438. Philadelphia. St. Michael's and Zion Church. *Choral-Buch für die Erbauliche Lieder-Sammlung der Deutschen Evangelisch-Lutherischen Gemeinen in Nord-Amerika. Auf Ansuchen des Deutschen Evangelisch-Lutherischen Ministeriums, herausgegeben von der Corporation der St. Michaelis- und Zions-Gemeine, in Philadelphia.* Philadelphia: Conrad Zentler and Georg Blake, 1813. xiv, [2], 160, [19] pp. Complete.

note at bottom of p. 160: “Engraved by G. E. Blake Philadelphia.”

no inscriptions

no MS. music

**DB Ob046; Catalog Record #420353**

439. Pilsbury, Amos. *The United States’ Sacred Harmony*. Boston: Isaiah Thomas and Ebenezer T. Andrews, 1799. Complete. A beautiful copy (as if printed yesterday!), though lacking original covers + flyleaves.

no inscriptions

no MS. music

**DB Ob183; Catalog Record #343238**

440. Pool, David, and Josiah Holbrook. *The American and European Harmony, or Abington Collection of Sacred Musick.* Providence: H. Mann and Company, 1813. 206, [2] pp. Complete; a clean, tight copy.

inscription: back cover, “American / Harm[ony]”

no MS. music

**DB Ob008; Catalog Record #420346**

441. Poor, John. *A Collection of Psalms and Hymns, with tunes affixed; for the use of the Young Ladies’ Academy of Philadelphia.* Philadelphia: John M’Culloch, 1794. Complete. P. 82 unnumbered.

inscription: p. [3], “Elizabeth Shepp[u?]rd” (pencil); p. 5, largely illegible

inscription that may include the name Jacob + “Bass 1”; inside back

cover, “Elizabeth Townsend Singing Book May the 3 1796”; at least 12

additional instances of Elizabeth Townsend’s name

no MS. music

**Dated Books; Catalog Record #343375**

442. Portsmouth, N. H. South Parish. *A Collection of Sacred Musick, for the use of the South Parish in Portsmouth*. Exeter, N. H.: C. Norris and Company, 1814. 134, [1] pp. Complete.

inscription: preliminary leaf *recto*, “Chas. Coffin's.”

no MS. music

**DB Ob055; Catalog Record #305249**

443. *The Portuguese Hymn on the Nativity (“Adeste fideles…”) [followed by] The Sicilian Hymn.* [Philadelphia: G. E. Blake, [1810-1814?]. See *ASMI*, p. 659, 4th item. Complete (2 unnumbered leaves, printed on *verso* of leaf [1] + *recto* of leaf [2]). Last item in a volume containing ca. 44 piece of sheet music.

no inscriptions (on these 2 leaves)

no MS. music (on these 2 leaves)

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

444. Protestant Episcopal Church. *Tunes, suited to the Psalms and Hymns of the Book of Common Prayer*. N. p., [1786]. *ASMI* 409. Complete. BOUND WITH Protestant Episcopal Church. *The Book of Common Prayer, and administration of the Sacraments, and other rites and ceremonies, as revised and proposed to the use of the Protestant Episcopal Church*. Philadelphia: Hall and Sellers, 1786. Not examined for completeness; no music.

no inscriptions

printed bookplate of D. F. Appleton + printed book label of Beverly Chew

pasted inside front cover

no MS. music

**Bindings Coll.; Catalog Record #336341**

445. Protestant Episcopal Church. *Tunes, suited to the Psalms and Hymns of the Book of Common Prayer*. N. p., [1786]. *ASMI* 409. Complete. BOUND WITH Protestant Episcopal Church. *The Book of Common Prayer, and administration of the Sacraments, and other rites and ceremonies, as revised and proposed to the use of the Protestant Episcopal Church*. Philadelphia: Hall and Sellers, 1786. Not examined for completeness; no music.

no ownership inscriptions; but 38 pp. (unpaged) of hymn texts at end of *Book*

*of Common Prayer* (right before printed *Tunes*)have pencil

annotations as to authors or sources, + 3 leaves on either side of *Tunes*

have birth, marriage, + death records dated 1786-1788 + 1807-1814,

🖝 including these notes: “October 22d 1807 Betty / Negro woman, who

is / to be free had a boy / Child Called Daniel / Father Jacob Sanders /

December 24.[h?] 1809 / Betty had a boy / Child Called Jacob,”

“Sampson Negro son of / Rose (formerly of the Patt[erson?]) / and

Moses his father was / born the 12 of October 1806,” “Maria Daughter

of the / above who I sold to [J?]n.o / Raymond was born in / April 1810,” “Rose & Maria sold to / John Raymond [Roce?] for / seven

years & Maria / until8 [*sic*] 21 years of age / 7 March 1811 --- [EC?]”

no MS. music

**Dated Books; Catalog Record #336341**

*Psalm and Hymn Tunes, selected for the use of the Hollis-Street Society* – SEE

Boston. Hollis Street Society. *Psalm and Hymn Tunes*

446. *The Psalm-Singer's Amusement*. N. p., [1804-1810]. Probably compiled by Solomon Howe and published by John Howe. [4], 8 “Additional,” 8 pp. (paged 1-5, 7, 6, 8), [2] leaves, pp. 3-103, [1]; apparently complete. *ASMI* 410A.

typeset: t. p. + index (1 unnumbered p.), rudiments + 1 tune (3 unnumbered

pp.), music (pp. 8 “Additional,” 8); engraved: Billings, The Bird + The

Lark (2 unnumbered leaves), music (pp. 3-103) + index (1

unnumbered p.) from Billings, *The Psalm-Singer's Amusement*,

originally printed 1781

🖝 inscription: p. l. [2] *verso*, “Purchase D. W. Howe, Sept. 30, 1940 / This

volume was apparently issued in the present form[.] / At least a dozen

copies were found, identical with this, in / the papers of the Howe

family, descended from John Howe / printer Greenwich Mass 1790-

1826, who published many / musical books. Howe probably bought

the plates [in?] the / remainders from Billings, & issued this

publication / in this form / CSB [Clarence S. Brigham]” (pencil)

no MS. music

**DB Ob038; Catalog Record #421956**

447. *The Psalm-Singer's Amusement*. N. p., [1804-1810]. Probably compiled by Solomon Howe and published by John Howe. [4], 8 “Additional,” 8 pp. (paged 1-5, 7, 6, 8), pp. 3-103, [1]; apparently complete, though lacking The Bird + The Lark. *ASMI* 410B.

typeset: t. p. + index (1 unnumbered p.), rudiments + 1 tune (3 unnumbered

pp.), music (pp. 8 “Additional,” 8); engraved: music (pp. 3-103) +

index (1 unnumbered p.) from Billings, *The Psalm-Singer's*

*Amusement*, originally printed 1781

no inscriptions

no MS. music

**DB Ob039; Catalog Record #421959**

448. *The Psalms[,] Hymns, and Spiritual Songs, of the Old and New-Testament: faithfully translated into English Meeter. For the Use, Edification and Comfort of the Saints in Publick and Private, especially in New-England*. 14th ed. Boston: John Allen, for Eleazer Phillips, 1709. Not examined for completeness, although musical portion at end (pp. 343-344, [7] pp.) is complete. This issue not in *ASMI*; appropriate 

designation would be *ASMI* 40A.

inscriptions: *verso* of final p. of printed music, “David M’Nutt…Mary M’Nutt…”

(genealogical info., hard to decipher; probably duplicates that on p. [3]

of a small 8-p. booklet kept with this vol., recording genealogical info.

about various M’Nutts/McNutts; p. [3] reads “David M’Nutt the / Son

of William & / Olive M’Nutt was Born / July 22 Day 1793 / Mary

M’Nutt the / Daughter of William / & Olive M’Nutt was / Born April

[th?] 3 1796”)

no MS. music

**Backlog Acq-Cons 202; Catalog Record #314622**

449. *The Psalms[,] Hymns, and Spiritual Songs, of the Old and New-Testament:* [or *;*?] *faithfully translated into English Meeter. For the Use, Edification and Comfort of the Saints in Publick and Private, especially in New-England*. 15th ed. Boston: B. Green, for Samuel Phillips, 1711. Not examined for completeness; lacks final leaf of music (pp. [383-384]. *ASMI* 41.

inscriptions: inside front cover, “John Grene,” “[J?]ean Greenlea[f?]”; inside

back cover, “Joseph,” “El[i?]sab,” “Jean / Greenleaf”

no MS. music

**Bindings Coll.B; Catalog Record #314623**

450. *The Psalms[,] Hymns, and Spiritual Songs, of the Old and New-Testament: faithfully translated into English Meeter. For the Use, Edification and Comfort of the Saints in Publick and Private, especially in New-England*. 16th ed. Boston: John Allen, f[or] Eleazer Phillips, 1713. Not examined for completeness; lacks final leaf of music (pp. [383-384]; final surviving leaf of music (pp. [381-382]) torn, with loss of text. *ASMI* 42.

inscriptions: p. [382], “Edward Dow,” “[Saml?] Dow”

printed bookplate of Isaiah Thomas pasted inside front cover

no MS. music

**Bindings Coll.B; Catalog Record #314624**

451. *The Psalms[,] Hymns, and Spiritual Songs, of the Old and New-Testament: faithfully translated into English Meeter. For the Use, Edification and Comfort of the Saints in Publick and Private, especially in New-England*. 19th ed. Boston: T. Crump, for Benjamin Gray, 1718. Lacks many pp., including music.

inscription: inside back cover, “Mary Dix of / Reading 1745 / Book her /

17[backwards 3]5 of”

no MS. music

**Dated Books; Catalog Record #314626**

452. *The Psalms[,] Hymns, and Spiritual Songs, of the Old and New-Testament: faithfully translated into English Meeter. For the Use, Edification and Comfort of the Saints in Publick and Private, especially in New-England*. 20th ed. Boston: T. Fleet, for D. Henchman, 1720. Not examined for completeness, although musical portion at end (pp. 377-378, [6] pp.) is complete. *ASMI* 46.

inscriptions: preliminary leaf *recto*, “Henrymoor / his [2 letters crossed out]

psalm / book,” “Henry Moore / his Book”; preliminary leaf *verso*,

“Nathaniel Moore / his psalm [B?]ook”; inside back cover, “s2:6d Cost,”

“Hanry Moore”

no MS. music

**Bindings Coll.B; Catalog Record #314627**

453. *[The Psalms, Hymns, and Spiritual Songs, of the Old and New-Testament: faithfully translated into English Meeter. For the Use, Edification and Comfort of the Saints in Publick and Private, especially in New-England.* 20th ed. Boston: J. Franklin, for D. Henchman, 1722]. Lacks (at least) all before p. 7, all after p. 287 (including music); some or all missing pp. supplied in photocopy. *ASMI* 47.

inscriptions: inside front cover, “Psalm Book / AD 1640”; preliminary leaf

*verso*, “Daniel Roberts / was myGrandfather / Julius D Roberts [now

pencil:] / was / Harry Roberts’ / father”; p. 7, “My Grandfather Clark’s

Psalm Book which [he?] / used to sing from in public Worship--- / To

be preserved as a Relic of Ancient Times / Daniel Roberts”

no MS. music

**Dated Books; Catalog Record #314628**

454. *The Psalms, Hymns, and Spiritual Songs, of the Old and New-Testament: faithfully translated into English Meeter: for the Use, Edification and Comfort of the Saints in Publick and Private, especially in New-England*. 21st ed. Boston: S. Kneeland and T. Green, for D. Henchman, 1726. Musical portion, pp. 301-309, complete; remainder of this title not examined for completeness. *ASMI* 48. BOUND WITH Tufts, [John]. *An Introduction to the Singing of Psalm-Tunes, in a plain & easy method. With a collection of Tunes in three parts.* 5th ed. Boston: for Samuel Gerrish, 1726. Lacks leaves 10-12 of music.

no inscriptions

no MS. music

**Dated Books (both titles); Catalog Record #314629 (*Psalms, Hymns, and***

***Spiritual Songs*), #329620 (Tufts *Introduction*)**

455. *The Psalms, Hymns, and Spiritual Songs, of the Old and New-Testament: faithfully translated into English Meeter: for the Use, Edification and Comfort of the Saints in Publick and Private, especially in New-England*. [21st ed. Boston: S. Kneeland and T. Green, for D. Henchman, 1726]. T. p. torn, with loss of text (bottom third of p.); imprint info. from AAS cataloging. Musical portion, pp. 301-309, complete; remainder of this title not examined for completeness. *ASMI* 48. BOUND WITH Tufts, [John]. *An Introduction to the Singing of Psalm-Tunes, in a plain & easy method. With a collection of Tunes in three parts.* 7th ed. Boston: for Samuel Gerrish, 1728. Complete. *ASMI* 495.

inscriptions: inside front cover, “Bathe on my fair ye[t?] / anbeheld”; original

preliminary leaf *recto*, “Robert Cross [and were?] / [possidof?] anno

Dom: 1729 / [Empty Bostoniæ?] p[?]ti[?] 3s—6d”

no MS. music

**Bindings Coll. (both titles); Catalog Record #314629 (*Psalms, Hymns,***

***and Spiritual Songs*), #329615 (Tufts *Introduction*)**

456. *The Psalms, Hymns, and Spiritual Songs, of the Old and New-Testament: faithfully translated into English Meeter: for the Use, Edification and Comfort of the Saints in Publick and Private, especially in New-England.* AAS cataloging states 22nd ed., Boston: for J. Phillips, 1729 (*ASMI* 49), but with this note: “American Antiquarian Society copy title page mutilated with loss of edition statement and imprint; this may be any of the several issues printed for Boston booksellers.” Could it also possibly be a copy of the 21st edition of 1726 (*ASMI* 48), which has the same pagination—or does content distinguish the two editions? BOUND WITH [no t. p.]; engraved music on pp. numbered 2-12: 34 tunes, diamond-shaped note-heads, pairs of leaves glued together to bypass alternate blank-paged openings. Not examined for completeness, although musical portion at end of *Psalms, Hymns, and Spiritual Songs* is complete; leaves bearing t. p., pp. [1]-2, 3-4, 99-100, 303-304 (music), 305-306 (music), + possibly others fragmentary, with loss of text. MS. music on 2nd + 3rd of 3 unnumbered leaves bound between printed texts/tunes + additional (engraved) music.

inscriptions: slip pasted inside front cover, “This little Volumne / is one of the

Earliest of / 26 or more Editions / of this work. It is from / the library

of the late / Rev. He[nr?]y Cummings [Henry Cumings, 1739-1823] /

who settled in Billerica / Mass. 1761 as the Succes- / -sor of Rev. John

Chandler / in whose use it was. / Forwarded to the care / of [G.?] C. by

Mrs. M. S. Faulkner / of Billerica”; *verso* of penultimate leaf (3 leaves

after leaf 12 of engraved music), “Novr. [5?]. [directly below this:]

1750 [continuing from month + day:] Thanksgiving day [directly

below this:] Sang Ps. 122. 1. 2. 3. 4. [vv., i. e., verses?] Ps. 77. / 9-----15.

Ps. 106. 1-----6. ---” / “Wm L[y?]on[?]”

all MS. music entries use diamond-shaped note heads + have double lines at

ends of phrases rather than bar lines

MS. music entries:

leaf [2] *verso*: Quercy, “Altus,” G, 55553655, surely this is *HTI* no. 1434

leaf [3] *recto*: St. Humphrey’s Tune, “Tenor,” “Bassus” (staff provided

for “Medius,” but no notes), G (no key signatures), tenor begins

123254-3-212

leaf [3] *recto*: Portsmouth Tune, “Cantus,” “Medius,” “Bassus,” G,

cantus begins 112313#45

leaf [3] *recto*: Mear Tune, “Cantus,” “Bassus” (staff provided for

“Medius,” but no notes), A, cantus begins 155331-232, bassus

has sharps on F line + G space, but is written as if in F major

**Dated Books; Catalog Record #314630**

457. *The Psalms Hymns and Spiritual Songs, of the Old and New-Testament: faithfully translated into English Meeter. For the Use, Edification and Comfort of the Saints in Publick and Private, especially in New-England.* 23rd ed. Boston: for T. Hancock, 1730. Musical portion, pp. 338-346, complete; remainder of volume not examined for completeness. *ASMI* 50 comes closest, but records an item printed for D. Henchman.

inscriptions: inside front cover, “Thomas Grant / His / psalm Book / bought

of J[osiah?] / Rockwill 1738,” [pencil inscription largely obscured by

pasted-down label—“Windsor” appears to be part of this]; additional

leaf *recto*, “Jos[i?]ah Rockwe[ll?]”; additional leaf *verso*, “Josiah

Rockwell / His Psalm Book / 1737 / price—0—40 / Josiah Rockwell,”

“[Isaac?] Grants psalm / Book Giuein Him / by his Father In / the year

1753 / January · the 10.”

no MS. music

**Dated Books; Catalog Record #314631**

458. *The Psalms, Hymns, and Spiritual Songs of the Old and New-Testament: faithfully translated into English Meeter: for the Use, Edification, and Comfort of the Saints in Publick and Private, especially in New-England.* 24th ed. Boston: S. Kneeland and T. Green, 1737. Not examined for completeness; several leaves are torn, with loss of text. 12 leaves engraved music at end, printed on alternate facing *verso*s + *recto*s. *ASMI* 51.

inscriptions: preliminary leaf *recto*, “Israel Balch / his Book god give / him

grace theirin / to Look / … / Israel Balch 1771…”; leaf 12 of music

*verso*, “Israel Balch his / Book the Lord Give / him grace there in /

unto and when the Bell / Doth for tool the Lord / nave marcy upon /

her Sole”

no MS. music

**Dated Books; Catalog Record #314632**

459. *The Psalms, Hymns, and Spiritual Songs of the Old and New-Testament: faithfully translated into English Meeter: for the Use, Edification, and Comfort of the Saints in Publick and Private, especially in New-England.* 24th ed. Boston: S. Kneeland and T. Green, 1737. Not examined for completeness. Leaves 5-12 of engraved music bound in at beginning; these are printed on alternate facing *verso*s + *recto*s + use solmization-syllable abbreviations F, S, L, + M instead of notes.

inscriptions: inside front cover, “Francis Gardner / L[eo?]minster”; *verso* of

t. p., “Esther”

no MS. music

**Bindings Coll.; Catalog Record #314632**

460. *The Psalms, Hymns, and Spiritual Songs of the Old and New-Testament: faithfully translated into English Metre: for the Use, Edification, and Comfort of the Saints in Publick and Private, especially in New-England.* 25th ed. Boston: for Daniel Henchman and Thomas Hancock, 1742. Complete. *ASMI* 52. 12 numbered leaves of music at end, printed on alternate facing *verso*s + *recto*s; MS. music on 5 of the 12 blank sides.

inscriptions: leaf 4 *verso*, “Daniel Vaughan / His Psalm Book”; leaf 5 *recto*,

“Psalm Book 1755”; leaf 9 *recto*, “D[a?] Psal / L[u?]cy”; leaf 10

*verso*, “Darlin[g?]”;several other instances of “Daniel Vaughan”

diamond-shaped note heads used for all MS. music entries; bar lines

sometimes applied erratically or omitted

MS. music entries are tenor melodies + bass parts:

leaf 1 *recto*: Que[r?]cy Tune, tenor, G, 1|33|23|2D7|U1, time

signature is “3,” no bar lines for last phrase

leaf 2 *verso*: Que[r?]cy, “Bassus,” G, 1|11|D5U1|D4[4 or 5]|1, time

signature is “3”

leaf 4 *verso*: Evening Hymn, “Tenor,” Am, 11-D76|5U23-21|D#7, time

signature is “3,” but mm. contain 3, 5½, 2, 3, 6, 2, 3, 4, 4, 2, 2, 3,

+ 5 half-note beats

leaf 5 *recto*: Evening Hymn, “Bass,” Am, 1|12|35|U1-D76|5, time

signature is ¾, but half note is clearly the beat, + mm. contain

1 (upbeat), 2, 3, 2, 2, 3, 6, 2 (etc.) beats

leaf 6 *verso*: Warwick, “Tennor,” Am, 1|13|15|42|1, time signature is

(correctly) 3/2, + all mm. have requisite nos. of beats

**Dated Books; Catalog Record #314633**

461. *The Psalms, Hymns, and Spiritual Songs of the Old and New-Testament: faithfully translated into English Metre: for the Use, Edification, and Comfort of the Saints in Publick and Private, especially in New-England.* 26th ed. Boston: J. Draper, for C. Harrison, 1744. No music; this title not examined for completeness. BOUND WITH Tufts, [John]. *An Introduction to the Singing of Psalm-Tunes, in a plain & easy method. With a collection of Tunes in three parts.* 11th ed. Boston: for Samuel Gerrish, 1744. Complete.

inscription: *verso* of Tufts t. p., “Moses Williams / His Book / y.e 2[?][?]d D. of

the 10 ber. / 1747”

no MS. music

**Dated Books (both titles); Catalog Record #314635 (*Psalms, Hymns,***

***and Spiritual Songs*), #329619 (Tufts *Introduction*)**

462. Pucitta, [Vincenzo]. Strike the Cymbal (“Song of Rejoicing / *For the Conquest of Goliath by David*”). Baltimore: for J. Carr, [1815]. “No 23 of Carr[’]s Musical Miscellany in occasional numbers.” Complete.

no inscriptions

no MS. music

“One of the most admired pieces performed at the Oratorio given in the

Church of St. Augustine on the 13th of April 1814 for the Orphan

Asylum of Philadelphia.”

**SM Pucitta 1815 01; Catalog Record #420494**

Quito [*AVMM* designation] – SEE

Churchel, A. MS. music book

463. Rausch, Fr[ederick]. Come Holy Ghost / A Hymn for Whit Sunday. New York: G. Gilfert and Company, [1795]. Complete: 1 side of 1 folded, unnumbered leaf (halves of leaf numbered 220/221, 222/223 in MS.).

no inscriptions

no MS. music

**SM RauschF 1795 01; Catalog Record #501487**

Read, Daniel. *The American Musical Magazine* – SEE

[Doolittle, Amos, and Daniel Read]. *The American Musical Magazine*

464. Read, Daniel. *The American Singing Book; or A New and Easy Guide to the Art of Psalmody*. New Haven, Conn.: for the author, 1785. Complete.

printed bookplate pasted inside front cover reads “This BOOK belongs to /

Daniel Read / of / *NEW-HAVEN.* / [pointing hand] *Loan, Nine pence per*

*week*”; “Ashford” written in after “of,” “*NEW-HAVEN.*” + “*Loan, Nine*

*pence per week*” crossed out, “1846” written in

no other inscriptions

no MS. music

**DB Ob187; Catalog Record #343811**

465. Read, Daniel. *The American Singing Book; or A New and Easy Guide to the Art of Psalmody*. 2nd ed. New Haven, Conn.: for the author, 1786. Complete.

inscription: preliminary leaf *recto*, “William Caldwell Book / Bought Desmber

13th – 1792 / Prise Fore Shilens – 4”

no MS. music

**DB Ob188; Catalog Record #343812**

466. Read, Daniel. *The Columbian Harmonist, No. 1*. New Haven, Conn.: for the editor, [1793]. Complete. *ASMI* 417.

no inscriptions

no MS. music

**DP B4886; Catalog Record #343815**

467. Read, Daniel. *The Columbian Harmonist, No. 1*. New Haven, Conn.: for the editor, [1793-1795]. BOUND WITH Read, Daniel. *The Columbian Harmonist, No. 2.* New Haven: for the editor, [1794-1795]. BOUND WITH [Read, Daniel]. *The Columbian Harmonist No. III*. New Haven: Daniel Read. [1795]. *ASMI* 422. Complete; pp. 7-8 of No. 1 precede pp. 3-6 in this copy. 8 unnumbered leaves with printed staves bound in at end of volume; MS. music on 1st 6 of these.

inscriptions: preliminary leaf *recto*, “Roger Bingham’s / Book”; leaf [6] *recto*, “The above [untitled instrumental melody] is taken from a loose sheet

belonging to Henry Tracy”

MS. music entries are (in this order:) two 4-voice tunes (one sacred, one

essentially secular; melody in tenor), one 3-voice secular song with

text about singing school (melody in middle voice), four 2-voice

instrumental pieces (melody + harmony part), + nine instrumental

melodies; only 1st 3 entries are included here

secular instrumental pieces are “My Love is but a Lassie yet,” “Forest of

Bondi,” “Flora’s Birthday,” “Waltz No. 4,” “Wh[a?][’]ll be King,” “The

Garland of Love,” “Fisher’s Hornpipe” [in F], “Money Musk,” “Fisher[’]s

Hornpipe” [in D], Bonnie Annie,” “Lass O Fisher O,” “Sweet Ellen,” +

[untitled]

vocal MS. music entries:

leaf [1] *recto*: Amanda “by Morgan,” 4 voices, Am, 1|54|3-4-53-2-1|

D7-U1-D57|U1

🖝 leaf [1] *recto*: Friendship, 4 voices, Cm, 5|U11-232-1|D77-U1D5,

5-4|3423|1-D7U1-23, ‘Twas in a vale where osiers grow; after

title + text meter, “Lyric Poems Book 2.nd Complaint.”; text in

Watts’s *Horæ Lyricæ*, titled “To Mr. Nicholas Clark. / The

Complaint,” is largely about youthful dissatisfaction/despair;

not in *HTI* under incipit or title🡪incipit

leaf [1] *verso*-leaf [2] *recto*: Musical Concert, 3 voices, G, melody in

middle voice-\*- 5|66[*sic*]65|U111,3|2D567|U1, Well met my

loving friends of art; this tune (*HTI* no. 10272) printed only

twice before 1821, under title Musical Society + in A; 1st pr. in *A*

*Collection of Sacred Vocal Music*  (Northampton, Mass., 1804)

**DB Ob189 (No. 1), DB Ob189 b-w (No. 2, No. III); Catalog Record**

**#343815 (No. 1), #343817 (No. 2), #343818 (No. III)**

468. Read, Daniel. *The Columbian Harmonist, No. 1*. New Haven, Conn.: for the editor, [1797]. With caption titles + other info.: p. 41, *The Columbian Harmonist, No. 2*; p. 73, *The Columbian Harmonist No. III* (New Haven: D. Read, n. d.). *ASMI* 422A. Complete. 3 unnumbered leaves with printed staves bound in at end of volume, but they carry no MS. music.

no inscriptions

printed bookplate pasted inside front cover: “No. [“4885” in MS.] Date

[“May19. 1928” in MS.] / LIBRARY OF / Frank J. Metcalf”

no MS. music

**DB Ob190; Catalog Record #343816**

469. Read, Daniel. *The Columbian Harmonist, No. 2.* New Haven, Conn.: for the editor, [1798]. With 4 unnumbered leaves of “Additional Music” (caption title) at end, + 4 unnumbered leaves of printed staves, mostly without MS. music. Complete. *ASMI* 419.

inscription: t. p., “1895 - Lydia B. Newcomb. / New Haven – Conn – ”

MS. music entry:

leaf [8] *verso*: Chester att. “Billings. 1770.,” 4 voices on 2 staves, F,

567|U1D5|6-U1-D76|5, written with pencil

**DB Ob191; Catalog Record #343817**

470. Read, Daniel. *The Columbian Harmonist, No. 2.* New Haven, Conn.: for the editor, [1801]. With 16 pp. of “Additional Music” (caption title) at end; this copy lacks pp. 3-6 of the additional music. *ASMI* 420.

inscriptions: inside front cover, “Miss Jane [CDHart ?]”; p. [2], “John C D

Huaert”; inside back cover, “William C De Harts Book / January 8 1817

New york”

no MS. music

**DB Ob192; Catalog Record #343817**

Read, Daniel. *The Columbian Harmonist.* 3rd ed., 1806 – SEE  
 [Read, Joel?]. *The Columbian Harmonist*

471. Read, Daniel. *The Columbian Harmonist.* 3rd ed. Boston: Manning and Loring, 1807. Complete.

inscription: preliminary leaf *recto*, “Geor[?] [S?]teuart … / George Tower [? –

intentionally wobbly penmanship]”

no MS. music

**DB Ob057; Catalog Record #420183**

472. Read, Daniel. *The Columbian Harmonist.* 4th ed. Boston: Manning and Loring, 1810. Complete.

inscriptions: preliminary leaf *recto*, “Churchill / Hartford” (pencil); t. p.,

“Charlie Churchill” (pencil); additional leaf *verso*, “Charles B. Churchill

[Esqr?] / Middletown / Conn” (pencil)

no MS. music

**DB Ob058; Catalog Record #420299**

473. Read, D[aniel]. *An Introduction to Psalmody; or, The Child’s Instructor in Vocal Music.* New Haven, Conn.: T. and S. Green, for the author, [1790]. Apparently complete; lacks front cover.

no inscriptions

no MS. music

**DP B4887; Catalog Record #343819**

474. [Read, Joel?]. *The Columbian Harmonist*. 3rd ed. “By Daniel Read.” Dedham, Mass.: H. Mann, 1806. Only ca. ¼ of leaf w/ pp. 79-80 is present; otherwise complete. BOUND WITH *Supplement to the Columbian Harmonist*. [Dedham, Mass.: H. Mann, 1806]. 31, [1] pp. Complete. These two items were clearly designed to accompany each other, as the index on the final p. of the *Supplement* covers the tunes in both items (listed separately). Abner Ellis may have compiled the *Supplement*; he signed what appears to be an advertisement for it (see *ASMI*, p. 510), and he has the largest number of tunes (5) in its pages.

no inscriptions

no MS. music

**DB Ob056; Catalog Record #420184**

475. Read, Joel. *The New-England Selection; or, Plain Psalmodist.* 2nd ed. Boston: Manning and Loring, for the author, 1812. 127, [1] pp. (p. 46 misnumbered 45). Complete.

inscription: front cover, “Church Musical Society / No 4”

no MS. music

**DB Ob167; Catalog Record #420397**

476. Redfield, Levi. *A Gamut: or, Brief Introduction to the Grounds of Music*. N. p., n. d. Complete. 5 unnumbered additional leaves with hand-drawn staves follow printed pamphlet; MS. music on last 2 leaves.

inscription: inside front cover, “[Adolphus?] Hale”

some musical characters named but not printed in printed pamphlet;

supplied in MS.

MS. music entries are counter parts + one bass-part/tenor-melody mix:

a. l. [4] *recto*: [Greenwich by Read], mm. 18-22 of bass followed by

mm. 22-28 of tenor; crossed out

a. l. [4] *recto*: Lenox [by Edson], counter, C, 3|1155|5,5|3565|5, Ye

tribes of adam [join]

a. l. [4] *recto*: Naples [by Read], counter, Dm, 1|532|212|3\_|3, Shall the vile race [of flesh and blood]

a. l. [4] *verso*: Warning Voice [by Ellis], counter, Dm, 111|31|2-3-43|2

a. l. [4] *verso*: Greenwi[c]h [by Read], counter, Em, 1|11[-]235|42|3, Lord what a though[t]less wret[c]h [was I]

a. l. [4] *verso-*a. l. [5] *recto*: Florida [by Wetmore], counter, Dm, 1|3345[-]3|2, Our moments fly apace

a. l. [5] *recto*: Amanda [by Morgan], counter, Am, 5|57|5-U1D7-5|

3-4-55|5, Death like an over[flowing stream]

a. l. [5] *recto*: Wells, counter, F, 5|555|5U11|D7

a. l. [5] *recto*: Little Marleboroug[h], counter, Am, 5|55|65|5, Welcome sweet day of rest

a. l. [5] *verso*: Ro[n]da [by Swan], counter, Em, 1|113|533|4, Broad is the road [that leads to death] (an L. M. text that would not fit this C. M. tune)

a. l. [5] *verso*: China [by Swan], counter, D, 3|5[or 6? *recte* 5]2|31|

[3-42|3] (entry breaks off after 1st 5 notes), Why do we mourn [departing friends]

a. l. [5] *verso*: Lebanon-\*- title, text meter (“C. M.”)-\*- + text incipit (Lord-\*- what is man[-\*- poor feeble man]) only; likely Billings’s Lebanon-\*- a C. M. tune most often paired with this text

**DP B4897; Catalog Record #353529**

477. Reed, Ephraim. *Musical Monitor; or New-York Collection of Devotional Church Music.* Utica, N. Y.: William Williams, 1817. 119, [1] pp.; complete. 2 unnumbered leaves with staff lines bound inside back cover, but no MS. music.

inscriptions: preliminary leaf *recto*, “John Johnsons / property” (pencil);

additional leaf [2] *recto*, “Mr Slater Merchant / Mr Winter Taylor /

Mr Breire Stone [? –doesn’t look much like “Mason”] / Mr Ha[r?]dy /

Mrs Hardy / Susan Hardy / Mr Miller D[o?]cter” (pencil); additional

leaf [2] *verso*, “Mrs C Johnson / Miss Dal[?]g / [C?] John[son?] / [Mr

Johnson?] / [?] John[son?] (pencil)”

no MS. music

**Dated Books; Catalog Record #420536**

478. Reed, Ephraim. *Musical Monitor, or New-York Collection of Devotional Church Music.* Rev. ed. Ithaca, N. Y.: Mack and Searing, 1820. 199, [1] pp.; complete.

inscriptions: inside front cover, “C. Brown. / 7 –”; preliminary leaf [1] *recto*, C.

Bro[wn?] / August 1820”; t. p., “Cla[rk?] Brown”

no MS. music

**Dated Books; Catalog Record #494023**

479. Reformed Church in the U. S. *Kern alter und neuer, in 700. bestehender, geistreicher Lieder*. Germantaun, Pa.: Christoph Saur, 1752. Lacks all after 2nd p. 30.

inscription: t. p., “Jos Welchans”

folded leaf with MS. entries dated 1744-1765 inserted inside back cover

no MS. music

**Dated Books; Catalog Record #320480**

480. Reformed Church in the U. S. *Neu-vermehrt- und vollständiges Gesang-Buch.* 2nd ed. Germantown, Pa.: Christoph Saur, 1763. [2nd t. p.:] Reformed Church in the U. S. *Kern alter und neuer, in 700. bestehender, geistreicher Lieder*. 2nd ed. Germantown, Pa.: Christoph Saur, 1763. *ASMI* 433. Not examined for completeness.

inscription: preliminary leaf [1] *recto*, “Jacob ging[?]ic[?] / Ano 1·7·7·1 /

d[e?]n 27 [januar?]”

no MS. music

**Dated Books; Catalog Record #324086**

481. Reformed Church in the U. S. *Neu-vermehrt- und vollständiges Gesang-Buch.* 3rd ed. Germantown, Pa.: Christoph Saur, 1772. [2nd t. p.:] Reformed Church in the U. S. *Kern alter und neuer, in 730. bestehender, geistreicher Lieder*. 3rd ed. Germantown, Pa.: Christoph Saur, 1772. *ASMI* 434. Not examined for completeness.

inscriptions: preliminary leaf *recto*, “Jacob Greenwatt / wald,” “Leonard

Greenwa / Greenawatt his Book / Baught the 6th Day / of January in

the 1790,” “Jacob Greenewatt[s?] Book / Baught In the year 178[“6”

blotted out, written in in pencil] / the Sixth Day of January”;

preliminary leaf *verso*, “Leonard Greena[w?] / ald / his Book”; *recto* of

leaf that has frontispiece on its *verso*, “Maria B Greenawalt / Lebanon

/ Feby. 5.th 1855 / Pa” (pencil)

no MS. music

**Dated Books; Catalog Record #324087**

482. Reformed Church in the U. S. *Neu-vermehrt- und vollständiges Gesang-Buch.* 4th ed. Philadelphia: Ernst Ludwig Baisch, 1774. [2nd t. p.:] Reformed Church in the U. S. *Kern alter und neuer, in 750. bestehender, geistreicher Lieder*. 4th ed. Philadelphia: Ernst Ludwig Baisch, 1774. *ASMI* 435. Not examined for completeness.

no inscriptions

no MS. music

**Dated Books; Catalog Record #324088**

483. Reformed Church in the U. S. *Neu-vermehrt- und vollständiges Kirchen-Gesang-Buch.* Philadelphia, n. d. (possibly after 1820). [2nd t. p.:] *Neu-vermehrtes und vollständiges Evangelisch-Reformirtes Gesang-Buch*. Philadelphia, n. d. (possibly after 1820). *ASMI*  436. Not examined for completeness.

inscription: preliminary leaf *recto*, “Mary [Lang?][?]” (partly rubbed out)

printed notice pasted inside front cover: “Zu haben bey / Jacob D. Dietrich, /

an seinem / Eisen- Farb- und Bücher-Stohr, / In Hägerstaun, nahe

beym Courthaus; / allwo beständig ein Allgemein Assorte- / ment von

obigen Artikeln gehalten wird, wel- / che beym Grossen und Kleinen

nach den Phi- / ladelphischen Preissen verkauft werden.”

no MS. music

**Dated Books Copy 1; Catalog Record #440777**

484. Reformed Church in the U. S. *Neu-vermehrt- und vollständiges Kirchen-Gesang-Buch.* Philadelphia, n. d. (possibly after 1820). [2nd t. p.:] *Neu-vermehrtes und vollständiges Evangelisch-Reformirtes Gesang-Buch*. Philadelphia, n. d. (possibly after 1820). *ASMI*  436. Not examined for completeness; several leaves at the end are torn, with loss of text.

inscription: preliminary leaf *verso*, “Moses Binder 1835”

no MS. music

**Dated Books Copy 2; Catalog Record #440777**

485. Reformed Church in the U. S. *Das neue und verbesserte Gesangbuch, worinnen die Psalmen Davids samt einer Sammlung alter und neuer Geistreicher Lieder*. Philadelphia: Steiner and Kämmerer, and H. Kämmerer, Jr., 1797. [2nd t. p.:] *Sammlung alter und neuer Geistreicher Lieder*. Philadelphia: Steiner and Kämmerer, and H. Kämmerer, Jr., 1797. Not examined for completeness.

inscription: preliminary leaf [2] *recto*, “Marea Eleiabeth S[huttze?] /

November the 23. / 1801. / Tulpenhochon [Tulpehocken] Township /

Barks [Berks] / County”

no MS. music

**Dated Books; Catalog Record #341224**

486. Reformed Church in the U. S. *Das neue und verbesserte Gesangbuch, worinnen die Psalmen Davids samt einer Sammlung alter und neuer Geistreicher Lieder*. 2nd ed. Germantaun, Pa.: Michael Billmeyer, 1799. [2nd t. p.:] *Sammlung alter und neuer Geistreicher Lieder*. 2nd ed. Germantaun, Pa.: Michael Billmeyer, 1799 Not examined for completeness.

no inscriptions

no MS. music

**Dated Books; Catalog Record #341225**

487. Reformed Church in the U. S. *Das neue und verbesserte Gesangbuch, worinnen die Psalmen Davids samt einer Sammlung alter und neuer Geistreicher Lieder*. 3rd ed. Germantaun, Pa.: Michael Billmeyer, 1807. [2nd t. p.:] *Sammlung alter und neuer Geistreicher Lieder*. 3rd ed. Germantaun, Pa.: Michael Billmeyer, 1806. Not examined for completeness.

inscription: preliminary leaf *recto*, German script (largely illegible to this

reader), ending with date 1812

no MS. music

**Dated Books; Catalog Record #284964**

488. Reformed Church in the U. S. *Das neue und verbesserte Gesangbuch, worinnen die Psalmen Davids samt einer Sammlung alter und neuer Geistreicher Lieder*. 5th ed. Philadelphia: G. and D. Billmeyer, 1814. [2nd t. p.:] *Sammlung alter und neuer Geistreicher Lieder*. 4th ed. Philadelphia: G. and D. Billmeyer, 1814. Not examined for completeness. At end, “Catechismus oder Kurzer Unterricht Christlicher Lehr” (caption title), 26 pp., complete.

no inscriptions

no MS. music

**Dated Books; Catalog Record #305631**

489. [“Robert”?; last name not legible]. MS. music book. 40 unnumbered leaves, all with MS. music: secular songs + duet with keyboard accompaniment, keyboard pieces, sacred-texted pieces.

inscription: front cover, “Prop[er]ty of / [Robert?] [illegible last name] /

[Pro][vid?]ence / R Island”

sacred music is mostly 1 or 2 voices over instrumental bass, with

instrumental introductions or interludes

MS. music entries:

leaf [3] *recto*-leaf [5] *recto*: The Dying Christian to his Soul [by

Edward Harwood], 3 staves\*\*& “2nd” above top staff-\*- melody +

harmony part on middle staff-\*- bass on bottom staff-\*- Fm,

11D5[or 6]5-4|321, Vital Spark of heav’nly flame

leaf [22] *verso*- leaf [24] *recto*: Hymn of Praise, 2 staves\*\*& 2 vocal parts

(melody + harmony part-\*- identified as “2d.” on leaf [24] *recto*)

on upper staff-\*- instrumental bass on lower staff, A, 1|3325|

4[-]32[-]12, The spacious firmament on high; keyboard

interludes + conclusion, using both staves; middle third of

piece (starting at top of leaf [23] *recto*) scored for “Solo” voice

(top staff) + instrumental bass (bottom staff)

leaf [34] *recto*-leaf [35] *recto*: Trust in the Lord &c[.], 2 staves\*\*& 2 vocal

parts (melody + harmony part) on upper staff-\*- instrumental

bass on lower staff, Eb, 1|1-35|5-U1D5|

6[-]U1[-]D7[-]U2[-]1D7[-]6|65, Trust in the Lord & his

salvation; keyboard introduction + interlude, using both staves

leaf [35] *recto*-leaf [36] *recto*: Duetto by “Nauman,” 2 staves\*\*& vocal

melody on upper staff-\*- keyboard accompaniment on both

staves, G, 34|6-54-33-25-4|43, Happy flock of Christ thy

Saviour; keyboard introduction, interludes, + conclusion, using

both staves

leaf [37] *verso*: Arietta, 2 staves\*\*& 2 vocal parts (melody + harmony

part) on upper staff-\*- instrumental bass on lower staff, G,

54|3-21|65|5-43, On my heart thy wounds forever; keyboard

introduction, interludes, + conclusion, using both staves

leaf [38] *recto*-*verso*: untitled piece, 2 staves\*\*& melody on upper staff-\*-

apparently vocal bass on lower staff, D, 1|55|6567|U1, Sing,

sing sweet songs of praises sing

**Mss. Folio Vols. L / Vol. 14**

490. Roberts, Eli. *The Hartford Collection, of Classical Church Music*. New London, Conn.: Samuel Green, for the compiler, 1812. 187, [[5] pp. (including 4-p. subscribers list at end); appears to be complete. Slip with printed “*ERRATA*” pasted to additional leaf *recto*.

inscriptions: preliminary leaf [1] *recto*, “S. Chester’s – / September 24th /

1812,” “LEHunt” (pencil)

MS. addition made to printed errata slip

no MS. music

**DB Ob113; Catalog Record #420376**

491. Robertson, Henrietta. *MS. music book.* Pp. numbered (in pencil) 5-185, [2 unnumbered pp.], 186-190. All pp. bear MS. music: 63 secular entries (keyboard pieces for 2 + 4 hands, songs with keyboard accompaniment, violin parts, music for pianoforte + harp), 2 sacred-texted entries.

🖝 inscriptions: leaf pasted to front cover, “Let no one destroy this music book –

/ it was given me by dear Mrs Prince! -- / my m[ore?] than Sister,

before she marr[ie?]d as Henrietta Rob[ertson?] / and most of this

Manuscript Music, is / from her own [word crossed out] hand – which

is Very dear to me -- / it Contains Many of my old songs and pieces. –

/ I am Sorry to say, I found it in the wash / [room?], with other

Valuable Music and periodicals / [several words crossed out] when

we were moving. -- / [Victor?] at least will preserve Manuscript music

/ [Iso?] value – because of those / who wrote a[s?] also the /

reminiscence of the great benefit & pleasure it [line drawn up to

“music” 2 lines above] afforded me / when I was interested and happy

in the musical / world R. G. Gelston / GelstonHeights \_\_\_\_ Sept. 10th.

1872” [all spacing, capitalizing, underlining, etc. *sic*]; inside front

cover, “presented [to?] / [Mr.?] Gelston \_\_\_ by / Henri[et?]ta Robertson

/ now H[enrie?]tt[a?] P[rince?]”; inside back cover, “Miss Sara R

Muslin” (pencil)

sacred MS. music entries:

p. 99: German Hymn [by Pleyel], melody-\*- keyboard accompaniment

(sharing 2 staves), G, 35|23|42|3, Children, of the heav’nly

King; 2 additional stanzas of text written below music

p. 116: Pleyel’s-\*- german hymn, melody-\*- keyboard accompaniment

(sharing 2 staves), G, 35|23|42[-]3|3, Children of the heav’nly

king; melody more decorated than in other copy in this MS.,

basses essentially the same; this entry preceded by 4-p. set of

keyboard variations on Pleyel’s melody

**Mss. Folio Vols. L / Vol. 8**

492. *Sacred Harmony.* N. p.: Thomas Lee, Jr., [ca. 1790-96]. Lacks all after 1st 4 leaves. MS. music on unpaged additional leaves bound in after printed leaves.

inscription: front cover, “Gay”

Lee, Jr. almost certainly the printed tunebook’s compiler as well as its

publisher

6 of 33 MS. entries 1st printed in Lee’s *Sacred* Harmony; at least 10 entries printed in Griswold + Skinner’s *Connecticut Harmony*, [2nd ed., ca. 1798]

many MS. music entries employ printed book’s device of substituting a mark on the “mi” space or line for a key signature (treble clef assumed for all parts including bass in *Sacred Harmony*, but bass clef apparently assumed for these MS. bass parts)

MS. music entries are all bass parts:

a. l. [1] *recto*: Aberdeen [by T. Lee?], Bm, 1|5U1|D55|1,1|35|43-1|5, *HTI* no. 5932 (all printings in Am), this tune also printed in both eds. of *Sacred Harmony*, no clef or key signature here

a. l. [1] *recto*: Brandford [by Benham], Em, 111|3-51|3-2-1-5D5|U1, *HTI* no. 4391 (all printings in Em), no clef or key signature, though bass clef was originally written, then rubbed out

a. l. [1] *recto*: Worcester [by Billings], Gm, 1|1D5U11|D#7U1D5, *HTI*

no. 4032 (all printings in Gm), no clef or key signature

a. l. [1] *verso*-a. l. [2] *recto*: Monmouth, F#m, 111|D5U3|12-D7|U1, *HTI* no. 5948, this tune also printed in both eds. of *Sacred Harmony* (only pre-1821 printings; both in Em), no clef or key signature

a. l. [1] *verso*-a. l. [2] *recto*: Ocean, G, 1|1D7|U11D65|U1, *HTI* no. 5013 (all printings in F), no clef or key signature

a. l. [1] *verso*-a. l. [2] *recto*: Greenwich [by Read], Em, 1|1153|45|1, *HTI* no. 4741 (all printings in Em), no clef or key signature

a. l. [1] *verso*-a. l. [2] *recto*: Montgomery [by Morgan], C, 1|111D6|533, *HTI* no. 5375 (all printings except 1 in C), no clef or key signature

a. l. [2] *verso*-a. l. [3] *recto*: Plymouth [by Kilbourn], E, 1|11D66-7|

U12-34-32-D7|U1\_|1, *HTI* no. 7230 (most printings in E), no clef or key signature

a. l. [2] *verso*-a. l. [3] *recto*: Worcester [by Billings), Gm, 1|1D5U11|

D#7U1D5, *HTI* no. 4032 (all printings in Gm), no clef or key signature

a. l. [4] *verso*-a. l. [5] *recto*: Connecticut [probably by Ives], D, 1|1113|D6-U1,3|4321|1-D5, probably *HTI* no. 5921 (all printings in D), no clef or key signature

a. l. [4] *verso*-a. l. [5] *recto*: Somerset A Hymn [by Madan], E, 14|11|

D4-56-7|U1, *HTI* no. 3289 (all printings in E), bass clef + key signature as well as “mi” indicator

a. l. [4] *verso*-a. l. [5] *recto*: Saints Repose [by Hall], E, 11D7|65|

U113\_|3, *HTI* no. 5379 (half of printings in E, half in Eb), bass clef + key signature as well as “mi” indicator

a. l. [4] *verso*-a. l. [5] *recto*: The Nineteenth Psalm Tune [by Lyon?], C, 1|3-2-1D7|U1-2-3-45|1-5-3, Behold the morning [sun], *HTI* no.

3680 (all printings in C), bass clef + “mi” indicator

a. l. [5] *verso*-a. l. [6] *recto*: Edinburgh [by Holyoke], G, 5|U1D657|

U1D65, *HTI* no. 5776 (all printings in G), bass clef + key signature as well as “mi” indicator

a. l. [5] *verso*: Salisbury [by Holyoke], F, 1|1D4|55|U1, *HTI* no. 5806 (printed before 1821 only in Holyoke’s *Harmonia Americana*, 1791; there in F), bass clef + key signature as well as “mi”

indicator

a. l. [5] *verso*: Elstow [by Holyoke], F, 111|14|3-21|D5, *HTI* 5778 (all printings in F), bass clef + key signature as well as “mi” indicator

a. l. [6] *recto*: Amanda [by Morgan], Am, 1|1D#7|U1D1|35|1, *HTI* no. 5362 (all printings in Am), bass clef + “mi” indicator

a. l. [6] *recto*: The Grave, Cm, 1|35|D7U3|D67|U3, *HTI* no. 5371 (all

printings in Cm), bass clef + key signature as well as “mi” indicator

a. l. [6] *verso*-a. l. [7] *recto*: Denmark [by Madan], D, 1|13|1D6|4#4|5, Before Jehovah’s awful throne, *HTI* no. 3257 (only 2 of many

printings not in D), no clef or key signature

a. l. [7] *verso*-a. l. [8] *recto*: Canton [by Swan], C, 112|3145|1, *HTI* no. 5364 (all printings in C), bass clef + “mi” indicator

a. l. [7] *verso*-a. l. [8] *recto*: Orion A Hymn [probably the Orion by T. Lee], E, 1111|315,3|43-1D76|5, probably *HTI* no. 10665 (both printings in D), bass clef + key signature as well as “mi” indicator

a. l. [7] *verso*-a. l. [8] *recto*: Temple A Hymn, A, 11D64|551,|355U1|

2-1D7-65, *HTI* no. 5962 (1st printing, in Lee’s *Sacred Harmony*, in G, no attribution; 2 other pre-1821 printings, both in Griswold + Skinner’s *Connecticut Harmony*, in A, att. “Lee”), no clef or key signature

a. l. [7] *verso*-a. l. [8] *recto*: The 137th, Gm, 1|111D5|

U3-21-D7U1D7-6|5, *HTI* no. 5955 (5 printings before 1821; 1st 2, in Lee + Willard’s *Sacred Harmony*, in Fm, no attribution; next 2, in Griswold + Skinner’s *Connecticut Harmony*, in F#m, att. “Lee”; 5th, in Hill’s *Vermont Harmony*, in F#m, att. “Lee”), no clef or key signature

a. l. [8] *verso*-a. l. [9] *recto*: Friendship, F#m, 111|D555U3|D7, *HTI* no.

5941 (21 pre-1821 printings in Dm, 13 in Em), no clef or key signature

a. l. [8] *verso*-a. l. [9] *recto*: Gilead, G, 1|D6455|1+U1\_|1+U1, *HTI* no. 5942 (all printings in F), no clef or key signature

a. l. [8] *verso*: Pembroke, Bm, 1|D5345|1,1|5373|5, no match found in *HTI*, no clef or key signature

a. l. [8] *verso*-a. l. [9] *recto*: Majesty [by Swan], C, 111|2325|1, *HTI* no. 4531 (all printings in C), bass clef + “mi” indicator

a. l. [9] *verso*-a. l. [11] *recto*: Anthem Psalm 39th [by W. Knapp], Am, 1|U1D#7|U1D4|55U1|D#7 [tenor melody begins 1|34|

5-4-32-1|D#77U1|D5], I said I will take heed to my ways; bass clef, “mi” indicator written in correct place, then scratched out, incomplete (part of a. l. [11] missing)

a. l. [11] *verso*-a. l. [13] *recto*: Anthem Job 7th C[h]apter [by A. Adams?], Gm, [1D5|U112|]321D7|U11D1|5 (part of a. l. [11] missing, including start of anthem) [tenor melody begins 12|334|5432|

321|D#7], [Is there not an appo]inted time, (1st?) printed in Abraham Adams’s *The Psalmist’s New Companion*, 6th ed. (London, ca. 1760), then in Lyon’s *Urania* (Philadelphia, 1761)

a. l. [13] *verso*-a. l. [14] *recto*: Chatham, F#m, 1|1D5|U11-2|32|1,

1|D7U3|1D7|U12|3, source of text given as “Psalm 1st L.M[.] or 41st do.,” unlocated in *HTI*, no clef or key signature

a. l. [13] *verso*-a. l. [14] *recto*: Enfield [by Chandler], E, 1|11D66|555, Before the rosy dawn of day, *HTI* no. 4527 (all printings in E), bass clef + key signature as well as “mi” indicator

a. l. [14] *verso*-a. l. [15] *recto*: Easter A Hymn, G, 3|64|U1D1|55|U1, He dies the friend of sinners dies, unlocated in *HTI*, bass clef + key signature as well as “mi” indicator

a. l. [16] *verso*-a. l. [17] *recto*: Anthem Psalm 137th [by Ashworth], Em, 1D5|U11D5|U1232|3-211|D5, By the rivers of Babylon we sat down and wept; lacks final double bar, but complete; bass clef + key signature, no “mi” indicator

**DP B5582; Catalog Record #344476**

493. *Sacred Harmony*. Boston: James Loring, 1819. 7, [1], [112] pp.; complete.

no inscriptions

printed bookplate pasted inside front cover: “No. [“6005” in MS.] Date

[stamped: “JUN 13 1936”] / LIBRARY OF / Frank J. Metcalf”

no MS. music

**Dated Books; Catalog Record #373719**

494. *Sacred Harmony*. Boston: James Loring, 1819. 7, [1], [112] pp.; complete. BOUND WITH Winchell, James M. *An Arrangement of the Psalms, Hymns, and Spiritual Songs of the Rev. Isaac Watts, D. D.* 2nd ed. Boston: Lincoln and Edmands, and James Loring, 1820. Not checked for completeness.

no inscriptions

no MS. music

**Dated Books Copy 2; Catalog Record #373719**

495. *Sacred Harmony or A Collection of Psalm Tunes, Ancient and Modern*. Boston: C. Cambridge, [1786-1788]. Apparently complete.

inscriptions: preliminary leaf *recto*, “John Withers[poon][?] Bou[g]ht in

B[osto?]n [? Febry?] the / fourth 1789,” “R[?] [?]a[gg?]ard”; *recto* of

leaf after 1st p. 12, “John Witherspoon his Rook” [*sic*]; *verso* of same

leaf, “JohnWitherspoon his Book [?] 1789”; additional leaf *verso*, “Life

is a Dream and all things shew it wonse I thought it But now I know

it,” “David John,” “Lucy Bak[?]”

🖝 many changes made to printed music: notes changed + added (e. g., Psalm 34,

p. 6; Norwich, p. 53; changes usually flagged with X or #), double bars

at ends of phrases erased (e. g., in Funeral Thought, p. 11), notes to

“Add the words” written above textless tunes (e. g., Little

Marlborough, p. 11), texts added (e. g., to Amherst, p. 12), text meters

added (e. g., “P. M.” to Richmond, p. 12), sometimes several

instructions given for a single tune (e. g., for Sutton on p. 50: “S. M.

[added text meter] erase double bars + insert words--” with text

incipit [“Behold the lofty Sky”] written in; for Washington New on pp.

79-80, title changed to “Benington,” incipit of one text line extended

[“Where” extended with “Sun &c”], notes changed), “not plain enough”

written under incompletely impressed bass part of Aylesbury, p. 19

🖝 28 tune titles in index are crossed out and/or have x’s written next to them,

suggesting that they would be omitted in a further edition (or in the

owner’s ideal version)

no MS. music

**DB Ob197; Catalog Record #344477**

496. *Sacred Harmony or A Collection of Psalm Tunes, Ancient and Modern*. Boston: C. Cambridge, [1786-1788]. Lacks pp. 9-14 of introductory material, pp. 8-9, 12-13, 30-31, 34-35, 96-99 of music; unpaged, engraved leaf of rudiments + lessons added before p. 6 (i. e., start) of music (this leaf, printed from smaller plates than those used for the book’s music, is not recorded in *ASMI*). MS. melody or vocal part on front cover.

no inscriptions

MS. music entry:

front cover: melodic line which appears to be in 3/2 time + perhaps D

major; diamond-shaped note-heads; not legible enough for full

transcription; 2 excerpts, if in D major + treble clef-\*- are

1|D57|U1-D55|U1[-?]2[-?]34|3[-?]21 +

11|1-45|1-2[-?]34|3-21|D5U1|321

**Dated Books F; Catalog Record #344477**

497. *[Sacred Harmony or A Collection of Psalm Tunes, Ancient and Modern*. Boston: C. Cambridge, [1786-1788]]. Lacks 1st leaf, with t. p.; leaf with index fragmentary, moved to end of book, + completed in MS.; leaf bearing pp. 98-99 torn or worn, with loss of text. Leaf bearing pp. 8-9: p. 8 misnumbered 9, with no. at top left, not top right (other AAS copy has p. no. 8 on correct p. + in correct location); p. 9 has no 9 at top left (unlike other AAS copy), but only an inverted 9 at bottom left (other AAS copy has this inverted 9 in this position, as well as p. no. 9 in correct position). Leaf bearing pp. 10-11 bound in after p. 99, “backwards” (i. e., p. 11 before p. 10), except p. with Suffield + St. Ann[’]s is numbered 11, not 10 (p. with Funeral Thought + Little Marlborough is frayed; no p. no. visible). Index has been re-set; note, in other AAS copy, large “A” at start of 1st tune title “Amherst.”

inscriptions: front cover, “The N. E. Psalm Singer Engraved by P. Revere?”

(pencil), “[?anfor?]th, M.D. W[m?] Sever, d. 1815” (pencil); inside

front cover, “Harry Danforth – [Oct.?] [1?]st 1873 / a present from his

cousin [E O.?] Sever / as an heir [loom?] from his ancestor / Major

Sever” (pencil), “W Sever”; p. [1]: “Mr William Seaver / Singing Book”

no MS. music

**DB Ob281; Catalog Record #507413**

*Sacred Musick* – SEE

Sweeny, George C., and William Cooper. *Sacred Musick*

498. *Sacred Psalmody, selected for the Church in Federal-Street*. [Boston, ca. 1810]. *ASMI* 449. Complete.

no inscriptions

no MS. music

**DP B5584; Catalog Record #353590**

St. Martins [*AVMM* designation] – SEE

[Stebe, E.?]. MS. music book

499. *The Salem Collection of Classical Sacred Musick*. Salem, Mass.: Joshua Cushing, 1805. Lacks pp. ix-xii, 9-10, 15-16, 119-122; leaf bearing pp. 43-44 + final leaf bearing indexes are incomplete.

inscription: inside front cover, “Albert Thorndike[’]s Singing Book”

no MS. music

**DB Pb201; Catalog Record #420240**

500. *The Salem Collection of Classical Sacred Musick*. 2nd ed. Boston: Manning and Loring, for Cushing and Appleton, 1806. Complete. 6 unnumbered leaves with inked staff lines bound in after printed book; leaves [1-2] contain secular MS. music.

no inscriptions

printed bookplate pasted inside front cover: “No. [“4523” in MS.] Date

[stamped: “NOV 14 1925”] / LIBRARY OF / Frank J. Metcalf.”

MS. music is 2 arrangements of “Auld Lang Syne” for voice + piano

**DB Ob202; Catalog Record #420241**

Salloch Ms. – SEE

MS. music book (2) with no owner’s name

*Sammlung geistlicher Lieder nebst Melodien* – SEE

[Doll, Conrad]. *Sammlung geistlicher Lieder nebst Melodien*

Sandey, John. MS. music book – SEE

Sawdey, John. MS. music book

501. Sanger, Zedekiah, and others. *The Meridian Harmony*. Dedham, Mass.: H. Mann, for the author, 1808. Complete.

no inscriptions

no MS. music

Pp. 82-86 (Amesbury, att. Dr. Arnold), 90 (Gravesend, att. T. Williams’ Col.)

have many pencil markings—mostly vocal part names (tenor, treble,

alto) + “men” + “chior” (choir?) + 1 4 3 2 X; also, for Gravesend, 1st line

of text

**DB Ob143; Catalog Record #420273**

502. Sawdey [AAS says Sandey], John. MS. music book, dated 1741-1782. 116 pp. Original numbering of leaves/pages is highly idiosyncratic; all pp. have been renumbered here, with parenthetical references to the original numbering provided in the inventory of MS. music entries (e. g., p. [3] (“2”)). 66 MS. music entries, 55 of them apparently sacred. This MS. could be English.

inscriptions: inside front cover, “John Sawdey / His Book / 1756 / April 14

Day,” “Sisell”; p. [4], “Sarah,” “David Williams,” “Mr[s?] / Tilly”; p. [14],

“Sawdey John / Sawdey Mary / Sawdey Benjamin / orchard

John / W[e?]st gate Mary …”; p. [22], “Je[t?]hro Briggs his Book /

1782”; p. [30], “Command you may your mind from play” [7 times]; p.

[56], “Novembr ye [?]d? – 1741 ------ / [?] 1756 Neagro”; p. [101],

“work m[o?]re and play Less and that [fit in above:] will be [illegible]”;

p. [105], “Fortunnates / 1756”; inside back cover, “John Sawdey ? His

Book 1756 / April ye 14 Day / 1756”

musical rudiments, pp. [1-2]

music written in diamond notation + without bar lines (only lines marking

ends of phrases) through p. [39]; from p. [40] on, in round notation +

with bar lines

some pp. contain only texts for certain musical compositions; these texts +

their locations will be noted under the relevant musical composition

all MS. music entries are for “Tenor” + “Bass” or “Tenor” + “Bassus,” unless

otherwise specified; tenor part has the melody; tenor + bass written

in score for most part (exceptions noted)

MS. music entries:

p. [3] (“2”): The 100 Psalm, F, 11D765U123

p. [3] (“2”): Brunswick, Am, 11234-3251

p. [5] (“3”): The Isle of Wight, Gm (but with one flat in key signature,

so G Dorian), 15-43-456545

p. [5] (“3”): Standish, Gm, 13215432

p. [7] (“4”): Cambridge, Gm (G Dorian), 13121D6#7U1

p. [7] (“4”): Southwell, Gm (G Dorian), 131221

p. [9] (“5”): Old Litchfield, Gm, 13452342

p. [9] (“5”): The Streams of Babylon, Gm, 13455432

p. [10]: Canterbury, “Tenor,” F, 13231234, incomplete, followed by

scales + patterns of thirds, ascending + descending

p. [11] (“6”): Gloucester, F, 15321456

p. [11] (“6”): Winchester, F, 13321443

p. [13] (“7”): Portsmouth, F, 11231345,3655#45, time signature “31”

(= in 3)

p. [13] (“7”): Warwick, Am, 11315421, time signature “31”

p. [15] (“8” written over “9”): New Sarum, Dm, 1D#7567-65, time

signature “31”

p. [15] (“8” written over “9”): The 108th Psalm, G (lacking key

signature), 124254-3-212

p. [17] (“9” written over “10”): York, F, 13546352

p. [17] (“9” written over “10”): Commandment, A, 11235432

p. [19] (“10” written over “11”): Westminster, F, 11123425

p. [19] (“10” written over “11”): Northampton, F, 135-4-3-21432

p. [21] (“11” written over “12”): London, G minor (G Dorian),

25231464

p. [21] (“11” written over “12”): Oxford, G minor, #777U11242

p. [23] (“12” written over “13”): Martyrs, F#m, 13153215

p. [23] (“12” written over “13”): Manchester, Gm, 13453465

p. [25] (“13” written over “14”): Portsmouth New, Am, 1125-4-321

p. [25] (“13” written over “14”): 100 New Psalm, Am, 11D7U354-321

p. [27] (“14” written over “15”): The 50th Psalm, Gm (G Dorian),

5432454321, parts not written in score, 3rd phrase to be sung

twice (indicated with repeat marks)

p. [29] (“15” written over “16”): The 148th Psalm, C, 15U11D7U1, Ye

Boundless Re[a]lms of joy; 2 stanzas of H. M. text written on p.

[28]

p. [29] (“15” written over “16”): The 149th Psalm [by Croft], Bb,

5U1123513[*recte*  2]D7U1, O praise ye the Lord; 2 stanzas of

text written on p. [24] (stanza 1 lacks line 4)

p. [31] (“16” written over “17”): The 81st Psalm, F, 13455665

p. [33] (“17” written over “18”): The 136th Psalm, G (lacking key

signature), 1D65U321, To god ye mighty Lord

p. [35] (“18” written over “19”): The 136th Psalm, “Tenor,” G (lacking

key signature), 123221,153421[*recte* 3], *HTI* (no. 743) locates

this melody, titled Psalm 136 and in the same key as in this MS.,

in only one source\*\*& *A Collection of Psalm Tunes in Four Parts*

(London, 1711)

p. [35] (“18” written over “19”): Angels Song [by Gibbons], F,

11123425

p. [37] (“19” written over “20”): St James’s [by Courteville], D,

5U1231243

p. [37] (“19” written over “20”): St David[’]s, G, 15U1D35432

pp. [40-43] (“21,” “20” written over “21,” “23,” “22”): An Anthem

Taken out of ye 5th Chaptr of Solomon[’]s Song, F,

1333|54366|56-3|433, I Charge You I Charge You O Daughters

of Jerusalem; bass silent for at least mm. 1-10, round notation +

bar lines begin here in the MS., section beginning at text “My

Beloved is white & Ruddy” headed “The Answere” [*sic*], section

beginning at text “Yea he is Altogether lovely” headed “Chorus”

pp. [44-45], [47] (“25,” “24,” “26”): King George’s Anthem, G (lacking

key signature), 12|3|3344|5, O dear Lord; make thy servant

George; incomplete (leaf or leaves missing in middle)

pp. [48-49] (“28,” “27”): An Hymn on A Quiett Conscience, D,

1122|32-11, Close thine Eyes and Sleep Secure

pp. [50-51] (“30,” “29”): An Anthem Taken out of ye 150th Psalm, G,

55|566|555, O Praise God in his holiness

p. [52] (“31”): An Anthem Taken[…], G (lacking key signature),

1|D676|U1D67|U12|1, O Pray for ye Peace of Jerusalem;

incomplete (leaf or leaves missing at end)

pp. [54-55] (“33,” “32”): An Anthem on King Solomon, G or Gm

(lacking key signature), 1D#7|U7U1|34|33|2|1, Zadock ye

Priest; & Nathan ye Prophett

pp. [58-59] (“35,” “34”): An Anthem Taken out of ye 13th Psalm, Gm

(but only 1 flat in tenor’s key signature, + none in bass’s; tenor

part has no Es-\*- however-\*- so the piece is possibly not G Dorian),

12|34-|2-35|443|2, O how Glorious art thou o God

pp. [60-61] (“37,” “36”): An Anthem for Easter Day, G (lacking key

signature), 1|23|43|21|1, Christ being raised from ye dead

🖝 pp. [62-63] (“39,” “38”): A Song Made on ye Musick Festival, Am,

112|D#7U1231D#7|U1, How well do this Harmoni’s Meeting

Prove; bass enters at “Chorus” (Come then let us Joyfully

Chearfully Sing), 1st 4 mm. of tenor solo have 8, 10, 7, + 8 8th

notes’ worth of music respectively, then the piece settles into a

regular ¾

🖝 pp. [64-65] (“42,” “41”): A Love Song, Am (bass’s final cadence is

solidly on C, while tenor melody ends equally solidly on A),

12D#76-5|U523, You I love my dear I do; many dissonances

between the 2 parts

pp. [64-65] (“42,” “41”): The Tipling Philosiphers [*sic*], “Tenor,” Dm,

5|U111|D777|3, Diogines Surly & Proud

pp. [66-67] (“44,” “43”): The Duke of Marlborough’s taking of A Town

in Flanders, G (lacking key signature), 121D5|U3-2-3431,

Sound the Trumpett Sound the Trumpett

pp. [70-71] (“46,” “45”): An Evening Hymn, Am, 11-D76|5U2|

3-21|D#7, Sleep downey Sleep come Close mine Eyes

pp. [70-71] (“46,” “45”): A Morning Hymn, Bb, 1|34|2D7|U12|D7,

Awake my Soul awake Mine Eyes

pp. [74-75] (“49,” “47”): The Glideing [*sic*] Streams, G or Gm (lacks key

signature; text suggests Gm as key), 5343|221, Sitting by ye

Streams yt Glide; 2 additional stanzas of text on pp. [68-69],

again on p. [73]

pp. [74-75] (“49,” “47”): The Chimes, Am, 2|3323|2-345, Hark hark

how Swift ye Moments fly; 3 additional stanzas of text on p.

[72]

pp. [76-77] (“51,” “50”): An Hymn on ye Divine use of Musick, Gm

(only 1 flat in key signature, but 3 of the 2 vocal parts’ 4 Es are

flatted locally, so this is more Gm than G Dorian),

134|565|4321|1, We Sing to him whose Wisdom form’d ye Ear

pp. [80-81] (“53,” “52”): An Anthem on King David, A (though only F +

C are sharped in key signature), 1245421, Let Ambition fire thy

Mind; additional stanza of text on p. [82], instead of bar lines

there are lines marking ends of phrases, at 2 points solo bass

sings first three syllables of upcoming text line which is then

repeated in full by both voices

pp. [80-81] (“53,” “52”): An Hymn for Christmas Day, Bb,

5|U12|D75|U12|3, What words what voices can we bring; 7

additional stanzas of text on p. [78]

pp. [84-85] (“55,” “54”): A Funeral Hymn, Gm, 1|1-23|21|D#71|D#7,

Since our good friend’s prepar’d to rest; 2 additional stanzas of

text (8.6.8.6.8.6.8.6.; under title “A Funeral Anthem”) on p. [82]

pp. [86-87] (“57,” “56” written over “55”): An Hymn to ye Holy Ghost,

Gm, 512|315U1|D#7, Come holy Spirit come & Breath[e]; 5

additional stanzas of text on p. [88]

pp. [86-87] (“57,” “56” written over “55”): Gather Your Rose-Buds, G

(lacking key signature; 2 of bass’s 3 Fs sharped locally, tenor

has no Fs), 555|54|32|1, gather your Rose Buds whilest [*sic*]

you may; 3 stanzas of text in Latin + 3 stanzas in English on p.

[89]; after 1st phrase, text is displaced by half a measure,

resulting in awkwardness of accent

pp. [90-91] (“58,” “59”): An Anthem taken out of ye Lamentations,

“Tenor,” Gm (G Dorian), 1-2-3-4-5-|4-3-4-3-2|321|D7U12|32|

D7|U1, Oh! how does ye City weep ye City weep

pp. [92-93] (“60,” “61”): A Spiritual Song, G (lacking key signature),

5552|4234|2155|3 (is this the tune’s melody?), Never weathr’d

Beaten Sail more willing bent to Shore

pp. [96-97] (“63,” “62”): Pompey’s Ghost, Em, 134|5645|3, From

lasting and unclouded day; 5 additional stanzas of text on pp.

[94-95]

pp. [99], [102-103]: …Birth of Christ (incomplete; leaf or leaves

missing at beginning), tenor, bass, A, 1st surviving notes are

…3-2-1-D7-|666|2-1-D7-6-5-7|543-\*- …Seated all Seated on ye

Ground; less ambiguous is the end of the piece-\*- 5|U112|3-212|

3-2-1-2-3-4|55|3-2-1-2-3-1|24|2-1-D7-U12-D7|U12|35|

5-4-3-23-1|4|3|2|15|32-1|1, Glad tideings [*sic*] Glad tidings of

Great Joy of Great Joy of Great Joy I bring to you And All all all

all and all Mankind

pp. [102-103]: An Hymn on ye Vanity of ye World, Am, 13|2D5|64|5,

How uneasy Are We here

pp. [106-107], [112-113]: An Anthem taken out of ye 1st Chaptr of ye

Revelations, starts with tenor only, C, 5|U123|11D76|

2-3-2-1-D7-6-|7-U1-D7-6-5-#4-|55, I heard A great voice as of

A Trumpett; bass joins tenor on p. [112], headed “The Chorus,”

now in Am, 555|55#4|5, I am the first and the last; time

signature at start is “31” (= ¾)

pp. [110-111]: An Italian Song, Gm, 5|6644|553|3433|33 (is this the

tune’s melody?), O Dulcis me a Clora, o Clora me a Bella

pp. [114-115]: Made on ye Death of Queen Mary, C, 32-13-4-5D6|

U1D7-67-U12, on a Bank beneath A willow

pp. [114-115]: An Hymn on ye Birth of Christ, A, 51355312, Sheperds

rejoice lift up your Eyes; instead of bar lines there are lines

marking ends of phrases

p. [116]: An Anthem Taken… (incomplete; leaf or leaves missing at

end), Gm (only 1 flat in key signature, but 3 of 4 Es are flatted,

so the feeling is more minor than Dorian), 12|312|1,|23|423|2,

Hear my Prayer o Lord [ditto sign]

**Mss. Octavo Vols. M, vol. 2**

503. Schaffer, Francis C. *Hymns, suitable for the devotion of families and churches: selected from various authors.* Boston: J. T. Buckingham, 1811. Paper covers printed on *recto* (front cover) + *verso* (back cover); [4], 68 pp.; complete.

no inscriptions

no MS. music

**DP F0490 F; Catalog Record #420377**

*Select Harmony* – SEE

[Bayley, Daniel]. *Select Harmony*

*Select Harmony: The Fourth Part of Christian Psalmody* – SEE

[Worcester, Samuel]. *Select Harmony: The Fourth Part of Christian Psalmody*

*Select Pieces of Music* – SEE

[Handel, Georg Frideric]. *Select Pieces of Music*

*A Selection of Chants, adapted to the Morning and Evening Service, of the Protestant Episcopal Church* – SEE

Cole, John. *The Beauties of Psalmody*. 3rd ed.

504. *A Selection of Sacred Harmony*. Philadelphia: W. Young [and John M’Culloch; see colophon, p. 84], 1788. With “Uranian Instructions”: Philadelphia: Young and M’Culloch, 1787. [16], 84, [2] pp.; complete. *ASMI* 456. 6 unnumbered leaves with printed staff lines bound between p. 84 + index on final 2 pp.; several of these leaves contain MS. music.

inscriptions: preliminary leaf *recto*, “Susanna Scotts / Musick-Book April 10th

1788”; additional leaf [1] *verso*, “Susanna Sc ott here Music Book this

27th Day of / November in the year of our Lord 1[80?]9 [?]”

MS. music entries all appear to be treble parts, with one 3-voice setting:

leaf [1] *recto*: Bunkerhill. or American Hero, “Treble,” Am,

1D7U1|24|3343|2D7

leaf [1] *recto*: Williamstown, Gm, 1|5432|32-12\_|2, Shew pitty Lord o

Lord forgive

leaf [1] *verso*-leaf [2] *recto*: Ocean, F, 3|34|5565-4|3, With Songs and

honours Sounding loud; bar lines ruled for three other vocal

parts, but no notes

leaf [2] *verso*: Danbury, treble, tenor melody, bass, Am, 1|55|4233|2,

Our life is Ever on the wing; bar lines ruled for counter part,

but no notes

leaf [5] *verso*-leaf [6] *recto*: Sherburn [by Read], “Treble,” D, 553|

4-56-7U11|1, Songs of immortal praise belong; after 1st 5

notes, switches from ink to pencil

**DB Ob280; Catalog Record #344662**

505. *A Selection of Sacred Harmony.* 3rd ed. Philadelphia: John M’Culloch, for William Young, 1790. Complete (pp. 21-23 misnumbered 22, 23, 21; p. 64 misnumbered 60; p. 95 misnumbered 59). Single unnumbered additional leaf bound in after printed book; MS. music on both sides.

no inscriptions

vocal scales (with solmization-syllable abbreviations: M, F, S, L) in 3 keys on stub of preliminary leaf (only ¼ of leaf remains)

MS. music entries are tenor melodies + 1 treble part:

🖝 a. l. [1] *recto*: Coolspring, “Tennor,” F, 1|1213|55|U1,D7|U1D65U1|

D32|1, Rejoice ye shining worlds on high; not in *HTI* under incipit or title

a. l. [1] *recto*: Portugal [by Thorley?], “Tenor,” A, 5|U12|3-13-5|

4-32|1, erroneous copy of 1st 6 mm. crossed out

a. l. [1] *verso*: Montgomery [by Morgan], “Tennor,” C, 1|3331|

2-1D7-65, Early [my God, without delay]

a. l. [1] *verso*: [Montgomery by Morgan], “Treble,” C, 5|U1113|22-1D7, Early [my God, without delay]

**DB Ob205; Catalog Record #344663**

506. *A Selection of Sacred Harmony*. 4th ed. Philadelphia: John M’Culloch, for William Young, 1794. Complete.

no inscriptions

no MS. music

**DB Ob206; Catalog Record #344664**

507. *A Set of Chants adapted to the Hymns in the Morning and Evening Prayer, and to the Communion Service, of the Protestant Episcopal Church in the United States of America.* Boston: Thomas Badger, Jr., 1819. Lacks pp. 11-14; leaf with pp. 15-16 torn + lacks corner.

inscription: t. p., “St James Church / Batavia aug 1[6?] / 1827---” (similar

inscription on front cover)

printed bookplate pasted inside front cover: “No. [“3348” in MS.] Date

[stamped: “SEP 26 1917”] / LIBRARY OF / Frank J. Metcalf”

no MS. music

**Dated Books; Catalog Record #420599**

508. Seymour, Lewis and Thaddeus. *The New-York Selection of Sacred Music*. New York: the compilers, 1809. *ASMI* 465B, with 6 unnumbered leaves of music at end. Complete.

inscription: preliminary leaf *recto*, “Miss Lucy Anthony’s Music Book / New

York October, 21st / 1811”

no MS. music

**DP B2773; Catalog Record #420279**

509. Seymour, Lewis and Thaddeus. *The New-York Selection of Sacred Music.* 2nd ed. New York: the compilers, 1816. [2], 104 pp. Complete.

inscription: preliminary leaf [*recto*], “Chas: E. Cornell’s.”

no MS. music

**DB Ob176; Catalog Record #420479**

510. Shaw, Oliver. *Melodia Sacra: or Providence Selection of Sacred Musick.* Providence: Miller and Hutchens, 1819. 151, [1] pp.; appears complete.

inscriptions: preliminary leaf *recto*, “E. [H.?] Williams / Providence / June

1825,” “Abby C. Williams”; preliminary leaf *verso*, “Emely Williams”;

additional leaf *verso*, “Abby C. Williams / Providence / 1826 /

September”

additional leaf *verso* has faint stamp: “L.H.W.”

no MS. music

**DB Ob142; Catalog Record #420588**

511. Shaw, Oliver. *The Providence Selection of Psalm and Hymn Tunes.* Dedham, Mass.: H. Mann and Company, for the author, 1815. Complete.

inscription: inside front cover, “Sally [Hathaway?]” (pencil)

no MS. music

**Dated Books; 420484**

512. Shaw, Oliver. *Sacred Melodies, selected from Handel, Haydn, Mozart, Beethoven, and others, with several Original Compositions.* Providence: Miller and Hutchens, 1818. Complete; last 2 leaves in poor shape, with some loss of text.

inscription: t. p., “M [T ?]. Chapin.”

no MS. music

**Dated Books F; Catalog Record #420549**

513. Shaw, O[liver], A[mos] Albee, and H[erman] Mann. *The Columbian Sacred Harmonist: or, Collection of Grammatical Music*. Dedham, Mass.: H. Mann, 1808. Complete.

no inscriptions

2-p. handwritten list of “Music by Oliver Shaw in Providence / Public

Library” laid inside front cover; penciled note at top of list reads

“copied by J. F. Driscoll / Sept. 1928”; 46 pieces or collections,

including songs, marches, collections of sacred pieces, etc.

no MS. music

**DB Ob059; Catalog Record #420263**

514. Shaw, O[liver], and H[erman] Mann. *A Favourite Selection of Music; adapted to the Piano forte*. Dedham, Mass.: H. Mann, 1806. Complete; includes vocal/keyboard arrangements of Swan’s London + Shaw’s Hymn. MS. music on 10 unnumbered additional leaves bound in after printed book; mostly secular, with 2 exceptions (see below).

inscriptions: inside front cover, “Caroline B: White / Danbury. Connecticut. /

1809.”; t. p., “Miss Caroline B: White. Danbury.,” 4 columns, 8 lines

each, of what looks like neatly-written code, “Chelsea W[?] Road /

Norwich in Connecticut / October 1809.”

additional verses of text for songs in MS. on 2 leaves at end of book (original

endpapers)

sacred MS. music entries:

a. l. [4] *recto* (p. numbered “39” in upper right corner): untitled piece

(crossed out: “A Tune commonly used by our friends in

[London?]”), 3 voices, melody in top voice, Am, 1|32-1|D#7[D5

elsewhere]U5|4-32tr|1, This is the day the first ripe sheaf

a. l. [6] *recto*: The Cheering Rosary, voice + piano on 2 staves, C,

5|U332-12-3|11D5, Tho’ oft we meet severe distress; 2

additional verses of text on 1st endpaper *recto*

**Dated Books F; Catalog Record #420198**

515. Shumway, Nehemiah. *The American Harmony*. Philadelphia: John M'Culloch, 1793. Lacks pp. 177-180.

inscriptions: inside front cover, “Herkemer County / Town of Fairfield /

direct Letters to the post Office / L[i?]ttle Falls”; p. l. *recto*, “Rules

[smaller, fainter ink: “R.”] Schenck,” “I take to our land. / C and

throw,” “nor / Be not y y nice”; p. l. *verso*, “Read C That me If U No 2 /

Down Shall I Love U Love knife In / And U Love U Love I Can Love /

Up and U If me As Cutt our”; p. [2], “[?] Johnston”

no MS. music

**DB Ob010; Catalog Record #332236**

516. Shumway, Nehemiah. *The American Harmony*. 2nd ed. Philadelphia: John M'Culloch, 1801. Complete; pp. 113-114 follow pp. 115-116, and p. no. 184 is printed as 481.

no inscriptions

no MS. music

**DB Ob 011; Catalog Record 286027**

The Sicilian Hymn – SEE

The Portuguese Hymn on the Nativity (“Adeste fideles…”)

517. *The Singer[’]s Pocket Companion[,] being an abridgment from Arnold[,] containing concisely, the Rules of Psalmody: to which are added a number of pages with blank lines[,] that music may be written by any who wish to select from the various collections now published.* Southwick, Mass.: J[ob] Langton, 1795. Not in  ASMI. Printed pp. [1]-8 (t. p., “Preface,” “Directions for Learners,” rudiments, “Index”); 21 leaves with printed staves + MS. music; 1 leaf with hand-drawn staves + MS. music. Leaves with MS. music numbered pp. 9-28 by original owner + pp. [29-52] here. At least one leaf missing between pp. [34] + [35].

inscription: preliminary leaf *recto*, “Moses Andrews Singing Book January

19th AD 1795”

printed text of Preface (p. 2): “The design of this publication is to furnish

Schools with a concise system of RULES for SINGING with Blank lines

for the purpose of inserting TUNES at every ones pleasure. The

advantage of this will appear in saving a great expence to Learners;

and in giving Masters opportunity to introduce in their schools tunes

of their own choice.”

Index (p. 8) has 22 tune titles written in by hand; though the owner has made

columns for “Tune’s Name” and “Author’s name” as well as “P[age],”

the only composer listed is “Stanly,” for “Palistine”

all but a handful of MS. music entries are tenor or bass parts (tenor parts in

first half, bass parts in second half); when tenor is present along with

other part/s, its incipit is given here

MS. music entries:

p. 9: Devotion [by T. Lee?], “Tenor,” Am, 1|13|54|35-3-21\_|1, But man

weak man is born to die

p. 9: Amanda [by Morgan], tenor, Am, 1|54|3-4-53-2-1|D7-U1-D57|U1,

Death like an overflowing stream

p. 9: Unity [by Wood], tenor, G, 1|3321|5; How pleasd & blest was i

p. 9: Weymouth [by (T.?) Lee?], tenor, E (though key signature is one

sharp-\*- written on 4th line up], 1|33-5|5U1|1-D5-35|6, no text,

but “P[salm] 139 L M” written above music

p. 10: Sutton [by Goff?], tenor, F#m, 5|77U1D5-4|316, Save me o god

ye swelling floods

p. 10: 119 [by Smith], tenor, Em, 531|5577|7, Thy word, ye Rag[ing

winds control]

p. 10: Ripley, tenor, A, 112|1D5U12|3, no att. in *HTI*

p. 10: Erlington, tenor, G, 1|2431|54-32\_|2, Great God ye heav[’]n[’s]

🖝 well Ord[ere]d frame; not in *HTI* under title, incipit, or text🡪title, lively melody!

p. 11: Symphony [by Morgan], “Tenor,” Eb, 135|U1D5|4321|5, the

Lord the Sov[’]riegn [*sic*] Sends his Summons for[th]

p. 11: Ye 8,th Ps[alm] Tune, “Tenor,” Dm, 5|57|3-4-57|U1,D5|3-2-15|

🖝 7-6-5-45|5, not in *HTI* under title (“Ps. 8”)🡪incipit or incipit

p. 11: Concord [by Holden], “Bass,” C, 1|11U1D6|5 (tenor melody

begins 5|U1132-1|2)

p. 12: Wilton [by Wood], tenor, bass, Gm, 1|3545|432, Lord in ye

morning thou shalt hear; clefs, key signatures, one time

signature, + first notes for treble + counter, but nothing more;

tenor + bass start out in vertical alignment but promptly get 1

measure out of sync in fuging section

p. 13: untitled tune, tenor? (copied on second staff up of 4 staves, with

“gs” clef (remaining 3 staves blank except for bar lines; no

clefs), G, 113|55|36-5|U1,D5|U1D4|55|6-55|5 (1st 2 phrases, if

a L. M. tune), incipit not in *HTI*

pp. 14-17: Ode on Friendship [by T. Lee], 4 voices, but most mm. in

treble + counter are blank (of 78 mm., treble has music in 20,

+ counter has music in 5), G, 1|1115|3-2-1D7|1,3|55|3-4-32|1, Low what an entertaining Sight

pp. 18-19: Joyful-\*- Christian [punctuation *sic*], complete tenor, partial

bass (no music past m. 16), C, 1|1321|D76-75, Sweet is [the

🖝 day of sacred rest?]; not in *HTI* under title or incipit

p. 20: Berkly, tenor, bass, G, 113|55|36-5|U1, “Cheerful Air” written

🖝 above music, not in *HTI* under title (Berkly, Berkley, or Berkeley)🡪incipit or incipit

p. 21: Monmouth, tenor, Em, 135|5U1|D57-6|5, no text, but “17th

Psalm V[erse] 6” written after title, no att. in *HTI*

p. 22: Kensington, tenor, bass, G, 1|1-2-32|53|4-32|1, In God[s?] own

🖝 hour pronounce his prais[e]; not in *HTI* under title🡪incipit or

incipit

p. 23: ye 46 “by Chaundler” [Solomon Chandler], “Tenor,” D, 5U1D7|

6567|U1; I[’ll] prais[e] my maker with my breath

p. 23: Lisbon [by Swan], tenor, C, 1|31D65|6, My Sav[i]our & my King;

never printed with this text through 1820 (*HTI*)

p. 23: Ex[h]ortation [by Hibbard], “Tenor,” F, 1|3-54|53-4|5-4-32|1

p. 23: Hinsdale [by Holyoke], “Tenor,” G, 1|5564|32|3

pp. 24-25: Canton [by Swan], “Tenor,” C, 1D54|35U1D7|U1, no text,

but “103d. Pm L M” written after title

pp. 24-25: Ohio [by Holyoke], “Tenor,” A, 5|3312|34|(3)2, I’ll Praise

[my maker with my breath]

pp. 24-25: Pallistine, tenor?, D, 5|U1-D65U1-32|1,1|3-1D655|6,

🖝 Upward I lift mine eyes; not in *HTI* under title (Pallistine,

Palistine, Palestine🡪incipit), incipit, or text🡪title

pp. 24-25: Psalm 45th [by Lyon], tenor, C, 5|1-2-32|1-4-32|1, My

Sav[i]our & my King; never printed under this title through

1820 (*HTI*)

pp. 26-27: Carolina, tenor?, G, 1|53U1-D5-|432|1-D7-6 (slurring *sic*,

but would produce a 7-syllable line; more likely 1|5-3U1-5|

4-32|1-D7-6), no text, but “Psalm 148th S.M.” written after

🖝 title, not in *HTI* under title🡪incipit or incipit

pp. 26-27: Montgomery [by Morgan], “Tenor,” C, 1|3331|2-1D7-65, Early my God with out delay

pp. 26-27: Huntington [by Morgan], “Tenor,” A (though key signature

here is one sharp), 5|U1-2-31|55|315, Rejoice ye Shing Worlds on High

pp. 26-27: Plymouth [by Kilbourn], “Tenor,” D, 1|3565-4|

356-56-7|U1, no text, but “50th P the Old proper Tune”

written after title, lacks final 2 notes

pp. 28-[29]: Phoebus [by Billings], “Tenor,” F#m, 1|55-434|55-67, Lord in the morning thou shalt hear

pp. 28-[29]: Scotland [by Griswold], “Tenor,” C, 5|U12|31-2-3|2, Ye

tribes of Adam Join; 1st printed 1796

pp. 28-[29]: Chatham [by Benham], “Tenor,” E, 553|6-U1-D77|U1

pp. 28-[29]: Westford [by Read], “Tenor,” Bb, after 4 mm. rest,

5U11|12-34-32-1|2 [begins with bass solo-\*- not written here\*\*&

11D6|5-6-54|321], Great God, whose universal Sway [1st line of

text, sung by bass], never printed with this text through 1820

(*HTI*)

pp. [30-31]: Dorchester [by Stone], bass, Bm, 1|1115|55|1, Lord iam

[capitalization, spacing *sic*] vile [conceived in sin]; printed

before 1821 only in Stone + Wood 1793 (*HTI*)

pp. [30-31]: Hancock [by Belknap], bass, G, 5U1D7|U1D5U11|1, Hark

from the Skie[s?] [a dreadful sound], 1st printed 1797

pp. [30-31]: Spring [by Belknap], bass, 1|12|3453|1, He Sends his

word and [melts the snow]

pp. [30-31]: Solitude, bass, Am, 11D5|6455|3

p. [31]: untitled tune, bass, Am, 1|11|D45|1\_|1,1|5U1|1D73\_|3

p. [32]: Jerusalem [by Ingalls], bass, G, 11D7|65U12|3,2|1D766|5 [*sic*;

same variant of bass as that on p. [51] of this MS.]

p. [32]: Portland [by West], bass, F🡪F#m🡪F, 111|1D655|5

p. [33]: Dooms Day [by Wood], bass, D, 1|11|4+D45+D5|1

p. [33]: Liberty [by Coan], bass, C, 1|1111|D456, printed before 1821

only in Benham 1798/[1801 or later] (*HTI*)

🖝 p. [33]: Gratitude, “Bas[s],” C, 1|D6545|1,|565-4|351\_|1, not in *HTI*

under title🡪major mode🡪text meter or title🡪text meter, text

meter appears to be 6.6.8.6.6.8.

p. [34]: Amanda [by Morgan], “Bass,” Am, 1|1D#7|U1D1|35|1, Death

like an over flowing stream

p. [34]: Montgumery [*sic*] [by Morgan], bass, C, 1|111D6|533, Early my

god with out delay; incomplete (next leaf is missing)

p. [34]: Huntington [by Morgan], “Bass,” A, 1|11|55|665, no text, but

“the 24 Psalm L.M.” written after title (5th verse of Watts’s L. M.

Psalm 24 versification is Rejoice, you shining worlds on high—

provided for the tune’s tenor part on p. 26 of this MS.),

incomplete (next leaf is missing)

p. [34]: 46 [by Bull], “Bass,” F, 1|1D4U1|D6U12|D6, I’ll praise my

[maker] with my bre[a]th; “Psalm 146” written after title, incomplete (next leaf is missing)

p. [35]: Mear, bass, G, 1|1D5|U1D6|63[or 4]|5, Sing to the Lord ye

distant [lands]

p. [35]: end of bass part starting on a leaf that was opposite this + is

now missing], probably A, …1D5|34|U1D7|U1D5|13|55|

U1111|66|55|U111D3|45|1, …Yes with a chearful zeal we

hast[e] to zions hill And their [*sic*] our vows and honours Pay

p. [35]: end of bass part starting on a leaf that was opposite this + is

now missing, F or Fm or F#m, …32|D5U1|11|11|11|11| [2 mm.

crossed out] 1D7-U1|D55|U11|11|11|11|11| [2 mm. crossed

out] 1D3-4|55|U1, lower-octave 1 (F or F#) also present in all

mm. given here that have 1 in them

p. [35]: end of bass part starting on a leaf that was opposite this + is

now missing, probably F; bass\*\*& …\_|1\_|11|31|53|1111|D6U1|

D55|U1-D7-65|U11|3+D6D3|5[or 4]5|U1-D4-55|U1+1

pp. [36-37]: Dover [by Swan], “Bass,” C, 132-1|556-U1D7-6|5

pp. [36-37]: Walpole [by Wood], bass, Bm, 1\_|1U1D5|3-2-12|3-45|1, O

if my soul was formed for woe

pp. [36-37]: Worcester [by Wood], bass, F, 132-1|D56-7U1

pp. [36-37]: Middletown [by Bull], bass, A, 1D5-6|7U1|D4-32-1|5

pp. [38-39]: Delight [by Coan], bass, Em, 112|354, no text, but “P.M.

121 P.M.” written after title

pp. [38-39]: repentance [capitalization *sic*] [by Rollo], bass, F#m, 1|113-21-D7|5-7U1|D5

pp. [38-39]: Admonition [by Read], bass, Am, 1D55|U1D7|6544|5, The

god of glory sends [his summons forth]

pp. [38-39]: Edom [by West], bass, F, 1|12|1D656-7|U1, no text, but

“th147 C.M.” written after title

pp. [40-41]: Union [probably the Union 1st printed in *The Federal*

*Harmony*-\*- [1788] ed.; title-\*- key-\*- + text meter all fit], bass, Eb, 1|11|1D5|55|U1

pp. [40-41]: Denmark [by Madan], bass, D, 1|13|1D6|44|5, no text, but

“PS 100 Second Meter “ written after title, performance

directions copied here (“Chearful & Soft,” “Lively & loud,”

“Soft,” “loud,” “loud,” “Soft,” “loud,” “Chearful”)

pp. [40-41]: Ohio [by Holyoke], bass, A, 1|1D665|U1D4|5

pp. [42-43]: A Funeral Anthem Rev[s?] Chapter 14th [by Billings], bass, Fm, 1|111|D54|U132|1+D12|D5, I heard a great voice from

heaven saying unto me

pp. [42-43]: Canton [by Swan], bass, C, 112|3145|1

pp. [42-43]: A Dirge, bass, Dm, 11|1D7U1|D55|U1, *HTI* tune no. 7387,

1st printed 1797

p. [42]: Austr[i]a [by Mitchell], bass. G, 1|1D765|4

pp. [44-45]: Anthem for the Easterday [by Billings], “Bass,” A,

1|D5-6-75|U1-D7-U12|3-2-1; The lord is Come indeed [!]

pp. [44-45]: Palestine, bass, D, 1|3-132-35|1, Up word I lift my eyse;

🖝 not in *HTI* under title or text🡪title; appears to be missing 15

mm. in middle (cf. “Pallistine” on pp. 24-25 of this MS., the

tenor part of the same tune)

pp. [46-49]: Farewell Anthem [by French], counter, tenor, bass (staff-\*-

clef-\*- time signature-\*- + bar lines provided for treble-\*- but no

notes except for single m. of 2/4 at about the midpoint of the

piece), Am, bass starts with 1|5-\*- then tenor enters\*\*& 5|U133|

223|56|5-43|22; my friends I am going a long & tedious

Journey

p. [50]: Fairfield, “[Bass?],” Am, 1|12|2D7|55|U1

p. [50]: Lisbon [by Swan], bass, C, 1|114-23|2

p. [50]: Scotland [by Griswold?], bass, C, 1|15|1-32-3-4|5, no text, but

“PS 148 P M” written after title

p. [50]: 112 [or 119?, bass, Em, 111|1377|U3, no text, but “P.S. 89

C.M.” written after title

p. [51]: Mortality [by Smith or Weeks], bass, Em, 111|1D7U35[or

4]|D7,7|U13D7U1|D5

p. [51]: Symphony [by Morgan], bass, Eb, 111|11|21D76|5

p. [51]: New Jerusalem [by Ingalls], bass, G, 11D7|65U12|3,2|1D766|5

[*sic*; same variant of bass as that on p. [32] of this MS.]

p. [51]: Woburn [by Kimball], bass, Am, 11D5|34|55|U1

p. [52]: untitled tune, “Treble,” “Tenor,” “Bass,” [staff ruled for

“Counter” but there is no clef or time signature-\*- and 6 mm. of a

different melody in ¾ time; see next entry], Am; 7554|7U12,|

3112|3112,|D7552|7U12,|312D7|U11 (phrase lengths guessed

at)

p. [52]: [St. Hellens probably by Jennings], tenor?, C, 5[|]35|U1D5|

6U2|D7,U1|32|1D7| (entire entry), no clef or time signature,

written on staff drawn for “Counter” for preceding entry

**DB Ob285; Catalog Record #442718**