscriptions

no MS. music

**DB Ob240; Catalog Record #420287**

543. *The Village Harmony: or, Youth’s Assistant to Sacred Musick*. 10th ed. Exeter, N. H.: C. Norris and Company, [1810]. Lacks pp. 133-134, 215-216, 257-260.

inscriptions: inside front cover, “J. Fa[rr ?]’s – March 22.d 1817.,” “This Book

is the [pro]perty of the first / Parish in Lynn – for the use of the /

Musical Society of Said Parish ------- / No 12,” [inscription upside-

down along bottom of inside front cover is illegible to me]

no MS. music

**DB Ob241; Catalog Record #420340**

544. *The Village Harmony: or, Youth’s Assistant to Sacred Musick*. 11th ed. Newburyport, Mass.: E. Little and Company, [1812] (C. Norris and Company, printers). [2], 315, [3] pp.; complete.

inscriptions: t. p., before printed “*NEWBURYPORT*,” “Stephen Salisbury of”;

p. [1], “Stephen Salisbury Junr 1813—”

no MS. music

**DB Ob242; Catalog Record #420419**

545. *The Village Harmony: or, Youth’s Assistant to Sacred Musick*. 11th ed. Newburyport, Mass.: E. Little and Company, [1813] (C. Norris and Company, printers). [2], 323, [3] pp.; complete.

inscription: inside back cover, “Hannah Dunton,s / of Boylston Hir Book

January 15th 1815”

no MS. music

**DB Ob243; Catalog Record #428489**

546. *The Village Harmony: or, Youth’s Assistant to Sacred Musick*. 12th ed. Newburyport, Mass.: E. Little and Company, [1815] (C. Norris and Company, printers). [2], 323, [3] pp.; complete.

inscription: inside front cover, “A. G. Gleason / 1873”

short description of Bellows Falls village inside back cover (pencil; mentions

“besides a number of small establishments, a tinners shop paper

factory wheat mill and a mill for sawing freestone”; also, “there is no

want for water”)

otherwise, no inscriptions

no MS. music

**DB Ob244; Catalog Record #420498**

547. *The Village Harmony: or, Youth’s Assistant to Sacred Musick*. 12th ed. Newburyport, Mass.: E. Little and Company, [1815 or 1816] (C. Norris and Company, printers). [2], 331, [3] pp.; complete. P. 36 misnumbered 56.

inscriptions: inside front cover, “Otis Nixon”; preliminary leaf *recto*,

“Wa[rre?]n Nixon’s / Property. / [probably a date, which could be

1816; ink has eaten through the paper]”

no MS. music

**DB Ob245; Catalog Record #428528**

548. *The Village Harmony: or, Youth’s Assistant to Sacred Musick*. 13th ed. Newburyport, Mass.: E. Little and Company, [1816] (C. Norris and Company, printers). [2], 331, [3] pp.; complete. P. 318 misnumbered 218.

inscription: preliminary leaf *recto*, “John W. Harris’ / Book, / Grafton Jan\_\_.

15th. 1817.”

no MS. music

**DB Ob246; Catalog Record #420499**

549. *The Village Harmony: or, New-England Repository of Sacred Musick.* 14th ed. Boston: West and Richardson, [1817] (Exeter, N. H.: C. Norris, printer). [2], 347, [3] pp.; this copy lacks pp. 97-100, 177-180.

inscription: inside front cover, “Catharine Harris / Dec. 1817”

no MS. music

**DB Ob247; Catalog Record #420570**

550. *The Village Harmony: or, New-England Repository of Sacred Musick.* 15th ed. Exeter, N. H.: J. J. Williams, 1818. Lacks all after p. 344; probable pagination s [2], 347, [3] pp. (see editions on either side of this).

no inscriptions

no MS. music

**DB Ob248; Catalog Record #420569**

551. *The Village Harmony: or, New-England Repository of Sacred Musick.* 16th ed. Exeter, N. H.: J. J. Williams, for the proprietor, 1818. [2], 347, [3] pp.; this copy has only fragments of pp. [13]-14 + 325-326, + most but not all of final leaf.

inscriptions: front cover, “Portland Library / No 11[0?]3 / H”; t. p., [Geo.?] Lamson” (pencil), “Miss Ro[ba?]ut[?][…] M[iss?] [?] D[?]”

🖝 pencil drawing of flying, trumpet-blowing, banner-holding angel on

preliminary leaf [1] *recto*

no MS. music

**DB Ob249; Catalog Record #420604**

552. *The Village Harmony: or, New-England Repository of Sacred Musick.* 17th ed. Exeter, N. H.: J. J. Williams, for the proprietor, 1820. [2], 347, [3] pp.; complete.

inscription: preliminary leaf *recto*, “George Trowbridge’s / Book / 1822”

no MS. music

**DB Ob250; Catalog Record #429493**

553. [Wade, John Francis]. *The Portuguese Hymn On the Nativity. with The Sicilian Hymn.* [Philadelphia: G. E. Blake, between 1810 and 1814?]. *Verso* and *recto* sides of 2 unpaginated leaves; complete. 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)

incipit of printed text, The Portuguese Hymn: Adeste fideles / Hither ye

faithful

incipit of printed text, The Sicilian Hymn: O Sanctissima

**Reserve 1819 01 F; Catalog Record #355309**

554. Walter, Thomas. *The Grounds and Rules of Musick Explained: or, An Introduction to the Art of Singing by Note.* Boston: J. Franklin, for S. Gerrish, 1721. Complete, though leaf bearing pp. 3-4 (Instructions) is torn at corner, with loss of some text. 26 blank unnumbered leaves bound in after printed portion; MS. music in ink on leaves [1-12], + some MS. music in pencil (likely much later in date) on leaves [17-19]. Because the later MS. music appears to be a random succession of pitches with (not always accurate) pitch letter names written in below, it will not be inventoried here; only the tunes on leaves [1-12] will be inventoried.

inscriptions: inside front cover, “o that I was but an [?]” (crossed out); inside

back cover, “Joseph goldthwait 1723”

MS. music is all 2- and 3-voice tunes, with melody in top voice (bottom voice

is always bass); diamond-shaped note-heads used throughout, +

double bars to indicate ends of phrases rather than bar lines; no texts

MS. music entries listed in (approximate) alphabetical order by tune title, then in numerical order by psalm no., with Veni Creator + Te Deum at

end

MS. music entries:

a. l. [1] *recto*: Anthem to y:e 100 Psalm, 2 voices, Am, 11D7U354-321

a. l. [1] *recto*: St. Ann’s, 2 voices, F, 11233421

a. l. [1] *verso*: Bristoll Tune, 3 voices, Gm, 15432321

a. l. [1] *verso*: Cambridge, 3 voices, Am, 13121D#6#7U1

a. l. [2] *recto*: Consecration Hymn, 3 voices, Am, 12D#7U321D#7U1

a. l. [2] *recto*: Dunhead, 2 voices, Gm, 1[1]234-3251 (ink smudge

obscures 1 note)

a. l. [2] *verso*: Deerfield Tune, 3 voices, Am, 1113211D5

a. l. [2] *verso*: Exeter, 3 voices, F, 15345665

a. l. [3] *recto*: Hereford Tune, 3 voices, G, 13453443

a. l. [3] *recto*: Hartfordshire, 2 voices, G, 123211D7U1

a. l. [3] *verso*: Isle of White, 2 voices, Dm, 15-43-4575#45

a. l. [3] *verso*: Litchfield, 3 voices, Am, 11232345

a. l. [4] *recto*: Manchester Tune, 3 voices, Gm, 13453465

a. l. [4] *recto*: Mear Tune, 2 voices, F, 155331-232

a. l. [4] *verso*: Norwich Tune, 3 voices, F, 13451234

a. l. [4] *verso*: Northampton, 2 voices, G, 125-43-21432

a. l. [5] *recto*: St. Peter[’]s Tune, 3 voices, G, 134533

a. l. [5] *recto*: Portsmouth, 2 voices, F, 11231345

a. l. [5] *verso*: Sabbath Hymn, 3 voices, G, 13455443

a. l. [5] *verso*: Standish, 3 voices, Gm, 13215432

🖝 a. l. [6] *recto*: Song of y:e 3 Children, 3 voices, G, 15345654,35#45,

567U1D343321, unusual text meter!

🖝 a. l. [6] *recto*: [Song of y:e 3 Children], 2 voices, G, 15312D75U1[,]2315,

5334456211, “title” is “Ditto, a New Tune”

a. l. [6] *verso*: Worcester Tune, 3 voices, Em, 1232144#3

a. l. [6] *verso*: Winchester, 3 voices, G, 13321443

a. l. [7] *recto*: 3d. Psalm Tune, 3 voices (not written in score: 2 lines of

top voice, then 2 lines of middle voice, then 2 lines of bass), G,

11D765U123,143221

a. l. [7] *verso*: 18th Psalm Tune, 3 voices (not written in score), Am,

11D#7U1322D5

a. l. [8] *recto*: 21st. Psalm Tune, 3 voices (not written in score), Dm,

555U1D7U123

a. l. [8] *verso*: 51st Psalm Tune, 3 voices (not written in score), Em,

555U1D7665

a. l. [9] *recto*: 68th Psalm Tune, 3 voices (not written in score), G,

11D765U123,321432

a. l. [9] *verso*: 86th Psalm Tune, 3 voices (not written in score), A,

11D#7U12332

a. l. [10] *recto*: 108th Psalm Tune, 2 voices (not written in score), F,

13254321

a. l. [10] *verso*: 126th Psalm Tune, 3 voices (not written in score), Em,

55U1D7577#655#45

a. l. [11] *recto*: 137th Psalm Tune, 3 voices (not written in score), A,

1D765U1321

a. l. [11] *verso*: 149th Psalm Tune, 3 voices (not written in score), Bb,

5U1123512D7U1

a. l. [12] *recto*: Veni-Creator, 3 voices (not written in score), Dm,

11D#7U12312

a. l. [12] *verso*: Tee-Deum, 3 voices (not written in score), Em,

13215345

**Reserve 1721 F; Catalog Record #330754**

555. Walter, Thomas. *The Grounds and Rules of Musick Explained: or, An Introduction to the Art of Singing by Note*. [4th ed.] Boston: Samuel Gerrish, 1746. Complete. 46 leaves bound in after printed music, MS. music on hand-numbered pp. 17-108 (numbering following from leaf 16 of printed music).

🖝 inscriptions: preliminary leaf *verso*, “1675 [J?]. [*recte* Samuel] Andrew [?]

Camb[ridge] ord[ained] [at?] Milford C[onnecticut] / 18 N[ovember]

1685 d[ied] 24 Jan[uary] 1738. [at?] 82.” [Samuel Andrew (1656-

1738), Harvard College class of ’75], “Edward Lang[’s?] Property”; p. 1,

“Edw[ard] Lang Jan.y 10th 1785”; p. [26], “An alphebetical [*sic*] List of

the foll:g Tunes” [both printed + in MS.; list goes only to the H’s]; leaf 2

*verso*, “N[athaniel] Hunting. / ord[ained] Sept[.] 13. 1699 at E[ast]

Hampton L[ong] I[sland]” [Nathaniel Hunting (1675-1753), Harvard

College class of ’93]; leaf 3 *recto*, “Joseph Belcher gr[aduated from

Harvard College] 1690 / ord[ained] at Dedham 9 [*recte* 29? –see

*Sibley’s Harvard Graduates*] Nov. 1693 / died Ap[ril] 27. 1723. [at?]

53.” [Joseph Belcher (1669-1723), Harvard College class of ’90],

“N[athaniel] Williams ord[ained] [by?] Dr[.] [Cotton] Mather [P?] in

H[arvard] C[ollege] Chapel / 16 Aug[ust] 1698. for Barbadoes.

/ School Master in Boston / died Jan[uary] 10. 1738. [at?] 63.”

[Nathaniel Williams (1675-1738, Harvard College class of ’93]

🖝 MS. music has mix of diamond-shaped + round note heads: pp. 17-73

alternate strictly between pairs of facing pp. in diamond-shape +

round notation—or likely would, if every p. had music (e. g., p. 17

diamond, pp. 18-19 round, pp. 20-21 diamond, pp. 22-23 round, pp.

24-25 diamond); pp. 74-107 use diamond-shaped note heads; both

round + diamond-shaped note heads on p. 108; this suggests that for

pp. 17-73, one notational style was used first on alternate facing

*verso*s + *recto*s, then (perhaps even some years later) the other style

was used on the inbetween *verso-recto* pairs (but see commentary for

🖝 Buckland Tune, p. 31); note also correlation of use of part-names altus,

medius, tenor, + bass with use of round note heads, + use of part-

names treble, counter, tenor, + bassus with use of diamond-shaped

note heads

some MS. music entries show little concern with vertical alignment of vocal

parts; many have double lines between phrases, but no bar lines;

some have “pitching numerals” (showing interval above bass) over 1st

+ sometimes last notes of upper parts

ca. 5 entries in 1st third of MS. include drawings of fanciful faces (doodles)

10 “entries,” on pp. 27, 46, 50, 51, 54, 63, 66, 67, 70, + 71, have titles + often

part names, but no music (titles + part names recorded below)

53 MS. music entries are 4-voice settings with melody in tenor, 11 entries are

tenor melody + bass, 8 entries are 3-voice settings (7 with melody in

middle voice [most of these melodic parts specified as tenor] + 1 with

melody either in top or middle voice), 3 entries are individual voice

parts

MS. music entries:

p. 17: Abington Tune, “Altus,” “medius,” “[Tnr?],” “Bass,” G, 11325432

p. 18: Ambition, “Tenor,” “Bass” (staff-\*- clef-\*- + key signature for 3rd part-\*-

but no notes), G, 1235421, Let Ambit[i]on Fire thy mind; tenor

complete, bass incomplete; “Rest” written between phrases of

melody in tenor part, while bass has 3-note phrases

(introducing next phrase, as in lining out?)

p. 19: Angels Song [by Gibbons], “Altus,” “Med[i]us,” “Tenr,” “Bass,” G,

11123425, “Sound” written over altus part at 2 points, key

signatures omitted, drawing of face

p. 20: S,t Martin[’]s Tune [by Tans’ur], “Treble,” “Counter,” “Tennor,”

“Bassus,” A, 11-2-1D5U1-2-33-45-4-312, pitching numeral

over 1st note of treble

p. 21: A Morning Hymn, “Treble,” “Counter,” “Tennor,” “Bassus,” D,

135|U1D5|6-54|3, pitching numerals

p. 22: A 3 voic,d Antiphon att. “Mr. J[ohn] Playford,” “Meds.,” “Tenr.,”

“Bass,” C, melody in medius (111D7U1D67#5) or tenor

(3332312D7)?, Thus angels sing & thus sing we; time signature

“32” (3/2)

p. 23: An Hymn: For Whitsonday [*sic*], “Tenr,” “Bass,” Am,

154-32534-32, time signature “3” (3/2)

p. 23: S.t Ann’s Tune [by Croft], “Ten.r,” “Bass,” D, 5365U11D7U1

pp. 24-25: Littleton Tune, 3 voices, melody in middle voice, ,

1354-3|2-343tr-21, clefs + key signatures written again before

final 5 mm.

p. 26: An Hymn For Christmas Day, “Tenr.,” “Bass,” G, 11325432, also

staves labeled “Altus” + “Med.s,” but no notes, drawing of face,

followed (p. 27) by blank staves for “Altus,” “Med.s,” “Ten.r,” +

“Bass” under title A Funeral Hymn

pp. 28-29: Weston Flavel [*recte* Weston Favel] [by Knapp], 4 voices, G,

1|3-4-32|1-2-13|5-6-54|3-4-2

p. 30: Barnet Tune, “Altus,” “Med.s,” “Ten.r,” “Bass,” G, 11235-4321,

drawings of faces [photo]

p. 31: Buckland Tune, “Altus,” “Med.s,” “Ten.r,” “Bass,” G,

🖝 1|2|3|2|1|1|D7|U1 (“bar lines” *sic*; altus + bass have no bar

lines, medius has bar lines correctly applied), altus, tenor, bass,

+ 1st 3 notes of medius have round note heads, remainder of

medius erased, “corrected” with diamond-shaped note heads

but many wrong pitches, all parts have double lines at ends of

phrases, only medius has key signature, time signature “3,”

vertical alignment of parts falls apart by end [photo]

pp. 32-33: Amsterdam Tune, 4 voices, G, 1D5|U1-2-32|32|3-4, time

signature “2”

p. 34: Babilon Streams Tune, “Altus,” “Med.s,” “Ten.r,” “Bass,” Gm,

13455432, last note of bass missing, same melody as Babylon

Tune (p. 64), but while tenors + basses of the 2 entries are very

close, top 2 parts are significantly different

p. 35: Boston Tune, “Ten.r,” “Bass,” Gm, 13235421, possible drawings

of faces

p. 35: Brunswick Tune, “Ten.r,” “Bass,” Am, 11234-3251

pp. 36-37: Bethesda Tune, 4 voices, G, 1|3234-2|1, Lord of y.e worlds

above, “Slow” over start of tune

p. 38: Banbury Tune, “Med.s,” “Ten.r,” “Bass,” melody in tenor, Am,

11D#7U15432, staff set up for “A[l]tus,” but no notes

p. 39: Burlington Tune, “Med.s,” “Ten.r,” “Bass,” melody in tenor, Gm,

15321D#7, staff set up for “A[l]tus,” but no notes, possible

drawing of face

p. 40: Wells Tune [by Holdroyd?], 4 voices, G, 1|35U1|D7U1D6|5

p. 41: Funeral Thought, 4 voices, Am, 5|4323|21D#7, Hark from ye

tombs a Dolef,l sound; written in pencil at bottom of p. is “2/

[Give us?] this [Day &c?] 3 [Great?] God &c 4 “[Grant us the

&c?]”

p. 42: Bristol Tune, “Med:s” Ten\*\*&r” “Bass” melody in tenor, Gm,

15432421, another title ([Black?][?]) crossed out at top of p.

p. 43: Cambridge Tune, “Altus,” “Med.s,” “Ten.r,” “Bass,” Gm,

13121D67U1, time signature “3,” both bs + #s used as

accidentals

p. 44: New Eagle Street, 4 voices, G, 5|U1-2-32|3-4-5-43tr|2

p. 45: Leeds Tune, 4 voices, F, 1|35|U1D5|6, followed (p. 46) by title

Canterbury Tune, but no music

p. 46: Clift Tune, “Ten.r,” “Bass,” G, 13214352, staff set up for “Med.s,”

but no notes, in last phrase of bass, Fb used for F natural

p. 47: Colchester Tune, “Altus,” “Med.s,” “Ten.r,” “Bass,” F, 13214532

p. 48: Troy, 3 voices, melody in middle voice, G, 1|54-323-#4|5, 1st 8

mm. only, crossed out, see complete tune 2 entries below this

p. 49: Evening Hymn, “Tennor,” “Bassus,” Am, 1|1-D76|5U2|3-21|D#7,

basically same tune as 6th entry below with minor differences in melody + major differences in bass, followed (pp. 50, 51) by blank staves for “Med.s,” “Ten.r,” + “Bass” under titles Charming Month of May (surely secular) + Divine Use of Musick

pp. 52-53: Troy Tune, 3 voices, melody in middle voice, G,

1|54-323-#4|5, incomplete copy of this tune 2 entries above,

followed (p. 54) by blank staves for “Ten.r” + “Bass” under title

Dunhead or Brunswick

p. 54: Dutch Hymn, “Ten.r,” “Bass,” F, most of tenor melody probably

written 1 step too high\*\*& tenor looks as if it’s in Gm, while bass

is solidly in F; moving tenor down a step produces 11123421

as incipit, time signature “3”

p. 55: St. Edmund’s Tune, “Altus,” “Med.s,” “Ten.r,” “Bass,” Gm,

1D5U523142, different tune from St. Edmond’s on p. 88

p. 56: Bangor Tune [by Tans’ur], “Treble,” “Counter,” “Tennor,”

“Bassus,” Dm, 5|32|15-6-7|U1D7-6|5, pitching numerals at

Beginning + end, “#3” over bass on chord where no one sings a

#3

p. 57: All Saints Tune, “Treble,” “Counter,” “Tennor,” “Bassus,” C,

11-D765U12-1D7U1, pitching numerals

p. 58: Evening Hymn, “Ten.r,” “Bass,” Am, 1D765U23-21D#7, basically

same tune as 6th entry previous with minor differences in

melody + major differences in bass, time signature “3,” 2nd note

of tenor written as 2 tied quarter notes

p. 59: Ely Tune, “Altus,” “Med.s,” “Ten.r,” “Bass,” F, 11235342

p. 60: 130 Psalm Tune, “Treble,” “Counter,” “Tennor,” “Bassus,” G,

1534-321

p. 61: Dunchurch Tune, “Treble,” “Counter,” “Tennor,” “Bassus,” G,

1D65U132-1D7U1, pitching numerals at beginning + end

p. 62: Fareham Tune, “Altus,” “Med.s,” “Ten.r,” “Bass,” Gm,

5U1321D#7U12, followed (p. 63) by blank staves for “Ten.r” + “Bass” under title Finist Divertion [*sic*]

p. 64: Babylon Tune, “Treble,” “Counter,” “Tennor,” “Bassus,” Gm,

13455432, same melody as Babilon Streams Tune (p. 34), but

while tenors + basses of the 2 entries are very close, top 2 parts

are significantly different

p. 65: Marlborough Tune, “Treble,” “Counter,” “Tennor,” “Bassus,” G,

134556-5-432, pitching numerals at beginning + end, followed

(pp. 66, 67) by titles Glocester Tune (with staves for “Altus,”

“Med.s,” “Ten.r,” + “Bass”) + Grantham Tune, but no music

p. 68: Blenheim Tune, “Treble,” “Counter,” “Tennor,” “Bassus,” G,

15655-4321, pitching numerals, “#3” over bass on chord

where no one sings a #3

p. 69: Falmouth Tune, “Treble,” “Counter,” “Tennor,” “Bassus,” G,

311-233-45-4-312, pitching numeral at counter’s entrance,

followed (pp. 70, 71) by titles Glastenbury Tune +

Hump[h]ery[’]s Tune, but no music

p. 72: Colchester New [by Tans’ur], “Treble,” “Counter,” “Tennor,”

“Bassus,” C, 1|1-D76|54|3-21|5

p. 73: 95 Psalm Tune, “Treble,” C, 1|1-D7U1|D7U2|3

pp. 74-75: Exeter Tune, “Treble,” “Counter,” “Tennor,” “Bassus,” G,

begins with bass solo-\*- 1|3-2-1D5|U12-1|D7-65|1+U1, ye people

all w,th one accord; bassus sings continuously, other parts enter

in turn; pitching numerals at each upper part’s entrance + on

final chord, last 8 mm. are “Chorus”

pp. 76-77: Barby Tune, “Treble,” “Counter,” “Tennor,” “Bassus,” A,

13323-21D7U1, pitching numerals

pp. 78-79: Guiltford [*sic*] Tune, “Treble,” “Counter,” “Tennor,”

“Bassus,” Am, 154321, pitching numerals, fuging section

labeled “Chorus”

pp. 80-81: S,t Luke[’]s Tune, “Treble,” “Counter,” “Tennor,” “Bassus,” C,

5|U1-D7U1|23|4-32|3, pitching numerals (on final chord, 12

above bass’s note, 8 above tenor’s, 10 above counter’s, 15

above treble’s), only bass sings throughout

pp. 82-83: Mansfield Tune, “Treble,” “Counter,” “Tennor,” “Bassus,” G,

1134-323, pitching numerals at beginning + end, 15 numerals

over bass part (figured bass?)

pp. 84-85: S,t Michael[’]s Tune, “Treble,” “Counter,” “Tennor,”

“Bassus,” C, 5U1123512D7U1, pitching numerals, numerals

over bass part

p. 86: Hexham Tune, “Treble,” “Counter,” “Tennor,” “Bassus,” Am,

112345-432, pitching numerals

p. 87: Bromsgrove Tune, “Treble,” “Counter,” “Tennor,” “Bassus,” Am,

15-43232-1D#7U1, pitching numerals, “#3” above bass

p. 88: S,t Edmond[’]s Tune, “Treble,” “Counter,” “Tennor,” “Bassus,”

Am, 15-4323-214-32, pitching numerals, different tune from

St. Edmund’s on p. 55

p. 89: An Evening Hymn After Service, “Counter,” “Tenor” (melody),

“Bassus,” Dm, 1D5655U1-23-2-1D#7, pitching numerals

p. 90: Worksop Tune, “Treble,” “Counter,” “Tennor,” “Bassus,” Am,

1325434-32, pitching numerals

p. 91: Bellford Tune, “Treble,” “Counter,” “Tennor,” “Bassus,” G,

15-4323-2123, pitching numerals

p. 92: S,t David[’]s Tune att. “W[illiam] T[ans’u]r,” “Treble,” “Counter,”

“Tennor,” “Bassus,” G, 134556-54-32, pitching numerals

p. 93: Bedford Tune, “Treble,” “Counter,” “Tennor,” “Bassus,” F,

53165432, pitching numerals

p. 94: Newbury Tune, “Treble,” “Counter,” “Tennor,” “Bassus,” Gm,

15-4321321, pitching numerals

p. 95: Hartford Tune, “Treble,” “Counter,” “Tennor,” “Bassus,” Am,

154-325-434-32, pitching numerals

p. 96: Rugby Tune, “Treble,” “Counter,” “Tennor,” “Bassus,” Am,

135-433432, pitching numerals

p. 97: Binchester Tune, “Treble,” “Counter,” “Tennor,” “Bassus,” A,

321D7U5432, pitching numerals

p. 98: Kingstone Tune, “Treble,” “Counter,” “Tennor,” “Bassus,” G,

11-23-453-21-232, pitching numerals, 2 “#3”s over bass

p. 99: Manchester Tune, “Treble,” “Counter,” “Tennor,” “Bassus,” Gm,

13453465, pitching numerals

p. 100: Axminst-er Tune, “Treble,” “Counter,” “Tennor,” “Bassus,” G,

15-4323-45-432, pitching numerals

p. 101: Zealand Tune, “Treble,” “Counter,” “Tennor,” “Bassus,” G,

134-3231-232, pitching numerals

pp. 102-104: Kimbolton Tune, “Treble,” “Counter,” “Tennor,” “Bassus,”

G, 1|3-2-11|5-4-33-4|54-3|2, pitching numerals, last 7 mm. in

cut time (C with vertical slash), but can be seen as a (somewhat

awkward) expansion of the preceding ¾ section

p. 105: S,T Katherine’s Tune, “Treble,” “Counter,” “Tennor,” “Bassus,” C,

5U1-2323-212-1D7, pitching numerals

p. 106: Lemster Tune, “Treble,” “Counter,” “Tennor,” “Bassus,” Am,

134-325432, pitching numerals

p. 107: Trinity Tune, “Treble,” “Counter,” “Tennor,” “Bassus,” D,

11-2-3-215-434-5-67U1, pitching numerals, highly melismatic

melody

p. 108: Rochester [by Holdroyd?], “Bass,” G, 1D65|U11|D451, round

note heads

p. 108: Buckingham, “Bass,” Am, 1|1D5|U12|3-21|D5, round note

heads

p. 108: S,t Philip[’]s Tune New (title crossed out, probably when 2 bass

parts were added to this p.—see entries above), “Tennor,”

“Bassus,” Gm, 154321, diamond-shaped note heads, time

signature “3”; in almost 450 printings before 1821, titled St.

Philips only once, in the [ca. 1760] ed. of Thomas Johnston’s

untitled tune supplement with text beginning “To learn to sing”

(*ASMI* 306, which dates the edition erroneously as [1763-67];

see *HTI*, vol. I, p. 147); usually titled Aylesbury or Wirksworth;

see 1st MS. music entry for source no. 548, the [ca. 1759]

edition of Walter’s tunebook

**Dated Books; Catalog Record #330756**

556. [Walter, Thomas. *The Grounds and Rules of Musick Explained: or, An Introduction to the Art of Singing by Note*. [4th ed.] Boston: Samuel Gerrish, 1746]. Lacks first (unnumbered) leaf, with t. p. MS. music on 73 leaves, numbered 17-90, bound in after the printed tunebook (leaf 31 + about 1/5 of leaf 80 missing).

inscriptions: front cover, “ALEX CHAMBERLAIN”; inside front cover, “James

Foster”; p. iii, “S. Natick Apr 18[th?] / 1876 / Presented to the [His.?] /

Natural His. So & [Li?] / [brary?] Society – by / Mrs Mary Perry

Richards of So Natick Mass”; inside back cover, “Trenlo” (beginning of

“Trenton”?)

partial index of ms. tunes on leaf 16 *verso*; rest of book is MS. music + a few

texts

leaves 17-30 numbered on *recto* side, leaves 32-90 numbered on alternate

facing *verso*s and *recto*s (starting with 32 on a *recto*), with even

numbers (on *recto*s) from 34 to 46 partially or fully erased

unless otherwise indicated, MS. music entries are written in diamond

notation, with no bar lines, only double bars between phrases

repertory largely mid-18th-century English (including 22 tunes traced here to

William Tans’ur), with an incursion of late 18th-century New England

tunes (by Read, Kimball, Billings, Frothingham, Munson) between

leaves 29 + 42; the New England tunes, likely copied in later, have bar

lines + round note-heads

many tune titles beautifully + variously drawn; some pp. in latter part of MS.

MS. section have carefully ruled red borders (noted here)

vocal parts listed top to bottom; unless otherwise indicated, melodic incipits

are those of top voice

MS. music entries:

leaf 17 *recto*: 100 Psalm Tune New, 3 voices, Am, 11D7U354-321, 1st

printed Tufts 1723

leaf 17 *verso*: Quersey [= Quercy by Tans’ur], 4 voices, G, 133232D7U1

leaf 18 *recto*: Humphrey’s, 4 voices, A, 124-3254-3-212, pitch + rhythm approximate at best, 1st printed Turner 1752

leaf 18 *verso*: Cambridge, 3 voices, Am, 13121D#6#7U1, 1st printed 1579

leaf 19 *recto*: Burford Tune, melody, bass, Am, 112345-432, My Soul

lies cleaving to the dust; 1st printed Chetham 1717

leaf 19 *verso*: Litchfield [variant of tune probably by Ravenscroft], 3

voices, Am, 11232345

leaf 20 *recto*: Evening Hymn [by J. Clarke], melody, bass (“gs” clef for

both, though bottom voice is clearly bass in bass clef), Am,

11-D765U23-21D#7

leaf 20 *recto*: 67th Psalm Tune, melody, bass, G, 13-214-3-2-1D7U1, 1st printed Walter 1759

leaf 20 *verso*: untitled secular melody, “Cantus Primus,” G,

12|3333|231 (bar lines used), Here’s a Health unto his Majesty

leaf 21 *recto*: Faringdon [by W. Rogers], 3 voices, Am, 11315421

leaf 21 *verso*: Isle of Whight [*sic*], 3 voices, Gm, 15-43-457545, 1st

printed 1711

leaf 22 *recto*: Worcester [by Tomkins?], 3 voices, Em, 1232144#3

leaf 22 *verso*-leaf 23 *recto*: 136 Psalm Tune, “Cant.,” “Medius,” “Bass,”

G, 1D65U321, 2nd half features melismas alternating between 2

upper voices + bass, 1st printed Arnold 1741

[leaf 23 *verso*: text beginning “In a Jessamine bower when the bean was in

Flower”; leaf between leaves 23 + 24 cut out]

leaf 24 *recto*: A Song, “Cantus Primus,” Gm, 12321D5, When the Bright

God of day; not in *HTI* under incipit or text incipit

leaf 24 *verso*: Manchester [by Ravenscroft?], 3 voices, Gm, 134534n65

leaf 25 *recto*: Norwich, 3 voices, F, 13451234

leaf 25 *verso*-leaf 26 *recto*: 137th Psalm Tune, 3 voices, A, 1D765U1321

leaf 26 *verso*: Buckland, 3 voices, G, 123211D7U1

leaf 27 *recto*: An Hymn for Christmass day: Taken out of S.t Luke Ch.

2d [by J. Green], melody, bass, Am, 1|32|54|34-3|2 (bar lines

used), Whilst Shepherds watch their Flocks by night; all 6

stanzas of text written below music

leaf 27 *verso*: Aldermaston, 4 voices, Em, 13455421

leaf 28 *recto*: Palatine Hymn, 4 voices, F, 1153112, clefs used (top to

bottom) are 3 C clefs + F clef, the C clefs positioned on 2nd line

down, middle line, + top space; unusually-shaped ?repeat sign

at end of 2nd phrase

leaf 28 *verso*: Colchester, 3 voices, F, 13214532

leaf 29 *recto*: Abington [by Tans’ur], 3 voices, G, 11325432

leaf 29 *verso*: Winter [by Read], 4 voices, melody in 3rd voice from top, F, 1|5565|U1D5-31 (bar lines used), round notation

leaf 30 *recto*: Portsmouth, 3 voices, G, 11231345

leaf 30 *verso*: Bromsgrove Tune, “Treble,” “Counter,” “Tenor,” “Bass,”

melody in tenor, Am, 15-43232-1D#7U1, in more elegant hand

than previous diamond-notation tunes; 1st notes of tenor,

counter, + treble have numerals written above them, signifying

intervals above tenor’s starting note (marked “1”)

leaf 32 *recto*: New Colchester Tune [by Tans’ur], “Treble,” “Counter,”

“Tenor,” “Bass,” melody in tenor, C, 11-D76543-215

leaf 32 *verso*: Devotion [by Read], 4 voices, melody in 3rd voice from

top, C, 5|U112D7|U12|3 (bar lines used), round notation

leaf 33 *recto*: Russia [by Read], 4 voices, melody in 3rd voice from top,

Am, 132|1D7U13|2 (bar lines used), round notation

leaf 33 *verso*: St. Martin’s [by Tans’ur], “Treble,” “Counter,” “Tenor,”

“Bass,” melody in tenor, A, 11-2-1D5U1-2-33-45-4-312

leaf [34] *recto*: Trinity Tune [by Tans’ur], “Treble,” “Counter,” “Tenor,”

“Bass,” melody in tenor, D, 11-2-3-215-434-5-67U1

leaf [34] *verso*-leaf 35 *recto*: Invitation [by Kimball], 4 voices, melody

in 3rd voice from top, D, 5U1D5|65|67U1 (bar lines used),

round notation

leaf 35 *verso*: All Saints Tune [by Knapp], “Treble,” “Counter,” “Tenor,”

“Bass,” melody in tenor, C, 11-D765U12-1D7U1

leaf [36] *recto*: Bangor Tune [by Tans’ur], “Treble,” “Counter,” “Tenor,”

“Bass,” melody in tenor, Dm, 53215-6-7U1D7-65

leaf [36] *verso*: untitled counter part, D, 3|33|35|43|3,3|3-4-54-3|35|5

(1st two phrases if in C. M., which is likely), bar lines used,

round notation

leaf 37 *recto*: Connection [by Billings], 4 voices, melody in 3rd voice

from top, E, 1|55|67|U1 (bar lines used), round notation, title

written lightly in pencil

leaf 37 *verso*: Morning Hymn [by Tans’ur], “Treble,” “Counter,”

“Tenor,” “Bass,” melody in tenor, D, 135U1D56-543

leaf 3[8] *recto*: Yaxley [by Tans’ur], “Treble,” “Counter,” “Tenor,”

“Bass,” melody in tenor, G, 113123,3213#45

leaf 3[8] *verso*: Charleston [by Frothingham], 4 voices, melody in 3rd

voice from top, Am, 1|53|1-4-32-1|D5-6-7-U13|2 (bar lines

used), round notation, “Slow” written over start of tune

leaf 39 *verso*: Worksop [looks like “Worksov” because vertical of “p”

isn’t darkened all the way down] Tune [by J. Green], “Treble,”

“Counter,” “Tenor,” “Bass,” melody in tenor, Am, 1325434-32

leaf [4]0 *recto*: Hartford Tune [by Tans’ur], “Treble,” “Counter,”

“Tenor,” “Bass,” melody in tenor, Am, 154-325-434-32

leaf [4]0 *verso*-leaf 41 *recto*, leaf 4[2] v*erso*: Newburg [by Munson], 3

voices, melody in middle voice, C, 5|35U12|1 (bar lines used),

round notation

leaf 41 *verso*: Rutland Tune [by Tans’ur], “Treble,” “Counter,” “Tenor,”

“Bass,” melody in tenor, G, 13-2-34536-5-432

leaf 4[2] *recto*: Falmouth Tune [by Tans’ur], “Treble,” “Counter,” “Tenor,” “Bass,” melody in tenor, G, 311-233-45-4-312

leaf 43 *verso*: Wendover Tune, “Treble,” “Counter,” “Tenor,” “Bass,”

melody in tenor, Am, 13215432, claimed by Tans’ur, but

couldn’t be his (see *HTI* 586)

leaf 4[4] *recto*: Hexham Tune, “Treble,” “Counter,” “Tenor,” “Bass,”

melody in tenor, Am, 112345-432

leaf 45 *verso*-leaf 4[6] *recto*: Beminster Tune [by Tans’ur], “Treble,”

“Counter,” “Tenor,” “Bass,” melody in tenor, Am,

13-21543-212, red border around top + sides of both pp. of

this tune (its 1st appearance in this volume’s MS. music)

leaf 47 *verso*-leaf 48 *recto*: Exeter Tune [by Tans’ur], “Treble,”

“Counter,” “Tenor,” “Bass,” bass begins solo, G,

13-2-1D5U12-1D7-65U1+1, followed by tenor,

35-4-321-2-33-45

leaf 49 *verso*-leaf 50 *recto*: Uppingham Tune [by Tans’ur], “Treble,”

“Counter,” “Tenor,” “Bass,” bass begins solo, G,

1D5-6-75U11-D7-655U1, followed by tenor, 3-453-45#45,

🖝 note resemblance of these 2 phrases of melody to start of

Billings’s Anthem for Easter

leaf 51 *verso*-leaf 52 *recto*: Ryhall Tune [by Tans’ur], “Treble,”

“Counter,” “Tenor,” “Bass,” melody in tenor, Gm,

5U1-2325-4345

leaf 53 *verso*-leaf 54 *recto*: St. Luke[’]s Tune [by Knapp], “Treble,”

“Counter,” “Tenor,” “Bass,” melody in tenor, C,

5U1-D7U1234-323, “St Lukes” + “Continued” on leaf 54 *recto* in

red

leaf 55 *verso*-leaf 56 *recto*: Barby Tune [by Tans’ur], “Treble,”

“Counter,” “Tenor,” “Bass,” melody in tenor, A, 13323-21D7U1, Awake my Joy Awake I say

leaf 57 *verso*-leaf 58 *recto*: Chesterton Tune [by Tans’ur], “Treble,”

“Counter,” “Tenor,” “Bass,” bass begins solo, G,

11-D7-65U1-D76U2-1D7U1+1, followed by tenor,

3-45-6-536-5-43-2-12

leaf 59 *verso*-leaf 60 *recto*: Christ Church, “Treble,” “Counter,” “Tenor,”

“Bass,” melody in tenor, F, 13-4565432, red border around top

and sides of 1st p.

leaf 61 *verso*-leaf 62 *recto*: Guilford Tune [by Tans’ur], “Treble,”

“Counter,” “Tenor,” “Bass,” melody in tenor, Am, 154321

leaf 63 *verso*-leaf 64 *recto*, leaf 65 *verso*: Kimbolton [by Tans’ur], “Treble,” “Counter,” “Tenor,” “Bass,” melody in tenor, G,

13-2-115-4-33-454-32

leaf 66 *recto*: A Funeral Thought [by I. Smith], 4 voices, melody in 3rd

voice from top, Am, 5432321D#7

leaf 67 *verso*-leaf 68 *recto*: Dorchester Tune [by Tans’ur], “Treble,”

“Coun\*\*&r,” “Tenor,” “Bass,” melody in tenor, G,

15-43-4556-54-32

leaf 69 *verso*-leaf 70 *recto*: Westerham [by Tans’ur], “Treble,”

“Counter,” “Tenor,” “Bass,” G, starts with counter-bass duo, counter\*\*& 55-655, followed by tenor\*\*& 35-432

leaf 71 *verso*-leaf 72 *recto*: Amsterdam Tune [originally by J. G. Hille;

adapted], 4 voices, melody in 3rd voice from top, G,

1D5U1-2-32323-4565432

leaf 73 *verso*-leaf 74 *recto*: Newbery Tune, 4 voices, melody in 3rd

voice from top, Gm, 5523-2-1D7U123, “Newbery” in red, 2 thin

red borders around top + sides

leaf 75 *verso*-leaf 76 *recto*: Cheshunt Tune, 4 voices, melody in 3rd

voice from top, C, 11D5U131D557U1, all voices have “tr” above

penultimate note, thin red border around top + sides

leaf 77 *verso*-leaf 78 *recto*: Burnham Tune, 4 voices, melody in 3rd

voice from top, Am, 15-4-32345-432, all voices have “tr” above

penultimate note

leaf 79 *verso*-80 *recto*: Weston Favell [originally by Knapp], 4 voices,

melody in 3rd voice from top, G, 13-4-321-2-135-6-543-4-2,

red border around top + sides of both pp., lower right corner of

leaf 80 *recto* has been torn off so tenor + bass are incomplete, a

version of this tune (titled Dorchester) was 1st printed in 1738

by William Knapp, who claimed its authorship (see *HTI* 1504a)

leaf 81 *verso*-leaf 82 *recto*: Bethesda Tune, 4 voices, melody in 3rd

voice from top, G, 13234-21, only one set of double lines to

mark the end of a phrase, red border around top + sides

leaf 83 *verso*: Littleton, 3 voices, melody in middle voice, A,

1354-32-343-212231(1)D7tr7U1, no bar lines until the 2nd

system-\*- red border around top + sides

leaf 84 *recto*: Wenlock, 3 voices, melody in middle voice, Gm,

15-432-1D#7U1-2-345, red border around top + sides

leaf 85 *verso*: Charlotte Tune; , 4 voices, melody in 3rd voice from top,

G, 5432D5U1-2-3-433-2, all voices have “tr” above penultimate

note, red border around top + sides

leaf 86 *recto*: Solomon[’]s Song or New 87th Psalm Tune, “Cant,” “Altus,”

“Med,” “Bass.,” G, 13453432, red border around top + sides

leaf 87 *verso*: The 149 Psalm Tune, “Cantus,” “Med.,” “Bass.,” each

occupying 2 staves and not in score, Bb, 5U1123512D7U1, red border around top + sides

leaf 88 *recto*: The 108th Psalm Tune, “Cant,” “Med,” “Bass,” each

occupying 2 staves and not in score, F, 13254321, red border

around top + sides

leaf 89 *verso*-leaf 90 *recto*: Upminster Tune, “Treble,” “Counter,”

“Tenor,” “Bass,” melody in tenor, G, 13-2123-45-432

**Reserve 1746 02; Catalog Record #330756**

557. Walter, Thomas. *The Grounds and Rules of Musick Explained: or, An Introduction to the Art of Singing by Note*. [6th ed.] Boston: Benjamin Mecom, for Thomas Johnston, [ca. 1759]. *ASMI* 521A. Lacks leaf 21 (printed music). 58 additional leaves, the first 7 hand-numbered 21-27 (compare *ASMI* 521 + 521A + note that these first 7 leaves were not numbered 25-31) + the rest unnumbered, bound in after printed book; MS. music on additional leaves [1-10], [14-22].

additional leaves [10] *recto*, [11-13], [14] *verso* have MS. texts; additional

leaves [23-58] blank

inscriptions: p. iii, “Stephen Salisbury”; leaf 22 *recto*, “John Boy[l ?]es 17[63 ?

65 ?]”; illegible inscription on front cover

“An Alphibet” at head of 1st of 12 unnumbered pp. bound in at the beginning

of the book; these pp. index 43 tunes in the book’s printed music + on

hand-numbered leaves 21-27 of the MS. music

most MS. music uses diamond-shaped note heads, lacks bar lines (double

lines at ends of phrases); exceptions will be noted

much of MS. written in exceptionally neat hand

MS. music entries are mix of 4-voice settings (melody either in top voice or in

third voice down, presumably tenor), 3-voice settings (melody in top

voice or middle voice), 2-voice settings (melody + bass), + single voice

parts (all likely tenor melodies); parts sometimes written in score,

sometimes not)

MS. music entries:

a. l. [1] *recto* (hand-numbered leaf 21): 136 Psalm Tune, 3 voices, not

in score (2 successive staves for each voice), melody in top

voice, G, 1D65U543[*recte* 1D65U321],D5U15432, this version

of this melody (accurately presented with 1st phrase as 1D65U321) printed only before 1821 in the 1755 + [ca. 1760]

eds. of Thomas Johnston’s untitled tune supplement with text

beginning “To learn to sing” (*ASMI* 304 + 306; *ASMI* dates the

later edition erroneously as [1763-67]; see *HTI*, vol. I, p. 147); see last MS. music entry for source no. 546, AAS’s Dated Books copy of the 1746 edition of Walter’s tunebook

a. l. [2] *verso* (hand-numbered leaf 22): Solomon’s Song, 4 voices,

melody in top voice, G, 13453432, “to 85 Psalm,” time signature “32”

a. l. [2] *verso* (hand-numbered leaf 22): S:t Thomas’s, melody, bass, G,

13-423-451-2D7U1, time signature “3”

a. l. [3] *recto* (hand-numbered leaf 23): 137 Psalm Tune, 3 voices, not

in score (2 successive staves for each voice), melody in top

voice, A, 1D765U1321

a. l. [4] *verso* (hand-numbered leaf 24): The 150 Psalm Tune or New

Colchester [by Tans’ur], “Treble,” “Altus,” “Tenor,” “Bass,” melody in tenor, C, 11-D76543-215, Whilst Shepherds watch’d y\*\*&r Flocks by Night

a. l. [5] *recto* (hand-numbered leaf 25): Brumesgrove. Tune, “Treble,”

“Altus,” “Tenor,” “Bass,” melody in tenor, Am, 15-432

32-1D#7U1, Within thy Paths that are most Pure; “#3” over 1

note in bass, music identical to Bromsgrove. Tune on printed

leaf 22 *recto*

a. l. [5] *recto* (hand-numbered leaf 25): All-Saints Tune, “Tenor,”

“Bassus,” C, 11-D765U12-1D7U1

a. l. [6] *verso* (hand-numbered leaf 26): S:t Clement’s. Tune, “Cantus,”

“Medius,” “Bass,” melody in cantus, G, 153421

a. l. [6] *verso* (hand-numbered leaf 26): Wantage Tune, “Cantus,”

“Medius,” “Bassus,” melody in cantus, Dm, 1D775567U1, time

signature “3”

a. l. [7] *recto* (hand-numbered leaf 27): S:t Martin’s [by Tans’ur],

“Cant\*\*&,” “Med\*\*&,” “Bass\*\*&” melody in cantus, A, 11-2-1D5U1-2-3

3-45-4-312, How Perfect is the Law of God

a. l. [7] *recto* (hand-numbered leaf 27): Guilford Tune, “Cant,” “Med:,”

“Bass:,” melody in cantus, Am, 154321, time signature “3”

a. l. [8] *verso*: Buckland Tune, “Cantus,” “Medius,” “Bass,” melody in

cantus, G, 123211D7U1, time signature “3”

a. l. [8] *verso*: The 67th Psalm Tune, “Cantus,” “Bassus,” G, 13-21

4-3-2-1D7U1, time signature “3”

a. l. [9] *recto*: The 37:th Psalm. Dune [*sic*], “Cant:,” “Bass,” not

in score (2 successive staves for each voice), Am, 15#451321,

time signature “3”

a. l. [10] *verso*: Bangor [probably Tans’ur’s Bangor], “Tenor” 1st 2

notes only, Dm, 53[215U1D7-65], “Loma[s?]” written in staff

after music breaks off, this entry seems to be in the hand of a

beginner or an old person

a. l. [14] *recto*: Worksop Tune [by Green], “Tenor,” Am, 1|32|54|

34-3|2, round note heads + bar lines used, fragment above this

entry (136 if in treble clef) may be an aborted beginning of

Worksop’s tenor

a. l. [15] *verso*: The 149th Psalm. Tune, “Cantus,” “Medius,” “Bassus,” not in score (2 successive staves for each voice), melody in cantus, Bb, 5U1123512D7U1, time signature “3”

a. l. [16] *recto*: Monmouth, “Cantus,” “Medius,” “Bassus,” melody in

cantus, G, 153423, To bless thy Chosen Race

a. l. [17] *recto*: An Hymn on the Nativity of our Saviour, “Cant,”

“Tennor,” “Bass.,” melody in tenor, G, 5U123321D7, Whilst

Shepherds watch’d their flocks by night

a. l. [18] *verso*: Weston Favell Tune [by Knapp], “Tennor,” “Bassus,” G,

13-4-321-2-135-6-543-4-2, Come let us join our chearful Songs

a. l. [19] *verso*: Littleton, 3 voices, melody in middle voice, A,

1354-32-343-21, Lo he cometh countless Trumpets; round

note heads, but no bar lines, definitely a new hand

a. l. [20] *recto*: A Funeral Thought [by I. Smith], 4 voices, melody in 3rd

voice from top, Am, 5432321D#7, Hark from the Tombs a

dolefull Sound, round note heads, but no bar lines

a. l. [21] *verso*-a. l. [22] *recto*: Burnham, 4 voices, melody in 3rd voice

from top, Am, 15-4-32345-432, What shall I render to my God;

voice parts go in + out of vertical alignment

**DB Ob254; Catalog Record #330757**

558. Walter, Thomas. *The Grounds and Rules of Musick Explained: or, An Introduction to the Art of Singing by Note.* [8th ed.] Boston: for Thomas Johnston, 1764. Lacks leaves 1, 13-24 of printed music. Printed music (with leaf numbers) on alternate openings (facing *verso*s + *recto*s). Some MS. music on blank openings between openings containing printed music; remainder (bulk) of MS. music on 22 leaves bound in after printed tunebook. These 22 leaves are hand-numbered as pages, but with numerals only on alternate openings (facing *verso*s and *recto*s); one leaf (pp. [56], 57) is missing between pp. [55] and 58. MS. page numbering starts with p. 25, so facing the blank *verso* of printed leaf 12 (the last printed leaf of music to survive in this copy) is a blank *recto*, then MS. pp. 25-26 (facing *verso* + *recto*), unnumbered pp. [27-28] (facing *verso* + *recto*), pp. 29-30, unnumbered pp. [31-32], etc.

inscriptions: preliminary leaf *recto*, “From [Revd?] Arthur T B[elknap?] /

19[?]1,” “Let us Sing one Tune more,” “So we will So we will So

we wil[l]”

printed ownership label of Framingham Historical and Natural History

Society pasted inside front cover; in MS. on label, “Acc. 935,” “[Cl.?]

[🡨abbreviation for call no.?] 780.7”

MS. music entries\*\*$ unless otherwise specified, assume diamond notation + no

bar lines, only double bar lines between phrases (even when time

signature is present)

designations of voice parts copied from top down; melodic incipits taken from cantus or tenor, unless otherwise specified

MS. music entries (p. nos. are those handwritten in the MS.):

leaf 2 *verso*: Barby Tune [by Tans’ur], “Treble,” “Counter,” “Ten.r,”

“Bass,” A, 1|33|23-2|1D7|U1 (bar lines used), round notation

leaf 3 *recto*: Guilford Tune [by Tans’ur], treble, counter, “Ten.r,” bass,

Am, 1[|]54[|]32|1 (bar lines misplaced, so correct bar lines

given here), round notation

leaf 4 *verso*: Sutton Tune, staves ruled for 4 voices but only “Ten.r”

part is present (“Bass” written above bottom staff, but no

music), F, 1|53|67|U1 (bar lines used), round notation

leaf 5 *recto*: [Sutton Tune], tenor melody only-\*- once complete and

once incomplete + scratched out, F, 1|53|67|U1 (bar lines

used), round notation

p. 25: Nothing [by Playford], cantus or tenor, medius, “Basso,” G,

cantus or tenor\*\*& 123-453321-\*- medius\*\*& 35675U1D7U1, frequent

titles for this piece in *HTI* (tune no. 546a) are After Holy

Communion or Communion Hymn, so “Nothing” may simply

refer to the tune having no real title of its own

🖝 p. 25: St. Clement’s Tune, “Cant.,” “Med.,” bass, 153421, only pre-1821 printing is in untitled tune supplement published by Thomas

Johnston (“To learn to sing…”), Boston, ca. 1760

p. 26: Wellingborough [by Tans’ur], “Ten\*\*&r,” “Med.,” “Basso,” Am,

15321321

p. 26: Queenborough [by Tans’ur], “Ten\*\*&r,” “Med.,” “Basso,” Gm,

1534534-32

p. 29: Ely Tune [W. Cranfield?], “Ten\*\*&r,” “Med.,” “Basso,” F, 11235342

p. 29: Ambition, staves for 3 voices labeled “Ten\*\*&r,” “Med.,” “Basso,”

but music only on “Ten\*\*&r” and “Basso” staves, G, 1235421, bass

has 3-note phrases (with tenor silent) after main phrases nos.

1 and 3, this is variant of tune no. 3631a in *HTI*

p. 30: Plimouth Tune [by Tans’ur], “Ten.r,” “Med.,” “Basso,” Am, 13454312

🖝 p. 30: Dutch Hymn, “Ten.r,” “Med.,” “Basso,” A, 11123421, not in *HTI*

under title or incipit

p. [32]: Psalm 34 [by Stephenson], first 11 mm. only, treble, counter,

tenor, C, 1|332D7|U1-2-32|1 (bar lines used), round notation

p. 33: Heslington Tune, “Ten\*\*&r,” “Altus,” “Med.,” “Basso,” F, 13253451

p. 33: Alsbury Tune [= Alesbury, *HTI* no. 848a), “Ten.r,” “Altus,” “Med.,”

“Basso,” Gm, 154323

p. 34: Emmley Tune [= Emly-\*- *HTI* no. 754, printed 7 times in England

between 1713 + 1751, “Ten\*\*&r,” “Altus,” “Med.,” “Basso,” F, 15343421

p. 34: Newbury Tune [by J. Bishop], “Ten\*\*&r,” “Altus,” “Med.,” “Basso,”

Am, 1D#7U1234-32-1D#7

p. 37: An Evening Hymn [by Tans’ur], “Counter,” “Ten.r,” “Basso,” Dm,

1|D56|55|U1-23-2-1|D#7 (bar lines used)

p. 37: NewYork, Ten\*\*&r,” “Med.,” “Basso,” G, 1|35|42|31|2 (bar lines

used), American tune, 1st pr. 1755

p. 38: Kidderminster [by Tans’ur], Ten\*\*&r,” “Med.,” “Basso,” A,

112534-321

p. 38: Abington [by Tans’ur], Ten\*\*&r,” “Med.,” “Basso,” G, 11325432

p. 41: Cambridge, “Cant.,” “Med.,” “Basso,” Am, 13121D6#7U1

p. 41: Lineborough, “Cant.,” “Med.,” “Basso,” Am, 134521, bass copied

one note too low (e. g.., first and last notes are G not A), not in *HTI* under title or incipit

p. 42: Fareham, “Ten.r,” “Med.,” “Basso,” Gm, 5U1321D#7U12

🖝 p. 42: Deerfield, Ten\*\*&r,” “Med.,” “Basso,” Am, 113211D5, not in *HTI*

under title or incipit

p. 45: Solomon’s Song to 35:th Psalm, Ten\*\*&r,” “Altus,” “Med.,” “Basso,”

G, 13453432

p. 45: Pallatine Hymn, “Altus,” “Discantus,” Ten\*\*&r” “Basso-\*-” F,

115|3112,|343|221 (bar lines used, but loosely), clefs (top

voice down) are alto clef on middle line, alto clef on top space,

alto clef on 2nd line down, bass clef

p. 46: Buckland, “Ten.r,” “Altus,” “Med.,” “Basso,” G, 1|23|21|1D7|U1

(bar lines used)

p. 46: 100 Psalm Tune “by Holdright” [tune probably written by Israel

Holdroyd], Ten\*\*&r,” “Altus,” “Med.,” “Basso,” G, 135U1D7U1D65

p. 49: Cheshant [*sic*; usually found as Cheshunt], Ten\*\*&r,” “Altus,” “Med.,” “Basso,” C, 11D5U131D557U1, Come Sinners attend

and make no Delay

p. 50: Psalm 136, Ten\*\*&r,” “Altus,” “Med.,” “Basso,” G (key signature

lacking), 1D76[*recte* 65]U321,D6[*recte* 5]U15432, mm. of rest

indicated with word “Rest,” 10- or 11-note melismas in each

🖝 part towards the end, see tune no. 1613b in *HTI\*\*&* only pre-1821 printings of this variant of this tune are in untitled tune

supplement published by Thomas Johnston (“To learn to

sing…”), Boston, 1755 + ca. 1760

p. 53: Weston Favel [by Knapp], Ten\*\*&r,” “Basso,” not written in score

(2 lines of tenor above 2 lines of bass), G, 1|3-4-32|1-2-13|

5-6-54|3-4-2 (bar lines used), Come let us join our che[a?]rful

Songs

p. 54: Vanity, “Altus,” “Med.” Ten\*\*&r” “Basso,” G, 1|33|52|13|2,3|56|

🖝 42|3 (bar lines used), not in *HTI* under title or incipit

p. 58: Resurrection Hymn [by J. F. Lampe?], “Ten.r,” “Basso,” D,

3-4|5556-7|U1, Rejoyce the Lord is King, bar lines applied

erratically, 5 stanzas of text + “Lift up your Hearts” refrain

written below music

p. 61: A New Evening Hymn [by Tans’ur], “Ten.r,” “Med.,” “Basso,” G,

1135653432, Come Come Sweet Sleep come come & Close

mine Eyes, 2 stanzas of text written below music

p. 62: Melody, “Med,” “Ten.r,” “Basso,” Am, 1|1-2-34|5-4-32|3-4-53|4

(bar lines used), In Vain we Lavish out our Lives, 4 stanzas of

text written below music, 1st phrase of this tune very close to

that of *HTI* no. 2948 + the tunes’ 2nd phrases are also similar,

but after that point they differ

p. [65]: St. John’s [by Tans’ur], “Ten.r,” “Count.r,” “Med,” “Basso,” G,

1353235432

p. [65]: Horton, “Ten.r,” “Med,” “Basso,” Am, 135312,323145, not in *HTI* under title or incipit

p. [66] Boston Tune “by W.m Billings of Boston,” “Treble,” “Counter,” “Ten.r,” “Bass,” Bb, 1D5555U1-D765, diamond notation + only

one double-bar line phrase marker, at tune’s midpoint (where

repeat begins)

**Mss. Octavo Vols. M, vol. 1; Catalog Record #271877**