**Pre-1821 American Sacred Music**

**at the Connecticut Historical Society**

**June 2019**

5-6 = slurred notes (setting one syllable)

5\_|5 = single note tied across a bar line

“,” in a string of scale degree numbers = end of one line of text, start of the next

4tr = trill on the 4th degree of the scale

5+U1 = 2 notes at once in a part

n4 = natural sign before the 4th degree of the scale, signifying that it’s raised a half-step

b7 = flatted 7th note of the scale

(6) = grace note

🖝 = noteworthy or possibly noteworthy

*ASMI* = Britton, Lowens, and Crawford, *American Sacred Music Imprints, 1698-1810: A Bibliography* (American Antiquarian Society, 1990)

Adgate, Andrew. *Rudiments of Music* – SEE no. 99, Spicer, Ishmael, item 1

Adgate [Andrew], and [Ishmael] Spicer. *Philadelphia Harmony* – SEE no. 99, Spicer, Ishmael, item 1

**Index of Owners’ and Others’ Names**

*Notes: Not included here are only initials, or only first names, or first names and last initials. All places are in, or assumed to be in, Connecticut, unless otherwise specified. “Saybrook; 1821” means that the place name and year came from two separate inscriptions in the source, both inscriptions also including the person’s name; “Norwich, 1789” means that the place name and year came from the same inscription, along with the person’s name.*

Albro, Henry (Hartford) – 102

Allen, Lucy (Farmington; Southington) – 29

Barber, Luke – 28

Benham, [Miss?] – 14

Be[rny?] – 90

Bidwell, Enodias (1772) – 9

Bidwell, Nathaniel – 19

Bissell, Eli[s?]abeth – 68

Bissell, M. Eleanor (Hartford) – 46, 73

Bissell, Molly – 68

Boardman, M. – 86

Boardman, Mr. – 96

Boardman, T. D. – 8, 51, 86, 87

Boardman, [Thom?]as D. – 51, 96?

[Bowles?], Kate – 108

Brockway, Clarissa (Saybrook; 1821) – 33

Brooks, Sidney (1830) – 35

Brown, Edward – 61

Brown, Edwin R. (Cheshire, 1855; Southington) – 10, 11

Brown, Sam – 90

Brown, [Seth?] – 61

Brown, [Wm.?] – 11

Brownson, Oliver – 14

Carew, Simon Lathrop (1797) – 55

Carrington, Samuel – 71

Carter, Ward (Warren, 1808) – 18

Charles, C. – 49

Coley, Ebenezer, Jr. (1785, 1790) – 76

Comstock, John N. (Hadlyme) – 25

Curtis, L. Maria[n?] (1821) – 88 (same person as below?)

Curtis, Lucy M. E. (1821) – 88 (same person as above?)

Curtis, William J. (186[1?]) – 88

Derby, John ([Glin’s?] Falls, 1808) – 36

Disbrow, Henry [L.?] – 59

Doolittle, Eliakim (1818) – 36

Eells, Cushing (Norwich, 1789) – 23

Er[w?]in, Elect[or?] – 88

Erwin, Fra F. C. (182[?]) – 88

F[erguson?], Mary – 34

Ferguson, Rachel – 34

Francis, Jannette M. – 10

Geer or Gere, James – 38

Gere, Charles (Groton, 1790; 1789) – 39

Gere, Ebenezer, 2nd (1797; Groton, 1799) – 40

Gilman, J[ohn?] W[ard?] – 9

Gilman, Micah (Enfield, 1802) – 47

Godard, George S. (1901) – 107

Griffen, Benoni (Simsbury) – 14

Griff[e?]n, Ma[r]tha (Simsbury) – 14

Griffen, [Viets?] (Granby) – 14

Hastings, Benjamin (Suffield; 1800) – 48

Hawley, [Mr.?] – 14

Hayden, Anson (Windsor) – 16

Hayden, Elizabeth – 32

Hayden, Thomas (Windsor, 1797) – 16

Hays/Hais, Ely (Granby) – 14

Hewitt (ca. 1800) – 37

Hiller, Lucy – 62

Hodge, Charles (179[4?]) – 61

Holcomb, Sew (Granby) – 14

Hollister, Rebecca (Glastenbury [*sic*]?) -- 49

Holly, Mrs. (Stamford, 1846) – 50

Holmes, Gilbert – 34

Hoog, Thomas Andrew (1769) – 50

Hosmer, James B. (1797) – 70

Ives, Almon – 10

Ives, John H. (New Haven) – 52

Ives, Mrs. Almon – 10

Johnson, Rachel – 34

[Judson?], D. – 55

Keeler, Miss – 90

Kellog, Abram, Jr. – 3

Kellogg, A. G. – 53

Lambert, E. R. – 71

Larned, Noadiah (1800) – 97

Larned, Simon – 97

Lebreton, Miss – 90

Macrone, W[illia]m (Hartford, 1859) – 19

Maier, Frank – 56

[M?]aple, Mr. – 90

Merseny, Miss – 90

Mills, Dolly – 79

[Miner, Sarah?] – 67

Moore, Ellen M. – 29

Moore, Nelson (1822) – 26

Moore, R. A. – 29

Moore, Roswell, Jr. (Southington) – 26

Morgan, D[?]th – 97

Morgan, Eneas (Groton, 1798) – 80, 81

Morgan, Shubael (Preston, 1790) – 78, 82

Nash, Hannah (1805) – 53

Noyes, George [W.?] (1845) – 74

Noyes, Mary (Rogers, Westerly, RI) – 74 OR see Rogers, below

Noyes, Thomas (1782, 1790) – 74

Olcott, Patty (Hartford, 1800) – 17

Oliver, Andrew (1764) – 2

Osborn, Miss – 90

Osborn, [Wilkes?] (18[02?]) – 110

Owen, Charles H. – 8, 51, 86, 87

Patt[en?], Miss – 90

Payne, Eleazer – 68

Pettibone, Abraham (Bristol) – 3, 15

Phelps, Guy Rowland (Simsbury) – 4

Phelps, [Israel?] C. – 45

Phelps, Richard H. (Granby, 1826) – 45

Phelps, Roswell H. (Granby, 1826) – 45

Pike, Mather (1786) – 14

Pike, William (Hartford; 1786) – 14

Pons, Harriet A. (Branford) – 10

Porter, Solomon (1804) – 89

Ritter – 90

Robbins, T. (1846) – 50

Rogers, Mary Noyes (Westerly, RI) – 74 OR see Noyes, Mary, above

Roman, Miss – 90

Root, Caroline (Coventry) – 30

Root, Rev. M. – 30

Russel, Esther – 97

Russell, D. (Hartford) – 84

Sab[e?]n, Sally (1784) – 66

Serderwin, Miss – 90

Seymour, Luther – 57

Shipman, Eliza (Berlin; 1822) – 20

Shipman, Mary L. – 20

[Shomom?], Mrs. – 97

Smith, Aseph (Kinsington, Farmintown, 1775) – 102

Smith, Esther (1799) – 6

Spalding, Ezekiel (Killingly, 1802) – 98

Spal[d?]ing, [Henry?] – 97

Spicer, A. A. – 101

Spicer, Ishmael (1790; Bozrah, 1817; Mont[ville?]) – 37, 99, 100, 101

Stevens, Benjamin – 49

Stiles, Mr. – 68

Stodad [Stoddard?] – 90

Story, Laura S. – 104

[Swan, Timothy] – 105

[Talcott?], George – 77

Talcott, Joel – 27

Thayer, George B. (Hartford) – 41, 94, 106

Thomas, Eliphalet – 6

Thompson, Chapin (East Windsor) – 107

Thompson, [Huldan?] (East Windsor) – 107

Thompson, William (Melrose, South Windsor) – 107

Towner, John (Branford) – 28

Tracy, D. – 108

Tyler, Jacob (Farmintown, 1775) – 102

Vark, Aaron (Yonkers, NY, 1801) – 91

Viets, Griffen (Granby) – 14

[Viets?], John – 14

Viets, Mary – 14

Washington, George – 49

Watson, Alexander (Thomaston, 1800) – 61

Watson, Betsey (Thomaston, Warren, [St.?] George’s River, 1800) – 61

Watson, William ([St.?] George’s River, 1800) – 61

Weatherby, C. Alfred (East Hartford) – 70

Wetmore, Truman S. (1805) – 53

Whitman, Samuel (1768) – 109

[Yar?], George A. – 10

**Sources at CHS Consulted but not Inventoried**

anonymous MS. n.d. Ms 76431 (**texts only**)

Allen MS. 1800 Ms 42579 (Joel Allen of Southington, CT; “Select

Harmony”; “sketch for music book never executed or

published”; 30 leaves; **all secular**)

Blakslee MS. [call no.?] (**no MS. music**; only 4-p. printed *Gamut* by

Levi Redfield, with MS. date of 1831)

Cary/Storrs MS. 1797 Ms 74251 (Eleazer Cary, A. Storrs; **all secular**; p. 7 has

“Petition to the Nightingale – Set for Swan”: melody for

Swan’s “O nightingale, best poet of the grove”—this p.

photographed, 4/20/2019)

Edgecomb MS. ?1827 Ms 64004 (David Edgecomb; **all secular**)

Griswold MS. 1813-21 Ms 74354 (**all letters**)

Hosmer MS. n.d. Ms 38923 (James B[idwell] Hosmer; [26] pp.; **all**

**secular**)

Hosmer MS. 1798-99 Ms 38923 (Ja[me]s B[idwell] Hosmer; ii, 7-69 pp.; **all**

**secular**)

Jewett MS. 1816, 1824 Ms 77549 (1816 is date of printed libretto for “Grand

Oratorio”; 1824 is date of MS. music booklet—thus, **too**

**late**)

*Musical Miscellany*781.9 A512a (*The American Musical Miscellany*; **all secular**)

Niles, *The War Hymn…* 781.9 N699w (modern reprint of Nathaniel Niles’s poem, set to music as “Bunker Hill”)

*Sacred Minstrel* 781.9 T246s N.Y. (Taylor 1846, not Hill 1806)

Spicer MS. 1797 Ms 55836 (“Spicer’s Pocket Companion”; **all secular**)

Spicer MS. 1818-21 Ms 55836 (**all secular**)

Turner MS. 1788 Ms 79656 (**all secular**)

Whittlesey MS. n.d. Ms 78056 (Oramel Whittlesey, 1801-1876; **secular**

**pieces, mid-19th c.**)

Williams MS. n.d. Ms 66937d (Arthur C. Williams; mostly texts, + some

guitar exercises; **late 19th c.**)

**Sources Unlocated at CHS in 2019**

*The American Musical Magazine* 705 A512a v.1; 705 A512a v. 1 cop. 2

“Music books” (2 vols.,

2 fragments), n.d. [no call no.? --see card catalog] (One of the vols.

[supposedly] was brought to me; it’s Benjamin

Hastings’s MS. music book, Ms 16170a, which I’ve

inventoried.)

Spicer, Ishmael, MS. music book see no. 101 above

1. Anonymous *Bunker hill*

single leaf with 4-voice tune and 6 verses of text on *recto*, 9 more verses of text on

*verso*; “Finis” at end of text; text is both religious and patriotic

Bunker hill, Am, 321|D7U1|D5U1D7U1|22, Why should vain mortals tremble at the

sight of; half and whole notes diamond-shaped, quarter notes round

**Ms 101515**

2. [Bayley, Daniel.] *A New and Compleat Introduction to the Grounds and Rules of Musick, in two books.* Newburyport, Mass.: Bulkeley Emerson, 1764. Appears to be *ASMI* 70A with the following differences: 1) typeset text of “A New Introduction to the Grounds of Musick,” pp. [1]-2, is bound between title-page leaf and “A Recommendatory Preface,” and pp. 3-24 are bound at end of the volume, after the music (pp. 25-[28] missing; only half of leaf with pp. 23-24 is present); 2) Daniel Bayley’s name does not appear on leaf 1 *verso* (at bottom of the p., only this: “Engrav’d by John Wd. Gilman. Exeter 1764.”); 3) music only through leaf 20 *recto.*

inscription: inside front cover, “Andrew Oliver Ejus Liber 1764”

no MS. music

**Imprints World 1764 B358n**

3. Benham, Asahel. *Federal Harmony*. New Haven: A. Morse, 1790. Lacks pp. 5-8 of rudiments, pp. 3-6, 17-18, 29-30 of music; pp. 13[misnumbered 16]-14 of music incomplete.

inscription, 1st p. [4] (Index): “Abram Kellog Jnr”; bookplate pasted inside front cover

says that this book was presented to the CHS by “Abraham Pettibone /

Bristol”

no MS. music

**781.9 B466f**

4. Benham, Asahel. *Federal Harmony*. 6th ed. Middletown: Moses H. Woodward, [1796?]. [4], 7-10, [9]-16, 15-58 pp. Despite wacky pagination, appears to be complete.

printed bookplate pasted inside front cover: “GUY ROWLAND PHELPS, /

SIMSBURY.”

no inscriptions, no MS. music

**Imprints Conn. 1795 B466f**

5. Benham, Asahel. *Social Harmony*. [1798]. 56 pp. Complete (the index only covers these 56 pp.; cf. 781.9 B466so).

no inscriptions

2 additional leaves with printed staff lines bound in after p. 56; MS. music on these

leaves

MS. music entries:

a. l. [1] *recto*: Sutton, “Treble,” F#m, 5|5556|55-34

a. l. [1] *recto*: Aberdeen, “Treble,” Am, 1|13|5-3-2D7|U1,1|D75|U1D7-U1|2

a. l. [1] *verso*: Mear, “Treble,” G, 1|33|51|31|D7

a. l. [2] *recto*: New Durham, TTB, Am, tenor incipit 1|D57U13|21-D7U1, How vain are all things here below

**781.9 B466s**

6. Benham, Asahel. *Social Harmony*. [1798]. 56 pp. Complete (the index only covers these 56 pp.; cf. 781.9 B466so). Despite the “N. Haven” in this item’s call no., its place of publication and its printers are unknown.

inscriptions: front flyleaf *recto* [photo], “Eliphalet Thomas / His Book,” “Surup for

E[? –corner of page missing] / Brook lime / Brook Liverwort / white pine

bark / … / to be put in to one gallon / of water & bile it down to two / quarts

ad[d] one pint of rum / Sweeten it with Shuger…”; back flyleaf *verso*, “Esther

Smith Singing Book / Jenuary [*sic*] 20th, 1799”

additional leaf with printed staff lines bound in after p. 56; MS. music on both sides

of this leaf and on *recto* side of back flyleaf

MS. music entries:

a. l. [1] *recto*: Shef[f]ield, “T[reble-\*- probably],” A, 331|5532|2, Joy to the

World the Lord is Come

a. l. [1] *recto*: Dooms Day, probably treble, D, 5|55|65|5, Come Sound his

[praise abroad]

a. l. [1] *recto*: Coronation [by Holden], treble, A, 1|3355|555, all hail the

power of Jesus[’] name

a. l. [1] *verso*: Invitation “By Mr. Kimball,” “Tripple,” D, 535|U1D5|4-65-43

🖝 back flyleaf *recto*: Samson, “Trible,” “bar lines” only at ends of lines of text,

key is apparently D, notes written imprecisely on staff so incipit is a

guess\*\*& 3576U23D6-77

back flyleaf *recto*: “An Elegy on Sophronia who died [“of the” crossed out]

1711,” treble?, Dm, 5|3457|U1D565|5

**781.9 B466s N. Haven**

7. Benham, Asahel. *Social Harmony*. 56 pp. Complete for first issue of first edition. Preface dated “*Wallingford, September* 6, 1798,” but index includes tunes by Merit Woodruff on pages 57-60—pages not part of this coverless, partly disbound copy. These Woodruff tunes, on these four pages, were added to *Social Harmony* after the publication of Woodruff’s *Devotional Harmony* in 1801, so the surviving pages of this copy probably date from 1801 or later.

no inscriptions, no MS. music

**781.9 B466so**

8. Benjamin, Jonathan. *Harmonia Cœlestis: A Collection of Church Music, in two, three, and four parts.* Northampton, Mass.: printed by Andrew Wright for Oliver D. and I. Cooke, Hartford, 1799. Lacks all after p. 66.

printed bookplate pasted inside front cover: “Connecticut Historical Society /

PRESENTED BY (in MS.:) Charles H. Owen / [T. D. Boardman Collec.]”

no inscriptions, no MS. music

**781.9 B468h**

9. Bidwell, Enodias. *MS. penmanship and music book.* 1772. 30 leaves w/ thick paper front cover: leaves [1-8] are concerned with penmanship and inks; leaf [9] has blank recto and fragmentary printed sheet (from a newspaper?) pasted to the *verso*, including dates October 18, 1771, December 31, 1771, and Feb. 5, 1772; leaf [10] contains printed musical rudiments (*recto* side headed “Musical Characters.” with blank staves where examples are written in by hand; *verso* side headed “*The RULE of Proportion of Notes, of Length of Time in* Musick.” with spaces where examples are written in by hand); leaves [11-30] are MS. music and texts, with pages hand-numbered pp. 1-2, 7-40, 45-48 (leaves with pages numbered 3-6, 41-44 lacking).

inscriptions: leaf [1] *recto* [photo], “The SELECT Penman, / *or the SCHOLAR’S* /

Reading and Writing Book: / *CONTAINING* / *Alphabets, Coppys, &c. in all the*

*Hands* / *generally used in America; taken from several* / *Authers, & put*

*together b[y]* / Euod.s Bidwell.”; leaf [21] *verso*, “J. W. Gilman Fect.” (John

Ward Gilman of Exeter, N. H. engraved tunebooks in the 1760s and 1770s);

leaf [23] recto, “J. W. Gilman Fect.”; leaf [24] *verso*, “1772.”; leaf [27] *recto*, “I,

W, G” (initials of John Ward Gilman)

🖝 “The Select Penman” portion of the book includes several colored drawings,

including the top half of a gentleman on a half-leaf and (just behind him on

the next full leaf) a complete skeleton [2 photos]

“Rules for tuning the Voice, from [Thomas] Walter,” leaf [11] *recto* (MS. p. 1),

continuing on *verso* (MS. p. 2)

“An Alphabetical Table of Tunes,” leaf [11] *verso* (MS. p. 2): only through letter G;

includes the following tune titles on missing leaves of the MS.: All-Saints,

Buckland, Colchester, Bangortune [*sic*]

MS. music entries [photo of leaf [12] *verso* + leaf [13] *recto*]:

MS. music entries:

leaf [12] *recto* (MS. p. 7): Grantham, “Counter,” F, 5|3-45|56|5-6U1|D7, This

Ppacious [*sic*] Earth is all the Lord[’]s

leaf [12] *verso* (MS. p. 8): Trinity tune, “Counr.,” D, 5|U11|D7-65|65|5

leaf [12] *verso* (MS. p. 8): Dalston Tune, “A.W.” [i.e.-\*- from Aaron Williams’s

collection], “Counter,” G, 5|5565|5,5U11D65|5, How plea’[s]d & blest

was I, To hear ye People Cry

leaf [13] *recto* (MS. p. 9): Little Ma[r]lboro’, “Counr,” key signature of one

sharp-\*- but part is written as if in C\*\*& 3|31|43|3,3|35|53|3, Welcome

sweet Day of Rest That saw ye Lord Arise

leaf [13] *recto* (MS. p. 9): Alesbury, “Counr:,” Am, 534|55|5, The Lord my

Shepherd is

[leaf [13] *verso* (MS. p. 10): “Words to Marriage Hymn,” “The Words to

SAVOY”; no music]

leaf [14] *recto* (MS. p. 11): Marriage Hymn, “Counr:” + “Bass,” D, counter

incipit 1|333-4-|5555|5,31|3-45-1-D7U2|2, Lord from thy Throne of

flowing grace Thy chiefest blessings give

leaf [14] *recto* (MS. p. 11): Savoy, “COUNTER,” A?, 3|3-4-3-45|55|3-65|5, O for

a Shout of Sacred Joy

leaf [14] *verso* (MS. p. 12): New 50th, “W.” (probably a reference to Aaron

Williams’s tunebook again), “Counter,” G, 5|56U1D5|6U1-D763-4|5,

Not to our names thou only just & True

leaf [15] *recto* (MS. p. 13): Landaff tune, “Counr:,” Gm, 5|555|656|555, The

GOD of Glory sends his Summons forth

leaf [15] *recto* (MS. p. 13): St[.] Hellons. or New 113.th, “A.W.” [i.e.-\*- from

Aaron Williams’s collection], “Counter,” C, 1|13|53|12|2,3|12|32|22|2,

I’ll praise my Mak.r with my Breath & wh.n my Voice is lost in Death

leaf [15] *verso* (MS. p. 14): Falmouth Tune, “Cor.,” G, 2 2/3 mm. rest-\*- then

5|5#4|5-\*- equivalent of 5 mm. rest-\*- then 4|56|5

leaf [15] *verso* (MS. p. 14): Putney, “A.W.” [i.e., from Aaron Williams’s

collection], “Count.r” + “Tenr.,” Am, tenor incipit is 2|3-2-1D#7|U1-2-

35|4-32tr|3, Man has a Soul of vast desires

leaf [16] *recto* (MS. p. 15): Eagle Street, “Counter” + “Tenor,” G, tenor incipit

is 1|3-4-54|3-2-1-2-32tr|1, Join all ye Glorious names

leaf [16] *verso* (MS. p. 16): St. George[’]s Tune, counter?, G, 5|U1D756|7U1|D5

leaf [16] *verso* (MS. p. 16): Charlotte, “A.W.” [i.e., from Aaron Williams’s

collection], counter?, G, 1D76|55|5-#4-5-65|5, Let the old Heathen

tune yr. Song

leaf [17] *recto* (MS. p. 17): Burnham, “AW.” [i.e., from Aaron Williams’s

collection], “Counr:” + “Tenor,” Am, tenor incipit is 1|5-4-32|34|5-

43|2, What shall I render to my God

leaf [17] *verso* (MS. p. 18): Westminster, “W.” (probably a reference to Aaron

Williams’s tunebook), “Counter,” G, 5U1D7|U1D5|3-4-5-4-5-3-65|5,

The King O Lord with Songs of Joy

leaf [18] *recto* (MS. p. 19): St. Martain’s [*sic*] [by Tans’ur], “TREBLE”

“COUNTER” + “TENOR,” A, tenor incipit is 1|1-2-1D5|U1-2-33-4|5-4-

31|2

leaf [18] *verso* (MS. p. 20): Psalm 34.th “by Stephenson,” “Coun.r,” C,

3|5555|5-4-33|3, Thro’ all ye  changing Scenes of Life

leaf [19] *recto* (MS. p. 21): Newbury, “A.W.” [i.e., from Aaron Williams’s

collection], “Count[r?]” + “Tenor,” Gm, tenor incipit is 552|3-2-

1D7|U12|3, How awfull is thy Chast’ning rod

leaf [19] *recto* (MS. p. 21): The 15th Psalm tune, “Count.r,” G,

1|D7755|47[*sic*]5, Who shall inhabit in thy Hill

leaf [19] *verso* (MS. p. 22): A Christmas Hymn, “Coun.r,” C, 15|5|5555|65|5,

Hark, Hark, Hark hark what news ye Angels bring

leaf [19] *verso* (MS. p. 22): Ricmansworth, “Coun.tr,” G, 5|5U1|D75|65|5, Great

G.d at.nd [i.e., God attend] while Zion Sings

leaf [20] *recto*-[21] *verso* (MS. pp. 23-26): An Anthem out of ye 2d Chapter of

Luke, “Coun.r” + “Tenor” (with one solo passage for “Bass” added), G,

tenor incipit is 1|3-4-3-21|225|53, Behold I bring you Glad Tid.ngs

leaf [22] *recto* (MS. p. 27): Barby Tune, “Coun.r,” A (key signature of 3 sharps-\*-

but “gs” clef written-\*- apparently erroneously, on 2nd staff line up;

transcription here will assume C “alto” clef)-\*- 5|55|53|65|5+3, Awake

my joy, awake I say

leaf [22] *verso*-[23] *recto* (MS. pp. 28-29): Anthem XI, “(in. A[aron] W[illia]ms

Book of Ant.hms)…Set by Clark & Green,” “Counter,” G,

5555555|55U1D7\_|766|775|66, Then ye whole Multitude began to

rejoice & praise God w.th loud Voices

leaf [23] *recto*-[24] *recto*, [25] *recto* (MS. pp. 29-31, 33): An Anthem. Ps.

CXXII, “A. W.---ms” written at end [i.e., from Aaron Williams’s

collection], “Counter,” C, 3555|55\_|534|53335|55555|5, Jerusalem is

built as a City yt is at unity in itself

leaf [24] *verso* (MS. p. 32): Granaway’s March, untexted secular piece,

“Tenor.” written 3 times over music, “dier” written in smaller hand +

different ink over “way” in title (i.e., correcting title to “Granadier’s

March”)

leaf [25] *verso*-[26] *verso* (MS. pp. 34-36): The 12th. Psalm Tune, “Treble”

“Coun.r” “Tenr.” + “Bass,” C, tenor incipit is 11D7|U1234-3|2, O for a

shout of sac.rd Joy

leaf [27] *recto* (MS. p. 37): Dresden. An H.n on ye Death of Christ, “Counr.,” F,

557|U1D65U1|D7

leaf [27] *recto* (MS. p. 37): Sutton, counter?, F, 5|35|U1D5|55|55|4-56|7,

Behold the lofty Sky, Declares his Maker God

leaf [27] *verso*-[28] *verso* (MS. pp. 38-40): The two Celebrated Verses by

Sternhold & Hopkins set to Musick, “Coun.r,” C, 5|33|3455|5, Ye Lord

de[s]cended from above, brief passages for “Treble” + “Bass” included

leaf [28] *verso* (MS. p. 40): The 23d, Psalm Tune, counter?, A,

1|1D7|U1D7|U1D6|7

leaf [29] *recto* (MS. p. 45): An Anthem-\*- out of ye 14th. Chap. Of Revns. V. 13.th,

“Co.r,” use of G clef + this part suggest key is Bb and incipit is 5|54|3-

45|5; if C “alto” clef was intended-\*- key is Gm and incipit is 1|1D7|6-

7U1|1, I heard a voice from Heav’n

[leaf [29] *verso* (MS. p. 46): “The words to Boston”; no music]

leaf [30] *recto* (MS. p. 47): Boston, A new Hymn for Christmas Day, “Coun.r,”

G, 5|55|3-45|65|5

[leaf [30] *verso* (MS. p. 48): “Morning Air” text; no music; “FINIS.” At bottom

of page]

**Ms 21202**

10. Brown, Edwin R.  *MS. music book.* Dated 1855, but music likely copied in much earlier. 52 pp., numbered later.

inscriptions: p. 1, “George A [Yar?] / E Brown / Hannah”; p. 52, “Mr. Edwin R.

Brown’s Esq / Book. Cheshire Conn, 1855 / Mr. Almon. Ives & / Mrs. Almon.

Ives [Co?] / Miss Jannette. M. Francis / Miss Harriet . A. Pond / Branford”

MS. music is mix of sacred + secular; sacred music (+ some secular) through p. 18,

then only secular music; sacred music written in shape-note notation,

secular music written in round-note notation; all sacred music appears to be

either tenor + bass parts (with staff provided for treble) or bass part; tenor

incipits are transcribed, where present

sacred MS. music entries:

pp. 1-2: Buckingham, tenor + bass, Am, 1|5-4-32|34|5-43|2, Help, Lord for

men of Virtue fail

pp. 2-3: Wareham, tenor + bass, G, 3|3-13|2-D7U2|1-21|D7, How large the

promise, how divine; music for the round “Scotland’s burning” written

in staff originally intended for treble part of Wareham

pp. 4-5: Dunstan, tenor + bass, G, 131|43|21|5, Awake my soul to hymns of

praise

p. 6-7: Christmas [by Munson], tenor + bass, G, 5|U113|445|314-3|2, O

wonder of wonders astonished I gaze

pp. 8-9: Damascus, tenor + bass, F, 5|5-65-4|3-45-6|55|5, My God the Spring

of all my joys

pp. 10-11: Southbury, bass, G, 11D4|55|1,U1|21|D41|5

pp. 12-13: Doomsday [by Wood], tenor + bass, D, 5|U11|11-D7|U1, Behold

with awful pomp

p. 14: Stafford, bass, A, 1|11|45|1, See what a living stone

p. 14: [Peckham?], bass, D, 1|3-21|4-5D5|U1-\*-1|23|12|D5, Behold the Morning

Sun

pp. 15-16: Cranbrook (“Cranbury Continued” on p. 16), bass, D,

134|5D5|U1,1|3-51|4-32-1|D5, Grace tis a charming theme

pp. 17-18: Geneva, bass, Bb, 135|U11|D4-55|1

**Ms 42704**

11. Brown, Edwin R.  *MS. music book.* Undated, but 1816 suggested as earliest date by Kate Van Winkle Keller. 30, 28 pp., numbered later, starting from either end of the book (half of the music is copied in “upside-down” to the other half).

inscriptions: front cover, “Edwin R.”; inside front cover, “Edwin R. Brown / Cheshire

/ Conn”; 1st p. 1, “Edwin R. Brown / Southington”; back cover, “[Mr.? Wm.?]

Brown / Edwin R. Brown / E. R. Brown’s / Book”

MS. music is almost entirely secular, with these exceptions:

1st p. 1: untitled + probably sacred tune, fragment (last 6 mm.), 3 voices

which may be (from top to bottom) treble, tenor melody, bass; if in G,

middle voice ends 77|1D5|U11|21|D77|(7)-U1

2nd p. 1 (other end of the book): untitled + probably sacred tune, fragment

(last 4 mm., with 2 identical single-note endings)-\*- single voice; if in Bb

+ treble clef, 66|55|45|U1; text written above + below music (not

underlaid) is “And wakes the Ground----And wakes---------- / The

Archangel--------The Archangel sounds the dreadful trump”

**Ms 42704**

12. Brownson, Oliver. *A New Collection of Sacred Harmony*. Simsbury, Connecticut: Oliver Brownson, 1797. *ASMI* 130. 56 pp.; complete, though half of final leaf is gone.

no inscriptions

1 MS. music entry:

fragmentary a. l. inserted inside back cover, *recto*: Delight, “Counter,” Em,

31D7|U334, incomplete

**781.9 B885n**

13. Brownson, Oliver. *A New Collection of Sacred Harmony*. Simsbury, Connecticut: Oliver Brownson, 1797. 🖝 With engraving of man on p. [2], content is identical with *ASMI* 130A, but imprint information on t. p. below Brownson’s name has not been scraped off (see *ASMI*, p. 205). Lacks pp. 55-56.

no inscriptions, no MS. music

**781.9 B885n copy 2**

14. Brownson, Oliver. *Select Harmony*. *ASMI* 131A, dated [1784?] (see chart of variant issues on p. [207]; this is Variant A). Lacks 1st pp. 3-6, pp. 71-74 of music.

inscriptions: inside front cover, “[Granby?],” “John [Viets?],” “Polly”; p. l. *recto*, “Ely

Hays,” “Sew Holcomb and / Ely Hais Both in ten[d] / Maray [=Marry?]”; p. l.

*verso*, “[Viets?] Griffen of Granby in / the Countey of Har[t?]fford in / [Statat?]

of Conn[etcut?] in / New England,” “Mary Viets,” “William Pike / his Book”;

*verso* of t. p. [photo], “William Pike of Hartford / his Singing Book

🖝 September th11 / [different ink + hand: “Malilday”?] 1785,” “Oliver

Brownson / [“Miss”? or an illegible first name] Benham”; p. 84, “Sally”; a. l.

*recto*, “Benoni Griffen of Simsbury,” “To [Mr?] Hawley Sir / pleas to signifie

that / thear is Maray [= Marriage?] intend / Between Ely Hais and / [Seni?

Sew?] Holcomb both / of Granby”; a. l. *verso*, “Mather Pike her Singing Book /

Given to her by William Pike / AD 1786,” “Matha Griff[e?]n of Simsbury in the

County of hartford and [“State”?],” “March the 5 17 / 2[?] 24927864 1786

1786548 7896,” “[?] William Pike his Singing Booke price / 6 [pence?]

Lawful money Wiliam Pike”; inside back cover, “Benoni Griffen His Singing

Book / Price Eight Shillings and Sixpen[ce]”

1 MS. music entry:

*verso* of t. p.: Mountage [= Montague, by Swan], bass, Dm,

111|3311|5,5|3344|35|1

**781.9 B885s #1**

15. Brownson, Oliver. *Select Harmony*. *ASMI* 131B, dated [1785] (see chart of variant issues on p. [207]; this is Variant B). Lacks t. p. leaf, pp. 7-10, 47-50 of music. Leaf w/ 1st pp. 7-8 bound in so that p. 8 (“WORDS for BRISTOL.”) precedes p. 7 (“INDEX”).

no inscriptions, no MS. music

bookplate pasted inside front cover reads “Abraham Pettibone’s. / No. 4” (all but the

“4” printed); 2nd bookplate pasted inside front cover says that the book was

presented to the CHS by “Abraham Pettibone / Bristol”

**781.9 B885s #2**

16. Brownson, Oliver. *Select Harmony*. *ASMI* 131B, dated [1785] (see chart of variant issues on p. [207]; this is Variant B). Complete.

inscriptions: p. l. *recto*, “Anson [partly erased characters] Hayden / Windsor /

Hartford County / Connecticut / Commonwealth of [Lin?]emeadow”; a. l.

*verso*, “Thomas Hayden[’]s Book Windsor 1797”

no MS. music

**781.9 B885s #3**

17. Bull, Amos. *The Responsary*. Worcester: Isaiah Thomas, 1795. 100 p.; lacks pp. 13-14.

inscription: a. l. [1] *verso*, “The Property of Patty Olcott / City Hartford 12th. June

1800”

partial leaf with printed verse, “*MISSIONARY HYMNS*,” on one side is pasted to a. l.

[3] *verso* (a. l. [2] is a stub)

MS. music on 2 p. l., partial leaf pasted to a. l. [3] *recto*, partial leaf pasted inside back cover:

p. l. [1] *recto*: Italy, “1st Treble,” Bb, 5|5-3U1|1-D5U3|3-15|5-4, Up to

the hills I lift mine Eyes

p. l. [1] *recto*: Pelham, treble?, D, 5|U1D5|4-32|1,2|14|36|5

p. l. [1] *verso*-[2] *recto*: Advent, treble, D, 5|5-4-34-5|6-5|U111|D7-U1-

2-1D7-U1|D5, Great God thy voice the wond[’]ring nations hear

p. l. [2] *verso*: Brixham, treble, G, 1|5-4-36|5-U1D7-6|54|3, [Shine?]

mighty God [?] shine shine

partial leaf pasted to a. l. [3] *recto*: Orleans, “Ist Treble,” G,

3|55|55-(6-7)|U1-(D7)6|7

partial leaf pasted to a. l. [3] *recto*: Edinburgh, treble?, G,

5|U1-(2)3-(#4)5D5|U1-(2)3-(#4)5

partial leaf pasted inside back cover: Anthem from 1[4?]th Chapt

Revelations, treble?, if in Bb, 1|12|32|1|23|43|D7U32|1D7|U1,

I heard a voice from Heav’n, saying unto me

**Imprints World 1795 B935r (= 781.9 B935r)**

18. Carter, Ward. *MS. music book.* 1808. 45 unnumbered leaves (at least one leaf missing at the front).

inscriptions: leaf [8] *recto*, “Ward Carter’s Book Warren / Feb[y?] 14th 1808,” “If I it

loose and you it find / restore it me if you be kind—“

home-made covers use portions cut or torn from a newspaper (2 for front cover, 2

for back cover); place names at ends of various notices include Litchfield,

Norfolk, Goshen; one notice dated October 10, 1808

MS. music, written mainly on alternate facing *verso*s + *recto*s, is mostly tenor + bass

parts (w13.

ritten in score) or bass parts, with 2 entries for treble/tenor/bass, +

1 tenor part; texts indicated where present

MS. music entries (tenor incipit given when present):

leaf [1] *recto*: last 8 mm. of what may be a bass part; if in Eb major, surviving

portion is 311-23-4|5D5U1\_|11|D666U1|D555\_|57-U231|1-23- 45D5|U1

leaf [1] *recto*: last 8 mm. (with additional 2 mm. for 2nd ending) of what may

be a bass part; if in E minor, surviving portion (minus 2nd ending,

whose pitches are the same as 1st ending) is 5557|U1D5-67U1-

D7|U1115-4|3332-1|D777U1-2|33-21D5|U111\_|1

leaf [2] *verso*-leaf [3] *recto*: Enfield [by Chandler], bass, E, 1|11|D66|55|5,

Before the rosy dawn of day, bar lines drawn for another vocal part

above this (probably tenor), but no notes

leaf [2] *verso*-leaf [3] *recto*: Extol[l]ation, bass, G, 1|111D4|55|U1

leaf [4] *verso*: Orleans, tenor + bass, Dm, 1|D55|7U1|22|1,D5-7|U3D7-5|75|5,

Hark from the tombs [a doleful sound]

leaf [4] *verso*: Brookfield [by Billings], bass, Dm, 1|11|D5+5D5+5|1-

D5U1|D5+5

leaf [5] *recto*: Norwich, tenor + bass, Am, 1|1-2-32|1D#7|U1, my sorrows like a flood

leaf [5] *recto*: Stafford, bass, A, 1|11|45|1, See what a living stone

leaf [6] *verso*-leaf [7] *recto*: Pennsylvania [by Ingalls], tenor + bass, Am,

131|2531|D7U12, the god of glory Sends his summons forth

leaf [6] *verso*: Newmark, bass, G, 5|11|U1D3|45|1, Come holy spirit heavenly

dove

leaf [8] *verso*: Mear, tenor + bass, G, 1|55|33|1-23|2

leaf [8] *verso*: Castle Street, tenor + bass, G, 1|3-4-5U1|D42|1-3-5U1|D6-5

leaf [9] *recto*: China [by Swan], tenor + bass, D, 3|22|11|3-D66|3

leaf [9] *recto*: New Durham, tenor + bass, Bm, 1|D57U13|21-D7U1

leaf [10] *verso*-leaf [11] *recto*: Zion, tenor + bass, D, 112|3456[-]7|U1

leaf [10] *verso*-leaf [11] *recto*: Mortality, tenor + bass, Em, 515|345U1|D7

leaf [12] *verso*-leaf [13] *recto*: Pomphret, tenor + bass, A, 132|1355[-]6|5

leaf [12] *verso*-leaf [13] *recto*: Saints Repose, tenor + bass, E, 135|6-7-6-5-

67|U1D6[-]U1D7-6-|5

leaf [14] *verso*-leaf [15] *recto*: Newburgh, tenor + bass, C, 5|35U12|1

leaf [14] *verso*-leaf [15] *recto*: Exhortation [by Doolittle], tenor + bass, Am, 1|3-4-3-21|23-4|5-3-2-1D7|U1

leaf [16] *verso*-leaf [17] *recto*: Symphony [by Morgan], tenor + bass, Eb,

135|U1D5|4321|5, bass starts 1 m. late (erroneous copying), so tenor

waits 1 m. after its m. 3 for the bass to catch up

leaf [16] *verso*-leaf [17] *recto*: Bristol [by Swan], tenor + bass, F, 1|5-6-

53|U1-D531|6-5-67|U1, Mortals can you refrain your tongues

leaf [18] *verso*-leaf [19] *recto*: Fifty Eighth, tenor + bass, Cm, 1|332|2D77|U1

leaf [19] *recto*: Coronation [by Holden], bass, A, 1|11U11|D555

leaf [20] *verso*-leaf [21] *recto*: Hampton, bass, F,

11D7|6U1D55|5,U1|2321|D65U1\_|1

leaf [20] *verso*-leaf [21] *recto*: Montgomery [by Morgan], tenor + bass, C,

1|3331|2[-]1D7[-]65

leaf [22] *recto*: New Jerusalem [by Ingalls], tenor + bass, G, 132|1234|5

leaf [22] *recto*: Warterford [*sic*], tenor + bass, C, 113|4-32|1,1|312[-]1D7

[-]6|5

leaf [23] *verso*: America [by Wetmore], tenor + bass, Am, 1|1321|5

leaf [23] *verso*: Norway, tenor + bass, D, 5|U1-2-32[-]1|4-32|1,2|312[-]1D7

[-]6|5

leaf [24] *recto*: Troy, tenor + bass, Am, 131|21-2-3-4|5

leaf [24] *recto*: Florida [by Wetmore], tenor + bass, Em, 5|31D7U1|5

leaf [25] *verso*-leaf [26] *recto*: Delight [by Coan], tenor + bass, Em, 1D54|3-

214

leaf [25] *verso*-leaf [26] *recto*: Wethersfield [by Morgan], tenor + bass, F, 5|U1-2-1D7-6|5-6-53|1

leaf [27] *verso*-leaf [28] *recto*: Complaint, tenor + bass, Em, 1|33

[-]45U1|D777\_|7

leaf [27] *verso*-leaf [28] *recto*: Repentance, tenor + bass, F#m, 3 [*sic*; *recte* 5]|

U11D75|3-5-43|2

leaf [29] *verso*-leaf [30] *recto*: Majesty [by Billings], tenor + bass, F, 5|U1-D7-

U1D6|5-31|43-1|U1

leaf [29] *verso*-leaf [30] *recto*: Greenwich [by Read], tenor + bass, Em,

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

leaf [31] *verso*-leaf [32] *recto*: Schenactady [*sic*], bass, Eb, 111|D6655|U1,

From all that dwell below the skies

leaf [33] *verso*-leaf [34] *recto*: Grafton [by Stone], tenor + bass, C, 5U11|3-21-

D7U11|1, Jesus the vision of thy face

leaf [35] *verso*: Union, treble tenor + bass, C, treble incipit 1|33-2|22-1|1-\*-

tenor incipit 5|U11-2|22-3|3 (both treble + tenor are melodic-\*- treble

perhaps a bit more so)

🖝 leaf [37] *verso*: Weary Travelors [*sic*], tenor + bass, Bm, 3|22D7U1|D554-\*- 3|4657|U1, Come all ye weary travellers[,] Come let us join and sing;

classic folk hymn [photo]

leaf [38] *verso*-leaf [39] *recto*: Pilgrim[’]s Farewell, tenor, F, 543|U1D65|1

[-]232[-]1|56|5[-]43[-]21\_|1, Farewell – Farewell dear friends I must

be gone

leaf [38] *verso*-leaf [39] *recto*: Fidelity, treble tenor + bass, A, 13|531

4-3|2,2|31D6U1|2, Cast on the fidelity Of my redeeming Lord

leaf [40] *recto*: Bethlem (corrected: “Bethlehem S M Sir [if?] you p[lease? –

cut off]”), tenor + bass, G, 1|5534[-]3|2, Come sound his praise abroad

leaf [40] *recto*: Wintonbury, tenor + bass, Em, 5|5577|7,7|5U1D77|U1, Alas

the brittle clay

leaf [40] *verso*-leaf [41] *recto*: Milton, tenor + bass, Bm, 1|3321|D777, With

earnest longin[g]s of the mind

leaf [40] *verso*-leaf [41] *recto*: Portugal, tenor + bass, G, tenor incipit (surely

not the melody) 2|3D7|U1-D5U1-3|2-1D7|U1

leaf [41] *recto*: Wells, tenor + bass, F, 1|35U1|D7U1D6|5, Sweet is the work

my God my king

leaf [41] *verso*-leaf [42] *recto*: Friendship, tenor + bass, Em, 113|557U1|D7,

Thy wrath lies heavy on my soul

leaf [41] *verso*-leaf [42] *recto*: Rainbow [by Swan], tenor + bass, C,

5U11|12|312\_|2, [’]Tis by thy strength the mountains stand

(continues\*\*& “God of eternal love”)

leaf [42] *verso*: Arnon, bass, Eb, 1|1233|11D5

leaf [42] *verso*: Newcort [*sic*], bass, F, 1D35|U11|14|1,1|4D4|56|7U1|D5,

Blood has a voice to pierce the skies (or is text incipit “Revenge the

blood of Abel cries”? –unclear)

leaf [43] *recto*: Russia [by Read], bass, Am, 11D7|U1D543-4|5, False are the

men of high degree

leaf [43] *verso*-leaf [44] *recto*: Sherburn[e] [by Read], bass, D, 111|4441|D6,

While shepherds watch their flocks by night

**Ms 84371**

19. *Church Music: selected by a committee of the First Ecclesiastical Society in Hartford*.

Hartford: George Goodwin, and Sons (New London, Conn.: printed by Samuel Green), 1817. 40 pp. Appears to be complete.

after printed music, 4 leaves with printed staff lines; MS. music on a. l. [1-2]

inscriptions: t. p. (p. [1]), “Presented to the Conn Hist. Soc / by Wm Macrone /

Hartford 1859”; inside back cover: “Nathaniel Bidwell[’]s”

MS. music is all bass parts:

a. l. [1] *recto*: Hymn on Redemption, G, 5|U135|11|1D5U1|D464|U1D5U1|1

(how many lines of text are set there?)

a. l. [1] *recto*: [Portugal?], A, 5|15|U11|D45|1\_|1

a. l. [1] *recto*: Psalm 95, G, 111|D41|5,|5U1D7|U22|D5

a. l. [1] *verso*: Farewell Anthem, Am, 1|555|443|5U1-2|3-21|D55\_|5

a. l. [1] *verso*: Columbia, E, 113|45|1,|113|21D5\_|5

a. l. [1] *verso*: Devizes, A, 11D7|U1D4|55|1

a. l. [1] *verso*: Burmingham [*sic*], G, 1|11|D53|45|1

a. l. [2] *recto*: Springfield, Eb, 1|11|11|D44|5-\*-5|U1D5|U11|D5[fermata]

a. l. [2] *recto*: Vernon, Bm, 1|14|31|45|1,|U1|D#7U1|2D2|5\_|5

a. l. [2] *recto*: Evening Hymn, A, 1|11|U11|D75|U1,2|2D7|U1D3|45|1, Glory to

the[e] my God this [night?]

a. l. [2] *recto*: Clifford, Bb, [1?][3 or 4?]4|3-21|55|5,5|1+U13|45|1

a. l. [2] *recto*: Antigua, C, 1|35|U1D4|5D5|U1, Now to the Lord a noble song

**781.9 C561c**

20. *Church Music: selected by a committee of the First Ecclesiastical Society in Hartford*.

Hartford: George Goodwin, and Sons (New London, Conn.: printed by Samuel Green), 1817. 40 pp. Appears to be complete.

after printed music, 7 full leaves + 2 half leaves, numbered a. l. [1-9] here; MS. music

written directly on a. l. [1-5], also on 2 slips bearing MS. music pinned to

*recto* of a. l. [6]

inscriptions: t. p. (p. [1]), “[Mary?] L Shipman / M. L. Shipman / Mary Shipman /

George G”; p. [2], “Eliza Shipman’s”; a. l. [7] *recto*, 4-line poem; a. l. [8] *recto*,

additional lines of poetry apparently written to Eliza Shipman by a female

friend; a. l. [9] *verso*, “Eliza Shipman,” “Berlin Connt”; partial leaf sewn inside

back cover, 24 lines of poetry, then “End” + “Eliza Shipman 1822”

(a. l. [1] *verso* + a. l. [2] *recto* photographed to show busy-ness and complexity

[3 photos])

MS. music is mainly or all treble parts, except for last 2 entries:

a. l. [1] *recto*: Angels Hymn, if in G, 3|54-3|55|65|3, Stoop down my thoughts

(but that text is C.M., and this vocal part is L.M.—and identified as

such)

a. l. [1] *recto*: Rochester, A, 332|13|423[fermata]

a. l. [1] *recto*: [Warren?], A, 312|D77|U3,|554|32|2

a. l. [1] *recto*: Devizes, A, 332|56|5-43-2|1

a. l. [1] *recto*: Portugal, A, 5|U12|3-13-5|4-32|1, Sweet is the work my god [“my” or “and”] king

a. l. [1] *recto*: Portuguese Hymn, A, 1D5U1|2D5|U3-23-4|3

a. l. [1] *recto*: Didsbury, D, 1|1-23-4|5U1|1D7|U1, Think mighty god on feeble

man

a. l. [1] *verso*: York, A, 1|35|46|35|2[fermata], Stoop down my thoughts…

a. l. [1] *verso*: Chatham, A, 321|D5U6|5-34-2|3, Bless Oh my soul the living

god

a. l. [1] *verso*: Walworth, D, 335|57|U1D57U1|1, The god of glory sends his

summons forth

a. l. [1] *verso*: Triumph, F, 1|56|5-4-32|1

a. l. [1] *verso*: Weymouth, G, 5|U1353|6-7-U1D5, Lord of the worlds above

a. l. [1] *verso*: [Newark?], F, 5|U1D54-32-1|D7-U24-65

a. l. [1] *verso*: Dundee, G, 1|34|51|23|4, Hark from the tombs a doleful sound

a. l. [2] *recto*: Martins Lane, F, 1|31-5|53-U1|D6-43-2|3, I’ll praise my maker

with my breath

a. l. [2] *recto*: Western, F, 1|5-4-32|1-23-4|4-3, How pleasant tis to see

a. l. [2] *recto*: Rutland, D, 5|U1-2-3-1D5-3|4-32|1

a. l. [2] *recto*: Antigua, C, 3|57|U11|32|1, Great god [a]ttend while zion sings

a. l. [2] *recto*: Vanhalls Hymn, A, 5|U1355|443, My god my king thy various [?]

a. l. [2] *recto*: C, Psalm 122, 5|U1122|3,1-D7|6-54-325|1, How pleased and

blest was I

a. l. [2] *recto*: [Weymouth?], G, 5|U1353|6-7-U1-D5, Lord of the worlds above

a. l. [2] *verso*: Columbia, Em, 1|34-5-6|5-U13-2|1[fermata], And must this

body die

a. l. [2] *verso*: [Troy?], G, 5|3-13-5|4-67-U2|1,1|D5-34-2|U1-D64-6|5

a. l. [2] *verso*: Leyden, A, 5|U12|3-4-54|32|1, Jesus shall reign where[e’er] the Sun

a. l. [2] *verso*: Palmyra, Cm, 1|22-3|44|3-21|D7,|U123|43|2

a. l. [2] *verso*: Washington, F#m, 1|5554-3|45U1, apparently incomplete

a. l. [2] *verso*: Northfield [by Ingalls], C, 11D6|556-7U1|2

a. l. [2] *verso*: Exhortation, F, 5|3-2-34-3|22|3-4-5[slur assumed over

preceding 3 notes]5|5

a. l. [3] *recto*: Mortality, Em, 555|5431|4

a. l. [3] *recto*: China [by Swan], D, 5|55|3U1|D5-6U2|D5

a. l. [3] *recto*: Lenox [by Edson], C, 1|3311|D7

a. l. [3] *recto*: Cambridge, C, 133|21|43|2,|1-234-2|1D7|U1

a. l. [3] *recto*: Northhampton [*sic*], D, 1D56|5-43-2|1,5-U1|1-D76-5|6-54-3|

3-2

a. l. [3] *recto*: Reading, Am, 1|32-1|D5U5|4-32|1

a. l. [3] *recto*: Washington [by Billings], E, 5U11|D5556-7|U1, Lord when thou

didst ascend on high

a. l. [3] *verso*: Tamworth, F, 53|U1D531|2D5, Guide me O thou great Jehovah

a. l. [3] *verso*: Windham [by Read], Em, 5|543|355|5\_|5

a. l. [3] *verso*: Ode on Science [by Sumner], G, 1|D5-32-1|26|6-56-7|U1

a. l. [3] *verso*: Solitude, Am, 122|3321|2

a. l. [3] *verso*: America [by Wetmore], Am, 1|1143-4|5

a. l. [3] *verso*: Bridgewater [by Edson], C, 5U11|D75|U123\_|3

a. l. [4] *recto*: German Hymn, A, 35|23|423|3

a. l. [4] *recto*: Emmanuel, D, 5|5-35U11|D5-351,1|3234|222\_|2

a. l. [4] *recto*: Hartford, Dm, 5|55-677|U1D7-65,4|5555|57-U1|D7

a. l. [4] *recto*: St[.] Martin[’]s [by Tans’ur], A, 3|4-32|31-2|3-2-13|2

a. l. [4] *recto*: Buckingham, Am, 1|3-2-1D#7|U1-2-32|1-23|5

a. l. [4] *recto*: Dalston, Bb, 5|U112D7|U1,1|3342|3

a. l. [4] *recto*: Amsterdam, A, 1D5|U1-2-32|32|3-45

a. l. [4] *verso*: Martyr[’]s, Em, 1|31|53|21|5

a. l. [4] *verso*: Harborough, C, 1|3332|1D7-67,U2|1D7-654|3

a. l. [4] *verso*: Symphony [by Morgan], Eb, 5553|456U1|D7

a. l. [4] *verso*: Colchester, if in Em, 5|5555|5-7-66|7; if in G, 3|3333|3-5-44|5

a. l. [4] *verso*: Plymouth, D, 5|5U132-1|D5566|5\_|5

a. l. [4] *verso*: All Saints, Bm, 1|D7755|5-6-7U1|D7

a. l. [5] *recto*: Sydenham, C, 5|33|35|55|5,5|5U3|21|D7, page frayed with some

loss of music

a. l. [5] *recto*: New Cambridge, C, 133|21|43|2,|1-2-3[🡨slur only over 1 + 2 in

MS.]4-2[🡨2 notes written as quarters; probably should be eighths] |1D7|U1

a. l. [5] *recto*: Weymouth, G, 5|U1353|6-7-U1[D5][🡨erased, but surely should

be there]

a. l. [5] *recto*: 97th Psalm, Eb, 565|57|U1D4|3,|U1D55|53|6-55|5

a. l. [5] *recto*: A[nn?]ley [Armley?], Am, 5|U1-2-32|32|1-2-32-1[slur added

over preceding 2 notes]|1-D7

a. l. [5] *verso*: [title lacking because page is frayed], if in F,

1111|321,|2222|432 [this incipit is a guess, for the same reason]

a. l. [5] *verso*: Dedication, [key signature lacking because page is frayed; opening notes appear to be quarter note F | dotted half note A quarter

note D | eighth notes D-CB-AG-FE-D | half note A], Arise O King of

grace Arise, 3 stanzas of C.M. text written below music (“Enter with all

thy glorious train…,” “Here let the son of David reign…,” “Here mighty

God accept our vows…”)

a. l. [6] *recto*: Kingsbridge, “Air,” Am, 5|U1-2-32-1|2-5D5|U1-2-32-1|D#7-6-5, Shall life revisit dying worms; this entry on slip of paper pinned to the

leaf

a. l. [6] *recto*: S[t?] Mary[’s?], “1st Treble,” “2nd treble,” “Tenor,” Em, tenor

incipit 1|32|1U1|D76|5, To God I made my sorrows known; this entry

on slip of paper pinned to the leaf

**781.9 C561c c.2**

*Church Music: selected by a committee of the First Ecclesiastical Society in Hartford* – SEE no. 96, Roberts, Eli, *The Hartford Collection*, copy 2

21. *The Columbian Harp, a Collection of Sacred Vocal and Instrumental Music*. “BY AN AMERICAN.” Northampton, Mass.: Wright and Ware, for the author, 1812. 80 pp. Complete.

no inscriptions, no MS. music

**781.9 C726c**

22. *David’s Harp: being a choice collection of the Songs of Zion: for the use of Worshipping Assemblies.* New London, Conn.: Samuel Green (printer and publisher), 1816. 48, [1] pp. Complete, except leaf with pp. 37-38 is fragmentary.

t. p. (p. [1]), rudiments (pp. “3”[*recte* 2]-8), printed music (pp. 9-48), printed index

(p. [49]); leaf w/ printed index on *recto* (*verso* blank) is followed by 7

additional leaves with MS. material: a. l. [1] *recto* has partial index of music in

MS.; a. l. [1] *verso* has text headed “Portuguese Hymn”; a. l. [2-5], hand-

numbered pp. 49-55 (p. no. 56 not written), have printed staff lines (and some printed clefs) with music in MS.; a. l. [6] *recto* and *verso* have texts

headed “The Coronation Hymn” and “Trinity Hymn”; a. l. [7] *recto* has text

headed “Tune Denmark”; a. l. [7] *verso* has music in MS. on hand-drawn staff

lines

inscription: inside front cover, “Benjn B” (remainder of last name missing)

MS. music, all written in shape notation, is bass parts unless otherwise indicated:

a. l. [2] *recto*: Cambridge, Bb, 111|56|41|5,|U1D64|55|1, With songs and

honours sounding loud Address the Lord on high

a. l. [2] *recto*: Warren, A, 11D4|55|1,|5U1D7|U12|5\_|5, Welcome sweet day

of rest, That saw the Lord arise

a. l. [2] *recto*: Portuguese Hymn, A, 131|57|U1D7U12|1D5, Hither ye faithful

hasten with songs of triumph [text incipit from a. l. [1] *verso*]

a. l. [2] *verso*: Harborough, C, 1|1415|U1D7[-]65,3|445D6[*sic*]|U1, All hail the

power of Jesus’s name, Let angels prostrate fall

a. l. [2] *verso*: Burway, E, 1[-]2|3154|33[-]21, Long as I live I’ll bless thy name

a. l. [2] *verso*: Brookfield [by Billings], Dm, 1|11|D5+5D5+5|U1-D5U1|D5+5,

Life is the time to serve the Lord

a. l. [2] *verso*: Trinity, G, 11D3|45|1, Come thou Almi[gh]ty king

a. l. [3] *recto*: Dismission, Am, D5|U12|3D3|77,|U3-4-32|1D4|551, Lord

dismiss us with thy blessing Bid us all depart in peace

a. l. [3] *verso*: Columbia, E, 113|45|1

a. l. [3] *verso*: Buckingham, Am, 1|1D5|U12|3-21|D5

a. l. [3] *verso*: 115th, F, 1|11D6|566|U1D5|U2\_|2, Not to our names thou only

just and true

a. l. [4] *recto*-*verso*: Denmark [by Madan], D, 1|13|1D6|4#4|5, Before Jehovahs

auful [*sic*] throne

a. l. [4] *verso*: Chorus from Sydenham, C, 12|1D5|U321|D5+5, Hallelu[j]ah

praise ye the Lord

a. l. [5] *recto*: Shoel, F, 1|11|31|4-5D5|U1

a. l. [5] *recto*: St[.] Thomas, A, 1|35|U1D7-6|5\_|5

a. l. [5] *recto*-*verso*: Babylon, F#m, 11D5|U1234|D7,7|U3211|D5, Come sing

us one of sion[’]s song[s], And melody perform

a. l. [5] *verso*: A cannon for four Voices “by Oliver Brownson” (actually

anon.), melody, Am, 1D7U1D5|6[-]4[*sic*]45, Welcome [welcome] every

guest

a. l. [7] *verso*: Litchfield, C, 1|11|34|D5+5D5+5|U1, [Let?] every [c?]reature

[rise?] and bring

a. l. [7] *verso*: Mortality, Em, 111|1D7U34|D7, [Stoop] down my thoughts that

used to rise

a. l. [7] *verso*: Florida [by Wetmore], Dm, 1|13D7U1|D5, Let sinners take

their course

**781.9 D251d**

*David’s Harp* – ALSO SEE no. 100, Spicer, Ishmael, item 2

23. Eells, Cushing. *MS. music book.* Paged [1], 2, 7-120, 123-210, 213-268, probably by original owner. Occasional blank pages before p. 132; pp. 132-268 blank (except for beautiful doodle on p. 267). All secular tunes + texts, with one exception, inventoried here.

inscription: “Cushing Eellss,,,Music Book / Norwich 30th,, of July AD 1789.”

sacred MS. music entry:

p. 131: Mariner[’]s Hymn, melody + harmony part, G, 56|5[-]43[-]4|56|5[-]43

**Ms 78342**

24. Ely, Alexander. *The Baltimore Collection of Church Music*. Baltimore: John Hagerty, 1792. [2], 50 pp.

🖝 complete; in fact, the only known complete copy (the only other known copy, at the

Library of Congress [DLC], has [2], 48 pp.—see *ASMI*, no. 175); in this copy,

the second p. [1] carries the book’s index and the second p. [2] is blank,

whereas in the DLC copy the reverse is true; p. 49 here contains the

conclusion of Chocksett (att. “Mr Billings”) and Burnham (1|5-4-32|34|5-

43|2, What shall I render to my God; no att.) [photo]; p. 50 here contains

Christmas Hymn (5\_|5|U1D5|U13|2-1D7-U1|2, Hark! Hark how all the

welkins ring!; att. “Mr Mann”) [photo]; pp. 39-44 here were printed and

bound as follows: 39/44 inverted, 41 inverted/42, 43/40 inverted

no inscriptions

one MS. music entry:

🖝 a. l. [1] *recto*: untitled and incomplete tune, tenor and bass (indicated as

Timothy Swan indicates his voice parts [a system which renders clefs

and key signatures unnecessary] in *New England Harmony*\*\*& tenor

indicated by “MA” on the “mi” line [in a scale solmized fa-sol-la-fa-sol-

la-mi-fa; here, “mi” is the note B, showing that the tune is in C major],

bass indicated by “B” on the “mi” line); tenor incipit is

123|D65|535\_|5, text incipit is Hark from the tombs [a doleful sound]

[photo]

**Imprints World 1792 E52b**

25. French, Jacob. *Harmony of Harmony*. Northampton, Mass.: Andrew Wright, for the compiler, 1802. Lacks pp. iii-vi, 147-50.

inscriptions: inside back cover, “John N Comstock / of HadLyme”; “East Haddam”

(Hadlyme and East Haddam are about 8 miles apart on the Connecticut River

in southern Connecticut)

no MS. music

**781.9 F874h pt.3**

26. *A Gamut, or Scale of Music*. Hartford: Oliver D. Cooke (Northampton, Mass.: printed by Graves and Clap), 1807. 32 pp. (rudiments, music). Appears to be complete.

after printed music, 14 unnumbered leaves containing MS. music, then 5 more

unnumbered leaves, the first 3 blank and the last 2 bearing inscriptions;

these 19 leaves have been newly numbered in pencil pp. 1-38, as the book

was dis-bound and re-bound at various points, and the sequence of what are

now pp. 9-16 got scrambled

inscriptions: inside front cover, “Roswell Moore jun,” “Swanwick [indecipherable]”;

p. 35, “Nelson Moore’s / Book. / 1822”; p. 37, “Roswell Moore Jr’s Book /

Southington June 30”; Roswell Moore’s name appears 5 more times on pp. 36

+ 38 (all these page numbers are from the new pencil numbering, after the

printed portion of the volume)

bass parts, then 3- and 4-voice settings, then possibly counter parts, then tenor

parts

MS. music entries (page numbers from new pencil numbering):

p. 1: 58th, “Bass,” Cm, 1|115|555|U1,1|D76|55|65-4|3

p. 1: Poland, “Bass,” Dm, 1|32|12|D5,5|U1235|1

p. 2: [Sh?]aron, “Bass,” A, 11D4|555,2|33-U1D66|5

pp. 2-3: Cana [*sic*], “Bass,” A, 5|1U11D7|666,5|4321|5

pp. 2-3: Rutland, bass, D, 1|3-1U1|6-4-5D5|U1

pp. 2-3: Mount Olive, G, 1|11[-]234|31D5

p. 3: Antipatris, “Bass,” G, 1|11D55|3-5-U12|D5

p. 4: Hadley, “Bass,” Gm, 1|1-2-1D#7|U1D733-4|5,5|U1D#7U12|D5

p. 4: Portsmouth, “Bass,” Bb, 1|U1D5|35|1\_|1,3|2U1|D76|5\_|5

pp. 4-5: Ontario, bass, G, 1|1D5U1D4|55|1+U1,U1|D44U43|2-D7U1|D5

p. 5: Ashley, bass, G, 1|35|U1D7|U1D5|1,|U1|D7U1|2D2|5

p. 5: Banbury, bass, Am, 1|U1D#7U1D[5 or 6]|U1D7|3

p. 6: Brist[i?o?]l, bass, F, 1|D5U1|13|2D5|U1

p. 6: 122d, “Bass,” A, 1|1D7|U12|D6\_|6,U1|D56|U1D5|1

p. 7: Exeter, bass, D, 1|13|1D6|45|U1,1|U11-D7|65|12|5

p. 7: St[.] Asaph’s, bass, Bb, 154|31|14|1,1|1-23-4|55|1

pp. 8-9 (pages not currently in sequence as bound): 113th, bass, G, 5|3-

15|3D7|U1-35|U1

p. 8: Dalston, bass, Bb, 5|1145|1\_|1,U1|D6645|U1\_|1

p. 8: Warsaw [= Poland by Swan?], bass, C#m,

1|11|53|3+D73+U1|D7,U1|11|44|5

p. 8: Sh[i?e?]rland, bass, A, 1|D5U1|D43-2|1,|157|U12|D5

p. 9: Wic[k?]ham, bass, G, 1|D64U1D7|U121

pp. 10-11 (not currently in sequence): Newburgh, 4 voices w/

melody in tenor, C, 5|35U12|1

p. 12: Newmark, 4 voices w/ melody in top voice, G, 5|U13-2-3|13|2-1D7|U1

p. 13: Mortality, 4 voices w/ melody in tenor, Em, 515|345U1|D7

pp. 14-15 (not currently in sequence): Exeter, 3 voices w/ melody apparently

in middle voice, D, 1|35|32-1|23-4|3, Great God the heavens well

order’d frame

pp. 14-15: Newport [by Read], bass, Bm, 111|5565[-]4|3[-]4

p. 16: untitled, incomplete tenor or treble part, D, 5|U1D1|1U1|1D7|U1-D7-

U1-2,3|3-2-3-4-5D5|5#4|5

p. 16: Gilboa, bass, Em, 1|1D#7U1D5|U1,1|5431|D5

p. 16: untitled bass part, Bb, 1|11|U1D1|5D7|U1,U1|3[-?]2[-?]1D5|3[-

?]5U1|D7U1|D5[\_?]|5

p. 16: Peckham or 19th, bass, D, 1|3-21|4-5D5|U1

p. 17: Despair, 4 voices w/ melody in tenor, Am, 553|23|1-D7-U1D5-6|7

p. 19: German Hymn, counter?, Bb, 5|55|55|65|5

p. 19: New Cambridge, counter?, C, 355|53|65|5,|516|54|3

p. 19: Wareham, counter?, G, 7 + 2/3 mm. rest, then 3|3-13|2-D7U2|1-21|D7

p. 20: Aylesbury, counter?, Am, 555|55|5,|777|77|7

p. 20: Berkely [*sic*], counter?, Em, 3|34|3-2-1D#7|U1

p. 20: Armley, counter?, Am, 5|55|55|56|5

pp. 22-23: Swanwick, non-melodic “Tenor,” A, 1|33-4|53-5|4-32|3

p. 22: Angels Hymn, non-melodic “Tenor,” G, 3|33|55|6-54|3,3|56|22|32|2

p. 22: Armley, non-melodic “Tenor,” Am, 1+D6|1D#7|U12|3-4-54-3|3-2

p. 23: Wareham, non-melodic “Tenor,” G, 5|5-35|4-24|3[-]43|2

p. 23: Berkley, [non-melodic tenor?], Em, 5|U11|D55|5,3|5U1|D77|7

p. 24: German Hymn, non-melodic “Tenor,” Bb, 1|11|D7U1|2D7|U1

p. 24: P[i?]lesgrove, non-melodic “Tenor,” G, 1|12|31|35|3

p. 24: New Cambridge, non-melodic “Tenor,” C, 111|D7U1|11|D7,|

U3[-]212|32|1

p. 25: Western, non-melodic “Tenor,” F, 1|3-2-1D7|U3-25|5

p. 25: St[.] Thomas, non-melodic “Tenor,” A, 1|13-2|1D5-U1|D7

p. 25: Barby, non-melodic “Tenor,” A, 3|55|53|4-32|3

p. 26: Farringdon, non-melodic “Tenor,” Eb, 5|55|45|4-32|3

p. 26: Martyrs, non-melodic “Tenor,” Fm, 3|5U1|Dn73|45|5

p. 27: Walworth, non-melodic “Tenor,” D, 555|54|3U1D7U1|6; before this

music there are 4 + 2/3 mm. written + crossed out\*\*&

335|57|U1D57U1|1

p. 27: Bangor, [non-melodic tenor?], Dm, 1|D55-4|3U1-2|32-1|D7

**1807 G194g**

27. *A Gamut, or Scale of Music.* Hartford: Oliver D. Cooke (New London, Conn.: printed by Samuel Green), 1811. 32 pp. (rudiments, music). Appears to be complete.

after printed music, 11 unnumbered leaves containing MS. music (then 4

blank leaves, and stubs for several more leaves); first 6 leaves w/ MS.

music are shorter, were probably not originally bound in the book

inscriptions: p. l. *recto*, “JOEL TALCOTT”; p. l. *verso*, one stanza of text for

Weeping Nature (“Nature she shews her weeping eyes…”)

almost all MS. music is bass parts (exception noted); some entries in 4-shape

notation, many in round notation, one in diamond notation; most untexted

MS. music entries:

a. l. [1] *recto*: Norwich, Am, 1|1-D7-U1D5|45|1, 4-shape notation

a. l. [1] *recto*: Springfield, F, 1|11|11|D44|5-\*- 5|U1D5|U11|D5, round notation

a. l. [1] *recto*: Sutton, F, 1|1165|U1, round notation

a. l. [1] *verso*: Westfield, Gm, 1|D#7U1|D53|7U1|D5\_|5,5|3U3|D7U1|D5-

67|3\_|3, God is our refug [sic] in distress; round notation

a. l. [1] *verso*: Plymouth New, E, 1|11D66-7|U12-34-32-1|1\_|1, round notation

a. l. [2] *recto*: Weeping Nature [by Jenks], Am, 1|15|U1D#7|3U1|D5, [text on

p. l. *verso*; see above], round notation

a. l. [2] *recto*: Franklin, C, 1|D115|655|U1, Hosannah to Jesus on high; round

notation

a. l. [2] *recto*: Trinity, G, 11D3|45|1,|U1D7U1|2-D7U1|D5, “306 Hymn

Hartford Selection,” round notation

a. l. [2] *verso*: 115th, F, 1|11D6|566|U1D5|U2\_|2, round notation

a. l. [2] *verso*: Peace, F, 1|3-43-1D45|U1,1|4321|D5, round notation

a. l. [3] *recto*: Ohio [by Holyoke], A, 1|1D665|U1D4|5, round notation

a. l. [3] *recto*: Amenia [orArmenia?], F, 1|11|1D5|U1,|1|13|4-32-1|D5, round

notation

a. l. [3] *verso*: Verona, C, 1|11|11|1D5|U1, round notation

a. l. [4] *recto*: Extollation, G, 1|111D4|55|U1, round notation

a. l. [4] *verso*: untitled part, G, 1|351D4|551,U3|21D41|5, 8 mm. with full

🖝 (round) notation followed by ca. 18 mm. with ruled vertical note- stems, but no heads [photo]

a. l. [5] *verso*: Westford, Bb, 11D6|5-6-54|321, Far from my though[t]s vain world be gone, round notation

a. l. [6] *recto*: Tamworth, F, 53|U1531|2D5,U31|4D455|1, Guide me O thou

great jehovah, round notation

a. l. [7] *recto-verso*: Farewell Anthem, tenor, Am, 5|U133|223|56|543|22, round notation

a. l. [7] *verso*: Patmos, Am, 111|1D5|44|5\_|5,5|33|75|35|1, round notation

a. l. [7] *verso-*a. l. [8] *recto*: Florence, C, 1|3531|U1,D1|234-32-1|5, round

notation

a. l. [8] *recto*: Orange, C, 111|26|5,|U1D55|1-34|5, round notation

a. l. [8] *recto*: Brentwood, E, 1|1111|1,1|4435|1, round notation

a. l. [8] *verso-*a. l. [9] *recto*: [New] Jordan [by ?Shumway], C#m, 1|1154|33D77|U1111-2[*sic*]|3, round notation

a. l. [8] *verso-*a. l. [9] *recto*: London [by Swan], Bb, 1D55|6U1D55|U1, round

notation

a. l. [8] *verso-*a. l. [9] *recto*: Waterbury, Am, 1|11|D55|4-3-45|1, round notation

a. l. [8] *verso-*a. l. [9] *recto*: Spring, Dm, 1|111D7|U321,D5|U3543-4|5\_|5,

round notation

a. l. [9] *verso*: Poland [by Swan], C#m, 1|11|53|33|D7, round notation

a. l. [9] *verso*: Northfield [by Ingalls], C, 112|3141|5, diamond notation

a. l. [9] *verso*: Schenectady, Eb, 111|D6655|U1,3|23-2|1145|1, round notation

a. l. [10] *recto*: Truro, F, 112|13|42|1, round notation

a. l. [10] *recto*: Mount Olive, G, 1|11-234|31D5, round notation

a. l. [10] *recto*: Reliance, G, 1|131D6|511,5|367-U12|D5, My shepherd will

supply my wants, round notation

a. l. [10] *verso*: Sardinia, Dm, 133|11|D77U1,|153|D7U1|D5, 4-shape notation

a. l. [10] *verso*: Milton, Bm, 1|1156|543,4|5645|1, 4-shape notation

a. l. [11] *recto*: Devizes, A, 11D7|U1D4|55|1, 4-shape notation

a. l. [11] *recto*: Portugal, A, 5|15|U1D3|45|1, 4-shape notation

a. l. [11] *recto*: Williamstown, Gm, 1|1232|32-1D5\_|5, 4-shape notation

a. l. [11] *recto*: Newport [by Read], Bm, 111|5565-4|3-4, round notation

a. l. [11] *verso*: Judgment Anthem [by Morgan], Em/[Eb], 1|…12|3345|1, Hark,

… Sounding loud the mighty roar, 4-shape notation, incomplete (after

long melisma on “roll,” 14 mm. rest, then key change to 3 flats, then

6 mm. rest to end of page)

**1811 G194g**

28. *A Gamut, or Scale of Music.* Hartford: Oliver D. Cooke (New London, Conn.: printed by Samuel Green), 1811. 32 pp. (rudiments, music). Appears to be complete.

after printed music, 8 leaves with printed staff lines, then 7 blank leaves; all 8 leaves

with printed staff lines and the first 5 blank leaves carry MS. music, and are

numbered pp. 33-50 (last 4 blank leaves with MS. music not numbered, but

will be assigned numbers here)

inscriptions: p. l. *recto*, “John Towners Book / Branford”; t. p., “Bought of Luke

Barber”; printed index (p. [8], 7 MS. entries added w/ page numbers

MS. music is unattributed and untexted bass parts, unless otherwise noted:

p. 33: Bethlehem, treble + bass, G, treble incipit 3|3365|5-\*- bass incipit

1|11D6U1|D5, Come sound his praise abroad

pp. 34-35: Resurrection, C, 1|2D2|5|1D7U1|D5, My flesh shall slumber in the

ground

p. 35: China [by Swan], D, 1|D5D5|U14|3-22|1

p. 35: Florida [by Wetmore], Em, 1|13D7U1|D5

p. 35: Sharon, A, 11D4|555,2|33-U1D66|5

pp. 36-37: Consolation, Em, 111|13|2-1D7-6|5

p. 37: Ocean, F, 1|12|11D65|U1

pp. 38-39: Exhortation, Am, 1|11|D55|35|4

p. 39: New Fiftieth, D, 11D5|U12|3123|4, The lord the sovereign sends his

summons forth

p. 39: Unity, G, 1|11D76|5,|5U11|D56|2

pp. 40-41: Waterbury, Am, 1|11|D55|4-3-55|1

🖝 p. 41: Mid[d]lebury, treble, G, 5|5-U111-33|2-1D7U1,3|553-66|5-312,3|553-

13|2-12D5,5|5-U11D7-U22|3-121\_|1 (etc.), Hemakes the grass the

hills a dorn / And clothes the smiling fields with corn [spacing *sic*];

exceptionally melodic + charming treble part; perhaps not printed?,

text source given as “ps[alm] 147” [photo]

pp. 42-43: Newdurham [*sic*], Am, 1|D7534|554,4|5355|1

pp. 44-45: Mount Olive, G, 1|11-234|31D5,U1|D666U2|D555

pp. 46-47: Milton, Bm, 1|1156|543,4|5645|1, additional notes in pencil on p.

46 (not related to inked bass part)

p. 48: Cohanzy, treble + bass, Em, treble incipit 5|54|3-4-55|5-\*- bass incipit

1|1D7|U3-2-1D5|5+U1, And must this body die, additional notes in

pencil (not related to inked treble + bass parts)

p. 49: Dismission, Am, 1D5|U12|3D3|77, 11 dynamics indications (“Soft,”

“Loud”) in 42 mm. of music, sign over a fermata refers one to note at

the bottom of the page which reads “The pause Shows that the note

over which it is placed is to be drawn out to a length greater than its

ow[n] at the pleasure of the performer”

p. 50: Salem, G, 1|1-D4U1-D7|6-75|U1,D5|U1-D7U1|D3-5[*recte* 4?]-55|U1

p. 50: 8th Psalm, Dm, 1|15|32|1,1|53|2D5|U1, I lift my soul to god

p. 50: Coronation [by Holden], Ab, 1|11U11|D555, All hail the power of Jesus’

name

p. [51]: Newburgh, C, 1|1135|U1

p. [51]: Doomsday [by Wood], D, 1|11|45|1

p. [51]: Soundingjoy [*sic*] [by Morgan], E, 111|3-21|D5

p. [52]: Windham [by Read], treble + bass, Fm, treble incipit 5|543|355|5\_|5

p. [53]: Stafford, A, 1|11|45|1

p. [53]: Norfolk, C, 1|1114|222,5|3135|U1D5|1

p. [53]: Lenox [by Edson], C, 1|1134|5

p. [53]: Amity, A, 1|11D55|1,U1|D56-7U12|D5

pp. [54-55]: Worship, Bb, 1|111-D7-|6655|5-4,2|35U1-2-|1-D3-5D5|U1

p. [56]: Northfield [by Ingalls], C, 112|3141|5

p. [57]: Tolland, A, 1|1122|D555

p. [58]: Funeral Anthem, Fm, 1|111|D54|U132|12|D5

**1811 G194g Copy 2**

29. *A Gamut, or Scale of Music.* Hartford: Oliver D. Cooke (New London, Conn.: printed by Samuel Green), 1814. 32 pp. (rudiments, music). Appears to be complete.

inscriptions: preliminary leaf *recto*, “Lucy Allen,s / Book / Farmington”; “Lucy Allen

/ Southington”; “Ellen M. Moore / from R. A[.] Moore”

8 leaves with printed staff lines bound in after printed music

at least 4 different hands; entries in round notation and (where noted here) shape

notation; entries in ink and (where noted here) pencil

MS. music appears to be mostly treble parts:

a. l. [1] *recto*: Lebanon, Am, 112|32|3-21|2

a. l. [1] *recto*: untitled fragment, F, 1543 (after 1 m. rest)

a. l. [1] *recto*: Walsal, Am, 1|32-1|D5U5|4-32|1

a. l. [1] *recto*: Truro, F, 134|55|67|U1

a. l. [1] *verso*: Worship, Am, 1|1-76|5U2|3-21|D7, shape notation

a. l. [1] *verso*: Berkley, Em, 1|56|5-4[-]32|1, shape notation

a. l. [1] *verso*: Peckham, D, 5|U1-23|2-1D7|U1, shape notation

a. l. [1] *verso*: America [by Wetmore], Am, 1|1143-4|5,5|31D75|U1, shape

notation

a. l. [2] *recto*: Milton, D (or Bm?), if in D, 3|6656|77U1,D6|52-343|3, shape

notation

a. l. [2] *recto*: Thirty Fourth, C, 5|U11D75|U1-D7-U1D7|U1, shape notation

a. l. [2] *verso*: Greenfield [by Edson], Am, 1|1122|332, shape notation

a. l. [2] *verso*: Mear, G, 1|33|51|31|D7

a. l. [3] *recto*: Sunday, D, 135|U1-2-1D7|U1-D7-65[-]4|3

a. l. [3] *recto*: Silver Street, C, 1D55|35|U1

a. l. [3] *recto*: Warren, A, 534|32|1,|234|5#4|5

a. l. [3] *verso*: Bethesda, G, 1|3234[-]2|1

a. l. [3] *verso*: Greenwich [by Read], Em, 1|3555|65|5

a. l. [3] *verso*: Peckham, D, 5|U1-23|2-1D7|U1

a. l. [4] *recto*: [Devizes?], A, 112|34|3-21-D7|U1

a. l. [4] *recto*: New[constt?], “treble,” F, 112|3-2-34|56|5,5|66|6-55-4|4-3-

53|2

a. l. [4] *verso*: Chatham, A, 321|D5U6|5-34-2|3, “Chorus” text begins “Praise

ye the Lord” (m. 19)

a. l. [4] *verso*: Shirland, “Treble,” A, 1|23|4-25-D7|U1

a. l. [4] *verso*: Sterling, “Treble,” G, 3|3333|55|5,|555|65|54[-]3|3

a. l. [5] *recto*: [Peter?]borough, G, 1|3344|32|1,|355|43|2

a. l. [5] *recto*: Rochester, A, 332|13|423\_|3,|543-2|12|2

a. l. [5] *recto*: Rochester, “Trble” [*recte* tenor?], A, 112|31|2D7U1

a. l. [5] *recto*: [Armboy?], “Treble,” Am, 7|U1-2-32|32|1-2-32-1|1-D#7

a. l. [5] *verso*: “[8 and 7 S?],” E, 34-56-5|432, 11 mm. of what looks like piano

music (treble + bass clefs bracketed together), written in pencil

a. l. [6] *recto*: untitled fragment of melody (5 mm.) with full stanza of text, Eb,

1357|567U1|1-D76-7U1|1-D76-5|n45, The Lord, our god is clothed

with migh[t]; staves for treble + bass clefs (no music on bass staff)

a. l. [6] *verso*: untitled melody + bass line on 2 staves, A, 5|U1-2-3|456-5|

4-3[-?]2, The Lord our God is clothed with might; appears to be a

further working-out of idea on a. l. [6] *recto*

a. l. [7] *recto*: untitled melody + bass line on 2 staves, F,

5U334|5543[,?]|2112|3432, Head of the church triumphant we

joyfully adore thee; starts similar to Beethoven’s “Ode to Joy” melody;

written in pencil

**1814 G194g**

30. *A Gamut, or Scale of Music.* Hartford: Oliver D. Cooke (New London, Conn.: printed by Samuel Green), 1814. 32 pp. (rudiments, music). Appears to be complete.

inscriptions: preliminary leaf *recto*, “Caroline Root,s / Coventry”; t. p., “Rev. M. Root”

5 leaves with staff lines sewn in after printed music

MS. music appears to be all treble parts:

a. l. [1] *recto*: Sincerity, Am, 11|2455|5

a. l. [1] *recto*: Aurora, Eb, 555|553[-]45|U1

a. l. [1] *recto*: Whitestown, Em, 5|5555|45-67\_|7

a. l. [1] *verso*: Harmony, F, 353|6-7-U1D3|5

a. l. [1] *verso*: Jordan [New Jordan by ?Shumway], C#m, 1|3321|D777

a. l. [1] *verso*: Contrast, Em, 555|5577|5,5|3355|5

a. l. [2] *recto*: Majesty [by Billings], F, 3|5n4|55|65|5

a. l. [2] *recto*: Edom [by West], F, 3|5-4-32|13-456-7|U1

a. l. [2] *verso*: Waterbury, Am, 1|13|55|4-3-22|5,|511|33D77|U2

a. l. [2] *verso*: Symphony [by Morgan], Eb, 555|53|456U1|D7

a. l. [3] *recto*: Amanda [by Morgan], Am, 1|32|55|3-4-54[-]2|1

a. l. [3] *recto*: Spring, Bb, 1|21|D57[-]U2|3,1|D5-6-7U1|4-32|5

a. l. [3] *recto*: Brimfield, Em, 5|5[-]33[-]455|5,3|3[-]23[-]43[-]55|5

a. l. [3] *recto*: Willington, G, 3|1232|3,5[-]4|34[-]565|5

a. l. [3] *verso*: Schenectady, Eb, 355|U11D55[-]4|3

a. l. [3] *verso*: Recr[e]ation, Em, 555|U1D7U1[-]D76|5

a. l. [3] *verso*: Medina, Am, 1|3355|1,1[-]2|3231|D7

a. l. [4] *recto*: Bristol, F, 5|55|53|4-5-65|5

a. l. [4] *recto*: Repentance, F#m, 5|555U1|D7-5-33[-]4|5

a. l. [4] *verso*: Florence, C, 5|55U13|3,5|21D76|5

a. l. [4] *verso*: Springfield, Bm, 1D7|U1-23-2-1|D7-65|5

a. l. [4] *verso*: Buckingham, Am, 1|3-2-1D7|U1[-]2[-]32|1-23|5

a. l. [5] *recto*: Columbia, Eb, 3[-]5|U1-D54-5-6|55|5,5|U12|D54|5

a. l. [5] *recto*: Catskill, Am, 1|3355|2,D7|U13[-]122|1, title ?“Buckingham”

partly erased; meter given as C.M., but it’s surely S.M.

a. l. [5] *verso*: Invitation, Dm?, 555|5-67U1D7|7

a. l. [5] *verso*: Adoration, A, 355-4|3-2-15|5,6|54|3-1232|2, these 2 opening

phrases are 6 + 8 syllables, though meter is given as C.M.

a. l. [5] *verso*: Richmond, Em?, 5|55|55|65|5

**1814 G194g #2**

31. *A Gamut, or Scale of Music.* Hartford: Oliver D. Cooke (New London, Conn.: printed by Samuel Green), 1814. 32 pp. (rudiments, music). Appears to be complete.

inscriptions: inside front cover, “AHW” (pencil); p. [8], handwritten additions to

printed index, locating additional tunes in MS.

22 additional leaves are bound in after the printed portion of the book; the first

18 of these, numbered pp. 33-48 by the original owner and assigned p. nos. [49-67] in this inventory, contain MS. music

MS. music is mostly bass parts, though there are several entries with 2, 3, or 4 vocal

parts in score; when the melody is present, it’s assumed to be in the tenor

voice

MS. music entries:

p. 33: China [by Swan], 4 voices, D, 3|22|11|3-D66|3, Why should we mourn

departing friends

pp. 34-35: Ashley, 3 voices (“Treeble,” tenor, bass), G, 5|U1D7|U12|

32[-]3[-]4|3, Sing to the Lord ye distant lands

p. 36: Cambridge, 3 voices, A, 1|32-1|3-21-D7|U1

p. 37: Aberdeen, 4 voices, Am, 1|D57-U1|3-4-53-2|1, Let sinners learn to pray

pp. 38-39: Greenfield [by Edson], bass, Am, 1|11D55|345, God is our refuge

in distress

p. 40: Portugal, bass, A, 5|15U11|D451, All-glorious god what hymns of

praise

p. 41: Prospect, bass, Am, 1|1D5U1|1D45|1

pp. 42-43: Lisbon (= Adeste Fideles), bass, G, 111|D77|U1D7U12|1D5

p. 44: Buckingham, 4 voices, Am, 1|5-4-32|34|5-43|2, Help lord for men of

virtue fail; copied upside-down to remainder of the source

p. 45: Chris[t]mas, bass, G, 1|35|U14|5D5|U1

p. 46: New York, bass, F, 1|11|43|4-5D5|U1

p. 47: Peckham, treble + bass, D, treble incipit 5|U1-23|2-1D7|U1, Behold the

morning sun

p. 48: Aberdeen, bass, Am, 1|5U1|D55|1,1|35|43-1|5

p. [49]: Bampton—title only, no music

pp. [50-51]: Pleyel’s Hymn 2nd, 3 voices (likely treble, counter, bass), F, treble

incipit 5|55|55|66|5,5|55|5[-]U1D3[-]4|5

pp. [52-53]: Majesty [by Billings], bass, F, 1|1-D5-U12|D5-U13|45-3|1

pp. [54-55]: Easter, bass, G, 1|1D4|U1D1|55|U1; leaf containing pp. [55-56] is

fragmentary

p. [56]: Devizes, bass, A or Am, part of leaf missing, so incipit isn’t present;

last phrase is 1|1D4|55|1 ([Wilt?] put my foes to shame)

p. [56]: Greenwich [by Read?], bass, probably Em, part of leaf missing, so

incipit isn’t present; last phrase is 2|32|1-2-34|5D5|U1 (When our

salvation’s [illegible] we praise)

p. [57]: [Shirtland?], “Bass,” A, 1|D5U1|D43-2|1, To bless thy chosen race

p. [57]: Aurora, “Bass,” C, 1|1-43|45|1, To God in whom I trust

p. [58]: Christmas Hymn, “Bass,” G, 1D5|U1D75U1|D51, Come thou long

expected Jesus

p. [58]: Kingsbridge, “Bass,” Am, 1|11|5#7|U1D4|5, All glorious god what

hymns of praise

p. [58]: Hymn 1st, “Bass,” G, 1D66|6U1|D532,|135|U1D51, While shepherds

watch

p. [59]: [Reading?], “Bass,” Am, 1|11|D#7U1|D45|1, O Lord the savior and

defence

p. [59]: Surry, “Bass,” Am, 1|11|D#77|U1D6|5, With [wise consent?] let all

the earth

p. [60]: Brentwood, “Bass,” A, 1|U1D7U1D5|1, ye boundless realms of joy

p. [60]: Kimbolton, “Bass,” C, 1|D5-43-2|15|U1D1|5, No change of time shall

ever shock

p. [60]: Hanover, bass, A, 1|1D7|U1-23|4-3-21|D5, O render thanks and bless

the Lord

p. [61]: Chatham, “Bass,” C#m, 1|115|555|U1, O god my gracious God to thee

p. [61]: Braintree, “Bass,” D, 11D7|U1-32|1D5|U1

p. [64]: Crucifixion att. “[M?] Keyes,” “Bass,” Em🡪G, 1|1D7|U33|D67|U1,

Behold the saiveour of mankind

pp. [66-67]: Portland, “Bass,” F🡪F#m🡪F, 111|1D655|5

**1814 G194g #3**

32. *A Gamut, or Scale of Music.* Hartford: Oliver D. Cooke (New London, Conn.: printed by Samuel Green), [1814? –date almost entirely rubbed out]. 32 pp. (rudiments, music). Appears to be complete.

inscriptions: preliminary leaf *recto*, “Elizabeth Hayden------ Counter”; slip of paper

pasted to preliminary leaf *recto*, “Glory to thee my God this night / For all the

blessings of the light / Keep me O Keep me King of Kings / Under thine Own

Almighty wings”

13 leaves of various sizes bound in after printed portion; MS. music is written on

these leaves, on slips and folded pieces of paper glued or pinned or sewn to

these leaves, and on slips of paper sewn inside the book’s back cover

MS. entries appear to be a thorough mix of counter + treble parts:

a. l. [1] *recto*: Windham [by Read], Fm, 1|1D77|U1D77|U1

a. l. [1] *recto*: Condolence, Bb, 1|35|23|42|3

a. l. [1] *recto*: Lincoln, D, 1|11|33|1D&-U1|2

a. l. [1] *recto*: Poland [by Swan], C#m, 5|55|57-5|35-3|4

a. l. [1] *verso*: Dunstan, G, 55U1|D7U1|D56[-]7[-]U1|D7

a. l. [1] *verso*: Christmas, G, 5|55|56|54|(4)-3

a. l. [1] *verso*: Hanover, C, 5|55|54|3-4-32|3

a. l. [2] *recto*: Eagle Street, G, 5|5-4-36|55|5

a. l. [2] *verso*-[3] *recto*: Upton, F, 321|1-D7U1|221D7|U1[-]2[-]3

a. l. [3] *recto*: Blendon, Am, 1|32|3-45|5, My god permit my tongue

a. l. [3] *verso*: Laughton, Bb, 333|53|U14|2,D5|66|U43|(3)-2

a. l. [3] *verso*: New Sabbath, D, 1|D5-6-55[-]4|3-4-5U1|D6-U2-1D7|U1

a. l. [4] *recto*: Dalstan, Bb, 5|5565|5,|5|U11D65|5

a. l. [4] *recto*: Falcon Street, C, 332|12|3,5|55|32|2

a. l. [4] *recto*: Bray, G, 5|U1D534[-]5|6[-]7U1D5

a. l. [4] *verso*: Hymn on Redemption, G, 5|U1D7U1|212|343[-]2|1, When Jesus

🖝 our Saviour came down from above; this is a lilting folky melody, long

and interesting throughout, that bears further investigation as a

setting of a religious text; note also the expressive use of the lowered

7th degree for “spilt” in the line “His dear blood as a ransom for

sinners he spilt” [photo]

a. l. [5] *recto*: Ashley, G (though no key signature), 1|12|32|1D7|U1,1|

D5U1[-]2[-]3|4[-]32[-]1|D7

slip of paper pasted to a. l. [5] *recto*: Jesus lover of my soul att. “Temple,”

“Treble,” A, 11|1D7|U1-2-34-|5 (slurring probably intended to be

11|1D7|U1-23-4|5), [Jesus lover of my soul]

a. l. [5] *verso*: Moreton, “Air,” C, 5|U1-2-32|1-D56|5\_U14-3|2, sweet is the day

of sacred rest

a. l. [5] *verso*: Walsal, Am, 1|32-1|D5U5|4-32|1, Lord in the morning thou

shall hear

a. l. [6] *recto*: Trinity, G, 531|2-D7|U1,|123|4-5-43|2, Come thou Almighty

king

a. l. [6] *recto*: Buckingham, Am, 1|3-2-1D#7|U1-2-32|1-23|5, teach me the

measures of my days [all *sic*]

a. l. [6] *recto*: Morning Hymn, C, 1|1-2-1|[*sic*]3-2|1-D5U5|4-3-2-12-3|2, Awake our souls away our fear

a. l. [6] *verso*: Eagle Street, G, 5|U1-2-32|3-4-5[-]43|2, Raise your triumphant song

a. l. [6] *verso*: Tallis, A, 5|U11|11|22-3-4|3, Glory to the[e] my God this night

a. l. [6] *verso*: Colchester, C, 5|U1[-]2[-]32|D7[-]U12|D55|U1, Long as I Live

I,ll [*sic*] bless thy name

a. l. [7] *recto*: Southwark, G, 1|3555|2345|6-54|3, How please’d [*sic*] & blest was I To hear the people cry

a. l. [7] *recto*: Devizes, “Treble,” A, 332|56|5-43-2|1

1st slip of paper pinned to a. l. [7] *recto*: untitled vocal part, G, 3|3-13|2-

D7U2|1-21|D7,7|U1-23|4-3-21|D7, Soon as I heard my father say

2nd slip of paper pinned to a. l. [7] *recto*: untitled vocal part, A, 1|31|23- 2|1D7|U1

a. l. [7] *verso*: Pelham, “S.M.D” (short meter doubled), D, 5|U1D5|321,2|14|36|5

a. l. [8] *recto*: Portugal, G, 5|U12|3-13-5|4[-]32|1, Sweet is the work &c

a. l. [8] *recto*: Low Dutch, A, 1|32|31|23|4

slip of paper pasted to a. l. [8] *recto*: Sicily, F, 56|5-43|56|5-43, Lord dismiss

us with thy blessing

a. l. [8] *verso*: New Hundred, Am, 1|5-4-32|3-2-1D7|7-U12|D5

slip of paper pasted to a. l. [9] *recto*: 50th, “First Treble,” D, 554|3U1|D5342|3,

The God of Glory sends his summons forth, “Moderate” over start of

music

slip of paper pasted to a. l. [9] *verso*: Weymouth, “Tenor,” G, 1|31|D7U1|1-|2, Lord of the worlds above; “EH” writ large at end of this entry

same slip of paper pasted to a. l. [9] *verso*: Springfield, “Treble,” F,

5|5U1|D53|44|2, While shepherds watch their flocks by night

a. l. [10] *verso*-a. l. [11] *recto*: New York, “2nd Trible,” Fm🡪F, 333

3[-]2|1nD7U1, Vital spark of heavenly flame

a. l. [11] *verso*: untitled anthem, Bb, 1|1D7|U12|34|2, O praise the Lord with

[one] consent

folded leaf sewn to a. l. [12] *recto*: A Christmas Hymn, C, 1D7|U1D5|6-U1D7-

U2|11, Hail blest mor[n]ing Bright adorning

a. l. [12] *verso*: Hymn on Redemption, G, 5|U1D7U1|212|343[-?]2|1

slip of paper sewn to a. l. [13] *recto*: Newport, “Treble,” F, 3|57[more likely

U1]|D66|5,5|55|3-45-6|5

1st slip of paper sewn to a. l. [13] *verso*: Arundle, C, 112|33[-]4[-]5|4-32|1, All

glory be to God on high

2nd slip of paper sewn to a. l. [13] *verso*: Arlington, G, 3|1112-5|333,5|534-

23|5; another copy of Arundel [*sic*] on reverse of this slip

3rd slip of paper sewn to a. l. [13] *verso*: Martyrs, Fm, 1|31|53|21|5, The year

rolls [round?] & steals away

1st slip of paper sewn inside back cover: Palestine, “Treble,” D, 3|5U11D7|U1,D5|U1-D7-652-5#4|5

2nd slip of paper sewn inside back cover: untitled vocal part, “Tenor or 2nd

Treble,” Bb?, 1|2D7|U1-23|3-2-1-D7U1|1-3, Come let us join our

cheerful songs; is this text supposed to be paired with this melody?

**1814 G194g #4**

33. *A Gamut, or Scale of Music*. Hartford: Cooke and Hale (New London, Conn.: printed by Samuel Green), 1816. 32 pp. (rudiments, music). Appears to be complete.

inscriptions: t. p., “Clarissa Brockway / Book Saybrook,” “Feb AD th5 1821”

8 leaves with staff lines bound in after printed music

MS. music (apparently all treble parts) on additional leaves:

a. l. [1] *recto*: Falcon Street, C, 132|1D7|U1

a. l. [1] *recto*: 24th, A, 1|355|542|2

a. l. [1] *recto*: Putney, Am, 1|1D#7|U1-2-32-1|11|D#7, Shew pity Lord O Lord

Forgive

a. l. [1] *recto*: Troy, Am, 155|53[-]1|2, Lord what [a?] feeble piece

a. l. [1] *verso*: Devizes, A, 332|56|5-43-2|1

a. l. [1] *verso*: Datston (probably Dalston with an over-exuberant crossing of

the T), Bb, 3|3342|3,3|332D7|U1

a. l. [1] *verso*: Litchfield, C, 5|U1-D7U1-2|32|1-D6-55|5

a. l. [1] *verso*: New Sabbath, D, 3|3-4-33-1|1-2-35|4-32|1

a. l. [2] *recto*: Cambri[d]ge, C, 311|D76|U11|D7, When I can read my title clear

a. l. [2] *recto*: Bethesda, G, 1|1212|3,1|D7U123[-]2[-]1|D7

a. l. [2] *recto*: Dunstan, G, 55U1|D7U1|D56-7-U1|D7

a. l. [2] *recto*: Chorus to falcon Street, G, [rests] 2531 [rests] 6U2D75|57U1D7|U321D7|U123-45|322|1

a. l. [2] *verso*-a. l. [3] *recto*: Worcester, F, [6 ½ mm. rest] 5|65[-]432|1, “Ye

tribes” erroneously written as text incipit (see next entry)

a. l. [2] *verso*-a. l. [3] *recto*: Portsmouth, Bb, 5|35U1D5|U1-2-1-2-3, ye tribes of adam join

a. l. [2] *verso*: Portugal, A, 5|U12|3-13-5|4-32|1

a. l. [2] *verso*: Greenfield, Am, 1|1122|332,D7|U1123[-]4|54[-]32\_|2, Think

mighty God [on?] feeble man

a. l. [3] *recto*: Symphony [by Morgan], Eb, [555|5?]3|456U1|D7 (start of music

partly obscured by ink bleed from opposite p.), Behold the Judge

descends his Guards are nigh; entire verse of text (10.10.10.10.10.10)

copied in

a. l. [3] *verso*-a. l. [4] *recto*: Gilboa, Em, 1|3-[-]4[-]56|54[-]3|3, And must this

Body die

a. l. [3] *verso*: Leeds, F, 313|31|U1-D32|1

a. l. [3] *verso*: Froome, Bb, 5|U1-D65|4-6-54|3,5|7U1|D7-6-54|5

a. l. [3] *verso*: Arnheim, D, 3|1[-]33|33|4-33-2|1, All ye bright armies of the

Skies

a. l. [4] *verso*: Easter Anthem [by Billings], A, 4 mm. of rest then 3[-]4[-]5[-]4

[-]32|22, Hallelujah, almost all of text copied in

a. l. [5] *recto*: Durham, F, 314|32|3,|355|54|5

a. l. [5] *recto*: Dundee, G, 3|5U1|D73|55|6

a. l. [5] *recto*: Kimbotton [probably Kimbolton with an over-exuberant crossing of the T), C, 2[*recte* 1?]D5[-]43[-]2|15|U3-2-3-4-53|3[-]2

a. l. [5] *verso*-[6] *recto*: The Dying Christian, Fm🡪F, 3333[-]2|1D7U1

a. l. [6] *verso*: Harleigh, F, 3[-]4|5U1|D76|51[-]2|3

a. l. [6] *verso*: Shoel, F, 3|5[-]31[-]3|35|6[-]5[-]4[-]32|2

a. l. [6] *verso*: Sh[ir?]land, A, 1|23|4-25-D7|U1,|1|D7-U25|3-65-#4|5

a. l. [6] *verso*: New[s?]outh, G, 5|U12|3-4-55|5-4-32|1

a. l. [7] *recto*: Chatham, A, 321|D5U6|5-34-2|3

a. l. [7] *recto*: Reading, Am, 1|32-1|D5U5|4-32|1

a. l. [7] *recto*: Northampton, D, 1D56|5-43-2|1,5-U1|1-D76-5|6-54-3|3-2,

Grace [’]tis a charming sound

a. l. [7] *recto*: [Grantly?], D, 1|55|6567|U1, Let all the earth their voices raise

a. l. [7] *verso*: Dresden, F, 132|343[-]21|2, He dies the heavenly lover Dies,

“Decapo” to signify a return to the beginning (and an ending at the

cadence in the middle)

a. l. [7] *verso*-a. l. [8] *recto*: Hotham, Eb, 5126|543, Jesus lover of my soul

a. l. [7] *verso*: Stephens, Bb, 3|5-43-2|12-1|D7U1|2,3-4|51-2|32|1

a. l. [7] *verso*: Monmouth, A, 1|13|21|22|3,1|34|54-3|32|1

a. l. [8] *recto*: 46th, F, 5|5436|543

a. l. [8] *recto*: Fairfield, Bb, 135|1-2D7|U1-\*- 3|2D5(6)|54|5

a. l. [8] *recto*: Barby, A, 1|33|23-2|1D7|U1

**Imprints Conn. 1816 G194g**

34. *A Gamut, or Scale of Music*. Hartford: Cooke and Hale (New London, Conn.: printed by Samuel Green), 1816. 32 pp. (rudiments, music). Appears to be complete.

inscriptions: inside front cover, “Rachel Ferguson” (pencil); p. l. *recto*, “Gilbert

Holmes’s / Tune Book” (crossed out), “Rachel Johnson’s Book”; a. l. [9] *recto*,

“Rachel Johnson” (pencil); a. l. [9] *verso*, “Rachel Ferguson / Miss Mary F”

(pencil); inside back cover, “Rachel Ferguson” (pencil)

8 leaves with staff lines bound in after printed music, then a blank 9th additional leaf

MS. music (mostly pairs of treble + tenor parts, not written in score) on first 5

additional leaves, all written in 4-shape notation

MS. music entries:

a. l. [1] *recto*: Adisham, Bb, treble 5|U1-D7U1-D5|U1-32|3-5-42|3, tenor 1|1-

23-4|54|3-1-2D7|U1, Je-sus shall reign where-’er [the sun]

a. l. [1] *verso*: Plymouth Dock, G, tenor 1|5-43-2|3-45|1-23-#4|5, treble

3|3[-]45|52|3-55-2|2, Lo God is [here?] let us [adore?], text source

given as “Hymn 2[2?]5. 6 Lines 8.”

a. l. [2] *recto*: Missionary Hymn, Bb, treble 1D57|U1432|1, tenor 112|321D7|U1, O that the [world?] might taste and see

a. l. [2] *verso*: Mount Pleasant, att. “Leach,” Bb, treble 1|1D7|U13-2|1D7|U1-\*-

tenor 5|U1-2-32|15-4|32|1, Come let us Join our cheerful songs

a. l. [3] *recto*: [Shirland?], A, treble 1|D7U1|1D7-U2|1, tenor 1|23|4-25-D7|U1

a. l. [3] *recto*: Hants, Bb, treble 112|32|2, tenor 132|1-D76|5

a. l. [3] *verso*: [Parvus?], D, treble 1|D5U1|11|D55|5, tenor 5|U1D5|6-U43- 2|1D7|U1, text source given as “Hymn 246. L M”

🖝 a. l. [3] *verso*: Forest Hymn, C, treble 343|35|1D7|U1, tenor 1D65|U11|321,

|135|31|232,|135|31|31D6,|U21D6|5U1|321 (entire part); variant of

Lucius or Amzi Chapin’s tune Rockbridge

a. l. [4] *recto*: Arlington, att. “Dr Arne,” G, treble 3|1112-5|333-\*- tenor

1|3332|111

a. l. [4] *recto*: [Salford?], att. “Leach,” Am, treble 111|D#7U3|3-54-3|3-2-\*- tenor 1D5U3|25|1-32-1|1-D#7, 2nd note of tenor part written as a 4 (D

in the key of A minor) but square note-head identifies it as a “la” (scale

degree 5)

a. l. [4] *verso*: Willowby, tenor only, A, 5|U1113[-]1|222, Be it my only wisdom here

a. l. [4] *verso*: Watchman, E, treble 555|65|5, bass (“Bass mistake [“tenor” crossed out?] [“Treble” crossed out]”) 11D7|6U1|D5 (treble clef used,

but bass clef should be understood), When shall thy love Constrain

a. l. [4] *verso*-[5] *recto*: Newsabbath, D, treble (a. l. [4]) 5|U1D7|U1D5|6-55|5,

tenor (a. l. [5]) 1|D5-6-55[-]4|3-4-5U1|D6-U2-1D7|U1, Jesus my savior

brother friend

a. l. [5] *recto*: Tisbury, att. “Husband,” C, treble 5|5U1[-]2|3[-]2[-]14|32

[-]1|D7-\*- tenor 5|U1[-]23[-]4|5[-]4[-]32|1D7+2|2

a. l. [5] *verso*: Asbury, null, Am, treble 355|5[-]431|11|D#7+2 (errors here of pitch

notation, note length, + slurring, but correct pitches were determined

by note-head shapes, and note length and slurring were corrected by

reference to tenor part)-\*- tenor 132|3-2-15|6-5-44|5

a. l. [5] *verso*: Bethel, D, treble 1|11|1D7-U1|1-D65|5, tenor 5|U1D5|6-54-

3|67|U1

**Imprints Conn. 1816 G194g Copy 2**

35. *A Gamut, or Scale of Music*. Hartford: Cooke and Hale (New London, Conn.: printed by Samuel Green), 1816. 32 pp. (rudiments, music). Appears to be complete.

inscription: inside back cover, “Sidney Brooks / 1830”

7 leaves w/ staff lines bound in after printed music; MS. music on 3 of these

MS. music entries:

a. l. [1] *recto*: Ode on Science [by Sumner], tenor?, G, 1|D5-32-1|26|6567|U1

a. l. [1] *verso*: untitled, untexted dance melody, no key signature but if in D,

incipit is 55535|U1235|4231|231|D6U1

a. l. [2] *recto*: Cor[y]don[’]s Ghost, secular melody, Em, 5|5455U1D7|U1

a. l. [7] *verso*: Drops of Wine, secular melody, 2 sharps rather haphazardly

applied as key signature, but likely in G (no bar lines)\*\*&

34221234534243121D765…

a. l. [7] *verso*: Fourth of July, secular melody, 2 sharps rather haphazardly

applied as key signature, but likely in G (no bar lines)\*\*&

5U1D5U12333233345222…

**1816 G194s**

36. *The Gamut; or, Scale of Music, For the Use of Schools*. Albany: Charles R. and George Webster, n. d. 2 printed pp. (t. p., “General Observations”), followed by stubs of 2 leaves.

inscriptions: p. l. *recto*, “John Derby’s / Gamut -- -- price 2/6 --------- / [Glin’s?] Falls

🖝 Nov[r?] 30th 1808 ---“; t. p., above printed title: “BEAUTIES OF PSALMODY

containing” + between end of printed title and printed place of publication:

“PUBLISHED B BY [*sic*] ELIAKIM DOOLITTLE:M:O.T.O. / MDCCCXVIII” (also

an indecipherable inscription at bottom of t. p.) [photo]

after printed pp., 18 unnumbered leaves carrying MS. music (both sacred + secular)

+ tune titles; only sacred tunes + tune titles recorded here

sacred MS. music entries:

leaf [1] *recto*: Edson Tune (“S M. 81st Psalm Dr. W.”), bass, G, 1D65|U12|D5\_|5, Sing to the lord aloud

leaf [1] *verso*-leaf [2] *recto*: Russia “by Daniel Readd,” bass, Am, 11D#7|U1D543-4|5

🖝 leaf [2] *verso*-leaf [3] *recto*: Mount Calvery “By St[e]phen Jenks of Ellington

Connecticut,” tenor + bass, Am, tenor incipit 12|33-2|1D7|U1, Hearts

of stone relent relent

leaf [3] *verso*: Troy “By [Peck?],” bass, Am, 111|D51|5,5|75U1D1|5

leaf [4] *recto*: China “By Timothy [Swan?],” bass, D, D1+1|D5D5|U14|3-

2[1?]|1-\*- on staff reserved for tenor part-\*- this melody (if in C)\*\*&

32|21|12+D4|D66|77|U11|2[3?]4|53D7U5

🖝 leaf [4] *verso*-leaf [5] *recto*: Exhortation “By John Hibbard Connecticut,” bass,

F, 1|1-D5-U12|D55|U1-D4-55|U1

🖝 leaf [5] *verso*: New Durham “By Moses Austin of Wallingsford [*sic*] in

Conne[c]ticut,” bass, Bm, 1|D7534|554

leaf [6] *recto*: China “By Timothy [Swan?],” tenor + bass not written in score,

tenor much more crudely written than bass, D, tenor incipit (bar lines

+ missing note *sic*; each pair of notes is half note + whole note)

32|21|13|D63

[next 17 pp. (leaf [6] *verso*-leaf [14] *verso*) contain secular tunes, mostly

marches]

leaf [15] *recto*: Royalton by “Eliakim Doolittle / Connecticut,” parts top to

bottom are “Air” “2d Treble” tenor + bass, G, incipit of Air is

1|53|12|32-3|4, Jesus is worthy to [receive?]

[final 7 pp. (leaf [15] *verso*-leaf [18] *verso*) bear titles only: Attention-\*-

Bridgeport (2 pp. reserved for this, the second p. headed “Bridgeport

Concluded”) -\*- Chastisement-\*- Calvert-\*- Huron (2 pp. reserved for this, the second p. headed “Huron Concluded”)

**W1795 G194g** (also bears the numbers 71536 + E [Evans?] 28724)

37. *The Gamut; or, Scale of Music, intended principally for the Use of Schools.* Hudson [Conn.?]: A. Stoddard, n. d. 6 unnumbered printed pp. Appears to be complete.

after printed t. p., “*GENERAL* OBSERVATIONS,” rudiments, + single p. headed “OF

TUNING AND FORMING THE VOICE,” 20 leaves with printed staves bearing

MS. music; numbered pp. 1-33, then 7 unnumbered pp. (numbered pp. [34-

40] here)

inscriptions: front cover *recto*, “I. Spicer[s?]”; on slip pasted inside front cover,

“Hewitt / About 1800”; t. p., “Ishmael Spicer’s / of Bozrah, / Conn.”

🖝 “55836” in red ink on t. p., linking this volume to the 2 Ishmael Spicer items

inventoried below

MS. music entries (4 voices w/ melody in tenor, unless otherwise noted):

pp. 1-5: Funeral Anthem [by Billings], Fm, 1|55U1|D76|554|34|5, I heard a

great voice from Heav’n Saying unto me

pp. 6-14: The Dying Christian to his Soul: An Anthem, Bm🡪B, 1D5|U12|32|1-

D7, Vital Spark of Heav’nly flame!

pp. 15-29: Easter Anthem [by Billings], A, begins with bass solo: 1|D5-6-

75|U1-D7-U12|3-2-1, The Lord is ris’n indeed; “The Addition to Easter

Anthem” (“Shout, shout earth & Heav’n,” etc.) occupies pp. 26-29, with

asterisks and instructions showing where it is to be inserted in the

anthem as a whole

pp. 30-31: The Additional part of Denmark [by Madan?], 3 voices, likely

treble tenor + bass w/ melody in treble, Bm🡪D, 5|U15|3-(2)1|D6-

54|5, We are his people, we his care; “Andante Affettuoso” above start

of music, note at bottom of page\*\*& “This verse may be sung as set here;

Or to the following Duet.”

pp. 32-33: Duet “By W. Dixon,” “Treble” + “Bass,” Bm🡪D, treble incipit

112|3-21|1-D#7-U1-2-4-32-1|1tr-D#7, We are his people, we his care;

“Andante Affettuoso” above start of music, note after title\*\*& “(See 30th

Page.)”

pp. [35-37]: The Pilgrim’s Farewell, F, 543|U1D65, Fare you well, [fare you

well]

pp. [38-39]: St. Asaph’s by “Milgrove,” 3 voices, “Air” indicated over middle

voice, Bb, 132|1D5|56-5|5, Jesus, our Lord, ascend thy throne

p. [40]: Irish by “Williams,” 3 voices, “Air” indicated over middle voice, G,

1|1D5|U1-23|4-32|3, Now shall my inward joys arise

**W n.d. G194g**

*The Gamut, or, Scale of Musick*, n. d. – SEE no. 109, Whitman, Samuel, MS. music book

38. Geer or Gere, James. *MS. music book.* Undated. 2 mostly blank unnumbered preliminary leaves, leaves w/ pages numbered 1-55 in ink then 56-74 in pencil, 18 blank unnumbered leaves, leaves w/ pages numbered 75-93 in pencil then 3 blank unnumbered pages.

partial leaf pasted inside back cover carries a poem, “Hymn for Orion”; first line is

“Our Father who in heaven art”

small folded leaf inserted between pp. 36 + 37 carries text of Wetmore’s “Sylvia,” the

music for which appears on p. 37

inscription: p. l. [1] *recto*, “James Gere. Book.”; ink stamp on p. l. [2] *recto*, “JAMES

GEER.”

MS. music on pp. 1-45, 48-74, 75-93; all 3- and 4-part tunes and anthems, mostly in

round-note notation (several entries written in shape notes; this will be

indicated wherever it occurs)

MS. music entries:

p. 1: America [by Wetmore], Am, 1|1321|5

pp. 1-2: Troy, Am, 131|21-2-3-4|5

p. 2: Jerusalem [by Ingalls], G, 132|1234|5

p. 3: Delight [by Coan], Em, 1D54|3-214

pp. 4-5: Whitestown, Em, 1|5555-6|754\_|4

p. 5: Monmouth [by French], Am, 535|4-3-24|3-2-13|2, “reduced version”

with several measures omitted (all repeated “to call them”s),

apparently intentionally

p. 6: Exhortation [by Doolittle], Am, 1|3-4-3-2-1|23-4|5-3-2-1D7|U1

p. 7: Vergennes, Gm, 1|1-2-34|55-342|1, staves for counter part left blank, all

slur lines dotted

pp. 8-9: Edom [by West], F, 5|3-4-56-7|U1D653|5

p. 9: Sutton, F#m, 5|77U1D5-4|316

pp. 10-11: Oxford, F, 5|33321-\*- D7|U1-2-34|56-7U1\_|1

pp. 11-12: Repentance, F#m, 5|U11D7-65-4|3-5-43|2-\*- slightly elaborated

version of the melody (which usually starts 5|U11D75|3-5-43|2)

pp. 12-13: Huntington [by Morgan], A, 5|U1-2-31|55|315

p. 14: Deanfield, F, 5|U11D75|U1-2-1D7|U1

p. 15: Mortality, Em, 515|345U1|D7, slur lines dotted again (here +

elsewhere following)

pp. 16-17: Ocean, F, 5|5-6-5-4-35|U111D7-6|5

p. 17: Russia [by Read], Am, 132|1D#7U13|2

p. 18: Greenfield [by Edson], Am, 1|3355|7U1D5

p. 19: Sherburne [by Read], D, 531|6665|6

p. 20: Mantua, G, melody apparently in treble\*\*& 133|53123,1|3542|1, staves

for counter part left blank

p. 21: Christmas, G, 5|U113|44,5|314-3|2

pp. 22-23: Canada, Am, 1|1-2-34-3|22|3-2-12-1|D#7

p. 23: Argyle, Am, 1|3-215|5-4-32D7|U1, How tedious and tasteless the

hours

p. 24: Armenia, Am, 134|53|43|2,2|34|5-4-32|1

p. 25: Wandsworth, Am, 332|13|21|D#7,U2|51|65-4|32-1|1

pp. 26-27: Devotion, F, 1|5653|U121D5|6-7-U12D7|5

p. 27: Immortality New, Am, 5|3-2-13|2D7|U3,5|43|2D7U1\_|1

p. 28: Florida [by Wetmore], Em, 5|31D7U1|5

p. 28: Dover, Am, 1|1D7U12|345

p. 29: Redemption, Em, 1|D5554-3|7,7|545#7|U1, Alas the cruel spear

p. 30: Salisbury [by Brownson], Am, 15|4233|2, God of my salvation hear

p. 31: Castle Street, G, 1|3-4-5U1|D42|1-3-5U1|D6-5

pp. 32-33: Fifty Eighth, C#m, 1|332|2D77|U1

p. 33: Doomsday [by Wood], D, 5|U11|11-D7|U1, Behold with awful pomp

p. 34: Middletown [by Bull], A, 12-3-4|53|1-2-34[-]3|2, Hail the day that saw

him rise

p. 35: Victory, G, 5|3-45-31\_|13-456-7|U1, Rejoice ye shining worlds on high

p. 36: Lorrain, G, begins with treble melody: 5|U13-2|1D5|U35-4|4-3

p. 37: Sylvia, “Words & Music by Dr. [“Barnet” crossed out] Wetmore,” Am,

1|3-4-5-3-22|11D5-6#7|U1, Let musick roll in mournful strains (text

on inserted leaf, not underlaid)

p. 38: Ashley, G, melody apparently in treble\*\*& 5|U1D7|U12|32-3-4|3, The

promise was divinely free

p. 38: Doxology, G, melody in treble\*\*& 1231|3453,|6453|4231, Glory, honor,

praise and power, “Allegro,” “pia[no],” “For[te],” “Adagio” at various

points above music

p. 39: Separation [folk melody harmonized by Jeremiah Ingalls], Am,

🖝 5-4|3113-1|D7[-]5[2?][-]57, melody on middle of 3 voices, “[2?]” (note

partly erased) appears to be a copying of a misprinted note in Ingalls’s

*The Christian Harmony* (1805)

pp. 40-41: Genessee, G, melody apparently in treble\*\*& 55-65-4|3-43-45-65-4|3,

Faith is the brightest evidence, sections marked “Soft,” “Cres[cendo],”

“Loud”

p. 41: Beggar[’]s Prayer, G, 5|U1234|5,5|6654|3,2|1234|5,5|6654|3

pp. 42-43: Friendship [folk melody harmonized by Jeremiah Ingalls], Am,

1|3334[-]3|222,2|1D#7U12|1-D#75, The reason why we love

Friendship

p. 43: Sorrow[’]s Tear [by Jenks], Dm, 1|D57-5|43-4|5U3-2|1, Sweet spirit if

thy airy sleep

pp. 44-45: Free Grace [folk melody harmonized by Jeremiah Ingalls], G,

1[-]2|33|2[-]34\_|43[-]4|5[-]65[-]4|3[-]21|1

p. 45: Babel’s Streams, Em, 11D7[-]6|5434|5, By babel’s streams we sat &

wept

[pp. 46-47 ruled with systems of 3 staves, but no music]

pp. 48-49: Mount-Olive, G, 5|531D7|U1-23-45

p. 49: New Durham, Am, 1|D557U3|21-D7U1, How vain are all things here

below

p. 50: Berne [by Hill], Am, 5+U1|11-233-4|556

p. 51: Exhortation, F, 1|3-5#4|53-4|5-4-32|1

pp. 52-53: Ode to Science [by Sumner], G, 1|D5-32-1|25|6-5-67|U1, The

morning sun shines from the east, “Vivace” over music for “Fair

freedom her attendant waits,” “Veloce” over music for “The british

yoke the gal[l]ic chain”

pp. 54-55: Confession, Am, 1|1D#7|U33[-]1|43[-]4|5

p. 55: New Canaan, Am, 543|2134|5,5|5543|2

p. 56: Death of Gen. Washington, or Mount Vernon, Em, 1|33[-]455|U1D7|U1,

What solemn sounds the ear invade

p. 57: China [by Swan], D, 3|22|11|3-D66|3, Why do we mourn departing

friends

p. 57: Northfield [by Ingalls], C, 1D54|35U13|2, How long dear savior O how

long

p. 58: Ludgate, Am, 112|3422|3-5-43|2,2|3344|5-6-5-4-53|2-1-2-32|1

p. 59: Vision, G, 112|3314|2,2|3354|5, Awake, awake my tuneful powers

p. 60: Windham [by Read], Fm, 1|345|532|1

p. 60: Little Marlborough, Am, 5|U13|2-1D#7|U1

p. 61: Venus, A, 1|1354[-]3|2,2|3[-]45[-]432|1

p. 62: Religion, Am, 1|54[-]342|3[-]45[-]32

p. 63: New Hartford, G, 1|35|U1D5[-]4|32|1, “For.,” “Pia.,” “Fort.” at various

points over music

p. 64: Babel’s Streams, Em, 11D7[-]6|5434|5, By babel’s streams we sat &

wept

p. 65: Liberty, F#, 555|U1D65[-]33[-]1|2, No more beneath th’oppressive

hand

p. 66: Guilford, Dm, 5|55U1D5|7U2|1,1|D75|43-4|5, shape notes

p. 66: Warren, A, 534|32|1,234|5#4|5, Let all our tongues be one; shape notes

p. 67: Sardinia, Dm, 1D75|5-6-5-455|77U1, How did his flowing tears

condole; shape notes

p. 68: Gloria Patri – An Anthem, G, 54321|53343|223|432|1, Glory be to the

Father and to the son & to the Holy Ghost; shape notes

p. 69: Orion, Am, 131|5432|1, Our father who in heaven art; shape notes

p. 69: A Chant for the 95th Psalm, G, 5[55555]|54-3|3-2, O Come let us sing

unto the Lord; shape notes; repeated notes (in square brackets here)

not written out in the MS., as in customary with chants

p. 70: A Chant for the 98th Psalm, A, 1[11111]12|3, O sing unto the Lord a

new song; shape notes

p. 70: A Chant for the 103rd Psalm, G, 5[55]5-46|5, Praise the Lord O my soul;

shape notes

p. 71: Friendship, Em, 155|6475|U1, From low pursuits exalt my mind; shape

notes

p. 72: Bendish, D, 133|3155|5,5U1D5|6563|2, Begin my soul, the [exalted?]

lay; shape notes

p. 73: Effingham, G, 1|5-43|3-21|D5-U43|3-2, At anchor laid, remote from

home; shape notes

p. 74: Hinton, G, 5|5-435|4-324|3-1D6U2|1-D7, The Lord is our shepherd,

our guardian and guide; shape notes

[gap with blank leaves]

pp. 75-77: Gloria in Excelsis. An Anthem, Bb, 1112|3-2-345,|432-1|21|21D7-

6|5, Glory be to God on high; shape notes

pp. 78-81: Christmas Anthem, G, treble solo at star\*\*&: 1|5-6-5-43|442|31,

Behold I bring you glad tidings; shape notes

pp. 82-83: Anthem – From the 150th Psalm, G, 1D7|U13432|1,35|3121D7|U1,

O praise God in his holiness

pp. 84-87: An Anthem for Easter [by Billings], A, bass solo at start: 1|D5-6-

75|U1-D7-U12|3-21, The Lord is ris’n indeed

pp. 88-89: Funeral Anthem Taken from 14th Chapr Revln [by Billings], Fm,

1|55U1|D76|554|34|5, I heard a great voice from heaven saying unto

me

pp. 90-93: Farewell Anthem, Am, starts with bass; tenor incipit:

5|U133|223|56|5-43|22, My friends I am going a long & tedious

journey

**Ms 101293**

39. Gere, Charles. *MS. music book.* Dated 1789, 1790. 18 pp., the first 13 numbered by hand.

inscriptions: inside front cover, “Charles Gere’s Book 1789.’” [punctuation *sic*]; p. 9,

“Charles Gere. 1790. Groton.”

p. 1: “Lessons for tuning the Voice,” in round-note notation but with solmization-

syllable abbreviations F, S, L, M

p. 18: “On the Sufferings of our Lord & Saviour,” poem, 5 stanzas

MS. music entries are all counter parts except where specified:

p. 1: Wells, “Counter,” F, 5|555|5U11|D7

p. 2: Bridgwater [by Edson], “Counter,” C, 333|55|355\_|5

pp. 2-3: Suffield, “Counter,” Em, 1|3211|D#7#7U1\_|1

pp. 2-3: Southinton [written Southington on p. 3], “Counter,” Am,

5U11|D76-#7|1-D7-6U1|D#7

pp. 2-3: Williamstown, “Counter,” Gm, 5|5755|U11D7\_|7, How Shall the

young Secure their hearts

p. 3: Lisbon, Bb, 3|3-45-434|5

pp. 4-5: Rainbow [by Swan], “Counter,” C, 1|333|555|5, Tis by thy Strength

the Mountains stand

pp. 4-5: Milford [by Stephenson], “Counter,” A, 1D66|5-6-5-67|U1D7|6-55|5

pp. 4-5: Greenfield [by Edson], “Counter,” Am, 5|5577|55-67

pp. 4-5: Lenox [by Edson], [“Counter”?—very faint], C, 3|5554|5

p. 6: [Wells], “Tenor,” F, 1|35U1|D7U1D6|5

p. 6: Wells, “Bass,” F, 1|1D7U1|312|D5\_|5

p. 7: Aylsbury, “Counter,” Am, 534|55|5

p. 7: Rochester, “Counter,” A, 567|U1D5|655\_|5

pp. 8-9: Norwich, “Counter,” Am, 5|U1-2-1D7|65|5

pp. 8-9: Branford, “Counter,” Em (with key signature missing)?-\*- in Em,

11D5|U3-2-1-D75|U3-4-52|1

pp. 8-9: Virginia, “Counter,” Em, 1|1132|2-4-33|5-2

pp. 8-9: Bristol, F, 1|2-1-D75|U3-13|22|3

pp. 10-11: Worcester [by Wood], “Counter,” F, 5U11|D7766|5 (after 5 mm.

rest)

pp. 10-11: Jubilee, “Counter,” A, 5|5655|5\_|5, Blow ye the Trumpet Blow

pp. 10-11: Sherburne [by Read], D, 111|1113|3

pp. 10-11: Flanders, E, 1|12|3-4-54|32|3-2-1

pp. 12-13: Anthem taken from Psalm 124th, Am, 1D#7U1D5|55|5|555|U1-

D76|5, If the Lord himself the Lord had not been on our Side

pp. 12-13: Ocean, “Counter,” F, 1|33|3332|[2 or 3]

pp. 12-13: [Emanuel by Billings], D, 5|555555|5555

pp. [14-15]: 119 Psalm, Em, 111|3322|3

pp. [14-15]: Complaint, Em, 1|1113|332\_|2

pp. [14-15]: Grafton [by Stone], C, 355|67U11|D5

pp. [14-15]: Deanfield, “Counter,” F, 1|3325|42|3, Now is the hour of

Darkness past

p. [15]: Sutton, “Counter,” G clef, key signature of 3 sharps (accurately placed

for G clef)-\*- appears to be F#m-\*- 1st 2 phrases in F#m are

1|2233|311,D7|7U222|1; if C clef was intended and key signature

sharps are misplaced-\*- in F#m this would be 2|3344|422-\*-1|1333|2

pp. [16-17]: Religion, if C-\*- 3|12|33|3-\*-|5|55|36|5

**Ms 101738**

40. Gere, Ebenezer. *MS. music book.* Dated 1797, 1799, 1800. 90 pp.; pp. 1-70 numbered by original owner, pp. 71-90 numbered later, in pencil.

inscriptions: p. 13, “1800”; p. 33, “Stonington”; p. 53, “Ebenr.. Gere 2nd.. AD 1797”; p.

75, “Ebenr.. Gere 1799”; p. 79, “Ebenr.. Gere 1799. New London County.

Groton”

leaf inserted between pp. 70 + 71: on *recto*, in beautifully regular penmanship, the

text “Praise is animating. / Quit evil company. o.”; *verso* blank

MS. music is mostly 4-part tunes, with occasional tenor + bass or bass entries (staves for other parts present, but blank); where tenor is present, its

incipit is given here; assume 4–voice setting unless otherwise specified

MS. music entries:

p. 1: Aylesbury, Am, 154|32|1, Come sound his

pp. 2-3: Bridgewater [by Edson], C, 131|22|1D7U1\_|1

pp. 4-5: Greenfield [by Edson], Am, 1|3355|7U1D5, God is our refuge in

distress

pp. 6-7: Lenox [by Edson], C, 1|11D56|5, Ye tribes of adam join

pp. 8-9: Calvary [by Read], Am, 11D5|U1-2-32|34-3|2, My thoughts that often

mount the Skies

pp. 10-11: Suffield, Em, 1|3235|3-21-D7U1\_|1, Teach me the measure of my

Days

pp. 12-13: Virginia [by Brownson], Em, 1|55U1D7|6-4-76|5, Thy word the

raging winds controul

pp. 14-15: Williamstown, Gm, 1|1D7U12|345\_|5, This spacious Earth is all

the Lord[’]s

pp. 16-17: Ocean, F, 5|5-6-5-4-35|U111D7-6|5

pp. 18-19: Montgomery [by Morgan], C, 1|3331|2-1D7-65, Early my God

without delay

pp. 20-21: Rainbow [by Swan], C, 5U11|12|312\_|2, Tis by thy strength the

mountains stand

pp. 22-23: Amanda [by Morgan], Am, 1|54|3-4-53-2-1|D7-U1-D57|U1, Death

like an overflowing stream

pp. 25-25: Greenwich [by Read], Em, 5|5U1D75|U1D7-U1-2|1, Sweet is the

work my God my King; “Sweet is the Day [of sacred rest]” specified as

text for fuging section

pp. 26-27: 34, C, 1|332D7|U1-2-32|1, Thro[’] all the changing scenes of life

pp. 28-29: Sherburne [by Read], tenor + bass, D, 531|6665|6, While

Shepperds watch their flocks by night

pp. 30-31: Maryland [by Billings], tenor + bass, Am, 1|3543|2, And must this

body die

p. 32: Norwich, Am, 1|1-2-32|1D#7|U1, My sorrows like a flood

p. 33: Winter [by Read], F, 155|65U1D5-3|1, His hoary frost his fleecy snow

pp. 34-35: Trumbull, Am, 132-1|D7-5U3-1|D7-U1-D7-5-|7U12\_|2

pp. 36-37: Hamden, Em, 1|323-45-4|32|1

pp. 38-40: All. Saints. New., bass, Cm, 1|3333|5-4-31|D7, O if my Lord would

come and meet

pp. 41-43: Bristol [by Swan], tenor + bass, F, 1|5-6-53|U1-D5-31|6-5-67|U1,

the lofty p[i]llars of the Sky

pp. 44-46: Zion, D, 112|3456-7|U1, How did my heart rejoice to hear

p. 47: Russia [by Read], Am, 132|1D7U13|2, False are the men of high degree,

“Rusha” written next to title

pp. 48-49: Milford [by Stephenson], A, 533|1-2-1-23-4|5D5|U1

pp. 50-53: Westford, bass, Bb, 11D6|5-6-54|321, Far from my thoughts vain

World b[e]gone

pp. 54-55: Frien[d]ship, A, 5|U12-3-4|3-55-4|3, How pleasant ‘tis to see

pp. 56-57: Worcester [by Wood], bass, F, 132-1|D56-7U1, How beaut[eou?]s

are there [*sic*] feet

pp. 58-59: Deanfield, F, 5|U11D76|U1-2-1D7|U1,1|2321|D76|5, Now is the

hour of darkness past

pp. 62-64: Grafton [by Stone], C, 5U11|3-21-D7U11|1

pp. 64-65: Complaint, Em, 1|33-45U1|D777\_|7, Spare us o Lord aloud we

pray

pp. 66-68: Huntington [by Morgan], A, 5|U1-2-31|55|315, Lord what a

thoughtless wretch was I

pp. 68-69: Religion, treble tenor + bass, Am, 3|1-D7-U14|32|1, My God permit

my tongue

pp. 70-71: 119th Psalm, Em, 531|5566|7,5|U1D543-4|5, My Soul lies cleaving

to the dust

pp. 72-73: Newburgh, tenor + bass, C, 5|35U12|1, Let every creature join

pp. 74-75: Surprise [by McKyes], tenor + bass (+ 1st 3 notes of treble + 1st

note of counter), Dm, 5|U1-2-32-1|D75U34-2|D7, Our life contains a

thousand Springs

pp. 76-77: Stratfield, bass, F#m, 1|1132|3-2-12|D5

pp. 78-79: Sutton, bass, F#m, 1|D55U11|114

p. 80: Concord, C, 5|U1132-1|2, The hill of zion yealds

p. 81: Lisbon, bass, Bb, 1|1565|U1, Welcome sweet Day of rest

pp. 82-83: Friendship, bass, F#m?, 111|D555U3|D7,7|U1D7U33|D77U1\_|1

pp. 84-85: Immanuel [= Emanuel by Billings], bass, G, 1|111555|U1D551

**Ms 101738**

41. Griswold, Elijah, Stephen Jenks, and John C. Frisbie. *The Hartford Collection of Sacred Harmony*. Hartford: Lincoln and Gleason, 1807. 60 pp. Complete, except leaf with pp. [3-4] is fragmentary.

bookplate pasted inside front cover says that this book was presented to the CHS by

“George B. Thayer.”

no MS. music

**781.9 G871h**

42. Griswold, Elijah, Stephen Jenks, and John C. Frisbie. *The Hartford Collection of Sacred Harmony*. Hartford: Lincoln and Gleason, 1807. 60 pp. Complete, except leaves with pp. 5-6 and 7-8 are bound in upside-down and in reverse order.

no inscriptions, no MS. music

**Imprints Conn. 1807 G871h**

43. Griswold, Elijah, and Thomas Skinner. *Connecticut Harmony*. *ASMI* ed. [1], dated [ca. 1796-98]. 62 pp. Complete.

no inscriptions

MS. music written on printed staff lines on pp. 51, 57, 60-62:

p. 51: Stafford, “L Metre,” clefs key signatures (3 sharps) and time signatures

for treble + counter only, no music

p. 51: Lisbon, “S Metre,” treble + counter only, Bb, treble 5|U121D7|U1,1|D7U123-4|5

p. 57: Amity, “Tripple” + counter only, A, treble 1|1322|3,1|2332|2

p. 60: Devotion, att. “Hall,” treble, F, 5|345U1|D565, [Fly, fly] me riches, fly

me cares (1st 2 words of text lacking because corner of page is

missing)

pp. 61-62: The Rose of Sharon [by Billings], treble, A,

5|U1212|31D7U1|21D76|75, I am the rose of Sharon and the lily of

the Valley

**781.9 G871c #1**

44. Griswold, Elijah, and Thomas Skinner. *Connecticut Harmony*. *ASMI* ed. [1], dated [ca. 1796-98]. 62 pp.; complete, except first + last leaves are fragmentary.

no inscriptions

front cover (fragmentary) + several pages ripped, with segments held together by

various means (pinned, stitched)

MS. music, mostly or entirely counter parts, is found on all pp. provided with printed staff lines (pp. 36-37, 51, 56-62):

p. 36: Bridge Water, “Counter,” C, 333|44|345\_|5

p. 36: Maryland, “Counter,” C, 3|35|55-6|55|3

p. 36: Dublin, “Counter,” C, 3|35|55|33|3

p. 36: Bristol, [counter?], F, 1|2-1-D75|U3-13|22|3

p. 36: Oxford, “Counter,” C, 5|5555|35|5

p. 36: Williamstown, [counter?], Am, 5|5655|U11D7\_|7,577|U1D556|5

p. 37: Stratfield, [counter?], F#m, 1|333D7|U3[-]2[-]32|2,2|3322|

3-2-1D7|U1

p. 37: The Pilgrim[’]s Song, [counter?], D, 53U1-23|2-1D7-65-43,|

3-2123|5

p. 51: Lee, [counter?], C, 1|3-4-33|65|5-6-5-4-3,5|5543|2, the Lord

Jehovah Reigns

p. 51: Palmis, “2d treble,” G, 3|3-45|1-D7U1|2D7|U1, Sweet is [“the

work” omitted?] my god my king

p. 51: Middlesex, [counter?], A, after 2½ mm. rest-\*- this\*\*& 5|6U1D55|5,

then ½-m. rest-\*- 2 mm. rest, ½-m. rest-\*- and this\*\*& 5-7|U1-2-1-D7-

6-5-|U1-D7-U1-D6-|5655|5, Lord

p. 51: 90th, “Counter,” Am, 5|555|7U1|D5-4-56|5, Through every age

eternal god

pp. 56-57: Dedicatory Poem, [counter?], G, 5|U13|51|2-1D7-6|5 (then

4½ mm. rest), With joyful hearts

p. 57: Fairfield, [counter?], C, 3|55|5566|7,56|67-U12-D7|5, The

glorious armies of ye sky

p. 57: Waterford, [counter?], C, 353|65|5,5|5364|5, how pleasd and

bles[s?]d was I [*sic*]

pp. 58-61: Thanksgiving Anthem, [counter?], Am🡪A,

3|3|65|553|4-255|6533|3366|65-3|33|3, first 7 syllables of

text not written under music, text begins (under m. 5 of music) have told us of thy mighty of thy mighty acts in ancient days

p. [62]: [Canton by Swan] [half of leaf missing], counter, C,

[336|3565|5], [When marching to thy blest abode]

**781.9 G871c #1 C2** [*sic*]

45. 🖝 Griswold, Elijah, and Thomas Skinner. *Connecticut Harmony*. Edition between *ASMI* eds. [1] and [2]: ed. [1] (*ASMI* 230, dated [ca. 1796-98]) has printed blank staves on pp. 36-37, 51, and 56-62; ed. [2] (*ASMI* 231, dated [ca. 1798]) has printed music on all these pages through p. 61, with printed blank staves on p. 62 and 4 following leaves; this ed., while lacking the leaf with pp. 36-37, has printed music on p. 51 and pp. 56-59, but no printed music thereafter (pp. 60-61 bear printed p. nos. and printed staves, but MS. music only). This edition could therefore speculatively be dated [ca. 1797]. Lacks pp. [1-2], 35-38, 47-50, and possibly 2 leaves of printed blank staves at the end; pp. 19-22 bound in after pp. [23]-26; additional copy of leaf bearing pp. 25-26 pasted inside fragmentary front cover.

inscriptions: inside back cover, “[Israel?] C Phelps,” “June 30th 1834,” “Roswnell [*sic*]

H Phelps,” “Mr Richard H Phelps / Singing Book January / Granby 1826,”

“Roswell H. Phelps Book / Granby / January / 1826”

MS. music on pp. 60-62 and on 2 unnumbered leaves following, numbered here pp. [63-66] (all pp. bear printed staves); a hodge-podge of psalmody (melodies, perhaps a treble part or two, 3- and 4-voice tunes) and secular dance tunes:

p. 60: Spring, [“tenor”?], F, 3|5531|123-4,5|43-455|3, Good is the Lord

the heavenly King

p. 60: Ontario, “tenor,” A, 1|33|32-1|2-1D7-6|5\_|5, Eternal source of

every joy

p. 60: Wantage, 3 voices, Dm, 1|D77-6|55|67|U1, Our God

p. 61: Frailty [“Mortality” crossed out], “tenor,” Am, 1D77|U1-2-1-2-

32|3, Our moments Fly apace; music crossed out to privilege

next entry

p. 61: Moniemusk’s Reel, secular dance melod-\*- written on treble,

counter-\*- + bass staves originally intended for Frailty

p. 61: Bedford, 4 voices, F, 5|31|65|43|2

p. 62: [untitled vocal part—treble?], Em, 555|5432|4,7|U1D543|2

p. 62: Saints Repose, “tenor,” E, 135|6-7-6-5-67|U1D6-U1D7-6-|5-\*-

Death is to us a sweet repose

p. [63]: [Dainlor? Painton?], “tenor,” Am, 1|5432|13|5,6|5531|D7-U1-

23-2|1, my refug[e] is the god of love

p. [63]: Emanuel, att. “Fasset,” tenor?, Am, 15|5-453|21|2, “137th Hymn

D.W. LM”

p. [63]: Brookfield [by Billings], bass, Dm, 1|111|55|1-D67|4+U4

(several obvious errors here); mixed up with following 3

entries + various inscriptions\*\*& “Treble” [crossed out], “Some of

Mr R Ps Printing notes,” “Roswell H Phelps”

p. [63]: Victory [crossed out], “tenor” [crossed out], Eb, 555|56-

7|U12|3

p. [63]: untitled ?treble part [to Billings’s Brookfield, but missing

notes?], Dm, 5|55|5U1|D77|U1-2-32|D5-65|5

p. [63]: untitled bass part in 3/2, key signature of one flat-\*- 2 half rests

then half notes GGGG (bar line), half notes EEEE (bar line),

whole note A, half notes AEG (bar line), half notes EG (bar line),

half notes GGE (bar line), half notes EE (bar line), half note G, whole note C, half note E

p. [64]: Scotland, tenor?, C#m, 5|U1113-1|D765, We leap for Joy we

shout we sing

p. [64]: miscellaneous notes, mostly quarter notes, with and without

clef and key signature, not coherent enough to transcribe here;

“Rich” written in their midst could be part or all of an

ownership inscription or tune title

p. [64]: 72 Ps[alm], tenor or treble, E, 54-32-1|666-56-7|U1, Let every

creature [r?]ise and [bring?]; immediately beneath this is a

rough copy of the same vocal part, possibly made by someone

learning musical notation

p. [64]: Bohemian Waltz, secular dance melody

p. [65]: Sounding-Joy [by Morgan], tenor, E, 5U11|D7-5-66|5, Come

sound his praise a[n?]broad

p. [65]: Boyne Water, secular dance melody

p. [65]: Gran Ville, tenor?, Am, 1|321D5|U1-[D7 probably intended;

missing here]U1-23,532-1|D7-U12-31D7-6|5, Who is this fair

one in de stress [*sic*]

p. [66]: Habakkuk, “Tenor,” C, 1|3333|2-1D7-U12, Away my

unbelieving fear; incomplete (if indeed this is the tenor to

Habakkuk)

p. [66]: string of notes without clef-\*- key signature-\*- time signature-\*- or

bar lines; if in treble clef and C major,

7U1223[1?]2321D767U12

p. [66]: untitled bass part, Am, 1|[probably 1-\*- though it looks like

2]1|5#7|U1D4|5,5|54|34|55|1

p. [66]: Bedford, probably treble, F, 1|35|63|41|5,5|35|6n4|5

**“Another copy” in envelope with 781.9 G871c #1**

46. Griswold, Elijah, and Thomas Skinner. *Connecticut Harmony*. *ASMI* ed. [2], dated [ca. 1798]. 62 pp., 2 leaves. Lacks pp. 47-50, possibly 2 additional leaves with printed staff lines.

inscription: inside front cover, “1798.” (name preceding this date possibly covered

up by pasted-in book plate); book plate pasted inside front cover says that

the book was given to the CHS by “M. Eleanor Bissell / Hartford”

6 “extra” blank leaves (actually, 3 leaves folded) pinned inside back cover; list of

some of the tunes added in MS. appears on leaf [6] *verso*

MS. music on p. 62 (printed staff lines), 2 following leaves with printed staff lines,

pinned-in extra leaves [1-3], one entry pinned to extra leaf [6] *recto*, + 2 loose

leaves laid inside back cover

MS. music entries:

p. 62: Jehovah Speaks, “Treble,” C, 1|1D7|U12|32|33|43|2, Jehovah speaks

[x 3], tempo indication of “Antande”

a. l. [1] *recto*: Troy, [treble?], Am, 155|53-1|2

a. l. [1] *recto*: Lebanon, [treble?], Am, 112|32|3-21|2

a. l. [1] *recto*: Woburn [by Kimball], [treble?], Am, 11-D7U1-2|32-1|D#7-

U12|3

a. l. [1] *recto*: Waterford, [treble?], C, 131|22|3,3|1D6U22|2

a. l. [1] *recto*: La[ne?]sfiel[d], [treble?], G, 3|3-55|6244|5

a. l. [1] *recto*: Minerva, [treble?], G, 1|3-2-35|553#4|5

a. l. [1] *recto*: Concord, [treble?], C, 1|3311|D7,U1|1232|3

a. l. [1] *recto*: Amherst, [treble?], G, 153|65|3

a. l. [1] *verso*: Coronation, treble, Ab, 1|3355|555

a. l. [1] *verso*: Ward, [treble?], if in A, 3|3331|223,3|3-2122-1|D7

a. l. [1] *verso*-a. l. [2] *recto*: Sacrammt [Sacrament], [treble?], C,

1|D55|56|65|5,5|6U2|1-D7-65|5

a. l. [1] *verso*: Chester [by Billings], treble, F, 335|5U1|D6-5-4-3|2

a. l. [1] *verso*: Lorrain, [treble?], G, 5|U13-2|1D5|U35-4|4-3

a. l. [1] *verso*: Kimbolton, [treble?], C, 1|D53|15|U1-D7-U1-2[-]31|D7

a. l. [2] *recto*: Armly, [treble?], Am, 1|1D#7|U12|3-4-54-3|3-2

a. l. [2] *recto*: Willington, [treble?], G, 3|1232|3,5-4|34-565|5

a. l. [2] *recto*: Brentford, [treble?], G, 3|5-6-5-43|3[-]4[-]3[-]21|2-1D7|U1

a. l. [2] *recto*: Livona, [treble?], if Em, 5|5557-5|5-34-53; if G-\*- 3|3335-3|3-12-

31

a. l. [2] *recto*: [Psalm] 115, [treble?], if F, 5|333|511|33|4\_|4, different vocal

part for tune 2 entries below?

a. l. [2] *verso*: Suffering Saviour, [treble?], Dm, 1|34|5U3-2|1-D75|U1

a. l. [2] *verso*: [Psalm] 115th, [treble?], if Dm, 5|775|455|57|U1\_|1, different

vocal part for tune 2 entries above?

a. l. [2] *verso*: Jordan [by Billings], treble, A, after 4½ mm. 1|14-3|2-43-2|3

extra leaf [1] *recto*: An Anthem for Easter [by Billings], treble, A, after 4 mm.

3-4-5-4-32|22, Hallelujah

extra leaf [1] *verso*-extra leaf [2] *recto*: Spring, [treble?], Dm,

5|5557|77U1,D5|32-345|5\_|5

extra leaf [1] *verso*: Request, [treble?], Em, 5|55-43-45-6|554\_|4

extra leaf [1] *verso*: Landaff, [treble?], Gm, 321|D#7U1|321D#7|U1, The god

of glory sends his summons forth

extra leaf [2] *verso*: Whitfield, secular dance melody

extra leaf [2] *verso*: [God save our gracious King], secular song

extra leaf [3] *recto-verso*: Greenwich, [treble?], G, 512|34|32|1, plun’g in a

gulph of dark dispare

pinned to extra leaf [6] *recto*: Invitation, “1d trible,” G, 1|56-5-4|34-3-

2|1D7|U1, Let evry mortal ear attend

loose leaf [1] *recto*: Verona [by Swan], [treble?], C, 5|55-6-7|U1-D65-3|3-55-

6|U1, From all who dwell below the skies

loose leaf [2] *recto*: Granville, “Treble,” “Cheerful Air,” G, 1|543-21-D7|77-

U1-21

**781.9 G871c #2**

47. Griswold, Elijah, and Thomas Skinner. *Connecticut Harmony*. *ASMI* ed. [2], dated [ca. 1798]. 62 pp., 4 leaves. Lacks pp. 47-50.

inscription: p. l. *recto*, “Micah Gilman—s of Enfield / His Singing Book / in the year of

our lord / 1802”

MS. music on p. 62, leaf [1] *recto* + *verso*, leaf [2] *recto*, leaf [4] *verso*; tenor incipits given here, unless otherwise indicated:

p. 62: [Psalm] 122, tenor + bass, A, 5|U1-2-1-23-4|55|3

leaf [1] *recto*: Orient Clouds, tenor + bass, C, 5|U11|13|2-1-43|2,

Praise [you?] the Lord my heart shall join

leaf [1] *verso*-leaf [2] *recto*: Verona [by Swan], tenor + bass, C, 5|3-53-

5|35|U1-D32-1|5, From all that Dwell below the Skies

leaf [4] *verso*: Portsmouth, 1st + 2nd trebles (last 4 mm. of 2nd treble

labeled “Tenor”), Bb, 1st treble incipit 5|35U1D5|U1-2-1-2-

3,1|4321|2

**781.9 G871c #3**

48. Hastings, Benjamin. *MS. music book.* Ca. 1800. 18 unnumbered leaves.

inscriptions: leaf [11] recto + leaf [13] *recto*, “Decr. 22. 1800.”; leaf [13] recto, “Decr.

23, 1800”; inside back cover, “[illegible] / London / Castlestreet / Mount

[Vernon?]” (pencil)

printed bookplate pasted inside front cover: “THE / *PROPERTY* OF / Benj. Hasting,

[“s” added in ink at end of name] / [crossed out:] *Of* Suffield, Connecticut. /

*J. R. Hutchins, Springfield, Print.*”

MS. music is all 4-voice tunes (one 5-voice?), most fully texted or with text incipits:

leaf [1] *recto*: Moreen “By Mr Swan. Words from Lyric Poems L.M.,” Eb, 1|D5-43-2|3 [*sic*]-66|6-54-3|2, Oft I am told the muse will prove

🖝 leaf [1] *verso*: Ordination “by Mr Caswell words by Mrs Caswell,” E, 1|3531|56-7U1,D6|22D55-6|5, Let Saints within these walls appear

🖝 leaf [2] *recto*: Mount-zion, Em, 132|1-2-34|57|U1,|1|D77-655-4|34-3|2, Deep

in our hearts let us record, eloquent + strongly melodic setting of this

text [photo]

🖝 leaf [2] *recto*: Valona “by Mr Swan,” Am, 1D5|U15-4-6-|54-321|D7, Deep in

our hearts &c., variant of Swan’s Leghorn with different title

[same photo]

leaf [2] *verso*: Greenwich [by Read], Em, 5|5U1D75|U1D7-U1-2|1, Lord what

a thoughtless wretch was I

leaf [2] *verso*-leaf [3] *recto*: Montgomery, C, att. “Mr Morgan,” 1|3331|2-1D7-

65, Early my God with out delay

leaf [3] *recto*: Maryland “by Billings,” Am, 1|3543|2, And must this body die

leaf [3] *verso*-leaf [4] *recto*: Vital-spark “by Mr Billings words from Pope,”

Bm, 1D5|U12|32|1-D7, Vital spark of heavenly flame

leaf [4] *recto*: Freedom, A, 133|25|4321|5, The God of Glory sends &c.

leaf [4] *verso*-leaf [5] *verso*: The Seasons, “(words from Harmonia Sacra) By

Mr Swan,” F, 1|13-5|5-43-2-3|(3)-6-54|3, Eternal Source of every joy;

🖝 extensively different from version in Swan 1801 (and no other MS. for

the piece resembling this one has been found); many alternate notes

(most low Fs) in bass part, written smaller; bass switches to treble

clef 6 mm. before end, then back to bass clef for final 2 mm. [3 photos]

leaf [5] *verso*-leaf [6] *recto*: Waltham, A, 1|335-43-2|2,3|111D6|5, The

sparrow for her young, text source given as “Ps. 84th verse 2nd as the

148th”

leaf [6] *recto*: Jerusalem, F, 5|5-43-211|23-45\_|5, Jehovah speaks - Let Israel

hear!

leaf [6] *verso*: Palmis, G, 5|5-43|3-21|D7U2|1, no text, 2nd staff down labeled

“2.nd” (i.e., 2nd treble)

leaf [6] *verso*-leaf [7] *recto*: Westfield “by Mr Brownson,” Eb, 1|3332-1|433,

Blest morning, whose young daw[n]ing rays, 2nd staff down labeled

“2d Treble”

🖝 leaf [7] *recto*: Marlboro “From the American Musical Magazine / Published at

Northampton Oct. 1800,” C, 5|U1112|32-12, All hail the pow’r of

Jesus[’] Name

leaf [7] *verso*-leaf [9] *recto*: Thanksgiving-Anthem, D, treble incipit

3|555|6543|44|2|1, tenor incipit 1|333|4321|22|4|3, starts as treble-

tenor duet, How amiable are thy tabernacles, O Lord

leaf [9] *recto*: Florida “by Wetmore,” Dm, 5|31D7U1|5, Lord what a feeble

piece

leaf [9] *recto*: Complaint, Em, 1|33-45U1|D777\_|7, no text, top 2 staves

🖝 labeled “1st treble,” “2d treble”; “Counter” part (w/ both similarities to

+ significant differences from second treble) added below bass (so

this entry appears to be for 5 voices) [photo]

leaf [9] *verso*: A Funeral Anthem “By Billings,” Fm, 1|55U1|D76|553[*sic*]|34|5,

I heard a great voice from heaven saying unto me

leaf [10] *recto*: Livona “From American Musical Magazine Printed at

Northampton Oct. 18[00?],” Em, 5|57U12-1|D75-45, I’ll praise my

maker with my breath

leaf [10] *verso*-leaf [13] *recto*: Judgment Anthem, att. “Morgan,” Em/Eb, tenor

incipit 5|U1-\*- treble incipit 5|U1D5|315U1|D77, Hark. Hark Hark you

mortals hear the trumpet [punctuation *sic*], all original key signatures

(one sharp, three flats) are present here, as are Morgan’s dynamics

and tempo indications

leaf [12] *verso*-leaf [13] *recto*: Mortality, att. “Weeks,” Em, 515|345U1|D7,

Stoop down my thoughts that use to rise

leaf [13] *verso*-leaf [14] *recto*: Newburgh “By Munson,” C, 5|35U12|1, Let

every creature Join

leaf [13] *verso*-leaf [14] *recto*: Delight “By Coan,” Em, 1D54|3-214, No

burning heats by day

leaf [13] *verso*-leaf [14] *recto*: Exhortation “By Hibbard,” F, 1|3-54|53-4|5-4-

32|1, Ye Islands of the northern sea

leaf [14] *verso*-leaf [15] *recto*: Grafton “By Stone,” C, 5U11|3-21-D7U11|1,

Jesus the vision of thy face

leaf [14] *verso*-leaf [15] *recto*: Waterford “By Edson,” C, 113|4-32|1, How

pleas’d & blest was I

leaf [14] *verso*-leaf [15] *recto*: Symphony “By Morgan,” Eb, 135|U1D5|4321|5,

Behold the Judge descend his guards are nigh

leaf [15] *verso*-leaf [16] *recto*: The Pilgrim’s Farewell “By Field,” F,

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

must begone

leaf [16] *recto*-leaf [15] *verso*-leaf [16] *recto*: Westford, starts with bass solo,

Bb, 11D6|5-6-54|321, Loud hallelujahs to the Lord

leaf [16] *verso*-leaf [17] *recto*: Babylon, F#m, 532|3456|7, Come sing us one

of Zion’s songs

leaf [17] *recto*: Troy, Am, 131|21-2-3-4|5, His truth transcends the sky

leaf [17] *verso*-leaf [18] *recto*: Fiftyeighth, att. “Harwood,” C#m, 1|332|2D#77|U1, Judges who rule the world by laws

leaf [17] *verso*-leaf [18] *recto*: 119th, Em, 531|5577|7, Thy [words?] the

raging [winds?] controll

leaf [18] *recto*-*verso*: Sardinia “by Castle,” Dm, 1D75|5-6-5-4-55|77U1, How

did his flowing tears condole

leaf [18] *verso*: New-Durham, Bm, 1|D57U13|21-D7U1, no text

**Ms 16170a**

49. Hollister, Rebecca. *MS. music book.* Undated. 14 unnumbered leaves with paper cover.

inscriptions: front cover, “Rebecca Hollister.”; leaf [1] *recto*, “Glastenbury, Conn.”

(pencil); leaf [1] *verso*, “George Washington”; leaf [11] *recto*, “C Charles”; leaf

[13] *verso*, “[his firs[t] book?] Benjamin Stevens”

MS. music appears to be all treble parts:

leaf [2] *recto*: Buckland, “Treble,” G, 1D7U123423 (no bar lines), Life is the

Time to serve the Lord

leaf [2] *recto*: New York, “Treble,” G, 3532D7U135 (no bar lines)

leaf [2] *recto*: Little Marlborough, Am, 1354-321 (no bar lines), Welcome

sweet Day of Rest

leaf [2] *verso*-[3] *recto*: Poole, “Treble,” Gm, 3|2D#7|U15|34-3|2, They that in

Ships with Courage bold

leaf [2] *verso*-[3] *recto*: New 122, “Treble,” G, 3|5-6-54|32|3, How pleasant tis

to See

leaf [2] *verso*-[3] *recto*: Warwick, “Treble,” Bb or Gm-\*- if in Bb,

11D7|U13|3321|1D7|U1, O God of Hosts O God of Hosts the mighty

Lord

leaf [3] *verso*: All Saints, “Treble,” C, 1|32-1|D7U1|D55|5

leaf [3] *verso*: Falmouth, G, 1|33-2|13|2|D7

leaf [3] *verso*: Ricmansworth, G, 1|31|25|43|2, Great God attend while Zion

Sings

leaf [4] *recto*: St[.] Martin[’]s, A, 3|4-32|31-2|3-2-13|2

leaf [4] *recto*: Putney, Am, 1|1D#7|U1-2-32-1|11|D#7, Man has a Soul of vast

Desire

leaf [4] *recto*: New Eagle Street, G, 1|1D7|U1-21|D7, Raise your triumphant

Songs

leaf [4] *verso*-[5] *recto*: Landaff, Gm, 3|21D#7|U132|1D#7U1 (bar lines *sic*),

The God of Glory sends his Summons forth

leaf [4] *verso*-[5] *recto*: Rine[t?]on, G, 311|11|22|3, The Lord appears my

Helper now

leaf [4] *verso*-[5] *recto*: Psalm 34th, C, 5|U11D76|U1-D7-U1D7|U1, Thro’ all

the changing Scenes of Life

leaf [5] *verso*-[6] *recto*: St Hellen’s, C, 5|5U1|31|D66|5, I’ll praise my Maker

with my Breath

leaf [5] *verso*-[6] *recto*: Eagle Street, G, 1|11|3-4-3-2-12|3, Join all the

glor[i]ous Names

leaf [5] *verso*-[6] *recto*: New 50th, G, 1|1-2345|6543|2, Not to our Names thou

only just & true

leaf [6] *verso*-[7] *recto*: Dalston, G, 3|3342|3, How pleas’d & blest was I

leaf [6] *verso*-[7] *recto*: 3rd Psalm, Gm, 2 mm. of rest, then 512|32|3-2-33-4|5,

Look down O Lord regard my Cry

leaf [6] *verso*-[7] *recto*: Knighton, G, 354|3-4-3-2-13|4-5-4-3-2D7|U1-4-3-

2D7|U1

leaf [7] *verso*: Wallingford, Am, 1|3-21|D#7U1|1D#7|U1, Now shall my Head

be lifted high

leaf [7] *verso*: Chester [by Billings], treble, F, 335|5U1|D6-5-43|2, last two

phrases are slightly variant from Billings’s original treble part

leaf [7] *verso*: Brookfield, Dm, 5|55|57|5U1|D7, Death like an overflowing

Stream

leaf [8] *recto*: Alesbury, Am, 132|1D#7|U1, The Lord my Shepherd is

leaf [8] *recto*: Colchester, C, 5|U1-2-32|D7-U12|D55|U1

leaf [8] *recto*: Bray, G, 5|3232-1|4-32-15, Awake my Heart arise my Tongue

leaf [8] *verso*-[9] *recto*: Anthem Revns Chap 14th, “Treble,” Bb or Gm-\*- if in Bb,

1|12|32|1, I heard a Voice from Heav’n

leaf [8] *verso*-[9] *recto*: Angels Song, G, 5|U11|23|42|3,D7|U1-23|32|2, While

Shepherds watch their Flocks by Night All seated on the Ground

leaf [9] *recto*: Plymouth, Am, 5|32|22|1-23-4|5

leaf [9] *verso*-[10] *recto*: Anthem Psm 122nd, C,

5U111|32\_|211|D755U1D7|U111D7U1|2, Jerusalem is built as a City

that is at Unity in itself, “65 Page” in upper left corner of leaf [9] *verso*

leaf [10] *verso*-[11] *recto*: 148th, “Treble,” G, 1|3-4-5|31\_|12|3,5|5-4-3|14-

|32|2, Ye Tribes of Adam join with Heav’n & Earth & Seas

leaf [10] *verso*: Hebron, Dm, 5|57|77|5,5|U1-D75|5-6-77|U1

leaf [10] *verso*-[11] *recto*: untitled, apparently incomplete tune, G,

3|2233|42|1, Who shall inhabit in thy Hill

leaf [12] *recto*: untitled tune, note-heads only, Gm, mm. 1-4 (probably first 2

lines of text, 8 + 6 syllables) 33[-?]211|253[,?]1|D7U125|5

leaf [13] *recto*: Sutton, F, 3|13|42|3,3|23|4-32|2, Behold the lofty sky

Declares his maker god

leaf [13] *recto*: untitled tune, Am, 1|1-3-21|D#7-U12|3-2-1D#7|U1, Teach me

the Measure of my Dayes

leaf [13] *verso*-[14] *recto*: Grantham, “Treble,” F, 3|3-21|D7U2|5-43|3-2

leaf [13] *verso*-[14] *recto*: Holborn. The Christian Soldier, “Treble,” G,

3|3532|3,3|554-32-1|2, Soldiers of Christ Arise, & put your Armour on

**MS 79653**

50. [Hopkinson, Francis.] *The Psalms of David, with the Ten Commandments, Creed, Lord’s Prayer, &c. in metre. Also, the Catechism, Confession of Faith, Liturgy, &c. Translated from the Dutch. For the use of the Reformed Protestant Dutch Church of the City of New-York.* New York: James Parker, 1767. [4], 479, [9], 143, [1] pp. Appears to be complete (not thoroughly canvassed).

inscriptions: p. l. *recto*, “Thomas Andrew Hoog / his Book / BOUGHT 8th August

1769. / for Eleven Shillings / NewYork Currancy” [all *sic*], “Presented to T.

Robbins by / Mrs. Holly of Stamford, July 4th 1846.”

no MS. music

**4126 [Thomas Robbins collection]**

51. Howe, Solomon. *Worshipper’s Assistant.* Northampton, Mass.: Andrew Wright, 1799. 32 pp. Complete.

inscription: inside front cover, “[m?]as D Boardmans Book – ” –partly obscured by

pasted-on label saying that this book was presented to the CHS by “Charles H.

Owen [T. D. Boardman Collec.]”

no MS. music

**781.9 H858w**

52. 🖝 Ives, John. *Copybook, also possible composer’s workbook.* 30 leaves, some of them partial, + several stubs of leaves cut out + not numbered here; surviving complete or partial pages numbered 1, 3, 5,…59 in upper right corner of each leaf’s *recto* side; partial leaf pasted inside back cover

inscription: p. [2], “John H Ives New Haven”

several pieces have attributions such as “By Ives,” By Jno. Ives”

mostly instrumental pieces, and the whole MS. may date from after 1820; 6 sacred

vocal entries inventoried here

sacred MS. entries:

p. 3: Hymnn [*sic*], melody + instrumental bass, D, 1351|(5)-4[-]34[-]5

[-]65|(4)-3[-]45[-]1(2-3)-43[-]2|32tr1, Sing we Praises to ye Lord

Alle[,] Alleluja

pp. 11-[12]: Hymn, melody + instrumental bass, C, after 5 mm. instrumental

“Symph[ony]” an untexted melody labeled “Song” which begins

5|U11[-?]232[-?]1|(3)-2[-?]1[-?]2[-?]31tr

p. [12]: untitled piece, melody + probably instrumental bass, C, 5|1-2-3-3-4-

3-2-33-4-5|1-D76U21-D7|U1, The Lord descended from above,

Incomplete\*\*& breaks off after 2 systems, to be followed by a jig tune

p. 35: East-Plain, 4 voices, D, melody in tenor\*\*& 1|3355|U111,D5|6543|3-2

(then fuging), when enemies against us joyn to crush gods feeble

flock; incomplete\*\*& last 5 mm. of counter missing; various changes

suggest that this is a compositional draft

pp. [52]-53: Christmass Hymn, melody + instrumental bass, G, 5|3135|6

[-]7U1D5tr,5|6[-]7654|3, While Shepherds watcht ye Flocks by night;

2 stanzas if this text are set; this also seems to be a compositional

draft

p. [56]: The 23 Psalm, 2 voices, A, upper voice is 5|U1D5|U12-\*- lower voice-\*- if

indeed in bass clef (which is doubtful)-\*- is 7|U3-3-54; that’s all there is; no text

**Ms 101398**

53. Jenks, Stephen. *The Delights of Harmony, being a Collection of Psalm and Hymn Tunes, with a variety of Set Pieces, never before published*. New Haven: for the editor, 1804. 8, [4], 17-68 pp. Complete.

inscriptions: front flyleaf *recto*, “A. G. Kellogg,” “price 4/6”; front flyleaf *verso*,

🖝 “Hannah Nash’s Book / Given to her by Truman S. Wetmore / Nov 7th 1805--”

no MS. music

**781.9 J53d**

54. Jenks, Stephen, and Elijah Griswold. *The American Compiler of Sacred Harmony. No. 1.* Northampton, Mass.: for the compilers, 1803. 63, [1] pp. Complete.

no inscriptions

2 leaves folded and sewn in between printed pp. 60 + 61; the resulting 8 pp. contain

MS. music, probably all treble parts

MS. music entries:

p. [1]: 4 Psalm, G, 3|3-4-53|4-3-21|1-2-35-4|3

p. [1]: Southwark, G, 1|3555|2,345|6-54|3, how pleasd and blest was I (pp.

[2-4] blank)

pp. [5-6]: Ascension, D, 5U1|D53|5U1|D5, Jesus our […], text source given as

“131 hymn in Hartford Collection”

p. [6]: Italy, Bb, 5|5-3U1|1-D5U3|3-15|5-4, up to the hills I lift Mine Eyes

p. [7]: New Durham, Bm, 1|2231|234

p. [7]: Delight [by Coan], Em, 534|55U1,3|D577-U12|1

**783.026 J53a 1803**

55. [Jocelin, Simeon, and Amos Doolittle.] *The Chorister’s Companion: or Church Music Revised*. New Haven: for Simeon Jocelin and Amos Doolittle, 1782. [2], 18, [2], 64 pp. Complete. BOUND WITH [Jocelin, Simeon, and Amos Doolittle.] *The Chorister’s Companion. Part Third.* New Haven: T. and S. Green, for Simeon Jocelin and Amos Doolittle, [1782-83]. 15, [1], 32 pp. Complete. These issues of these 2 titles are *ASMI* 297 + 298.

inscriptions: inside front cover, “Simon Lathrop Carew / Singing Books / 1797”;

back cover, “Simon L Carew / Book”

no MS. music

**781.9 J63c**

56. [Jocelin, Simeon, and Amos Doolittle.] *The Chorister’s Companion: or Church Music Revised*. New Haven: for Simeon Jocelin and Amos Doolittle, 1782. [2], 18, [2], 64 pp. Complete. BOUND WITH [Jocelin, Simeon, and Amos Doolittle.] *The Chorister’s Companion. Part Third.* New Haven: T. and S. Green, for Simeon Jocelin and Amos Doolittle, [1782-83]. 15, [1], 32 pp. Complete. These issues of these 2 titles are *ASMI* 297 + 298.

2 smaller leaves tied into front of vol. w/ string + folded at the string to make,

effectively, 4 leaves; these will be referred to here as p. l. [1-4]

inscriptions: p. l. [4] *recto*, “As Singing of psalms and hymns is one of the greatest

duties Rec[co]mended in the wor[ld] / and j [= I?] think that there is the

greatest reason for it. on account of the grea[t] / Salvations that has been

wrought for the people of God ever Sienc [= since] the / Creation of the

world….”; “Diligence is thought the Mother of good fortune / Diligence is

thought the Mother of good fortune / D [Judson?]”

printed bookplate pasted inside front cover; reads “AMERICAN AUTHORS / EX

LIBRIS / FRANK MAIER”

MS. music on p. l. [2] *verso* (fragmentary), continuing onto p. l. [3] *recto*,and on a. l. [1] *recto* (back flyleaf, inside back cover):

p. l. [2] *verso*-[3] *recto*: beginning torn off, so no incipit remains;

appears to be 4 vocal parts (written above each other, but not

in score) of the same piece in D (major or minor?); last 5 mm.

of tenor are 1D7655|U34-2D7U2|3331|2D7U1\_|1

a. l. [1] *recto*: Pittsfield, att. “Lee,” treble + tenor written above each

other but not in score, E, tenor incipit 135|U1D7|6-5-43|2, no

text, but “Psalm 89th” written above music

**781.9 J63C Frank Maier copy**

57. [Jocelin, Simeon.] *The Chorister’s Companion.* 2nd ed. New Haven: Simeon Jocelin, 1788. [2], 26, [2], 120 pp. Complete.

printed errata sheet pasted to *recto* of a. l.: “ERRATA in the Chorister’s Companion,

(second Edition.)” with note at bottom of sheet: “N. B. The above mentioned

Errors are not all to be found in all the Books; corrections having been made,

when discovered, to this 9th Day of August, 1788,” (closing comma *sic*)

inscriptions: p. l. *recto*, “8/”; printed bookplate pasted inside front cover reads

“*Luther Seymour,* his book. / *No. / COST*,”

no MS. music

**Imprints Conn. 1788 J63c**

58. [Jocelin, Simeon.] *The Chorister’s Companion.* 2nd ed. New Haven: Simeon Jocelin, 1788. [2], 26, [2], 120 pp. Complete.

inscription: front cover, “1788”

no MS. music

**781.9 J63c 1788**

59. [Jocelin, Simeon.] *The Chorister’s Companion.* 2nd ed. New Haven: Simeon Jocelin, [1792]. [2], 5-26, [2], 1-120 pp. Lacks 1st pp. [i-iv], pp. 41-48, 65-72. BOUND WITH [Jocelin, Simeon.] *Supplement to the Chorister’s Companion.* New Haven: Simeon Jocelin, 1792. [1]-8 pp. Lacks pp. 9-16.

inscriptions: inside front cover, “Henry [L?] Disbrow Novem / ber 20th”; t. p., “1776”

at bottom of p., where date would usually appear

MS. music entries in 2 very different hands, A rough and B elegant:

inside front cover: russia [by Read], “trible,” Am, 112|3211|D#7 (hand A)

inside front cover: Middletown [by Bull], treble, A, 32-1|23-5|1-2-32-1|D7,

Hail the day that sees him rise (hand B)

p. [2] (*verso* of t. p.): Sherburne [by Read], treble, D, 553|4-56-7U11|1, While

[shepherds watched their flocks by night] (hand B)

p. [2] (*verso* of t. p.): Worcester [by Wood], treble, F, provides all 4 vocal

solos at start-\*- each solo identified by its voice part-\*- opening bass

incipit is 132-1|D56-7U1, How beauteous [are their feet] (hand B)

inside back cover: rusea [Russia] [by Read], “base,” Am, 11D7|U1D543-4|5

(hand A)

inside back cover: lisbun [Lisbon], “base,” Bb, 1|1565|U1 (hand A)

inside back cover: russua [Russia] [by Read], “tunner” [tenor], “L Measure”

[L. M.-\*- or long meter], Am, 132|1D#7U13|2, “…of the Beat times going”

written under this entry (hand A)

inside back cover: fragment of a tune, vocal part unknown; if this is a bass

part in F major or minor or in F# minor, and if this text’s meter is all

8s, this internal section is 5|U1123|21D7,6|55U11|2-1D7-65,5|U1D7-

65U1|31[D7?]

**781.9 J63c 1788 copy 2**

60. Law, Andrew? *MS. music book.* In Law Family Papers, Box 2, folder labeled “Andrew – 4, 5,” along with receipts, promissory notes, letters, etc. from and to Andrew Law. 12 unnumbered leaves with marbled heavy-paper covers.

no inscriptions

folded leaf of music paper inserted inside front cover: secular song, written in pencil

MS. music (on alternate facing *verso*s + rectos) is mix of secular + sacred

MS. sacred music entries:

l. [5] *verso*-l. [10] *recto*: The Dying Christian To His Soul, mostly treble

(melody, tenor, + bass with occasional notes on counter staff, Fm🡪F,

treble begins 11D55-4|321, Vital spark of heav’nly flame

l. [10] *recto*: Baltimore, “Tenor” (seems non-melodic), G, 1|35|U16|54|3, no

text, but plenty of expressive indications throughout (“Cheerful,”

“soft,” “loud,” “Lively”)

l. [11] *verso*-l. [12] *recto*: Greenwich, “Counter” + “Tenor,” G, tenor begins

555|56|54|3, no text, but plenty of expressive indications throughout

(“Moderate,” “Soft,” “Slow,” “Lively,” “Cheerful and loud”)

**Ms 82422** Box 2

61. Law, Andrew. *The Art of Singing…Part I.* Cheshire, Conn., 1794. [2nd t. p.:] Law, Andrew. *The Musical Primer; or the First Part of The Art of Singing*. 2nd ed. 32 pp. Complete. *ASMI* 315.

inscriptions: front cover, “thomaston January th 20 [“1790” crossed out?] / Warren

Sept. th 20 - 1800 / Betsey Watson her book 1800 / Wrote in [St?] Georges

River in the House -- -- / of Mr. Wm. Watson at the [Fiery? = ferry?] [written

w/ fresh ink, unaligned with main inscription: “House / of Mr. / Wm. Watson”]

/ 1800 thomaston / Alexander Watson”; 1st t. p., “1822 this / day 69 years /

[?]ines”; 2nd t. p., “Charles Hodge’s Oct. 20. 179[4?].”; p. [5], “[Seth?] [?]

Browns”; p. 8, in pencil, “[illegible] C Hodge”; p. 16, “C H.”; inside back cover,

“Edward Browns”; Thomaston and Warren are about 20 miles apart in western Connecticut

no MS. music

**781.9 L415m Pt. 1 1794 2nd ed.**

62. Law, Andrew. *The Art of Singing…Part II.* Cheshire, Conn.: William Law, 1794. [2nd t. p.:] Law, Andrew. *The Christian Harmony; or the Second Part of The Art of Singing...Vol. I*. 64 pp. Complete. *ASMI* 316.

printed bookplate pasted to front cover: “The Property of / Lucy Hiller.”

no inscriptions, no MS. music; a handsome, tight copy, lacking only front flyleaf

**781.9 L415c v.1 T959**

63. Law, Andrew. *The Art of Singing…Part I…*[2nd t. p.] *The Musical Primer.* 3rd ed. Cheshire, Conn.: [Samuel Andrews], 1800. Lacks pp. 19-24, 107-110; pp. 97-98, 143-146 fragmentary; stubs only remain of pp. 199-208. *ASMI* 324.

inscription: 1st t. p., after (printed) “The MUSICAL MAGAZINE.”: “and Gazetteer”

no MS. music

**781.9 L415m T 958 3rd ed.**

64. Law, Andrew. *The Art of Singing…Part Third…*[2nd t. p.] *The Musical Magazine…No. I.* “4th ed.” (*ASMI* 330 corrects this to 3rd ed.). Boston: E. Lincoln, for the author, 1805 (*ASMI* corrects this to 1804). 96 pp. Complete.

no inscriptions, no MS. music

**781.9 L415mm pt III / 1805**

65. Law, Andrew. *A Collection of Hymn Tunes*. Cheshire, Conn.: William Law, [1783]. [2], 36 pp. Complete. Originally bound with Law’s *A Collection of Hymns, for Social Worship* ([1783]; 48 pp.; complete; no music); covers and threads that stitched the 2 vols. together have been removed, but holes for threads match precisely from vol. to vol., and inked p. nos. in both vols. link hymns to tunes and tunes to hymns

no inscriptions, no MS. music

**781.9 L415c**

66. Law, Andrew. *The Rudiments of Music: or A Short and Easy Treatis* [*sic*] *on the Rules of Psalmody*. [Cheshire, Conn.: William Law], 1783. 8, 4, 24 pp. Complete.

inscription: inside front cover, “P[r]operty of – Sally Sab[e?]n / 1784”

**781.9 L415r 1783**

67. Law, Andrew. *The Rudiments of Music: or A Short and Easy Treatise on the Rules of Psalmody*. 2nd ed. [Cheshire, Conn.: William Law, 1787-90.] *ASMI* 354A, with substituted pp. 13-20 (none of the tunes on those pp. listed in the book’s index), but without additional music found in copy at NN (see *ASMI*, p. 427). Lacks 2nd pp. 1-2; ends with p. 48.

inscription: inside back cover, “[Sarah Miner?]” (very faint)

no MS. music

**781.9 L415r 1785**

68. Law, Andrew. *The Rudiments of Music*. 3rd ed. [Cheshire, Conn.: William Law, 1791.] 3, [1], 68 pp. Complete.

no inscriptions, no MS. music (though 5 blank leaves are bound in at the back)

**781.9 L415r 1791**

69. Law, Andrew. *The Rudiments of Music: or A Short and Easy Treatise on the Rules of Psalmody*. 4th ed. Cheshire, Conn.: William Law, 1792. 6, 76 pp. Complete.

no inscriptions

one MS. music entry on *verso* of back flyleaf:

New London, “Tenor” (not the melody?), A, 5|5-4-33|3-2-11|D7-U12|3

**781.9 L415r 1792**

70. Law, Andrew. *The Rudiments of Music: or A Short and Easy Treatise on the Rules of Psalmody*. 4th ed. Cheshire, Conn.: William Law, 1793. 6, 76 pp. Complete. *ASMI* 356B.

inscriptions: front flyleaf *recto*, “Ja B Hosmer --- / 1797”; t. p., “James B Hosmer”

printed bookplate pasted inside front cover; [printed:] “Connecticut Historical

Society / PRESENTED BY” [handwritten:] “C. Alfred Weatherby / East

Hartford”

MS. “Lessons for Tuning the Voice” (tenor, bass) on *verso* of front flyleaf, signed

“J.B.H”

17 additional leaves bound in after printed portion: the first 3 are slightly smaller

and of a different color than the printed book’s leaves, then the remaining 14

leaves are exactly the same size and color as the printed leaves; MS. music on

the first four of these additional leaves

MS. music entries:

a. l. [1] *recto*-[2] *recto*: Anthem from Sundry Scriptures, treble or tenor

(seems to be the melody), D, 5|U11|3|2|3, Arise Arise shine shine

a. l. [2] *recto*: Harborough, treble or tenor (seems to be the melody), C,

3|3435|5#45, All hail the pow’r of Jesus[’] name

a. l. [2] *verso*-[3] *recto*: Ascention, “Treble,” D, 55|U11|32|1|1D5|53|56|6

a. l. [3] *recto*: 84th, “Tenor,” C, 5|53-5|U1D7|U1, Lord of the worlds above

a. l. [4] *recto*: The New 100th, treble, Am, 1|32|53|2-1D#7|U1

**781.9 L415r 1793**

71. Law, Andrew. *Select Harmony.* Cheshire, Conn., 1778. [4], 44 pp. Appears to be complete. See *ASMI* 357.

inscriptions: inside front cover + inside back cover, “Samuel Carrington”; t. p., “E. R.

Lambert,” “Grandson of Gov. Jonathan Law” (after Andrew Law’s name in

imprint), “Sent as a specimen of the arts of music engraving in the time of the

Revotutionary [*sic*] War.”

no MS. music

**Imprints Conn. 1778 L415s**

72. Law, Andrew. *Select Harmony.* Farmington, Conn., 1779. [2], 8, 100 pp. Missing 2nd pp. 1-4, pp. 19-20. See *ASMI* 358.

no inscriptions, no MS. music

**Imprints Conn. 1779 L415sa**

73. Law, Andrew. *Select Harmony.* Farmington, Conn., 1779. [2], 8, 100 pp. Complete. See *ASMI* 358.

1st pp. [1]-8 + pp. 45-100 printed on bluish-grey paper

no inscriptions; on printed bookplate pasted inside front cover, after printed words

“PRESENTED BY,” “M. Eleanor Bissell / Hartford”; also see inscriptions on l.

[1] recto + l. [3] *recto*, recorded below

4 leaves containing MS. music inside back cover:

🖝 l. [1] *recto*: Landaff, tenor, Gm, 543|24|5432|1; on *verso*, “Mr Stiles Gave me

Orders to Sup[p]ly this Corner with this / Tune and desires [“us”

partly rubbed out?] us to Learn it as Soon as Possible---- / Your

Humble Servant Eleazer Payne”; also “Golgotha,” in different

ink

l. [2] *recto*: 3[4?], treble?, C, 5|U11D76|U1-D-7-U1D7|U1

l. [2] *recto*: Brookfeild [*sic*] [by Billings], treble, Dm, 5|55|57|5U1|D#7

l. [2] *recto*: Chester [by Billings], treble, F, 335|5U1|D6-5-43|2

l. [2] *verso*: Old [illegible], treble, Bm, 122|3-4-53|21|D#7

l. [2] *verso*: 24 or Norwich, treble?, Am, 1|3-2-1D7|U12|3

l. [2] *verso*: Little Marlborough, treble, Am, 1|35|4-32|1

l. [3] *recto*: An Anthem from Sundry Parts of Revelations, treble, C, part only

copied from where it enters (well into the piece)-\*- 5-|77|7-U11|[m.

rest]|222|5-6-5-4-332|11D7-U2|3-2-1|1D7U2|3, Blessing Blessing

Blessing & honour & Glory & Power be unto him; note at bottom of

leaf: “N.B. the words Above the Tune are Sung [“by” partly rubbed out]

by the Tenor and Bass before the Treble / Setts in”; these words begin

“Holy Holy holy Lord God Almighty which was and is & is to Come,”

inscription at bottom of leaf\*\*& “For Mrs. Eli[s?]abeth and / Molly

Bissell”

l. [3] *verso*: Aro [partial title?], treble?, C, 1|3-45-3|1D7U1,D7|U1[-]4-32|32|2

l. [3] *verso*: [Bred?] [partial title?], “trib” [treble], C, 5U11|D75|U123\_|3

l. [3] *verso*: [bred?] [partial title?], tenor, C, 131|22|1D7U1\_|1

l. [3] *verso*: untitled tenor part, C, 5|U13-5|4-32|1,2|3-2-1D7|U1-D76|5

l. [4] *recto*: [3 secular melodies without text]

**Imprints Conn. 1779 L415sa Copy 3**

74. [Law, Andrew. *Select Harmony*.] [1782.] 8, [4], 5-100, 13-20 pp. Missing 1st leaf, with t. p. See *ASMI* 358A, which doesn’t acknowledge the missing leaf, and gives “Farmington 1779” as the place and date of publication.

4 engraved pp. of rudiments following first pp. 1-8 are smaller than the book’s other

pp., and don’t carry p. nos.; the first of the 2 leaves is in poor shape (3

segments sewn together)

inscriptions: front cover + first p. [1], “Geo. [W.?] Noyes AD 1845”; on printed

bookplate pasted inside front cover, after printed words “PRESENTED BY,”

“The late Mrs. Mary Noyes / Rogers, Westerly, R.I.”; 1st p. 4, “Thomas Noyes.

Book AD 1790.”; 1st p. 5, “Thomas Noyes. . . / AD 1782 His Book”

no MS. music

front + back boards covered with paper bearing image + legend, printed in red ink:

image shows a woman holding a pole with what looks like a hat balanced on

its top, and the Dutch Republic Lion brandishing a sword in one paw and

holding 7 arrows in the other; legend appears to read “SUPER FIN[E?] FINE. /

H. C. WEND & ZOONEN.” [2 photos]

**Imprints Conn. 1779 L415sa Copy 2**

75. Law, Andrew. *Select Harmony*. [2nd ed., 1781-82.] [2], 8, 100 pp. Complete. See *ASMI* 359.

no inscriptions, no MS. music

**Imprints Conn. 1779 L415sd**

76. Law, Andrew. *Select Harmony.* [2nd ed., 1782-85.] [2], 4, 100 pp. Missing pp. 21-22, 25-26, 63-64 (this last leaf cut out). 🖝 See *ASMI* 359A; dating adjusted because of inscription in this copy.

inscriptions: p. l. *recto*, “Ebenezer Coley’s Book / Anno Domini 1785 / [sacred verse

beginning “Lord what a thoughtless Wretch was I”]; a. l. *verso*, “Ebenezer

Coley Junr. His / Singing Book Anno Domini 1790 / Ortherized by Mr Law A. B

[&c?] / Andrew Law”; “When this you See Remember me / Although my

name is not here”

no MS. music

**Imprints Conn. 1779 L415s**

77. Law, Andrew. *Select Harmony*. [2nd ed., 1782-87.] [2], 4, 68 pp. Apparently complete. See *ASMI* 359B.

inscription: on strip of leather pasted inside front cover, “Geo [Talcott?]”

no MS. music

**Imprints Conn. 1779 L415s Copy 2**

78. Law, Andrew. *A Select Number of Plain Tunes adapted to Congregational Worship.* [1781]. 16, [4] pp. Complete.

3 blank leaves sewn in after printed portion

🖝 inscription: a. l. [3] *verso*, “Shubael Morgan” along with a handwritten table of time

signatures and the number of beats the various notes receive in each

one MS. music entry:

a. l. [1] *recto*: Brookfield [by Billings], tenor, Dm, 5|U13|23-2|1-D7U1|2, no

text, but “89th psalm 6th part L M” above music

**Imprints World 1775 L415s**

79. Mills, Dolly. *MS. music book.* Undated. 23 leaves: leaves [1-8] fragmentary, leaves [9-11] complete, leaf [12] fragmentary (just a stub), leaves [13-20] complete, leaf [21] fragmentary (just a stub), leaves [22-23] complete.

numbered on *verso*s and rectos as follows: leaves [1-22] numbered 2-23 on *verso*s,

leaf [23] unnumbered on *verso*; fragmentary leaves [1-8] show no numbering

on *recto*s, leaves [9-11] numbered 9-11 on *recto*s, fragmentary leaf [12]

shows no numbering on *recto*, leaves [13-20] numbered 13-20 on *recto*s,

fragmentary leaf [21] shows no numbering on *recto*, leaves [22-23]

numbered 22-23 on *recto*s

at least 2 hands throughout, usually differentiated between *recto* and *verso* sides of

the leaves

leaves [1-22] contain MS. music; leaf [23] has MS. indices on both sides

inscriptions: inside front cover, “Dolly / Mills”; leaf [23] *verso*, “DOLLY / MILLS.”;

inside back cover, “Treble / Dol[l]y Mills”

one source tunebook for this copyist was Asahel Benham’s *Federal Harmony*,

printed in six editions between 1790 and ca. 1796; the unidentified (because

fragmentary) treble parts on the earlier leaves of this MS. were almost

certainly copied from pieces in Benham’s tunebook; \*before a title means the

piece is known to be in Benham’s book

MS. music is treble parts and 3-voice tunes\*\*& leaves [1-12] contain 3-voice tunes on

*recto*s + treble parts on *verso*s, and leaves [13-22] are all treble parts, except

for the *verso* of leaf [19] which contains a 3-voice tune

MS. music entries (tenor incipits given for 3-voice tunes; entries complete unless otherwise noted):

leaf [1] *recto*: Windham [by Read], 3 voices, Fm, 1|345|532|1, treble voice

lacks final note because of fragmentary leaf

leaf [1] *verso*: \*Recovery [by Brownson], treble, C, 111|D57|6-5-6-7U1|D7

[tenor incipit: 133|32|3-1-43|2], “C. M. Ps. 73rd” to left of the title

“Recovery” probably refers to the treble part for Silver-Spring, a C.M.

setting of Watts’s versification of the 73rd Psalm which appears on the

page immediately opposite Recovery in Benham’s *Federal Harmony*; this treble part is however entirely missing from the MS. because this

leaf is fragmentary

leaf [1] *verso*: incomplete entry, probably treble part, beginning not present so key and incipit are unknown, portion remaining (if in F major) is

3-[3 or more likely 2]-1-23|63|55|5

leaf [1] *verso*: \*Franklin [by A. Cook], treble, Am, 1|32-D7|U3D7|U1,4|43-

1|D77|7 [tenor incipit\*\*& 1|55-4|32-3|1]

leaf [1] *verso*: \*[Wethersfield by Morgan], treble, F, beginning not present-\*-

portion remaining is 6|5333|6-7-6-5-|U1-D7-6-56|5-35|6-

7U12D7|U1-D7-65|5 (with second ending-\*- also 5) [tenor incipit\*\*& 5|U1-

2-1D7-6|5-6-53|1]

leaf [2] *recto*: Calvary [by Read], 3 voices, Am, 11D5|U1-2-32|34-3|2,

incomplete because of fragmentary leaf

leaf [2] *verso*: incomplete entry, probably treble part, beginning not present

so key and incipit are unknown, “C. M.” above tune-\*- so notes for last

line of text (6 syllables)-\*- if in E minor-\*- are 5|6-7-U11-D7|5-U3-2-D7-

|5-U1-D7-U12|1

leaf [2] *verso*: incomplete entry, probably treble part, beginning not present

so key and incipit are unknown, portion remaining (if in C major) is 3-

21\_|1 (end of tune)

leaf [2] *verso*: \*Cumberland, treble, F, 5|5-4-33|6-54|2,2|5-4-36-7-U1|2-D75-

3|5 [tenor incipit\*\*& 1|3-4-5-31|U1-D76-5-6|5]

leaf [2] *verso*: incomplete entry, probably treble part, beginning not present so key and incipit are unknown, portion remaining (if in F major) is

5|3-2-16|5-35|5+3

leaf [2] *verso*: \*Coleshill, treble, Am, 1|34|54|33|2 [tenor incipit: 1|1D7|U3D7|U11|D5]

leaf [3] *recto*: Sherburne [by Read], 3 voices, D, 531|6665|6, incomplete because of fragmentary leaf

leaf [3] *verso*: incomplete entry, probably treble part, beginning not present

so key and incipit are unknown, portion remaining (if in E minor) is

1D7-U12|1

leaf [3] *verso*: \*Joyful Sound, treble, C, 55U1|D55+7|7-U1-22|3,|553|1-D7-

6U1|2 [tenor incipit\*\*& 11D5|U12|3-5-42|1]

leaf [3] *verso*: incomplete entry, probably treble part-\*- beginning not present

so key and incipit are unknown-\*- portion remaining (if in C major) is

1D7-5|U1-D7-U1D7-U1|[1st ending\*\*&]2D7-5|7|[2nd ending\*\*&]22|1

leaf [3] *verso*: \*Emanuel, treble, Am, 1D#7|U321|D7-U1-23-4|5 [tenor incipit:

15|5-453|21|2]

leaf [3] *verso*: \*[Symphony by Morgan], treble, Eb, beginning not present-\*- last

2 phrases are 1D53|13|U1D566|5|555|3-U1-D5-6-7-|U1-D5-3-5U3|1-

D76|555\_|5 [tenor incipit\*\*& 135|U1D5|4321|5]

leaf [4] *recto*: Lenox [by Edson], 3 voices, C, 1|11D56|5, incomplete because

of fragmentary leaf

leaf [4] *verso*: \*[Canton by Swan], treble, C, beginning not present-\*- 2 internal

phrases remaining on top staff are 3|3333|1111|2222|D755,|U1-3|1-

D66-5|67-U1|2-D75-3|5-\*- 2nd verse of text appears at bottom of the

page (1st line is “Sweet singing levites led the van”) [tenor incipit\*\*&

1|D54|35U1D7|U1]

leaf [4] *verso*: \*Attention, treble, Am, 3|321\_|11|32D5-6|7 [tenor incipit:

5|553\_|34|1-D76|5]

leaf [4] *verso*: incomplete entry, probably treble part, beginning not present

so key and incipit are unknown, portion remaining (if in F major) is

13|55-4|3

leaf [4] *verso*: \*Standish, treble, Am, 3|55|33|21|D#7 [tenor incipit:

1|32|15|43|2]

leaf [5] *recto*: Greenfield [by Edson], 3 voices, Am, 1|3355|7U1D5,

incomplete because of fragmentary leaf

leaf [5] *verso*: \*[Egypt by Swan], treble, Em, ”; notes

for these words are 3-4|56-5|45-6|7-65-4|7) [tenor incipit\*\*&

5|75|43|1D7|7],

m. 15-end present, with text (first complete words surviving are “to Blood ye wandg Fishes slew

leaf [5] *verso*: incomplete entry, probably treble part, beginning not present

so key and incipit are unknown, portion remaining is a single whole

note-\*- C [octave above middle C]

leaf [5] *verso*: \*Old 100th, treble, A, 1|32|1D7|67|U1 [tenor incipit:

1|1D7|65|U12|3

leaf [5] *verso*: \*Mortality [by McKyes], treble, Am, 122|5-4-3-1D7-U1|2

[tenor incipit\*\*& 1D77|U3-4-3-4-54|5]

leaf [6] *recto*: Maryland, 3 voices, Am, 1|3543|2,2|354-32|1, incomplete

because of fragmentary leaf

leaf [6] *verso*: incomplete entry (part of title remains: “cester”), probably

treble part, beginning not present so key and incipit are unknown,

sample internal phrase remaining (if in F major) is

3|5532|343|35-4-3-2-|1-D7U16|5 (followed by a repeated section)

leaf [6] *verso*: \*All Saints [by Hall], treble, Cm, 1|D7755|5-6-7U1|D7 [tenor

incipit: 3|55-67U3|D7-U1-D7-65-3|4], incomplete because of

fragmentary leaf

leaf [7] *recto*: Milford [by Stephenson], 3 voices, A, 533|1-2-1-23-4|5D5|U1,

incomplete because of fragmentary leaf

leaf [7] *verso*: \*[Saints Rep]ose, treble, Eb, 2 internal phrases remaining are

3|5553|55U1,1|111-23-2|111 [tenor incipit: 135|6-7-6-5-67|U1D6-

U1D7-6-|5], incipits of text lines under music (e. g. “then said---,” “and

Leave---“) and complete text written out at bottom of page; this + next

2 entries in the MS. are sequential in Benham’s *Federal Harmony*

leaf [7] *verso*: \*[Adoration], treble, Am, m. 14-end are present:

3-21|25|37|55|5-32|D7U1|36|54|43-1|D7U1-2-3|2[-?]1D#7|U1

[tenor incipit\*\*& 1|13-1|25|5-31|2]

leaf [7] *verso*: \*[Trumbull], treble, Am, m. 10-end are present (last phrase\*\*&7-5U3-1|D7-U1-D

7|7U2|3-D5-77|U1) [tenor incipit\*\*& 132-1|D7-5U3-1|D7-U1-D7-5-

|7U12\_|2]

leaf [8] *recto*: Bridg-water [*sic*] [by Edson], 3 voices, C, 131|22|1D7U1\_|1,

treble part lacks last 3 mm. because of fragmentary leaf

leaf [8] *verso*: \*[Babylon], treble, Em, m. 12-end are present [tenor incipit:

1|55-4|51-2|335U1|D7-5-3-4-5-3-|4]

leaf [8] *verso*: \*[Pleasant Valley by Morgan], treble, C, m. 11-end are present

[tenor incipit\*\*& 1|D5U1|3-5-43-2-1|D6-U2-1D7-6|5]

leaf [8] *verso*: \*[Request by McKyes], treble, only last 4 notes are present (in

D minor, 6|55|5) but they match those of the tune’s treble part, and

Request is the next tune in Benham’s *Federal Harmony* after Pleasant

Valley [tenor incipit of Request\*\*& 11D5|U1|32D7|U1\_|1]

leaf [8] *verso*: \*Lainsborough [by Edson], treble, Em, 555|65|5 [tenor incipit:

575|U1D7|U1]

leaf [9] *recto*: Norwich, 3 voices, Am, 1|1-2-32|1D7|U1

leaf [9] *verso*: \*Waterford [by Edson], treble, C, 131|22|3 [tenor incipit:

113|4-32|1]

leaves [9] verso + [10] *verso*: \*Farewell Anthem [by French], treble, Am,

55|5433|255|5555|554-32|1 [tenor incipit: 5|U133|223|56|5-

43|22|33-21D5|U1], incipits of text lines under music (e. g. “my

Friends---,” “never to---“) and complete text written out at bottoms of

pages (“Words for the / Funeral [*sic*] / Anthem”; “words of the /

Farewell / Anthem con- / -tinued”)

leaf [10] *recto* : Fidelity, 3 voices, A, 1|33-456-4|32|1, 3 voices aren’t aligned

vertically

leaf [10] *verso*: \*Crucifixion, treble, Em, 555|57|564\_|4 [tenor incipit:

5U1D#7|U12|31D7\_|7]

leaf [10] *verso*: \*Sympathy [by I. Cook], treble, Em, 55|7-65|56-4|55\_|5 [tenor

incipit\*\*& 13|4-5-65|U1-D54-3|21\_|1]

leaf [10] *verso*: \*Friendship “by I. Cook,” treble, C, 5|U1D6U22|1 (melody),

How pleasant ‘tis to see

leaf [10] *verso*: Friendship, treble, G, 313|25|54-3|2,|3-456|54-6|5|1,

Friendship to ev[’]ry willing mind; secular song?

leaf [11] *recto*: Zoar, 3 voices, C, 1|111D7|U1,|1|3332|3

leaf [11] *recto*: \*Aylesbury, 3 voices, Am, 154|32|1

leaves [11] *verso*, [12] *verso*, + [13] *verso*: \*Judgment Anthem [by Morgan], treble, Em/Eb, 5|U1D5|315U1|D77U1D7|5U32D7|5 (melody, after 1st

note), incipits of text lines under music (e. g. “hark, hark ye mortals

&c”) and complete text written out at bottoms of pages (all the way

through leaf [14] *recto*), much of the piece is missing because of

🖝 fragmentary leaf [12], all of Morgan’s key-signature changes +

expressive markings appear to be present (except the final key change

to Eb major at “See the souls that earth despised” has been written in,

then rubbed out) [photo of 1st p.]

leaf [12] *recto*: [Montague by Swan], 3 voices, Dm, 5U11|D75U3[2-1|2] (leaf

missing after tenor’s 6th note)

leaf [13] *recto*: Virginia, treble, Em, 5|3355|6-7-5U1|D7

leaf [13] *recto*: Stafford, treble, A, 1|5-4-34-3|2-1D7|U1

leaf [13] *recto*: Boston, treble, Bb, 1|1111-2|311,1-2|3222-1|D7

leaf [13] *verso*: Lisbon, treble, Bb, 5|U121D7|1,1|D7U123-4|5

leaf [13] *verso*: Death[’]s Alarm, treble, Dm, 555|5555|7,7|345-67|U1\_|1

leaf [13] *verso*: Bru[m?]swick, treble, Am, 1|34|5-4-32-1|D7U1-D7|U1

leaf [14] *recto*: 34th, treble, C, 5|U11D76|U1-D7-U1D7|U1

leaf [14] *recto*: Wells, treble, F, 3|553|543|2\_|2

leaf [14] *recto*: Ocean, treble, F, 3|34|5565-4|3

leaf [14] *verso*: Angels Hymn, treble, G, 3|54-3|55|65|3, From all that dwell

below the skies

leaf [14] *verso*: Bath, treble, A, 1|D7U1|25|42|3, My God my King thy various

praise

leaf [14] *verso*: Colchester, treble, C, 5|U1-232|D7-U12|D55|U1, My soul how

Lovely &c

leaf [14] *verso*: Fortysixth, treble, F, 3|365|432|3\_|3, I[’]ll praise my Maker &c

leaf [14] *verso*: Gloucester, treble, G, 3|21|D7U3|12-3|4, Jesus is worthy to

Receive

leaf [14] *verso*: Invitation, treble, Eb, 55U1|1D655|U1, Blest are the souls &c

leaf [15] *recto*: St. Michael[’]s, treble, A, 332|13|423\_|3

leaf [15] *recto*: Mear, treble, G, 1|33|51|31|D7

leaf [15] *recto*: Judgment, treble, C, 1|D55|67|U11-3|3-11|D7

leaf [15] *recto*: St. Martin[’]s, treble, A, 3|4-32|31-2|3-2-13|2, 1 m. omitted

immediately after this first phrase

leaf [15] *verso*: Littleton, treble, A, 33|13|52|11, Lo he comes the countless

trumpets

leaf [15] *verso*: Naples, treble, Dm, 5|577|554|5\_|5, Shall the vile race of Flesh

and blood

leaf [15] *verso*: Majesty, treble, F, 3|5n4|55|65|5, With songs and honours &c

leaf [15] *verso*: Newport [by Read], treble, Bm, 131|221D7|U1, I send the joys

of earth away

leaf [16] *recto*: Newton, treble, C, 5U11|1D7|5,U1|23|3-1D7-6|5+7

leaf [16] *recto*: Stratford, treble, Am, 155|53|222,|342|35-4|32-1|2

leaf [16] *recto*: Montgomery [by Morgan], C, 5|U1113|22-1D7

leaf [16] *verso*: New Hundredth, treble, Am, 1|32|13|1D#7|U1, Before

Jehovah[’]s awful Throne

leaf [16] *verso*: Norfolk, treble, Dm, 5|57|64|5, Alas the brittle clay

leaf [16] *verso*: Third, treble, Am, 512|32|3-2-33-4|5, With reverence &c

leaf [16] *verso*: Victory, treble, Eb, 333-2|12|3-45|5, Now shall my head be

lifted high

leaf [16] *verso*: Wantage, treble, Dm, 5|55|32|12|5, Oh what is feeble dying

Man

leaf [17] *recto*: \*Huntington [by Morgan], treble, A, 1|3-2-13|22|112 [tenor

incipit\*\*& 5|U1-2-31|55|315]

leaf [17] *recto*: \*Amanda [by Morgan], treble, Am, 1|32|55|3-4-54-2|1 [tenor

incipit\*\*& 1|54|3-4-53-2-1|D7-U1-D57|U1]

leaf [17] *recto*: Smithfield, treble, Em, 553|555U1|D7,7|U1D557|43|5, “Anew

Tune” written over the part [spacing *sic*]

leaf [17] *verso*: Windsor, treble, Am, 1|34|54|#34|2, Teach me the measure of

my Days

leaf [17] *verso*: Winter [by Read], treble, F, 135|U1D54-65|5, His hoary frost

his fleecy snow

leaf [17] *verso*: Winsor, treble, D, 5|5#4|55|U1-D76|5, Sing to the Lord ye

distant lands; very lively quick melisma for this part just before the

end

leaf [17] *verso*: Peggy, treble, D, 355|U111D5|3,553|655, no text, only one

sharp in key signature though the tune is clearly in D major

leaf [18] *recto*: Russia [by Read], treble, Am, 112|3211|D7 [tenor incipit: 132|1D7U13|2]

leaf [18] *recto*: Vienna, treble, Am, 1|321D#7|U11|D7,|7U13|2-1D7|U1

leaf [18] *recto*: Hollis, treble, Dm, 5|55|3357|U1\_|1,1|11D76|5\_|5, My sole

come meditate the day

leaf [18] *verso*: Emanuel [by Billings], treble, G, 6[*sic*]|U131242|3531, As shepherds in jewry were watching their sheep

leaf [18] *verso*: Newburgh “by A Munson,” treble, C, 1|3332|3, Let ev’ry

creature join

leaf [18] *verso*: Christmass “By A Munson,” treble, G, 1|335|U11D5|566|5, O

wonder of wonders astonish’d I gaze

leaf [18] *verso*: Augusta, “Air by Harrison,” treble, G, 1|D5U1|35-3|4-|3,

Rejoice the lord is king

leaf [19] *recto*: Greenwich, treble, Em, 1|3555|65|5

leaf [19] *recto*: Williamston, treble, Gm, 1|5432|32-12\_|2

leaf [19] *recto*: Bunker-hill A Sapphick Ode, treble, Am, 1D7U1|24|3343|2D7, Why should vain mortals tremble at the sight of

leaf [19] *verso*: Mendom [by Billings], 3 voices specified as “Treble,” “Tenor,”

“Bass,” Am, 11|D75U1D#7|U1, My redeemer, let me be, “Words by

Relly”

leaf [20] *recto*: Amboy, treble, C, 11|121D7|U1, “True Riches, Lyric poems”

leaf [20] *recto*: Lisbon, treble, Bb, 5|U121D7|U1

leaf [20] *recto*: Amity, treble, A, 1|1322|3

leaf [20] *recto*: Dover, treble, Am, 1|1232|1D7U1

leaf [20] *verso*: Spring “By Doolittle,” treble, E, 5|34-5|65-6-7|U1D5-U1|D7,

The flow[’]ry spring at thy command

leaf [20] *verso*: Edenton, treble, D, 5|U11-D7|65|5, Lord of [the] worlds Above

leaf [20] *verso*: Canada “By Doolittle,” treble, Am, 1|3-2-12-1|D#7#7|U1-2-

34-3|2, Behold I fall before thy face

leaf [20] *verso*: Armenia “By A Munson,” treble, Am, 532|23|25|5, O if my soul

were form’d for woe

leaf [21] *recto*: Branfo[rd? –page torn at this point], treble, if in E minor,

555|5-7-55|5-6-5-6- [page torn at this point], incomplete entry

leaf [21] *recto*: [Rainbow by Swan], treble, C, 1D55|5-U1D7-6|5U1D7\_|7,

incomplete entry

leaf [21] *recto*: [title unknown], treble, if in F major, 5|55|53|4-5-65|5,

incomplete entry

leaf [22] *recto*: Ohio [by Holyoke], treble, A, 3|1135|51|D7

leaf [22] *recto*: Devotion, treble, C, 1|3322|1D7|U1, Sweet is the day of &c

leaf [22] *recto*: Jubilee, treble, A, 332|11D7\_|7

leaf [22] *recto*: Salisbury [by Brownson], Am, 11|2431|D#7

leaf [22] *verso*: Hamilton, treble, C, 1|3332|1,1|1321|22|3,1D5U1|2-1D7|U1,

Like fruitfull showers of Rain. Descending from the Neighbouring

Hills\*\*& That water all the plain, [punctuation *sic*]; “a New Tune” written

above the music; “Hamilton” written both as title + a second time, to

the right above the music—might this be the composer’s name?

[photo]

leaf [22] *verso*: Hartford, treble, Dm, 5|5577|U1D7-65

**Ms 83735**

80. Morgan, Eneas. *MS. music book [1].* Dated 1790 (but see inscription copied below). 12 unnumbered leaves sewn into cardboard covers.

inscriptions: front cover, “Eneas Morgans”; inside front cover, “Eneas Morgan

grotton October th3[0?] 179[8?] / Eneas Morgan of Groton October th30

[1?]798”

MS. music is bass parts:

leaf [1] *recto*: Russhea [*sic*] [by Read], Am, 11D7|U1D543-4|5, fals[e] are

leaf [1] *recto*]: Sut[t]on, F#m, 1|D55U11|114, Save me O God

leaf [1] *recto*]: Norwich, Am, 1|1-D7-U1D5|45|1, but theres A Dredful god

leaf [1] *verso*-leaf [2] *recto*: Religion, Am, 1|1D7|U1D5|1, My God permit my

tongue

leaf [1] *verso*-leaf [2] *recto*: Greenfield [by Edson], Am, 1|11D55|345, Think

mighty God on feeble man

leaf [1] *verso*-leaf [2] *recto*: Lenox [by Edson], C, 1|1134|5, Ye tribes of Adam

join

leaf [2] *verso*-leaf [3] *recto*: Repentance, F#m, 1|113-21-D7|5-7U1|D5, O if My

Sole was for[med]

leaf [2] *verso*-leaf [3] *recto*: Deanfield, F, 1|11D5U1|45|1, Now is the

leaf [2] *verso*-leaf [3] *recto*: Complaint, Em, 1|1111|33D7\_|7, Spare us o lord

leaf [3] *verso*-leaf [4] *recto*: greenwich [by Read], Em, 1|1153|45|1, Lord

what a thoughtless[s] wrethch [*sic*] was I

leaf [3] *verso*-leaf [4] *recto*: Maryland, Am, 1|11D#7U1|D5, text source given

as “Ps 90th SM”

leaf [3] *verso*-leaf [4] *recto*: Milford [by Stephenson], A, 1D66|5-6-5-

67|U1D1|5, hosanna, in the highest Strains

leaf [4] *verso*-leaf [5] *recto*: grafton [by Stone], C, 111|65-311|1, Jesus the

vision

leaf [4] *verso*: Bridgwarter [by Edson], C, 111|55|651\_|1, Lord i am thine

leaf [4] *verso*-leaf [5] *recto*: hundred thirty Six, C, 1|1-D7-65|45|1\_|1, has

thow Not giv,n [thy] word

leaf [5] *verso*-leaf [6] *recto*: Friendship, F, 111|D555U3|D7, source of text

given as “89 psalm,” both key signature (one sharp) and poetic meter

(S.M.) appear to be erroneous

leaf [5] *verso*-leaf [6] *recto*: Surprise, Dm, 1|1D7|U333D7|5

leaf [5] *verso*-leaf [6] *recto*: 119th, Em, 111|13D77|U3, My soul lies Cleaving

leaf [6] *verso*-leaf [7] *recto*: Emanuel [by Billings], G, 1|111555|U1D551

leaf [6] *verso*-leaf [7] *recto*: Hebron, C, 1|1145|1, the shining worlds Above

leaf [6] *verso*-leaf [7] *recto*: Stratfield, F#m, 1|1132|3-2-12|D5, throw Every

Age Eternal god

leaf [7] *verso*-leaf [8] *recto*: Montgomery [by Morgan], C, 1|111D6|533, Early

my god with ought delay

leaf [7] *verso*-leaf [8] *recto*: Symphony [by Morgan], Eb, 111|11|21D76|5, text

source given as “P. M Psalm the 50 Vers[e] the  2d”

leaf [8] *verso*: Concord [by Holden], C, 1|11U1D6|5, the hill of zion yealds

leaf [8] *verso*: Lisbon, Bb, 1|1565|U1, welcome[e] swe[e]t

leaf [8] *verso*: Contrition, Am, 1|321D7|5

leaf [9] *recto*: Admonition, Am, 1D55|U1D7|6544|5, Sinners awak[e]

betimens ye fools be wi[ss?]e

leaf [9] *verso*-leaf [10] *recto*: Ocean, F, 1|12|11D65|U1, thy works of glory

Mity Lord

leaf [9] *verso*-leaf [10] *recto*: Huntington [by Morgan], A, 1|11|55|665, Lord

what A thoughtless wretch was I

[remaining leaves blank]

**Ms 101394**

81. Morgan, Eneas. *MS. music book [2].* Dated 1799 (see note immediately below). 1 preliminary leaf, pp. 1-94 (lacking pp. 35-38).

several sheets of newspaper used in forming the book’s covers; numerous dates

from June and July 1798 appear in the newspaper text

inscription: inside front cover, “Eneas Morgan Groton Newlondon County Stat[e] of

/ Connecticut”

p. l. *recto* + *verso*: “Table of Co[n]tents”

MS. music is mostly bass parts (with blank staves for other three voices) + 4-voice

tunes and anthems; tenor part given here as melodic incipit, when tenor is

present

MS. music entries:

p. 1: Lisbon, bass, Bb, 1|1565|U1, text source given as “14th Hymn S. M.”

pp. 2-5: Ocean, bass, F, 1|12|11D65|U1, thy works of glory Mighty Lord

pp. 5-7: Norwich, bass, Am, 1|1-D7-U1D5|45|1

pp. 7-10: Stratfield, bass, F#m, 1|1132|3-2-12|D5, throw every Age Eternal

god

pp. 10-13: Deanfield, bass, F, 1|11D5U1|45|1, text source given as “58th hymn

1 Book 4 vers[e] L. M.”

pp. 13-15: Religion, bass, Am, 1|1D7|U1D5|1

pp. 16-17: 119th, 4 voices, Em, 531|5577|7, My soul lies

pp. 18-20: Friendship, 4 voices, Dm, 113|557U1|2, thy wrath lies heavy on

🖝 my Sole; bass part written in treble clef!, key signature erroneously

given as one sharp

pp. 20-21: Surprise, bass, Dm, 1|1D7|U333D7|5

pp. 22-24: Huntington [by Morgan], bass, A, 1|11|55|665, text source given

as “73d Psalm L M.”

p. 25: Contrition, bass, Am, 1|321D7|5,U1|D5435|1

pp. 26-28: Montgomery [by Morgan], 4 voices, C, 1|3331|2[-]1D7[-]65, text

source given as “C. M Psalm th 63d”

pp. 28-29: Russhia [by Read], 4 voices, Am, 132|1D7U13|2, text source given

as “62d Psalm L.M”

pp. 30-32: Repentance, bass, F#m, 1|113-21[-]D7|5-7U1|D5, text source

given as “th 106th Hymn 2d. Book C.M.”

pp. 32-33: Sutton, bass, F#m, 1|D55U11|114, text source given as “63d. Psalm th C. M.”

p. 34: Funeral Anthem [by Billings], 4 voices, Fm, 1|55U1|D76|5, and I heard

a voice from heaven; only mm. 1-8 are present because of missing

pages; MS. table of contents indicates that this piece alone filled

missing pp. 35-38

pp. 39-41: Complaint, bass, Em, 1|1111|33D7\_|7, text source given as “L. M.

Psalm th 102 Vers[e] th 2”

pp. 41-43: Hebron, bass, C, 1|1145|1,5|34-323-4|5, text source given as “P. M.

148 Ps”

pp. 44-48: Grafton [by Stone], bass, C, 111|65-311|1, text source given as

“C.M. 19 hymn 5 vers[e]”

pp. 48-51: Greenfield [by Edson], tenor + bass, Am, 1|3355|7U1D5, think

Mighty god on Fe[e]ble man

pp. 51-53: Lenox [by Edson], bass, C, 1|1134|5, text source given as “Psalm

148th P.M.”

pp. 53-56: Emanuel [by Billings], bass, G, 1|111555|U1D551

pp. 56-59: 136, bass, C, 1|1-D7-65|45|1\_|1, text source given as “121 Psalm, 4

Vers[e] S.M.”

pp. 59-71: An Anthem the Rose of Sharon [by Billings], 4 voices, A, starts

with treble solo\*\*& 5|U1212|31D7U1|21D76|75, I am the Ross of Sharon

and the Lilly of the vally

pp. 72-73: Maryland, bass, Am, 1|11D#7U1|D5, text source given as “Psalm th

90th S. M”

pp. 74-76: Milford [by Stephenson], bass, A, 1D66|5-6-5-67|U1D1|5, text

source given as “Psalm 118th 4 part C M”

pp. 76-77: Concord, bass, C, 1|11U1D6|5

pp. 78-80: Newburgh, 4 voices, C, 5|35U12|1, text source given as “S. M

Psalm 148th”

pp. 80-88: An Anthem for Easter [by Billings], 4 voices, A, starts with bass

solo\*\*& 1|D5-6-75|U1[-]D7[-]U12|3-2-1, the Lord is ris’n indeed

p. 89: Musical society or Introduction to Music, melody + bass, G,

5|6565|U111,3|2D567|U1, probably not sacred

p. 90: Wells, 4 voices, F, 1|35U1|D7U1D6|5

p. 91: Aylesbury, 4 voices, Am, 154|32|1, I lift My Soul to god

pp. 92-92 [*recte* 93]: Groton, 4 voices, C, 5U11|D66U12|3,2|321D7|U1, text

source given as “C M Psalm 96th”

p. 94: New Durham, bass, Am, 1|D7534|554, How vain are all things here

below

**Ms 101394**

82. Morgan, Shubael. *MS. music book.* Dated 1790 (see inscription copied below). 4 mostly blank unnumbered leaves, 1 unnumbered page of music (numbered here p. [7]), pages of music numbered 8-72 in ink (lacking pp. 59-60) then 73-114 in pencil

inscription: inside front cover, “Shubael Morgan’s / Singing / BOOK. / Preston

Jan[y?] 1st 1790”

note that source no. 78, Andrew Law’s *A Select Number of Plain Tunes*, carries

Shubael Morgan’s name

leaf [2] *recto*: table of vocal parts (“Treble & Tennor,” Counter,” “Bass”) with note

letters, staff lines, clefs, solmization syllables (faw, sol, law, + mi/me only);

table of key signatures and where “mi” is (e. g., “*If B be flat mi is in E*”)

key letters written at the ends of many tunes

MS. music entries (incipits are tenor part, unless otherwise indicated):

p. [7]: Connection [by Billings], treble + tenor, E, 1|55|67|U1, Great is the

Lord our god, staves ruled for counter + bass, with 1st notes of counter

+ bass + last note of bass

pp. 8-9: Greenwich [by Read], 4 voices, Em, 5|5U1D75|U1D7-U1-2|1

pp. 10-11: Sherburn [by Read], 4 voices, D, 531|6665|6, While shephrds watch

🖝 thr flks by night, “Words by an unknown Authur”

p. 12: Fullom, 4 voices, Am, 1|3322|34|5,|31|343|2, text source given as “Ps

39th”

p. 13: Wells, 4 voices, G, 1|35U1|D7U1D6|5

pp. 14-15: Stafford, 4 voices, A, 5|U1-2-32-1|4-32|1, See what a living stone

pp. 16-17: Flanders, 4 voices, E, 5|5-U1D7-U2|D5-4-36|57|U1

pp. 17-18: Lenox [by Edson], 4 voices, C, 1|11D56|5, Ye tribes of Adam join

pp. 19-21: Ocean, 4 voices, F, 5|5-6-5-4-35|U111D7-6|5, With Songs and

honors Sounding loud

pp. 22-23: Branford, 4 voices, Em, 133|7-5-7U1|1-2-3-1-2D7|5, Save me o

god, the Swelling Floods

pp. 24-25: Hampden, 4 voices, Em, 1|323-45-4|32|1, Now let our mornfl

Songs record

pp. 26-28: Bristol [by Swan], 4 voices, F, 1|5-6-53|U1-D5-31|6-5-67|U1,

Loud Halle[lu]jahs to the Lord

p. 29: Norwich, 4 voices, Am, 1|1-2-32|1D#7|U1, My sorrows like a flood

pp. 30-33: A Funeral Anthim [*sic*] Revl. Chapt. 14th [by Billings], 4 voices, Fm,

1|55U1|D76|553|34|5, I heard A great voice form heaven saying to me

pp. 34-36: Greenfield [by Edson], 4 voices, Am, 1|3355|7U1D5, God is our

refuge in distress

pp. 36-37: Russha [*sic*] [by Read], 4 voices, Am, 132|1D7U13|2

pp. 38-39: Cambridge, 4 voices, Am, 5|U12|3-4-55|4-32-1|D7, Deep in our

hearts let us record

pp. 40-44: Worcester [by Wood], 4 voices, F, starts with bass solo: 132-

1|D56-7U1, How beauteous are their feet

pp. 44-46: Calvary [by Read], 4 voices, Am, 11D5|U1-2-32|34-3|2, Teach me

the measure of my Days

pp. 47-50: Walpole [by Wood], 4 voices, Bm, 1\_|132|3-4-54|32|1, Oh! if my

Soul was form’d for Woe

pp. 50-55: Westford, 4 voices, Bb, starts with bass solo: 11D6|5-6-54|321, Far from my thots vain world be gone

pp. 56-58: 136, 4 voices, C, 1|3-2-1D5|U1D7|U1, Hast thou not given thy

word

p. 61: Lisbon, 4 voices, Bb, 1|D6512|3, Welcome sweet day of rest

pp. 62-72: New York, 4 voices (treble + tenor only from m. 36 to end), G,

melody in treble\*\*& 56-7U11|D765, Vital spark of heavenly flame;

various dynamics + tempo indications above music, e.g. “Soft & slow,”

“increase the sound,” “Loud,” “Soft,” “incre[ase],” “With Spirit” (at

“Lend, lend your wings”), “very slow” (last 4 mm.)  
 p. 73: Balloon [by Swan], tenor, mm. 1-4 only, Em, 5|U1-2-3D7-5|45|3-21

4[-]3[-]4|[5], Behold I fall before thy face; clef + key signature + time

signature + initial rest + first note present for treble, counter, + bass

p. 73: Bath, tenor?, A, 1|23|21|1D7|U1, Nature with open volume stand

pp. 74-75: All Saints, tenor, Cm, 3+5|55-67U3|D7-U1-D7-54-3|4, oh if my lord would come and meet; clef + key signature + time signature +

initial rest + first note/s present for treble, counter, + bass

pp. 76-77: Providence, 4 voices, G, 5|U1321|3-5,U1-D7|6543|2, Rejoice the

lord is king

pp. 78-81: Harmony [= Huntington, by Morgan], 4 voices to start, then

counter drops out, then all but tenor drop out (last 8 mm.), A, 5|U1-2-

31|55|315, Loud hallelujah

pp. 81-88: The Dying Christian to his Soul, 4 voices, Bm🡪B, 1D5|U12|32|1-

D7, Vital Spark of heavenly Flame; “Loud,” “Soft,” Soft,” “Languishing,”

“Loud” at various points above music

p. 89: Dauphin, 3 voices, Am, 1|3343|2, See what a living Stone

pp. 90-91: Jordan [by Billings], tenor + bass (+ first note of treble), A,

5|U11|32-1|2-32-3|4, Joy to the world the Lord is come; “Soft” over m.

17, “Loud” over m. 25

pp. 92-94: Newport [by Read], treble + tenor (+ first 3 notes of counter), Bm,

5U13|2-1D7U12|3, I send the joys of earth away

pp. 95-97: Archdale, tenor + bass (+ starting notes for treble + counter-\*- mm. 1 + 16), F, tenor incipit (not the melody?) is 1|34|3-53|2-1D7|U1,

When God reveal[’]d his graci[o]us name

pp. 98-99: Troy, 3 voices, Am, 131|21-2-3-4|5, Lord, what a feeble peice [*sic*]

p. 99: Sutton, tenor, F#m, 5|77U1D5-4|316, Save me O god

pp. 100-101: Invitation [by Kimball], tenor, D, 5U1D5|65|67U1, Come my

beloved hast[e] away

pp. 102-103: Fortysixth psalm, tenor, D, 5U1D7|6567|U1

pp. 104-105: Friendship, tenor (+ first 3 mm. of bass), A, 5|U12-3-4|3-55-

4|3,4|22-3-4|34-2|1, “Psalm 133rd” given as source of text

pp. 106-107: Cor[o]nation [by Holden], tenor, Ab, 5|U1133|212, All hail the

power of Jesus name

pp. 106-108: Zion, tenor (+ first 3 notes of treble, counter, + bass), D,

112|3456-7|U1,1|D7U21-D76|5, How did my heart r[e]joice

pp. 108-110: Plymouth, tenor (+ starting notes for treble, counter, + bass, +

last 2 mm. of bass), D, 1|3565-4|356-56-7|U1, “P.M. as the old 50

psalm” given as source of text

pp. 110-112: Pilgrim[’]s Farewell, tenor, F, 543|U1D65, Fare you well; “Soft

and Slow” over music at m. 14 (“Farewell”), “Loud and Quick” over

last 3 mm. of music

pp. 112-113: 148 Tune, tenor? melody, G, 5|54|32|1-D7-U12|D7, Loud

hallelujahs to the Lord

[p. 114 blank]

**Ms 76196**

83.  *MS. leaf* (oblong; originally part of a bound volume?) with “Ode for Washington, by a young Lady” (text only) on one side and 4-voice sacred tune Trumpet on the other side

text for “Ode for Washington” dated “Saybrook June 3d. AD 1783-------------“

Trumpet, TCTB, G, tenor incipit 1|1232|3#45, He comes, he comes, the Judge

severe!, 5 verses of text written below music, “16” in upper left corner

(originally a p. no.?)

**Ms 70594**

84. *MS. music book.* Undated, but assigned the dates 1792-1822 by CHS (handwritten date of 1792 on 1st p. 43; printed date of Tuesday, Jan. 1, 1822 on newspaper clipping pasted to leaf [11] *verso*). Pages probably numbered 3-45 (see below), with p. no. 43 repeated (22 leaves); 10 additional unnumbered leaves; MS. music entry locations will be given here with supplied leaf nos., with original p. nos. also provided when they are present and visible

newspaper clippings containing poems pasted (one pinned) to what are probably

pp. 3-25 and 41, obscuring musical text and page numbers; tops of p. nos. 7,

9, + 11 and p. no. 15 are visible

one piece has a visible attribution: “Columbia. An Ode, sung at the General Election

in Hartford, 1792---Composed in 3 parts by Mr. Timothy Olmsted” (pp. 42-43,

43-45); probably the reason why CHS attributes this MS. to Timothy Olmsted;

🖝 at this point, the MS. does seem to become a composer’s workbook, with

sketches, crossed-out portions, and revisions for several pieces

no inscriptions; printed bookplate pasted inside front cover (“HARTFORD /

*Circulating Library.* / D. RUSSELL. / *MAIN STREET.*” (“terms” follow)

MS. music is 3- and4-voice tunes and anthems, some texted; many entries obscured

by paste-ons; visible excerpts of various voice parts transcribed here; assume

that an incipit or a fragment from later in the tune is tenor voice unless

otherwise specified

MS. music entries (melody in tenor voice unless otherwise specified):

leaf [1] *recto*: [title not visible], probably 4 voices, Am, incipit 154|32|1

leaf [1] *verso*: [title not visible], probably 4 voices, fragment 12|35|43|2 if in

A minor, bass part under these tenor notes is 42|13|4U1|D5

leaf [2] *recto*: [title not visible], probably 4 voices, bass fragment (last

phrase) 5|U1D5|33|45|1 (3/2 time, probably A minor)

leaf [4] *verso*: [title not visible], probably 4 voices, bass fragment 1, in 2/2

time, 2|D5-6-7|U12\_|22|D55 if in Eb major-\*- bass fragment 2 (last

phrase)-\*- in 3/2 time-\*- 4-5D5|U1 if in Eb major

leaf [5] *recto*: [title not visible], probably 4 voices, fragment 5|555|342|1 if in

G major-\*- bass part under these notes is 5|55U1|1D45|1

leaf [5] *verso*: [title not visible], probably 4 voices, bass fragment 6|5546|5+74+73+U1D5|1+U11 if in G major

leaf [6] *recto*: [title not visible], probably 4 voices, bass fragment (partly

obscured by paste-on) 43+U1|4+U21[44?]|[5?]D5U14|3 if in G major

leaf [7] *recto*: [Brookfield by Billings?], 4 voices, Dm, fragment -1D7|U1-2-

32|1-3-2-1D7|U1, numbered p. 15

leaf [7] *recto*: [title not visible], 4 voices, only final whole notes for all voices

visible\*\*& from bass up, G-\*- G-\*- D-\*- B, if in G major-\*- numbered p. 15

leaf [7] *verso*: [title not visible], probably 4 voices, Em, incipit

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

leaf [8] *verso*: [title not visible], probably 4 voices, fragment 1|25|31|2D#7|U1 if in A minor, bass part under these notes is

1|53|U1D6|55|1

leaf [9] *recto*: [title not visible], probably 4 voices, fragment 1|D6-7-6U1|3-2-

1-D7-6|#56|U3321|D56-7-U1-D6-|U4-3-2-1-[5?]-3|1-D77|U1 if in C

major

leaf [9] *verso*: [title not visible], probably 4 voices, fragment 3|4-33|6-5-4-32-

1|(1)-D7U5|5D5|U12|34|3 if in F major

leaf [10] *recto*: [title not visible], probably 4 voices, probably F, bass fragment

1+U1D7-U1|D55|1+U11+U1|1+U11|1+U1

leaf [10] *verso*: [title not visible], probably 4 voices, C, incipit 1|332D7|

U1-2-3-\*- bass part under these notes is 1|11D55|3-2-1

leaf [11] *recto*: [title not visible], probably 4 voices-\*-[possibly continuation of

music on leaf [10] *verso*], C, fragment -1-D7-|656-7U1|2|134|22-1|1

leaf [11] *verso*: [title not visible], 4 voices, Am, fragment 2|5-4-32|3-14|

3-4-2-3-|1D#7|U1

leaf [12] *recto*: [title not visible], 4 voices, Am, fragment 554|3-2-32|1 [rests]

2|5-6-52|3-11|3-4-34|5-4-32|34|5 [rest] 2|53|42|1, numbered p. 25

leaf [12] *verso*: Parindon, 4 voices, Am, 1|3-5-43|22|5-4-32|1, numbered p. 26

leaf [12] *verso*: Colchester, 4 voices, C, 1|1-D76|54|3-21|5, numbered p. 26

leaf [13] *recto*: The 57th Psalm Tune, 4 voices, G, 1-2|3-21|23-4|5-43|2, numbered p. 27

leaf [13] *recto*: Worthington, 4 voices, Dm, 5U12|1D5-434-6|5, numbered p.

27

leaf [13] *verso*-leaf [14] *recto*: Worcester [by Wood], 4 voices, F, bass incipit

132-1|D56-7U1, numbered pp. 28-29

leaf [13] *verso*-leaf [14] *recto*: The 46th Psalm Tune, 4 voices, F, 5|543|654|3,

numbered pp. 28-29

leaf [14] *verso*: Bridgewater [by Edson], 4 voices, C, 131|22|1D7U1\_|1, “la la”

written above 3 Es in treble part (in key of C major, these would be

“la”s), numbered p. 30

leaf [14] *verso*-leaf [15] *recto*: The 122d. Psalm Tune, 4 voices, A, 1|3-4- 32|1D7|U1, 2 fuging sections + total of 27 mm.—is this an expanded

version of the tune?, numbered pp. 30-31

leaf [15] *recto*: Bangor, 4 voices, Dm, 5|32|15|U1|D7-6|5, numbered p. 31

leaf [15] *verso*-leaf [16] *recto*: Lenox [by Edson], 4 voices, C, 1|11D56|5,

numbered pp. 32-33

leaf [15] *verso*-leaf [16] *recto*: St. Hellen’s, 4 voices, C, 5|35|U1D5|6U2|D7, numbered pp. 32-33

leaf [16] *verso*-leaf [17] *recto*: Montgomery [by Morgan], 4 voices, C, 1|3331|2-1D7-65, numbered pp. 34-35

leaf [16] *verso*-leaf [17] *recto*: Bethlehem [by Billings], 4 voices, E, 5|U1D7|U1-D7-65-4|3-4-32-1|5, numbered pp. 34-35

leaf [17] *verso*-leaf [18] *recto*: Habakkuk, 4 voices, C, treble incipit 1|1113|2-

14-32, Away my unbelieving fear, numbered pp. 36-37

leaf [18] *verso*-leaf [19] *verso*: An Anthem taken out of the 134th Psalm, with a

Chorus, 4 then 5 voices (last section labeled “Chorus with two Tenors”), Bb, treble incipit 1|1D7|U12|34|2, O praise the Lord with

one consent, numbered pp. 38-40

leaf [20] *recto*: Brunswick, 4 voices, G, 1|32|1D7|U1, numbered p. 41 (number

is likely there, but covered by paste-on)

leaf [20] *recto*: The new 100th Psalm Tune, 4 voices, Am, 1|1D7|U35|4-32|1, numbered p. 41(number is likely there, but covered by paste-on)

leaf [20] *verso*-leaf [22] *verso*: Columbia. An Ode, sung at the General Election

in Hartford-\*- 1792-\*- att. Olmsted, 3 voices, D, treble incipit 5|5-4-34-

5|65|U11|D7-U1-2-1D7-U1|D5, Great Sire of Nations, Pow’r Eternal,

hear!, numbered pp. 42-43, 43-45

leaf [23] *recto*: The 133d Psalm Tune, 4 voices, F, treble incipit 1|5-654- 32|15|6543|2

leaf [23] *verso*-leaf [25] *recto*: An Anthem taken out of the 104th Psalm, 4 voices, G, treble incipit 34|51D7|U1|543-4-555-4|3, Praise the Lord O

my soul

leaf [25] *verso*, leaf [26] *recto*, leaf [25] *recto*: An Anthem taken out of the

150th Psalm, 4 voices, G, tenor incipit 1D5|U13432|135|312D55|U1, O

praise God in his holiness, melody in tenor or treble?, this inscription

at bottom of leaf [26] *recto*\*\*& “ended one leaf back”

leaf [26] *verso*: [Salvation O the Joyful Sound], various voices-\*- crossed-out

sketches for the piece that is substantially completed 4 entries later,

Bb, 5|U1-2-3-4-3-4-22|3455-65, Salvation O the Joyfulsound [*sic*]

leaf [27] *recto*: The 146th Psalm Tune, 4 voices, F, treble incipit 5|U1D5-

432|34-21

leaf [27] *verso*-leaf [28] *recto*: Behold the Glories of the Lamb, 4 voices, F, treble incipit 5|U1D543|6-43-4-5-31, Behold the glories [of the Lamb],

after title\*\*& “a Hymn by Dr. Watts – 1st in Barlow’s Collection”

leaf [28] *recto*: 65th Anthem, possibly treble-\*- sketch for the piece that is substantially completed 3 entries later, G, 3|53-454-32|1-D7, The

folds [shall be full of sheep]

leaf [28] *verso*-leaf [29] *recto*: Salvation O the Joyful Sound, 4 voices, A, treble

incipit 5-U3|3-2-1-21356-5|4-33-4-3-2, Salvation [o the joyful sound],

many notes erased or crossed out, beginning of one section jettisoned

+ rewritten, additional staff lines drawn for bass revision

leaf [29] *verso*, leaf [30] *recto*, leaf [29] *recto*: An Anthem taken out of the

119th Psalm, 4 voices, A, tenor incipit 5|U1D7U123-4|3-23455|4-32-

1D765, Thou art my portion O Lord I have promised to keep thy Law,

final mm. on leaf [29] *recto* headed “Remr. of 119th Anthem”

leaf [30] *verso*-leaf [32] *recto*: An Anthem taken out of the 65th Psalm, 4 voices, G, treble incipit 321\_|1234|332|345\_|5654|32|1, Thou O God

🖝 art praised in Sion, one version of music setting “The folds shall be full

of sheep…” is crossed out and another one is substituted (a third try at

setting these words appears 3 entries earlier)

leaf [31] *verso*-leaf [32] *verso*: An Anthem taken out of the 90th Psalm a

Solemn Dirge for a funeral, 4 voices, Em, treble incipit 1|334|55|553-

|436|552|1, O Lord thou art God from everlasting & world without

end

**Ms 95261** [on label pasted to front cover; “95260” in pencil inside front cover]

85. *The New Haven Collection of Sacred Music*. Dedham: Daniel Mann [for the United Society in New Haven], 1818. [i]-xvi, [17]-143, [1] pp.; complete.

no inscriptions, no MS. music

**781.9 N536c 1818**

86. Olmsted, T[imothy]. *The Musical Olio*. Northampton, Mass.: Andrew Wright, 1805. Lacks pp. 3-6 of introductory matter, pp. 105-110 of music.

inscription: front flyleaf *recto*, “M Boardman” (in pencil)

printed bookplate pasted inside back cover; [printed:] “Connecticut Historical

Society / PRESENTED BY” [handwritten:] “Charles H. Owen / [T. D.

Boardman Collec.]”

one MS. music entry:

back flyleaf *verso*: untitled, incomplete melody-\*- vocal part unknown, D, 1|1-2-

14-3|2-3|111|D5-6-7-U12-1|D7, O Thou supreme most high & mighty

God!

**781.9 O51m**

87. Olmsted, Timothy. *The Musical Olio*. 2nd ed. Hartford: Peter B. Gleason and Company (New London, Conn.: printed by Samuel Green), 1811. [2], 127, [1] pp. Complete. A pristine, virtually virgin copy, like so many of this title.

no inscriptions, no MS. music

label pasted inside front cover records that this book was presented to the CHS by

Charles H. Owen (“[T. D. Boardman Collec.]”)

**781.9 O51m 2d ed.**

88. Olmsted, Timothy. *The Musical Olio*. [2nd ed.] Hartford: Peter B. Gleason and Company, 1811. Preliminary t. p., *verso* blank; music, pp. [9]-127; index, p. [128]. Lacks main t. p. + copyright notice (2nd pp. [1-2]), musical rudiments (pp. [3]-8).

ownership inscriptions: t. p., “Fra F C Erwins [Book? – crossed out] [Bought –

crossed out] [never? – crossed out] 182[?]”; [all crossed out:] “Lucy M E

Curtis) -L- Maria[n?] Curtis Book Dec / 30) 1821”; [crossed out:] “Elect[or?]

Er[w?]ins [Pro?]perty”; index p., in pencil, “Wm J Curtis Eighteen [hundred?]

sixty [one?]”

no MS. music

**Imprints Conn. 1811 M987m**

89. Porter, Solomon. *MS. music book*. Dated [1804?] by CHS. 66 leaves: leaves [1-5] are blank except for owner’s stamp on leaf [1] *recto*; leaf [6] *verso* is numbered (page) 1 in pencil, and has MS. music; leaves [7-42] are numbered (pages) 2-73 in pencil, and all but pp. 45-47 have MS. music; leaves [43-47] are ruled with musical staves, but have no MS. music; leaves [48-66] are blank except for inscription on leaf [63] *recto*.

ownership inscriptions: folded leaf inserted inside front cover, “Solomon Porter’s /

1804”; 2 slips of paper pinned to this same folded leaf, “Solomon Porter /

Owner” on each; leaf [63] *recto*, in pencil, “Porter”

owner’s stamp, leaf [1] *recto*: “S. PORTER”

MS. music is mostly 4-voice anthems, with one lengthy bass part; melodic incipits

given here are tenor part unless otherwise indicated

MS. music entries:

pp. 1-3: untitled piece, 4 voices (“Treble,” “Counter,” tenor, “Bass”), Gm, 5|55-

4|32|1-32-1|D#7, They that in Ships with Courage bold

pp. 4-20: Anthem 5th, “A[.] Williams’s Collection,” 4 voices (“Treble,”

“Counter,” “Tenor,” “Bass”), starts in Dm-\*- ends in C, 1|1|1|5|U1-

D#7|U1D#77|U11, O Lord O Lord O Lord God of Israel

pp. 21-36: An Anthem Psalm 27th, 4 voices, starts with “Tenor solus,” C,

1D5|U12|3|43-2|33|1D5|U1|43|2-3-2-1D7|66|5, Bring unto the Lord

O ye righteous bring Young Rams unto the Lord

pp. 37-47: An Anthem. Psalm 133, 4 voices, starts with tenor + bass duet, C,

1|2321|D7-655|U1-2-1-2-32|1, Behold how good and joyful a thing it

is, breaks off 15 mm. after “Like as the dew of Hermon” is first heard,

followed by 17 mm. with bar lines but no music

pp. 48-64: untitled piece, 95 mm., bass (with occasional brief tenor passages,

probably written as cues; 3 blank staves above bass part-\*- all with bar

lines), C, 1|[m. of rest]|11112|333|3423|3111|1555|5355|1U1D77|

5665|7654|3-2151, only text is at mm. 42-45\*\*& Fools never raise their

tho’ts so high like Brutes they live like

pp. 65-73: An Anthem. 2nd Sam[l?] 1st 19th, Knap[p], starts with “Tenor solo,”

Cm, 5|U1-2-1Dn77|U3-4-321-Dn7|U1, The Beauty of Is’rel is slain

**Ms 62050**

90. Read, Daniel. *The Columbian Harmonist, No. 2.* New Haven: Daniel Read, [1794]. 39, [1] pp. Complete.

2 leaves with printed staff lines bound in at end; fragment of MS. music on one of

these leaves (numbered here a. l. [1-2]

inscription: inside front cover, “2 Miss Serderwin / 2 Miss Osborns / 2 Miss Keeler

/ Miss Patt[en?] / 2 Miss Lebretons / Miss Merseny / Miss Roman[s?] / Mr

[M?]aples / 4 Ritters / Stodad [= Stoddard?] / Be[rny?] / Brow[n?],” “Sam /

Brown / … / Wi[l]liam …”

MS. music entry:

a. l. [2] *verso*: untitled, untexted fragment-\*- probably instrumental by its

nature, G, 12|3542

**781.9 R282c 1794**

91. Read, Daniel. *The Columbian Harmonist, No. 2*. New Haven: for the editor, [1801]. 8, 41-71, [1] pp. BOUND WITH [Read, Daniel]. *Additional Music*. [1801]. 16 pp. Complete. *ASMI* 420.

4 leaves with printed staff lines bound in after *Additional Music*; these 4 leaves

contain MS. music in this copy

inscriptions: front cover, “A Vark’s Book”; front flyleaf *recto*, “Aaron Vark,s, *Book* /

*Yonkers . 1801*” (also on this p. are 7 circular Yonkers postmarks, and 1 oval

postmark reading “YONKERS / NEW-YORK”); back cover, “A Vark’s [Book?]”

MS. music entries:

a. l. [1] *recto*: Worthington, bass, Dm, 11D5|U1-2312|D5

🖝 a. l. [1] *verso*: Vinyard “By J Vredenburgh 1803,” bass, Am,

1D51|7U1|D5,5|3345|1, meter identified as “P.M.” (6.6.6.6.8.8.8)

a. l. [2] *recto*: Sunbury, TCTB, Am, tenor incipit is 133-4|54-343|2, beautifully

copied—almost looks printed

a. l. [2] *verso*, a. l. [3] *recto* + *verso*: 3 fragmentary attempts to notate a melody

(with piano accompaniment) titled I’ll Hang My Harp on a Willow Tree,” G, 5|55567|U123

a. l. [4] *verso*: A Pledg[e] To Julia, secular melody, E,

5U1D7U123|434234|531243|231D765

**781.9 R282c 1794 2d ed.**

92. Read, Daniel. *The Columbian Harmonist, No. 1*…*The Columbian Harmonist, No. 2*…*The Columbian Harmonist No. III*. New Haven: Daniel Read, [1797]. 111, [1], [8], [2] pp. *ASMI* 422A, except 4 leaves of blank staves (here containing MS. music) are bound in between 2 printed indexes numbered pp. [112] and [113-14] in *ASMI*; first of these indexes and the 4 leaves of MS. music are numbered by hand pp. 112-120 (these p. nos. will be used here in the listing of MS. music entries). Complete, though lacking both covers and any flyleaves.

no inscriptions

MS. music entries:

p. 113: America [by Wetmore], TCTB, Am, tenor incipit 1|1321|5, Amid

surrounding foes

p. 113: Orange, apparently tenor (from its position on 2nd staff from bottom

of 4-stave system), Em, 5|U1D732|1,3|44-37U2-D7|U1, no text

p. 114: Newburgh, counter + bass, C, counter incipit 3|5555|5,5|66|5#4|5,

Let every creature join, &c.

p. 115: Friendship, counter, Dm, 111|223-21|4, Thy wrath lies heavy on my

soul

p. 116: Mortality, counter + bass, Em, counter incipit 133|13D7U1|2, Ye sons

of pride - - -

p. 117: Concord [by Holden], TCTB, C, tenor incipit 5|U1132-1|2, The hill of

Zion yields

p. 117: Devotion, TCTB, C, tenor incipit 5|U112D7|U12|3, Sweet is the day of

Sacred rest

p. 118: Amity, counter + bass, A, 5|5555|5,U1|D7U11D6|7, How pleasant [’]tis

to see

p. 119: NewJerusalem [*sic*] [by Ingalls], bass, G, 11D7|65U12|D5, no text

p. 119: China (by Swan], tenor + bass, D, tenor incipit 3|22|11|3-D66|3, why

should we mourn departed Friends

p. 120: Mount Olive, tenor + bass, G, tenor incipit 5|531D7|U1-23-45, Sweet

is the work my God my King

**781.9 R282c 1795**

93. Read, Daniel. *The Columbian Harmonist*. Dedham: H. Mann, 1804 [i.e., 1805]. 2nd ed. 94, [3] pp. (the later binding, with “*Additional errata*” on p. [97]; *ASMI* 423A). Complete.

no inscriptions, no MS. music

**Imprints World 1804 R282c**

94. Read, Daniel. *The Columbian Harmonist.* 3rd ed. Boston: Manning and Loring, 1807. 111, [1] pp. Complete.

no inscriptions, no MS. music

label pasted inside front cover records that this book was presented to the CHS by

George B. Thayer, Hartford

**781.9 R282c 1807 3rd Ed.**

95. Roberts, Eli. *The Hartford Collection, of Classical Church Music.* New London, Conn.: printed by Samuel Green for the compiler, 1812. 187, [1] pp.; lacks final two leaves with subscribers’ names.

25 unnumbered leaves with printed staff-lines bound in after printed portion of the

book (only bottom half of leaf [20] is present); MS. music on leaves [1-2], [21-

22], [24-25]; music on leaves [2] *verso*, [21] *verso*-[22] *recto*, [24] *verso*-[25]

*verso* is secular (vocal melody; vocal duet with keyboard accompaniment;

keyboard music)

no ownership inscriptions; sentimental poetry written in pencil on additional leaf

[23] *verso*

MS. sacred music appears to be all treble parts:

a. l. [1] *recto*: Wareham, E, 2|3-13|2-D7U2|1-21|D5, Soon as I heard &c

a. l. [1] *recto*: Oxford, C, 3|3-54|3-42|3,5|55|5#4|5, My soul repeat his praise

a. l. [1] *recto*: Mear, G, 1|1D7|U11|D6-7U1|D7, While shepherds watch’d &c

a. l. [1] *recto*: Rothwell, F, 1|35|11|2-1D7|U1,D7|U11|D7U2|3-21|D7, The

heavens declare thy glory Lord

a. l. [1] *verso*: Daughter of Sion. A. Response [punctuation *sic*], G, 123|21D7|U11D7|U1D7,7|U123|21D7|U11D7|U1, Daughter of Sion

awake from thy sadness

a. l. [1] *verso*: Froome, Bb, 3|5-42|5-6-54|3, Come sound his praise &c.

a. l. [1] *verso*: Repose, Eb, 1|32|11|11[-]D7|U1, No more fatigue - &c

a. l. [1] *verso*: Goshen, G, 3|3-213|2[-]1D7U2|1-D566|5, The Lord is our Shepherd, &c

a. l. [2] *recto*: Barby, A, 1|11|D75-6|555, Long have I sat beneath the sound

**Imprints Conn. 1812 R643h**

96. Roberts, Eli. *The Hartford Collection, of Classical Church Music.* New London, Conn.: printed by Samuel Green for the compiler, 1812. 187, [5] pp.; appears to be complete. **Bound with** *Church Music: selected by a committee of the First Ecclesiastical Society in Hartford*. Hartford: George Goodwin, and Sons (New London, Conn.: printed by Samuel Green), 1817. 40 pp. Appears to be complete.

inscriptions: p. l. [1] *recto*, “Mr Boardman” (pencil); Roberts t. p., “Thomas [D?]

[Boardman’s Book?] (chopped off at bottom of p.)

no MS. music

**Imprints Conn. 1812 R643h Copy 2**

970. Russel, Esther. *MS. music book.* Actually 11 separate sources, now numbered 1-11 on added slips of paper: 3 sewn booklets of MS. music (sources 1-3; including Esther Russel’s singing book), 2 groups of leaves of MS. music (sources 4-5), 5 individual leaves of MS. music (sources 6-10), and one printed leaf (source 11: pp. 37-38 of *The Buck’s Pocket Companion*). Sources 1-10 will be inventoried here by source number.

971. sewn booklet, 10 unnumbered leaves with paper covers

inscriptions: leaf [1] *recto*, “Esther Russel / Her Singing Book”; inside back

cover, “Esther Russel her Singing Book”

MS. music appears to be all treble parts:

leaf [1] *verso*: Wells, G, 3|355|554-3|2

leaf [1] *verso*: St Martin[’]s [by Tans’ur], A, 3|4-32|31-2|3-2-13|2

leaf [1] *verso*: Old 100, G, 1|32|1D7|67|U1

leaf [1] *verso*: Parindon, Am, 1|1-3-21|D7-U12|3-2-1D7|U1

🖝 leaf [2] *recto*: Isle of Wight, Am, 1|3-2-15-4|3-4-52|3-4-56-7|5, highly

ornamented version of this part? [photo]

leaf [2] *recto*: Bangor, Dm, 5|57|U11-D7|67-6|5

leaf [2] *recto*: Newcastle, G, 3|53|3-21|D7

leaf [2] *recto*: Bath, A, 1|D7U1|25|4-32|3

leaf [2] *verso*-leaf [3] *recto*: Exeter, F#m, 1|333[-]45[-]6|7U1D5

leaf [2] *verso*-leaf [3] *recto*: Hatfield, Gm, 33211|253,1|D7U125|5

leaf [2] *verso*-leaf [3] *recto*: Pool, Gm?, 3|2D7|U15|34-3|2

leaf [2] *verso*-leaf [3] *recto*: The 3d, Gm, after 2 mm. rest 512|32|3-2-

33[-]4|5,533|1132|3 (if poetic meter begins with two 8s)

leaf [3] *verso*: Dorchester, “Treble,” F#m?, 5|5-6-77|77|5-U11|D7

leaf [3] *verso*: Chester [by Billings], F, 335|5U1|D6-5-43|2, Let tyrants

Shake their Iron rods

leaf [3] *verso*-leaf [4] *recto*: The 136, C, 5|U1-2-1D7|U12|3

leaf [4] *recto*: Worthington, G, 3|5-4-32|32|3

leaf [4] *recto*: Newbury, Gm, 32D7|U1-23|44|3

leaf [4] *recto*: The 133, G, 1|33|55|6-32|3

leaf [4] *verso*-leaf [5] *recto*: The 24, Gm, 1|3-2-1D7|U12|3

leaf [5] *verso*-leaf [7] *recto*: untitled anthem, G, after 2 mm. rest 5-6-5-

4-33[-]2|1-232|5, Sing Sing Sing O ye heav[’]ns

leaf [8] *verso*-leaf [9] *recto*: An Anthem from ye [124?] Psalm, Am, after

3 mm. rest-\*- 5452|1|323|12-1|D7, If the Lord himself had not been on our Side

leaf [9] *verso*-leaf [10] *recto*: An Anthem from ye 122 Psalm, “Treble,”

C, 5U111|32\_|211|D755U1D7|U111D7U1|2, Jerusalem is built

as A City that is at unity in itself

972.sewn booklet, 10 unnumbered leaves (no covers)

no inscriptions

MS. music appears to be all “Air”s (probably tenor parts), except last entry:

leaf [1] *recto*: Blue Hill, G, 1|1235|6-5-43|2, Eternal Pow’r whose high

abode

leaf [2] *recto*: New [Hartford?], G, 35|U1D1[-]4|32|1, From all that

dwell below the Skies; includes dynamic markings (“Fort,”

“Pia,” “Fort”)

leaf [3] *recto*: Florida [by Wetmore], Dm, “air,” 5|31D7U1|5, Our

moments fly apase [*sic*]

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

Mourn departing Friends

leaf [4] *recto*: Norwalk, “Air,” 1|3355|3-1-22|1

leaf [4] *recto*-leaf [5] *recto*: New Durham, Am, 1|D557U3|21[-]D7U1

leaf [5] *verso*: Mortallity [*sic*] [by Read], Fm, 1|5U1D7[-]65

[-]4|345\_|5, Death like an over flowing stream; on same page,

incomplete copy of same melody, scratched out

leaf [6] *recto*: Triumph, “Air,” F, 1|34|55|5[-]6|5, Who Shall the [Lord?

--looks like “tard”] elect Condimn

leaf [7] *recto*: untitled, untexted tune, 4 voices not aligned vertically, G,

tenor incipit is 4[-]3|36[-]5|5U1|D4-32[-]1|1,6[-]5|5U1|D76|5

leaves [8-10] blank

973.sewn booklet, 8 unnumbered leaves (no covers), leaf [8] detached

inscriptions: leaf [1] *recto*, “D[?]th Morgan,” “Jason [?],” “George [?],” “Simon

Larned / Connecticut / Simon Larned,” “H[e?]n[r?]y Spal[d?]ing,”

“Killingley”; leaf [8] *verso*, “Mrs [Shomom?]”; “May [3?] 1812”

MS. music is tenor + bass parts, 4-voice tunes, + bass parts; tenor melody

given here, when tenor is present

MS. music entries:

leaf [1] *recto*: Fidelity, tenor + bass, A, 1|33[-]456[-]4|32|1

leaf [1] *verso*: Exto[ll?]ation, bass, G, 1|111D4|55|U1

leaf [2] *recto*: New Hartford, tenor + bass, G, 1|35|U1D1[-]4|32|1

leaf [2] *verso*: Thirty Fourth, bass, C, 1|11D55|3-2-1D5|U1,|

5U1D6|46|2

leaf [3] *recto*: Washington, 4 voices, Em, 1|33[-]455|U1D7|U1, What

solemn sounds our ears invade; secular elegy for George

Washington

leaf [3] *verso*: Consolation, bass + tenor, Em, 1D54|35|4-32-1|5, Why

do we mourn departed Friends

leaf [4] *recto*: Orient Cloud, tenor + bass, C, 5|11|13|2-1-[5? 4?]3|2,

text beginning “I’ll praise my maker with my breath” written

between vocal parts, then crossed out; text source given as

“LM. P.s 146”

leaf [4] *verso*: Edom [by West], tenor + bass, F, 5|3-4-56[-]7|

U1D653|5, With songs & honors

leaf [5] *recto*: S[ever?]ia, tenor + bass, Am, 1|534-D7-U1|235|5,

3|753|54[-]32|1

leaf [5] *verso*-leaf [6] *recto*: Archdale, tenor + bass, F, 1|56[-]7|

U1D5|4-32|1

leaf [5] *verso*-leaf [6] *recto*: Ashley, tenor + bass, G, 5|U1D7|U12|3

2[-]3[-]4|3, Come let us join our cheerfull songs

leaf [6] *verso*-leaf [7] *recto*: 148th Psalm, tenor + bass, G, 3|34|54|

3-2-34|2, Loud Hallelujahs to the Lord; incomplete, lacking 3

measures of the tenor part necessary to set “of his love in

heav’nly strains, And speak how fierce his” (bass part + text are

present); one passage thoroughly crossed out, with “mistake”

written between the 2 staves

leaf [7] *verso*-leaf [8] *recto*: Ode on Science by “Sumner,” 3 voices, G,

1|D5-32-1|25|6-5-67|U1, The morning sun shines from the

East; part of leaf [8] is missing, with 2 mm. of bass part + some

text

leaf [8] *verso*: Exhortation by “E. Doolittle,” 4 voices, Am, 1|3-4-3-

21|23[-]4|5-3-2-1D7|U1, Now in the heat of Youthfull blood;

lacks all after m. 16

974.5 unnumbered leaves, probably fragments of a copybook

no inscriptions

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

leaf [1] *recto*: [Washington by Billings], fragment (middle of the tune),

E, 5|67U12-D7|56-7U1, Those Heav’nly Guards around the[e]

wait

leaf [1] *recto*: fragment (last 6 mm.), C or Cm, 3331|2221|33|11|

D77|U1, 2 endings provided, both on 1

leaf [1] *recto*: fragment (last 12 mm.), if in C, 1112|1D6|U1-D76-

7U12|11|33-211-2|343\_|31|1-2-1-2-3-4-3-2-|1-2-1-D7-U1-D7-

6-5-4-5-6U1|21|1; if in F#m-\*- 5556|53|5-43-456|55|77-655-

6|7U1D7\_|75|5-6-5-6-7-U1-D7-6-|5-6-5-4-5-4-3-2-1-2-35|65|5

leaf [1] *verso*: Virginia, Em, 5|3355|6-7-5U1|D7

leaf [1] *verso*: Connection [by Billings], E, 5|U11|1-D7-65|5

leaf [1] *verso*: Aurora a Morning Hymn [by Billings], fragment, C, 1|3-

45-3|1D7|U1

leaf [2] *recto*: fragment (last 5 mm.), if in Dm, 2-3-2-1D7|U1-

D76|55|65|5, 2 endings provided, both on 5

leaf [2] *recto*: fragment (middle of tune), if in Am, [3/2 time:]1-23-

5|4-3-2-1D7|[2/2 time\*\*&]U1||[equivalent of 2 mm.

rest]1|5544|5-43-233|2231|2|234-322 [breaks off here]

leaf [2] *recto*: New-Hingham, Am, 1|21-321|D#7

leaf [2] *recto*: fragment (last 3½ mm.), if in Dm, 5|3456|55|5

leaf [2] *verso*-leaf [3] *recto*: 89, Dm, 5|57U1D7-6|5U1D7

leaf [2] *verso*-leaf [3] *recto*: Bridgwater [by Edson], C,

5U11|D75|U123\_|3

leaf [2] *verso*-leaf [3] *recto*: Green Field [by Edson], Am, 1|1122|332

leaf [2] *verso*-leaf [3] *verso*: Majesty [by Billings], F, 3|5n4|55|65|5

leaf [3] *verso*: Indian Philosopher, “Tenor” + “Treble,” not in score-\*-

both fragmentary, C, tenor begins 133|3255|5, secular

leaf [3] *verso*: Sophronia, “Tenor” fragment, Dm, 1|3254|6543|2,

secular

leaf [4] *recto*: [Bethlehem by Billings], fragment (fuging section to

end), E, 5U11-D7|6656-7|U1, The Angel of the Lord came down

leaf [4] *verso*: 24th or Norwich, Am, 1|3-2-1D7|U12|3\_|3

leaf [4] *verso*: Wells, Dm, 5|775|765|4\_|4

leaf [4] *verso*: 25th, Am, 533|21|D#7

leaf [5] *recto*: Suffield, Em, 5|1431|555\_|5

leaf [5] *recto*: Bunker Hill, Am, 1D7U1|24|3343|2D7

leaf [5] *verso*: Rainbow [by Swan], fragment, C, 1D55|5-U1D7-

5|6U1D7\_|7

leaf [5] *verso*: 122, fragment, G, 3|5-6-54|32|3\_|3

leaf [5] *verso*: Montague [by Swan], fragment, Dm, 555|55U11|D7

leaf [5] *verso*: Sherburne [by Read], fragment, D, 553|4-56-7U11|1

975.3 unnumbered leaves, probably fragments of a copybook

no inscriptions

MS. music is mix: several treble parts, tenor part, 4-voice piece

MS. music entries:

leaf [1] *recto*: fragment (last 7½ mm.), possibly treble part, if in G,

44|4433|32-34-23|22|3-21D7U3|2-3455-4|3344|5

leaf [1] *recto*: fragment (last 10 mm.), possibly treble part, if in Em,

last 9 mm. are 555|54345,553|455\_|5,3|5455|5-67-

65,4|3455|5 (this section speculatively broken up into 4

phrases of 8, 6, 8, and 6 syllables)

leaf [1] *recto*: fragment (10½ mm. from middle of a piece), possibly

treble part, if in F, first 7 mm. are

55|3456|55|3+5|[rest]5|3333-4|555, Through ev’ry Land by

ev’ry tongue / O come loud Anthems let us Sing

leaf [1] *recto*: fragment (last 3 mm.), possibly treble part, if in F,

5U1D76|555\_|5, [F?]avours past down on

leaf [1] *verso*-leaf [2] *recto*: Baltimore, “Tenor” (but not melody?)-\*- 6/4,

C, 111|1332D7,D2|14321D7|U1 (this section speculatively

broken up into 2 phrases of 8 syllables)

leaf [1] *verso*-leaf [2] *recto*: Golgotha, “Treble,” if in Fm,

3\_|355|5|354|3

leaf [1] *verso*-leaf [2] *recto*: Amh[e?a?]rst, “Treble,” G, 153|65|3

leaf [1] *verso*-leaf [2] *recto*: untitled tune, possibly treble part, A,

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

leaf [2] *verso*-leaf [3] *recto*: Milford [by Stephenson], “Treble,” A,

533|1-2-1-23-4|552, If Angels sung a Sav’ours birth

leaf [3] *verso*: Williamstown, 4 voices-\*- fragment, Gm, tenor incipit is

1|1D7U12|345\_|5

976.single unnumbered leaf, likely from a copybook

inscription: leaf [1] *recto*, “Noadiah Larned 1800”

MS. music appears to be all treble + tenor parts:

leaf [1] *recto*: Dorchestor [*sic*], “Treble,” if in F#m, 5|5-6-77|77|5-

U11|D7

leaf [1] *recto*: Chester [by Billings], “Treble,” F, 335|5U1|D6-5-43|2

leaf [1] *recto*: The24 [*sic*], “Tenor,” 1st 4 mm. written in Gm (with key

signature)-\*- then remainder in Am, 1|1-2-32|1D7|U1

leaf [1] *verso*: fragment (last 13¼ mm. w/ 1st + 2nd endings), possibly

treble part, if in G, remaining music begins

1|3355|36|5544|3322|2

leaf [1] *verso*: fragment (last 8 mm.), possibly treble part, if in Fm,

5434|5,554|5544|7,5|U1-D7-U1-D7-6-|55|65|5

leaf [1] *verso*: fragment (last 6½ mm.), possibly treble part, if in Gm,

15|5575|5,2|2D7U33|445,4|5542|1

leaf [1] *verso*: fragment (last 13 mm.), possibly treble part, if in Gm,

remaining music begins 7|U221|D7,|U543|2222|3\_|3,D7|U3-4-

3-4-55[-]4|323\_|3

977.single unnumbered leaf (folded) with music + text on *recto*, 3 lines of same

text + sums on *verso*

no inscriptions

MS. music entry:

leaf [1] *recto*: untitled melody, probably tenor or treble-\*- no clef-\*- key

signature-\*- or time signature, if in F, 1|34|55|55[-]6|5,5|U11|1

[-]D65[-]3|5[-]65[-]3|2, Who shall the Lords elect condemn

978.single unnumbered leaf, probably from a copybook; MS. music on *recto*

side, *verso* blank

no inscriptions

MS. music appears to be treble parts:

leaf [1] *recto*: untitled fragment (likely the doxology ending an

anthem), possibly treble part, if in Bb, 1st surviving mm. are

6-7-6-7-U1D6|U21D7U31|21D77|U1, Glory be to the father

Son and holy Ghost

leaf [1] *recto*: The24 [*sic*; see source 6 above, 3rd entry; these two

sources may share the same hand], probably treble part, Gm,

1|3-2-1-D7|U12|3

979.single unnumbered leaf (folded) with music on *recto*

no inscriptions

MS. music:

leaf [1] *recto*: Low Dutch, “Bass,” A, 1|1D5|U1D6|5U1|4

9710.fragment of single unnumbered leaf, with music on both sides

no inscriptions

MS. music:

leaf [1] *recto*: [title missing], “Treble” fragment, if in G, 3|355|554-3|2

leaf [1] *recto*: St. [rest of title missing], “Treble,” fragment, A, 3|4-

32|31-2|3-2-13|2

leaf [1] *recto*: [title missing], “Treble,” fragment, G, 1|32|1D7|67|U1

leaf [1] *recto*: [title missing], “Treble,” fragment, Am, 1|1-3-21|D7-

U12|3-2-1D7|U1

leaf [1] *verso*: [title missing], possibly treble part, fragment—3 partial

staves of what appears to be one longer piece-\*- 2/4, if in D, one

section begins [1]|35|U13|2-1-D7U2|1-D7-6U1|D7-6-54|3,

High as the heavens [heav’ns] our voices raise And earth &

earth [🡨text written under this section], text also includes the

phrases “Wide [x 2] as the world is thy comm[and]” + “when

rolling years Shall cease to move” [x 2]

97. single leaf (pp. 37-38) of text collection, *The Buck’s Pocket Companion*;

texts on these 2 pp. are all secular, including “SONG XXXI.” (“When whistling

winds are heard to blow…”) + “SONG XXXII. / *Tune*—“King William’s March.”

(“O’er fair Columbia’s awful brow…”)

**Ms 101211**

98. Spalding, Ezekiel. *MS. music book.* 1802. 29 leaves, and two halves of a larger leaf inserted (not attached). Leaves [2-10] are paged 5-22.

inscriptions: leaf [1] *recto*, “Ezekiel Spalding’s / Book / Killingly Feb -- 20th 1802 –

/ John &c.”; inserted leaf *verso*, “Ezekiel Spaldings / Property”

MS. music is mix of bass parts, treble + bass pairs (with blank staves for counter + tenor inbetween), and 4-voice tunes; some but not all text citations are reproduced here:

leaf [2] *recto* (p. 5): New Durham, bass, Am, 1|D7534|554, How vain are all things here below

leaves [2] *verso*-[3] *recto* (pp. 6-7): Harmony [by Morgan], treble +

bass, A, treble incipit 1|3-2-2[*sic*]3|22|112, Loud hallalujahs to

the lord

leaves [3] *verso*-[4] *recto* (pp. 8-9): Refuge, treble + bass, Em, treble

incipit 133|33-455|5, My refuge is the god of love

leaves [3] *verso*-[4] *recto* (pp. 8-9): Request, bass, Em, 1|1111|33D7\_|7, Spare us O lord aloud we pray

leaves [4] *verso*-[5] *recto* (pp. 10-11]: All Saints, treble + bass, Cm, treble incipit 1|D7755|5-6-7U1|D7

leaves [5] *verso*-[6] *recto* (pp. 12-13): Zion (“Psalm 122 C. M.”), treble

+ bass, D, treble incipit 555|5434|5,U1|2232-1|D7

leaves [6] *verso*-[7] *recto* (pp. 14-15): Salem (“Psalm 147 L.M.”), treble

+ bass, C, treble incipit 5|U132-1D7-6|77-U12\_|2,

1-231|D7U2|3-2-D7-55-6|5

leaf [7] *recto* (p. 15): Bethel (“C.M.”; “Hymn 72nd 2nd B.”), bass, Am, 2[*sic*; surely *recte* 1]D7|5|3335|4,|U1D5-|7-U1D7-6|55|1, In the Cold prison of a tomb

leaves [7] *verso*-[8] *recto* (pp. 16-17): Venus (“Ps. 148th. S. M.”),

treble + bass, A, treble incipit 5|5U131|5,5|3212|3, Let ev[’]ry

Creature join to prais[e] th[’]eternal god

leaves [7] *verso*-[8] *recto* (pp. 16-17): Religion (“Ps. 63rd S.M.”), treble

+ bass, Am, treble incipit 1|32|1D#7|U1, My god permit my tongue

leaves [8] *verso*-[9] *recto* (pp. 18-19): Eternity (“Hymn. 28. 2.nd

Book”), treble + bass, Dm, treble incipit 555|34|55|5,|577|U11|D#7, Stoop down my tho’ts that use to rise

leaf [9] *recto-verso* (pp. 19-20): Friendship (“Ps. 88 as 113th P.M.”),

treble + bass, Em, treble incipit 553|7553|2, Thy wrath lies heavy on my soul

leaves [9] *verso*-[10] *recto* (pp. 20-21): Delight [by Coan], 4 voices, Em, 1D54|3-214, some variations in melody

leaf [10] *recto* (p. 21): Grafton [by Stone], bass-\*- 1st 7 mm. only, C,

1\_|111|65-311|1

leaf [11] *recto*: Dominion, 4 voices, E, 1|55-6-7|U1D5-3|1-65-4|3

leaves [11] *verso*-[12] *recto*: Fiftyeighth, Psalm [punctuation *sic*], 4

voices, C#m, 1|332|2D77|U1, Judges who rule the world by laws

leaf [12] *verso*: Concord, 4 voices, C, 5|U1132-1|2, The hill of zion yealds

leaves [12] *verso*-[13] *recto*: Troy, 4 voices, Am, 131|21-2-3-4|5, Come

sound his prais[e] abroad

leaf [13] *recto-verso*: Jerusalem [by Ingalls], tenor + bass, G, tenor incipit 132|1234|5, From the third heavn,s [punctuation *sic*]

leaves [13] *verso*[[14] *recto*: Contemplation, 4 voices, Fm, 12[*sic*; probably *recte* 3]1|5535|1,|355|4-5676|5

leaf [14] *recto-verso*: Coronation [by Holden], 4 voices, Ab,

5|1133|2123|2132|1, Holden’s dynamics (“For.,” “Pia[.],” “For,”

[punctuation *sic*] are included

leaves [14] *verso*-[15] *verso*: Devotion, 4 voices, G, 133|U1D653-

1|2,3|1D665|U1

leaves [15] *verso*-[16] *recto*: Repentance, 4 voices, F#m, 5|U11D75|3- 5-43|2

leaves [16] *recto*-[17] *recto*: Supplication, 4 voices, Em, 1|5-4-5-6-5- |47-6|5U1|2-3-2-1D7|U1, O wash my soul from every sin

leaves [17] *recto*-[16] *verso* [*sic*]: Resolution, 4 voices, Am, 1|5-43-

233|2,3|11D5-67|U1, Let sinners take their Course

leaves [17] *recto*-[18] *recto*: An Ode on Science, bass, G, 1|1D5|5U1|23-4|1,1|11|1-32-1|2D5|6

leaves [18] *verso*-[19] *recto*: Triumph, bass, F, 1|12|34|5D5|U1,2|34|33|3-21|D5

leaves [19] *verso*-[21] *recto*: An Ode on Friendship, bass, G, 1|111D5|3-4-55|1, this part also found on leaf [29] *verso*

leaves [20] *verso*-[23] *recto*: Anthem Luke 2d Chap[ter], bass, G, enters

after 7 mm. with 1|U1-2-1-D76|n7n75|U11D6|U22D2|5

leaves [22] *verso*-[23] *recto*: China [by Swan], bass, D, 1|D5D5|U14|3-

22|1, Why should we mourn departing friends

leaves [23] *verso*-[24] *recto*: Majesty [by Billings], 4 voices, F, 5|U1- D7-U1D6|5-31|43-1|U1, (The) Lord descended from above

[parentheses *sic*]

leaves [24] *verso*-[25] *recto*: Newburgh, 4 voices, C, 5|35U12|1

leaves [25] *verso*-[26] *recto*: Mount Vernon, bass, G, 1|11[or

D7]11|D45|6645|1

leaves [25] *verso*-[26] *recto*: Repose, bass, Em, 1|11[-]2|33[-]2|1D5|U1,

Our sins alas how strong they be

leaves [26] *verso*-[27] *recto*: Extollation, bass, G, 1|111D4|55|U1, Loud hallelujah to the Lord

leaves [27] *recto*-*verso*-[28] *recto*-[27] *verso* [*sic*]: Pennsylvania [by

Ingalls], bass, Am, 111|D5534|565, The God of glory sends his

summons forth

leaves [27] *verso*-[28] *recto*: Solemnity, bass, Am, 1D55|4|31U1|D5, Hark from the tombs a dol[e]ful sound

leaf [28] *verso*: North Salem, bass, Em, 111|311D5|U1,1|3D7U12|D5, My soul come meditate the day

leaf [29] *recto*: Brooklin [*sic*], bass, Am, 1|1-D7-55|3345|1

leaf [29] *recto*: Florida, bass, Dm, 1|13D7U1|D5,U3|45D75|U1, Our

moments fly apace

leaf [29] *verso*: Ode on Friendship, bass, G, 1|111D5|3-4-55|1, this part

also found on leaves [19] *verso*-[21] *recto*

inserted leaf *recto*: Babylon, 3 voices, F#m, middle voice incipit

532|3456|7,7|5431|2, Come sing us one of zion[’]s songs and

melody perform, 61-m. piece, changing from cut time to 2/4 at m. 34

**Ms 69966**

99. [Spicer, Ishmael, item 1:] Adgate [Andrew] and [Ishmael] Spicer. *Philadelphia Harmony*. Philadelphia: for the authors, n. d. [1st t. p.]; Adgate, Andrew. *Rudiments of Music*. 3rd ed. Philadelphia: printed by John M’Culloch, sold by the author, 1790. [2nd t. p.]. [2], 20, 56 pp.

after printed music, 38 leaves containing MS. music and numbered pp. 57-132; then

16 pp. of printed music, originally numbered 17-24 and 1-8, and re-

numbered by hand 133-148; the first 8 of these 16 printed pp. are from an

edition of Adgate’s *Philadelphia Harmony*, and the second 8 may be too

inscriptions: p. l. *recto*, “Ishmael Spicer’s – Book -------- / June 6th 1790.”; *Rudiments*

*of Music* t. p., “Ishmael Spicer’s June 6th 1790.”; a. l. [1] *recto* and *verso*, “The

rules for Chanting.” and “Extract; Of Fundamental Progressions.” (music

theory); a. l. [2] *verso* and a. l. [3] *recto*, index to all music, printed and MS.,

after p. 56; additional info. and corrections occasionally on printed pp. of

music

MS. music is 4-voice sacred-texted pieces, unless otherwise noted:

p. l. *recto*: Ocean, counter part, F, 1|34|333-45-3|1, no text, “(See Page 20th)”

🖝 above music; this is a livelier counter part than the one printed on p.

20

p. 57: Huntington, att. Morgan, A, 5|U1-2-31|55|315, Sweet is the work, &c.,

title originally written as “Harmony” but thoroughly crossed out

p. 58: Stratfield, att. Goff, F#m, 5|U11D75|1-2-34|3, Lord, ‘tis a pleasant

thing

p. 59: Trumbull, att. Benham, Am, 132-1|D7-5U3-1|D7-U1-D7-5-|7U12\_|2,

Lord, what is man, poor feeble man

pp. 60-61: Stockbridge, att. Billings, F, starts w/ bass solo: 1|1D76|567|U1,

From all who dwell below ye skies

🖝 p. 62: Hampden, att. E. Huntington, Em, 1|323-45-4|32|1, Now let our

mournful songs, &c.

p. 62: Brandford, att. Benham, Em, 133|7-5-7U1|1-2-3-1-2D7|5, Save me, O

God, the Swelling floods

p. 63: Milford, att. Stephenson, A, starts w/ tenor solo: 533|1-2-1-23-

4|5D5|U1, If Angels Sung a Sav’our’s birth, “Sav’our’s” in all 4 parts,

total of 9 times

p. 64: 136, att. Deaolph, C, 1|3-2-1D5|U1D7|U1, Hast thou not giv’n thy word

p. 65: 3rd, att. Stephenson, Am, starts w/ tenor solo: 512|32|1-2-34|5, With

rev’rence let the Saints appear

p. 66: Babylon, att. Benham, Em, 1|55-4|51-2|335U1|D7-5-3-4-5-3-|4, Along

the banks where Babel’s current flows

p. 67: 122nd, att. Bull, A, 1|3-4-32|1D7|U1, How pleas’d & blest was I

p. 68: Pool, att. “Knap,” Gm, 5|55-4|32|1-32-1|D#7, They that in ships with

courage bold

p. 69: New 50th, no att., G, 1|3365|4321|D7, Not to our names, thou only just

& true

pp. 70-71: Lyme, att. Swan, F, 1|3153|U1, Ye tribes of Adam, join

p. 71: Williamstown, att. Edson, Am, 1|1D7U12|345\_|5, Shew pity Lord, O

Lord forgive

pp. 72-73: An Anthem-\*- from Revelations-\*- Chap. [14?]th, att. Billings, Fm,

1|55U1|D76|554|34|5, I heard a great voice from heav’n saying unto

me

p. 73: Jargon, att. Billings, G??, 1|643|651|6, Let horrid Jargon split the Air,

Billings’s dynamics “Forte” and “Fortissimo” are included

pp. 74-75: Stratford, att. Read, Am, starts w/ treble/bass duet-\*- treble

155|53|222-\*- tenor incipit is 1|555|3-21D#7|U1, Mourn, mourn ye

Saints who once did See

p. 75: Warren, att. Billings, G, 1212|345, Children of ye heav’nly King

pp. 76-77: Walpole, att. Wood, Bm, 1\_|132|3-4-54|32|1, Oh, if my Soul was

form’d for woe

p. 77: Charlestown, att. Read, D, 5|U1D7|U1-D7-65|U1D7-U2|1, When God

reveal’d his gracious name

p. 78: Salisbury, att. Brownson, Am, 15|4233|2, God of my salvation hear

p. 79: Jubilee, att. Brownson, A, 112|342\_|2, Blow ye the trumpet blow

pp. 80-81: Berlin, att. Billings, Em, 5|5|U1|D7|5|34|5-4-32|1, He dies! He

dies! the heav’nly Lover dies!

p. 81: A Canon-\*- of Four in One, no att., C, 1|53|23|1D7|U1, Praise God from

whom all blessings flow

pp. 82-83: Bethlehem, att. Billings, E, 5|U1D7|U1-D7-65-4|3-4-32-1|5, While

Shepherds watch’d their flocks by night

p. 83: Norfolk, att. Brownson, Dm, 1|55|U1D7|5, And must this body die

pp. 84-85: Balloon, att. Swan, Em, 5|U1-2-3D7-5|45|3-2-14-3-4|5, Behold I

fall before thy face, characteristically thorough indication of text

source above music\*\*& “Ps. 51st. 2nd part L.M. 4th & 5th verses.”

p. 85: Flanders, att. Swan, E, 5|5-U1D7-U2|D5-4-36|57|U1, no text

p. 86: Colchester, att. Brownson, Em, 5|315U1|D7-5-64|5, Great God, the

Heav’n’s well order’d frame

p. 87: Enfield, att. Chandler, E, 1|3332-1|555, Before ye rosy dawn of day,

“Allegro.” above start of music

p. 88: Springfield, att. Babcock, Bm, 12|3-21-2-3|2-1D7|U1, Jesus drinks ye

bitter cup

p. 89: Providence, att. West, G, 5|U1321|3-5, Rejoice the Lord is king

pp. 90-91: All Saints, att. Hall, Cm, 1|33-45U1|D5-6-5-32-1|2, Oh! if my Lord

would come and meet

🖝 pp. 92-93: Civil Amusement, att. “(by Mr. Hall-\*- Rainham in Massachusetts.),”

Eb, 135|65|U1D6-U1|D7-6, Then to thy throne victorious king

p. 93: Silver-Spring, att. Benham, Em, 5|U123|11D#7|U1, Were I in Heav’n

without my God

p. 94: Chocksett, att. Billings, G, 1|1234|5, Lord of the worlds above

p. 95: Archangel, att. Gillet, melody in treble?, Em, treble incipit

1|3455|75U1-2-32-1|D#7-\*- tenor incipit 5|5377|U2-1-D7655|5, The

God of glory sends, &c.

pp. 96-97: Montgomery, att. Morgan, C, 1|3331|2-1D7-65, Early my God

without delay

p. 97: Albany, att. Edson, C, 133|1D7|U1, Behold the morning Sun

pp. 98-103: New York, no att., melody in treble, G, treble incipit 56-

7U11|D765, Vital Spark of heav’nly flame

p. 103: Victory, att. Brownson, F, 5|U1D5-3|4-5-6-54|32|1, Hosannah to ye

prince of light

pp. 104-105: Canton, att. Swan, C, 1D54|35U1D7|U1, When marching to thy

blest abode

pp. 106-107: Saints Repose, att. Benham, E, 135|6-7-6-5-67|U1D6-U1D7-6-|5,

🖝 Death is to us a Sweet repose, this note above music\*\*& “(See the

original, page 92.)”

p. 107: Richmond [by Billings], Am, 1D5U12|354, My beloved haste away,

“Words by Reyley” [*sic*] above music

p. 108: Babylon, att. Gillet, Cm, 5U11|3D7U11|D7-5-U132, A long [*sic*] the

banks where Babel’s curren[t] flows

p. 109: 119th, no att., Em, 531|5577|7, Hd not thy word been my delight

pp. 110-113: Farewel Anthem, att. French, Am, 5|U133|223|56|5-43|22, My

friends, I am going a long & tedious journey

p. 114: Calvary, att. Reed [*sic*], Am, 11D5|U1-2-32|34-3|2, My tho’ts that

often mount the Skies

p. 115: Amity, att. Reed [*sic*], A, 1|312D7|U1, How pleasant ‘tis to See

p. 116: Sunbury, no att., Am, 133-4|54-343|2, What Shall I render to my God

p. 117: Few Happy Matches, no att., A, 5|U1113-1|222, Say, mighty love, and

teach my Song, “Watts’s Lyric Poems.” above music

p. 118-122: An Ode on Musick, att. Mann, D, 1|D53|1|U33-|21|D7, Descend,

ye Nine, descend & Sing; mm. 1-12 are 8 mm. of 3/2-time music

notated in 2/2

pp. 122-123: Bennington, no att., C, 11D7|U1-2-33|2-1-D76|5, Ye Sons of men

with joy record

pp. 124-125: Framingham, att. Billings, Am, 5|U1-2-12|3-4-34|5, Shall

Wisdom cry aloud

p. 125: Lisbon, att. Swan, C, 1|31D65|6, O let thy God & King

p. 126: Newport, att. Reed [*sic*], Bm, 5U13|2-1D7U12|3, I Send ye joys of earth

away

p. 127: Berwick, att. French, F#m, 1-5|5-U1D7-65-4|3543|2, Speak, Speak, O

ye Judges of ye earth

pp. 128-131: Victory, att. Mann, D, 1|31|5U1|D5-32-1|6, He reigns, the Lord

the Saviour reigns

p. 132: Amanda, att. Morgan, Am, 1|54|3-4-53-2-1|D7-U1-D5#7|U1, Death,

like an over flowing Stream

p. 132: Warren, att. Reed [*sic*], Dm, 1|D765|U13-1-3-2-1D7U1\_|1, Stoop

down my tho’ts that use to rise

**Ms 55836 [partially = 781.9 A233r, Adgate *Rudiments of Music*]**

100. [Spicer, Ishmael, item 2:] *David’s Harp: being a choice collection of the Songs of Zion: for the use of Worshipping Assemblies.* New London, Conn.: Samuel Green (printer and publisher), 1816. 72, [1] pp.

t. p. (p. [1]), rudiments (pp. “3”[*recte* 2]-8), printed music (pp. 9-48) (printed index,

p. [49], is not present in this copy); followed by pages with printed staff lines,

page numbers, and occasional final bar lines (pp. 49-72); these last pp. are all

filled with MS. music

MS. music on p. l., printed pp. 49-72, and 12 smaller leaves—numbered by hand pp.

73-96—bound in after printed p. 72

unnumbered final p. carries a printed index to the printed music on pp. 9-48; on the

*verso* of this leaf and on the *recto* of the a. l. that follows it is a problematic

handwritten index, listing almost all the MS. tunes in this book with correct

page numbers (exceptions: pp. 92-93 in the MS. are Fountain, whereas New

Exhortation is given for those pp. in the index; pp. 94-95 in the MS. are

Hudson, C.M., whereas Schenectady, L.M. is given for those pp. in the index);

this handwritten index also includes tunes with page numbers between 6

and 18 (occupied in this book by printed rudiments, and printed tunes whose

titles don’t match) and between 108 and 151 (the pages in this book only go

to p. 96), several tunes without page numbers (some of these appear in the

book; others don’t), and other tunes that don’t appear in this book (e.g.,

Russia, with a page number of 55 in the index, whereas in the MS. this is the

second page of Scotland)

inscriptions: front cover, “Ishmael Spicer’s, Book.”; t. p., “Ishmael Spicer’s, Bozrah,

(Con.) June, 28th / 1817.”; text info., composer names, additional text added

to printed music

MS. music is 3- or 4-voice sacred-texted pieces, unless otherwise noted:

p. l. *recto*: Brookfield [by Billings], Dm, 5|U13|23-2|1-D7U1|2, Shew pity,

Lord, O Lord forgive

p. 49: Sharon, no att., F, 135|U1D7|6 [fermata]-\*- U1|D5-43-4|32|1, Come, ye

that love the Lord, And let your joys be known

pp. 50-51: Corinth, att. Blanchard, G, 555|55-4|3-U1D7-6|5, Jesus shall reign

where’er the Sun

pp. 52-53: Paradise, att. O. Holden, D, 135|6435|U1, Now to the Lord a noble

Song

pp. 54-55: Scotland, no att., G, 1|1-2-34|5|6-5U1-D5|4-33-|2, Loud

Hallelujahs to the Lord, top 2 voices are 1st and 2nd treble

p. 56: Buckingham, att. A. Williams, Am, 1|5-4-32|34|5-43|2, Lord, thou wilt

hear me when I pray

p. 57: Winter, att. D. Read, F, 1|55|65|U1D5-3|1, His hoary frost, his fleecy

Snow

p. 58: Morning Hymn, no att., C, 1|1-2-13-2|1-D5U5|4-3-2-12-3|2, Awake, my

Soul; awake, mine eyes

p. 59: Marlborough, att. “W. Shroubsole,” C, 5|U1112|32-12, All hail the pow’r

of Jesus’ name

p. 60: Gilboa, att. T. Olmsted, Em, melody probably in treble-\*- treble incipit is

1|3-4-5654tr-3|3-\*- tenor incipit is 5|3-4-565-U1D#7|U1, And must this

body die

p. 61: Lisbon, att. Reed [*sic*], Bb, 1|D65U12|3, Come, Sound his praise abroad

pp. 62-63: Tamworth, att. C. Lockhart, F, 53|U1D531|2D5, Guide me, O thou

great Jehovah, “See the Doxology, the next page.” above final 2 ½ mm.

pp. 64-65: Doxology, att. Williams’ Coll., F, 534|55|67|U1, To Father, Son, and

holy Ghost, “(This Doxology ends the Hymn, for Tamworth.)” above

2nd page of music

p. 66: Hallelujah Chorus, no att., C, 1D54|4-3|2531, Praise ye the Lord,

Hallelujah, “To Falcon Street” immediately after title

p. 67: Devizes, att. “Cozzen,” A, 112|34|3-21-D7|U1, With my whole heart I’ll

raise my Song

p. 68: Why weepest thou, att. O. Holden, Cm, 1D56|5U3|21|1 [fermata], Why,

O, my Soul, why weepest thou?, “Tenor.” (melody) above top voice,

“Treble,” [punctuation *sic*] above 3rd voice down

pp. 69-71: The Pilgrim’s Farewell, no att., F, 543|U1D65, Fare you well, [ditto

sign]

p. 72: Jargon, att. “Mr-\*- Billings,” G??, 1|643|651|6, Let horrid jargon Split the

air, “A tune of Discordant Sounds.” above music, “(A discordant tune)”

after title in MS. index

pp. 73-83: The Dying Christian to his Soul, no att., G, 56-7|U11|D76|5, Vital

Spark of Heav’nly flame

pp. 84-92: Anthem; Luke-\*- 2nd. Chap., att. Stephenson, G, begins w/ treble solo-\*-

1|5-6-5-43|442|31, Behold I bring you glad tidings, “10th. 11th. 12th.

13th. & 14th verses.” above music, up from title

pp. 92-93: Fountain, no att., Bb, 1|32|12-3-4|3-1D7-U1|2, Thy mercies, Lord,

Shall be my Song, “Air.” written above top voice

pp. 94-95: Hudson, att. Chandler, F#m, 1|5-4-3-45|45|7-U1-D7-65-4|5, Time

what an empty vapor ‘tis

p. 96: Vanhall’s Hymn, no att. (though title likely provides the attribution), A,

5|U1355|443, O render thanks to God above

**Ms 55836**

101. [Spicer, Ishmael, item 3:] *MS. music book.* 8 unnumbered leaves, then MS. music on pp. 9-42, 2nd pp. 29-[32], 43-108, 119-140, 117-118, 109-116.

on microfilm only; original MS. unlocatable in 2019; shaded areas on film make it

hard sometimes to determine, for example, whether or not a page number is

actually present, so some guesswork was inevitable

various MS. entries (2 lines of poetry, treble part, rudiments, inscription) on leaf [1];

printed rudiments (typeset) on leaves [2-5]; MS. index of tunes + anthems on

leaves [6-7]; leaf [8] blank

inscriptions: inside front cover, “0/y” [?]; leaf [1] *recto*, “‘Trust not the Man whom

music don’t delight, / ‘For why? His soul is as the gloomy night.’”; leaf [1]

*verso*, “Sol, Law, Mi, Faw.” [syllables written above sample notes with

appropriately-shaped note-heads: circle, square, diamond, triangle], “In the

days of my Grandfather / Ishmael Spicer, printed / music was very costly. /

He being a teacher of music / wrote all of his music with a / quill pen. As you

will see by / these books. / A A Spicer.”; leaf [2] *recto*, “Ishmail Spicer /

Mont[ville?] [remainder illegible]

MS. music entries are all 3- + 4-voice tunes + anthems; tenor incipits recorded for 4-

voice pieces, either top or middle voice incipits recorded for 3-voice pieces

MS. music entries:

leaf [1] *recto*: New Jerusalem [by Ingalls], “Treble,” G, 312|3-45-432|2, “(See

page, 55.)” after title

p. 9: Coelestis att. “French,” 4 voices, G, 13-4|54|32|1-2-1, Rise, my Soul, &

stretch thy wings

pp. 10-11: Sinai att. “Merit N. Woodruff,” 4 voices, C, 532|15U12|3, Lord,

when thou didst ascend on high

pp. 12-13: Grafton att. “Stone,” 4 voices, C, 5U11|3-21-D7U11|1, Jesus the

vision of thy face

pp. 14-15: Montgomery att. “Morgan,” 4 voices, C, 1|3331|2-1D7-65, Early,

my God, without delay

p. 15: Paradise att. “McKyes,” 4 voices, Am, 1|13|2D7-5|U32|1, How long, dear

Saviour, O, how long

pp. 16-17: Dorchester att. “S. Babcock,” 4 voices, Em, 555|5U1D76|5, My God

permit me not to be

p. 17: 8th att. “Bull,” 4 voices, Dm, 5|57|3-4-57|U1, O Lord, our Heav’nly King

p. 18: Fair-Haven, 4 voices, C, 5|5-U1D7U11|2-343, Once more my Soul, the

rising day; musical meter is 6/4

p. 19: Babylon att. “French,” 4 voices, Fm, 1|3-4-54|U7-6-54|5U1D7U2|1, A

long the banks where Babel’s current flows

pp. 20-22: Champlain att. “Holioke,” 3 voices, D, middle voice begins

3U1|D7U4|32tr|1, Angles, roll the rock away

pp. 22-23: Austria att. “Holyoke,” 3 voices, D, middle voice begins 111|14|3-

21-D7|U1, Ye that obey th’immortal King

p. 24: Verona att. “Swan,” 3 voices, C, top voice marked “Air-\*-” begins

5|55-6-7|U1-D65-3|3-55-6|U1, From all that dwell below the Skies

p. 25: Indostan att. “Holyoke,” 3 voices, D, top voice begins 1|54|3U1|D765,

There glorious minds, how bright they shine

p. 25: Martin’s Lane, 3 voices, F, top voice begins 1|31|53-U1|D6-43-2|3,

Sweet is the work &c.

p. 26: Tunbridge att. “Kimball,” 3 voices, Dm, top voice begins

5|U1D5-4|35|6-54-3|2, Teach me the measure of my days

pp. 26-28: Denmark att. “Dr. Madan,” 3 voices, D, top voice begins

1|11|11-2-3|22|2, Before Jehovah’s awful throne

p. 29: Smyrna att. “Holden,” 3 voices, A, middle voice begins 5U11|1432|3,

Why should the children of a King

pp. 30-34: Anthem; For Easter att. “Billings,” 4 voices, A, bass begins

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

“Shout, Shout earth & Heav’n” section

p. 35: Lorrain att. “Olmsted,” 4 voices, G, top voices begins

5|U13-2|1D5|U35-4|4-3, Salvation is forever nigh

pp. 36-37: Smithfield att. “Reed,” 4 voices, Em, 555|U1D7U13|2, This life’s a

dream, an empty Show

🖝 p. 38: Repentance att. “Dr. W. J. Rollo,” 4 voices, F#m, 5|U11D75|3-5-43|2, Oh,

if my Soul was form’d for woe

🖝 p. 39: Old Age att. “B. Harwood,” 4 voices, Am, 532|11|D7-U1-D76|5,|7U13|

2-1D#7|U1, The time of our abode on earth

p. 40: Ohio att. “Holyoke,” 4 voices, A, 5|3312|34|2, I’ll praise, &c.

p. 41: Symphony att. “J. Morgan,” 4 voices, Eb, 135|U1D5|4321|5, Behold the

judge descends his guards are nigh

p. 42: Friendship att. “Lee,” 4 voices, Em, 113|557U1|D7, Thy wrath lies

heavy on my Soul

pp. 29-[32] [*sic*]: Ascension, 3 voices, C, middle voice begins

5U1|D53|5U1|D5, Jesus our triumphant head; “A Set piece” written

after title; pp. [30-31] missing, so this entry is incomplete

p. [32]: Rutland, 3 voices, D, top voice marked “Air-\*-” begins

5|U1-2-3-1D5-3|4-32|1, Grace ‘tis a charming Sound

p. 43 [*sic*]: Milford att. “Stephenson,” 4 voices, A, 533|1-2-1-23-4|5D5|U1, Joy

to the world, the Lord is come

p. 44: Huntington att. “Morgan,” 4 voices, A, 5|U1-2-31|55|315, Loud

Hallelujahs, &c.

p. 45: Troy att. “Peck,” 4 voices, Am, 131|21-2-3-4|5, His truth, &c.

p. 45: Doomsday att. “Newcomb” [*recte* Abraham Wood], 4 voices, D,

5|U11|11-D7|U1, Sing to the Lord aloud

p. 46: Ocean att. “Smith,” 4 voices, F, 5|5-6-5-4-35|U111D7-6|5, With songs

and honours sounding Loud

p. 47: Lisbon att. “Read,” 4 voices, Bb, 1|D65U12|3, Come Sound his praise,

&c.

p. 47: Amanda att. “Morgan,” 4 voices, Am, 1|54|3-4-53-2-1|D7-U1-D5#7|U1,

Death, like an over-flowing Stream

pp. 48-49: 58th att. “Harwood,” 4 voices, C#m, 1|332|2D#7#7|U1, Judges,

who rule the world by laws

p. 50: New Exhortation [*sic*] att. Doolittle, 4 voices, Am, 1|3-4-3-21|23-4|

5-3-2-1D#7|U1, Shew pity, Lord, O Lord, forgive

p. 51: North Salem att. “Jenks,” 4 voices, Em, 555|3157|U1, How Shall ye

young secure their hearts

p. 52: Deanfield, 4 voices, E, 5|U11D75|U1-2-1D7|U1, Sweet is the work, my

God, my king

p. 53: Whitestown att. “Howd,” 4 voices, Em, 1|5555-6|754\_|4, Where

nothing dwelt but beasts of prey

pp. 54-55: New Solitude att. “West,” 4 voices, Am, 532|1234|5, Thy Heavenly

words my heart engage

p. 55: New Jerusalem att. “West” [*recte* Jeremiah Ingalls], 4 voices, G,

132|1234|5, From the third Heav’n where God resides

p. 56: Dominion att. “Reed,” 4 voices, E, 1|55-6-7|U1D5-3|1-65-4|3, Jesus

Shall reign where e’er the Sun

p. 57: Surprise att. “McKyes,” 4 voices, Dm, 5|U1-2-32-1|D75U34-2|D7, Our

life contains a thousand springs

pp. 58-59: Rome att. “Swan,” 4 voices, Em, 54-3|75|54-3|75, Wand’ring

pilgrims, mourning Christians; 2nd-5th verses of text on p. 59, followed

by “Finis.”

p. 60: Harmony att. “McKyes,” 4 voices, F, 5U1D5|4-6-5-4-31|2,|355|46|5,

How pleasant ’tis to see

p. 61: Linnet, 4 voices, D, 5|U1-D7-|U1-D765-32|3-4-5-65|U1, The Swelling

billows know their bounds

p. 62: Messiah att. “B. Wright,” 4 voices, F, 155|556-U1D7-U2|1, Sun, moon &

stars, convey thy praise

p. 62: New Mortality att. “McKyes,” 4 voices, Am, 1D77|U3-4-3-4-54|5, Lord,

what a feeble piece

p. 63: Woburn att. “Kimball,” 4 voices, Am, 11-23-4|54-3|2-1D7|U1, Firm was

my health &c.

p. 63: Concord att. “Holden,” 4 voices, C, 5|U1132-1|2, The hill of Zion yields

p. 64: Delight att. “Coan,” 4 voices, Em, 1D54|3-214, No burning heats, &c.

🖝 p. 65: Tunefulvoice att. Morlton, 4 voices, Em, 553|45U1D7-U2|1, Let every

mortal ear attend

p. 66: Newburgh att. “Monson,” 4 voices, C, 5|35U12|1, Let ev’ry creature join

p. 67: Mortality att. “Weeks,” 4 voices, Em, 515|345U1|D7, Stoop down my

thou’ts, &c.

p. 68: Funeral Hymn att. “Holden,” 4 voices, Em, 555|U1-D#7-U1D5|3-4-76|5,

Why Should we mourn, &c.

p. 68: Exhortation att. “Hibbard,” 4 voices, F, 1|3-5n4|53-4|5-4-32|1, Ye

Islands of the northern sea

p. 69: Rolling-Sky att. “McKyes,” 4 voices, F, 1|54|34|5-U1-D6U2-D7|5, Once

🖝 more, my Soul, the rising day; this piece apparently never printed

p. 69: Richmond att. “Frary,” 4 voices, F, 1|3-4-55|67U1D6|5, Lord I will bless

thee all my days

pp. 70-71: Jerusalem att. “C. Lee,” 4 voices, C, 1|5-31-235|3-12-31, This life’s a

dream, an empty Show

p. 72: Dauphin att. “French,” 4 voices, Am, 1|3343|2, Welcome, Sweet day of

rest

p. 72: Aberdeen att. “Lee,” 4 voices, Am, 1|D57-U1|3-4-53-2|1, Let Sinners

learn to pray

p. 73: Mear, 4 voices, G, 1|55|33|1-23|2, Sing to the Lord, ye distant lands

p. 73: Plymouth, 4 voices, Am, 1|34|54|31|2, Lord, in the morning thou Shalt

hear

p. 74: Spring, 4 voices, Dm, 1|11D54|345, He sends his word & melts the

Snow

p. 75: Russia att. “Read,” 4 voices, Am, 132|1D#7U13|2, False are the men of

high degree

pp. 76-77: Jefferson att. “Doolittle,” 4 voices, A, 1D55|U1-2-1-2-32|1-23-4|5,

I’ll Search ye land, and raise the just; this 2 pp. filmed twice

p. 78: Greenwich att. “Reed,” 4 voices, Em, 5|5U1D75|U1D#7-U1-2|1, Lord,

what a thoughtless

p. 79: Windham att. “Reed,” 4 voices, Fm, 1|345|532|1, Broad is the road that

leads to death

p. 79: America att. “Wetmore,” 4 voices, Am, 1|1321|5, Amidst Surrounding

foes

p. 80: 46th att. “Chandler,” 4 voices, D, 5|U1D7|6567|U1, The Lord hath eyes

to give the blind

p. 81: New Durham att. “B. Austin,” 4 voices, Bm, 1|D57U13|21-D7U1, Hark!

from ye tombs a doleful Sound

p. 82: New Friendship att. “Edson,” 4 voices, Em, 155|6475|U1, From low

pursuits exalt my mind

p. 83: Recovery att. “Coan,” 4 voices, Em, 175|3343-4|5, Firm was my health,

&c.

p. 84-87: Babylon att. “West,” 4 voices, F#m, 532|3456|7, Come Sing us one of

Zion’s Songs; “A Set piece” written after title

p. 88: Westminster att. “Shumway,” 4 voices, F, 1|1565|U1D5|6, Thou great &

Sovereign Lord of all

🖝 p. 89: Livona att. “Saunders,” 4 voices, Em, 5|57U12-1|D75-45, I,ll [*sic*] praise

my maker, &c.

pp. 90-91: 148th att. “Handel,” 4 voices, melody in top voice, G,

5|54|32|1-D7-U12|D7, Loud Hallelujahs to the Lord

pp. 92-95: Portland att. “West,” 4 voices, F🡪F#m🡪F, 133|3155|5, Father

how wide thy glories Shine

p. 95: Sharon att. “West,” 4 voices, D, 1|D5U1D7U1|2, How pleasant ’tis to See

pp. 96-97: Christian Song [by Ingalls], 4 voices, Dm🡪D, 5|U1D7U1-2313|2,

My eyes are now closing to rest

p. 98: Liberty att. “Jenks,” 4 voices, F, 555|U1D65-33-1|2, No more beneath

th’oppressive hand

p. 99: Jargon att. “Billings,” 4 voices, no key but pitches numbered from start

on open G chord, 1|643|651|6, Let horrid Jargon split the air; Billings’s

“Forte” + “Fortissimo” are here

p. 99: Coronation att. “Holden,” 4 voices, A [*sic*], 5|U1133|212, All hail the

pow’r of Jesus’ name; Holden’s “Soft”s + “Loud”s are here

p. 100: Sardinia att. “Castle,” 4 voices, Dm, 1D75|5-6-5-4-55|77U1, How did

his flowing tears condole

pp. 101-106: The Rose of Sharon att. “Billings,” 4 voices, A, treble starts

5|U1212|31D7U1|21D76|75, I am the rose of Sharon & the lily of the

vallies

pp. 106-107: Bristol att. “Swan,” 4 voices, F, 1|5-6-53|U1-D5-31|6-5-67|U1,

Sweet is the work, my God, my King

[Pages 109-118 are out of sequence (see the listing of pages at the beginning of this

volume’s entry), but they will be treated here as if they were in sequence.]

pp. 108-109: Lynnfield att. “Holden,” 4 voices, Em, 1|55U1D5|321, My God

permit me not to be

p. 110: Vergennes, 4 voices, Gm, 1|1-2-34|55-342|1, Return, O God of love

return

p. 111: Waltham, 4 voices, Am, 1|5654|3-4-5-6-54-3|2, Who can command

the rolling tide

p. 112: Orange att. “Jenks,” 4 voices, C, 1|3331-3|555, Early my God without

delay

p. 113: New-Hartford att. “Jenks,” 4 voices, G, 1|35|U1D1-4|32|1, From all

that dwell below the skies

p. 114: Wintonbury att. “Jenks,” 4 voices, Em, 5|5577|7, Alas the brittle clay

p. 114: Stephentown att. “J. Smith,” 4 voices, G, 1|1-23-45-U1D7-6|5, Jesus

who knows full well

p. 115: Lena att. “Belknap,” 4 voices, F#m, 1232|3455, See the Lord of glory

dying

p. 116: Reliance att. “Bull,” 4 voices, G, 1|55|51|23|1, My Shepherd will

Supply my need

p. 116: Union [by Alexander Gillet], 4 voices, C, [5]6655-6|U1D6|U2, [Once]

more my Soul, the rising day; beginning obscured, so 1st note + 1st

word supplied here

p. 117: Castle Street att. “Dr. Madan,” 4 voices, G, top voice marked “Air-\*-”

begins 1|3-4-5U1|D42|1-3-5U1|D6-5, Sweet is the work, my God, my

King

pp. 118-119: Mount Olive att. “Benham,” 4 voices, G, 5|531D7|U1-23-45, The

King of Saints, how fair his face

pp. 120-121: Canaan att. “Swan,” 4 voices, D, 5|5-U11-3|32-1|D6-U1D6-U1|2,

How Sweet the voice, how Sweet the hand

p. 121: Florida att. “Dr. Witmore,” 4 voices, Dm, 5|31D7U1|5, Our moments

fly apace

p. 122: Milton att. “West,” 4 voices, E, 1|5556-7|U1, The Shining worlds

above

p. 123: Williamstown att. “Edson,” 4 voices, Am, 1|1D7U12|345\_|5, Shew

pity, Lord, O Lord forgive

p. 124: Evening Shade att. “Troop,” 4 voices, Em, 5|5U1D75-4|5, The ev’ning

Shades of life

p. 125: Complaint att. “Parmeter,” 4 voices, Em, 1|33-45U1|D777\_|7, Save us,

O Lord, aloud we pray

pp. 126-130: A Funeral Dirge att. “Jenks,” “Words by Mr. Smith,” “To the

Memory of Miss Catherine Barringe[r or ,?] / of Rhinebeck-\*- State of

New York; Supposed to be poisoned by John Benner-\*- who was

promised to her in / Mar[r]iage,” 4 voices, Am, 1|D5#7|U13|

2-1D#7|U1, Muse breath[e] the Dirge o’er Delia’s tomb

p. 131: Spencertown att. “B. Wright-\*-” 4 voices, Em, 1|55|57|U1-D7-U1D5|4,

Save me, O God, [ye?] Swelling floods

p. 131: China att. “Swan,” 4 voices, D, 3|22|11|3-D66|3, Lord, in [ye?] morning

thou Shalt hear

pp. 132-133: Majesty att. “Billings-\*-” 4 voices, F, 5|U1-D7-U1D6|5-31|43-1|U1,

Oh for a Shout of Sacred joy

p. 133: Flanders att. “Swan,” 4 voices, E, 5|5-U1D7-U2|D5-4-36|57|U1, Loud

Hallelujahs

pp. 134-135: Ode on Science att. “Sumner,” 3 voices, G, middle voice begins

1|D5-32-1|26|6-56-7|U1, Jesus Shall reign where e’er the Sun

p. 136: Lenox att. “Edson,” 4 voices, C, 1|11D56|5, Lord of the worlds above

p. 137: Bridgewater att. “Edson,” 4 voices, C, 131|22|1D7U1\_|1, Mortals, can

you refrain your tongues

p. 137: Columbia att. “Billings,” 4 voices, E, 531|67|U1, Not all the pow’rs [on

earth?]; “(Or, Lord of the worlds, &c.)” below music

p. 138: Repose att. “Jenks,” 4 voices, Em, 1|1-55-4|51-2|32|1, Teach me the

measure; dynamics indications in 2nd half are “Forte,” “Fortissimo,”

“Pia.,” + “Loud”

p. 139: Schenectady att. “Shumway,” 4 voices, Eb, 535|113-45|5, From all, &c.

p. 140: Middletown att. “Bull,” 4 voices, A, 12-3-4|53|1-2-34-3|2, Hail ye day

that saw him rise

**Ms. 55836** [misplaced]

[Spicer, Ishmael, item 4] – SEE no. 37, *The Gamut; or, Scale of Music, intended principally for the Use of Schools*

102. Stickney, John. *The Gentleman and Lady’s Musical Companion.* Newburyport, Mass.: Daniel Bayley, 1774. Lacks first pp. 9-[12]; pp. 65-72 printed in the following order (4 leaves, *recto*s/*verso*s): 65/70, 71/68, 69/66, 67/72.

inscriptions: preliminary leaf *recto*, “Jacob Tyler’s / Singing Book or Scale / of

musick Bought of Aseph / Smith of Kinsington in / the year Seventeen

Hundred / and Seventy five price Eight / Shillings Cash”; additional leaf

*verso*, “Jacob Tyler’s Book price 8/0=,” “Bought / in farmin- / -town in / the

🖝 year / 1775,” “Gitthes[e] [spelling + spacing *sic*] Rules Larnt Well by hart / if

Ever you in tend to git the musick art”

on slip of paper pasted to preliminary leaf *recto*: “…Presented by Henry Albro.

Hartford.”

no MS. music

**781.9 S854g**

103. Stone, Joseph, and Abraham Wood. *The Columbian Harmony*. [1793]. viii, 112 pp. Complete.

inscription: partial preliminary leaf *recto*, “Israel”

no MS. music

**781.9 S878c**

104. Story, Laura S. *Single leaf* Originally folded + now separated into 3 pieces, containing MS. music on *recto* side.

inscription: leaf [1] *verso*, “The Property of Miss Laura S. Story”; “Ocan Ochan

Continued” [reference to tune Ocean?]

folder also contains single leaf (now separated into 2 pieces) with handwritten

hymn texts on both sides: “Hymn 3” begins “Almighty lord let me be given,” +

“Hymn 4 Forth” begins “Come think on God who did thee make”

MS. music entries, all treble parts in shape-note notation:

:Extollation, G, 5|5536|55|3, Loud Hallalujah to the Lord

:Machias, Am, 1|33-212|3,1|5321|D#7, How pleasant ‘tis to see

:Worcester [by Wood], F, (6½ mm. rest, then-\*-) 5|65[-]432|1, How beautious

are their feet

**Ms 46776**

105. Swan, Timothy. *MS. materials including music*

2 leaves folded in half and stitched together, creating a small booklet with bass parts

🖝 on pp. [1-6] and sums\* on p. [8] (\*apparently Swan figuring out the length, in

seconds, of his Ordination Anthem) [photo]

folder also contains 1) single sheet with MS. copyright notice for Swan’s *New*

*England Harmony*, signed by Simeon Baldwin, “Clerk of the District of

Connecticut” and dated “the fourteenth day of May, in the Twenty sixth year

of the Independence of the United States of America” (i.e., 14 May 1801); two

50-cent stamps (not paper stamps) are impressed into the paper, and there is

what looks like the impression of a seal that is no longer there; and 2) a small

booklet (4 sheets, folded and sewn together) containing musical rudiments,

with original and revised numberings

MS. music entries:

pp. [1-4]: 99th or an Ordination Anthem [by Swan], E, 11|U1|1|D55|U1-D5|1, The Lord reigneth the Lord reigneth, “Loud” above m. 1

p. [5]: Moreen [by Swan], E, 11-23-4|52|4-32-1|D5, Oft I am told the

Muse will prove

p. [6]: Chatham [by Benham], E, 111|4-55|1, How pleas’d & blest was I

p. 1: Arnon [by Swan], Eb, 1|1D675|3-45-65, Great god to thine almighty love,

“Set”above music (indicating that the piece has been set in type for

Swan’s printed tunebook *New England Harmony*)

pp. 2-3: Washington [by Swan], D, 5|3155|67|U1, O may the mem’ry of thy

name, “Set” above music, last 2 counter notes in m. 6 changed from As

to Es so as not to collide with Bs in treble, last line of text changed

from “And joy and triumph in my song” to “And joy and triumph raise

the song”

p. 4: Claradon [by Swan], Gm, 1|543|43-4|543|4, O come let us join together

combine, “Set” above music

pp. 5-6: London [by Swan], Bb, 1D77|U1122|3, Methinks I hear the heavens

resound, “Set” above music

p. 6: Ronda [by Swan], Em, 1|33-45|U1D76-5|4, Return o God of Love return, “Not Set” above music

p. 7: Upton [by Swan], Dm, 11D5U1|D55|4345, Tis finish’d tis done the spirit is fled, “Set” above music

p. [8]: Leeds [by Swan], C, 5|U1-2-11|1-2-11|3-2-1-D76|5, Dre[a]d sov[’]reign

let my Evening Song, “Set” above music

*recto*: Egypt [by Swan], Em🡪Am, 5|75|3-13|3-1D7|7, He call’d for darkness darkness Came, E minor tune ending on open A-E fifths, source of text given above music: “105th Psalm 2d part 28th Verse CM,, \_\_ T[ate] & B[rady] ---,” “Pricked” [i.e., printed] on *verso*

*recto*: Lutestring [by Swan], begins w/ bass solo, G, 5|U12|12|34|3, O god my

heart is fully bent, w/ tenor melody entering over bass’s “is,” source of

text given above music: “Psalm 108 first & second Verses T & B ---,”

“printed” on *verso*

*recto*: Dover [by Swan], begins w/ bass solo, C, 132-1|556-U1D7-6|5, My soul

thy great Creator praise, “Dublin & Dover ----- / Printed” on *verso*

*recto*: Dublin [by Swan], F, 135|5-43|67|U1, All ye bright Armies of ye skies,

source of text given above music: “97th Psalm 2d Verse D[r.] W[atts] ---

L M.”

*recto*: Mount Vernon [by Swan], C, 13-4|5\_|5|5533|5-31|2D5U2D5|U11|2, Let

the Shrill trumpet [ditto sign] trumpet trumpet [ditto sign] warlike

Voice, “Pricked” on *verso*

**Ms 30875**

106. Terril, Israel. *Vocal Harmony. No[.] 1.* New Haven: Israel Terril, [1805]. 64 pp. Complete.

no inscriptions; bookplate pasted inside front cover says that this vol. was

presented to the CHS by “George B. Thayer / Hartford”

no MS. music

**Imprints Conn. 1806 T326v**

107. Thompson, William (probable compiler). *MS. music book.* Undated. 20 unnumbered

leaves, with stubs of several more leaves at end. Front cover detached; back cover missing.

inscriptions: leaf [12] *recto*, “Found in the attic of the late Deacon William

Thompson / of Melrose, Conn. For many years Dea. Thompson was

choirester / of the South Windsor Cong. Church. / Geo. S. Godard. / June 17,

1901.” (pencil); inside front cover, “[illegible] Bass”; leaf [7] *verso*, “[illegible]

Foster / notes” (pencil); leaf [10] *recto*, “John [indecipherable],” “Margaret”;

leaf [10] *verso*, “East Windsor [crossed out:] Connectte,” “[Eachone?

Carbone?],” “hanna[h?],” “William” (writ large), “[Tamar?]” (upside-down on

page); leaves [11] and [13] *recto*, “Thompson” (pencil); leaf [16] *verso*,

“Sardis C M” (pencil, upside-down on page); leaf [17] *recto*, “[Huldan?]

Thompson / Chapin Thompson / East Windsor” (pencil); leaf [18] *recto*, “East

Windsor [crossed out:] [Conn?]” (pencil); leaf [20] *verso*, “[William?]” (pencil,

upside-down on page)

leaves [1-7], [9-10] contain MS. music (upside-down on leaf [1] *recto* + *verso*); other

leaves are blank except for inscriptions

MS. music is bass parts (leaf [1]) and then apparently all treble parts; 3 hands identified (leaf [1], leaves [2-7], leaves [9-10]):

leaf [1] *recto*: Warren, bass, A, 11D4|55|1, “While shepherd” written

next to title, but that text wouldn’t fit this meter

leaf [1] *recto*: Sardis, bass, Gm, 111|3D7U12|D5

leaf [1] *verso*: Bethel, bass, C, 111|4565|U1

leaf [1] *verso*: Vienna, bass, Am, 1|1D511|5

leaf [1] *verso*: Farmington, bass, F#m, 112|3|145|1\_|1

leaf [1] *verso*: [Dowland?], bass, C, 1|4523|15|1\_|1,1|U11D56|41|5\_|5

leaf [2] *recto*: Warren, treble?, A, 312|12|3

leaf [2] *recto*: New Durham, treble?, Am, 1|2231|234

leaf [2] *recto*: Monmouth [by French], treble?, Am, 353|2-3-42|1-2-

31|D7

leaf [2] *recto*: Little Marlborough, treble?, Am, 1|35|4-32|1

leaf [2] *verso*-leaf [3] *recto*: Ashley, treble?, G, 1|12|32|1D7|U1

leaf [2] *verso*-leaf [3] *recto*: Portsmouth, treble?, A, 5|35U1D5|U1-2-1-

2-3

leaf [2] *verso*-leaf [3] *recto*: Archdale, treble?, F, 1|56-7|U1D5|4-32|1

leaf [2] *verso*-leaf [3] *recto*: Castle Street, treble?, G, 1|3-4-

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

leaf [3] *verso*: Lorrain, treble?, G, 5|U13-2|1D5|U35-4|4-3, “Mercy and

truth are all his” written under mm. 18-21, incomplete (next

leaf missing)

leaf [3] *verso*: Bradford [adapted from Handel], treble?, E, 5|U1D3-

2|16|4-34|3, incomplete (next leaf missing)

leaf [3] *verso*: Barnstable, treble?, G, 5|5-U11-354|3-54-32,

incomplete (next leaf missing)

leaf [3] *verso*: Solon, treble?, Am, 1|D5U3|21-D#7|U1, some rhythmic

inaccuracies (pairs of 16ths written as pairs of 8th), incomplete

(next leaf missing)

leaf [4] *recto*: incomplete, unidentified piece/s (previous leaf missing),

treble?, 1st 2 staves + 1st 2 mm. on 3rd staff may all be part of

one piece (with remainder of piece on *verso* of missing

previous leaf)-\*- all 3 staves appear to be predominantly in C, 1st

staff starts in 2/2 and (if in C) begins 2-1|D7U1|D6U2D5b7|6-

U1-D7-U14|3-2-1-23|D7U1|1-\*- then changes to 3/2 time and

Am\*\*& 1D[#?]7U1|D5U3|2-D54-[#?]3|4…; 2nd staff is in 2/2 and

(if in C) begins 5U1|D76tr-5-6|5|5|56|b77|6-54-3|4; 3rd staff

appears to be in 2/2 and (if in C) is 4-3657|U1 (end of piece)

leaf [4] *recto*: Hotham, treble?, F, 51|26|54|3, Jesus lover of my soul,

incomplete because previous leaf is missing, but mm. 1-17 (3rd

staff) and last 4 mm. (4th staff) appear to be present (both

fragments are in 2/2 and F, and the following text appears

under staff 4\*\*& “safe into the haven guide, Orecieve [*sic*] my soul

at last—”)

leaf [4] *verso*-leaf [5] *recto*: Wethersfield, treble?, C, 5-6-7|U1D5|56-

7|U1-2D7|U1

leaf [4] *verso*-leaf [5] *recto*: Habakkuk, treble?, C, 1|1113|2-14-32,

Away my unbe lieving fear [space *sic*]

leaf [5] *verso*-leaf [6] *recto*: Albany, treble?, D, 3-4|533U1|1,D5|6-5-6-

7-U1D6|45-4|3

leaf [5] *verso*-leaf [6] *recto*: Sydenham, treble?, C,

5|33|35|55|5,5|5U3|21|D7

leaf [5] *verso*: Middletown, treble?, D, 533|5342|3,555|4565|5

leaf [6] *recto*: Newmark, treble?, G, 5|U13-2-3|13|2-1D7|U1

leaf [5] *verso*-leaf [6] *recto*: Gilboa, treble?, Em, 1|3-4-5654-3|3

leaf [6] *verso*-leaf [7] *recto*: Thanksgiving Anthem, treble?, D, after 4

mm. rest 1\_|1D5|77|U2|11|2|33, O be joyful

leaf [9] *verso*-leaf [10] *recto*: St. Hellen’s, treble?, C, 5|5U1|31|D66|5

leaf [9] *verso*: Bridgewater [by Edson], treble, C, 5U11|D75|U123\_|3

leaf [9] *verso*: Mear, treble, G (though no key signature here),

1|33|51|31|D7

leaf [9] *verso*: Brookfield [by Billings], treble, Dm, 5|55|57|5U1|D#7

leaf [10] *recto*: Wells, originally tenor and now possibly treble, G,

1|35U1|D7U1D6|5

leaf [10] *recto*: ca. 33 notes, probably not a melody but rather notation

practice or doodling, no clef

**Ms 16169**

108. Tracy, D. *MS. music book.* Undated. 42 unnumbered leaves; leaf [38] is only a stub.

inscriptions: inside front cover + inside back cover, “D. TRACY”; leaf [1] *recto*, “Kate

[Bowles?] (pencil); “[?] D/[9?]” (price of the volume?)

leaves [1-2], [16-40] blank; leaves [3-15], [41-42] contain MS. music + texts (leaf

[15] *verso* ruled with staff lines, but no music)

MS. music is mix of bass parts, tenor + bass pairs (often with blank staves for remaining 2 or 3 vocal parts), and 4-voice tunes:

leaf [3] *recto*: Jerusalem [by Ingalls], 4 voices, G, 132|1234|5, Now shall my in ward joys arise

leaf [3] *verso*: Mortality, 4 voices, Em, 515|345U1|D7, Stoop down my

tho[’]ts that choose [*sic*] to rise

leaf [4] *recto*: Livona, 4 voices, Em, 5|57U12-1|D75-45, I’ll praise my

maker [with my breath]

leaf [4] *verso*: Delight [by Coan], 4 voices, Em, 1D54|3-214 [4th + 5th notes of this incipit also written one octave up], Upward I lift

mine eyes

leaf [5] *recto*-leaf [6] *recto*: Portland, 4 voices, F, 133|3155|5, Father

how bright thy glories shine, key changes from F major to F#

minor and back again are reproduced here

leaf [6] *recto*-*verso*: Portsmouth “by Lane,” 4 voices, C,

1|1D6|55|U1D7|U1

leaf [7] *recto*: Concord [by Holden], 4 voices, C, 5|U1132-1|2

leaf [7] *recto*: Bolton, 4 voices, Em, 557|U1D5-432|5, As on some lonely building[’s] top

leaf [7] *verso*: Rome, 4 voices, G, 112|35|5[-]35|6

leaf [7] *verso*: Fading Nature, 4 voices, Em, 1|D76-5|5-32|1D7|U1, So fades the lovely blooming flower

leaf [8] *recto*: Suffield, 4 voices, Em, 1|D77-U1-D7|54|3-\*-5|U11-2- 3|D54-3|7

leaf [8] *recto*: Sardis, 4 voices, Gm, 555|3234|5-\*-3|4321|1

leaf [8] *verso*: Willington, 4 voices, G, 1|3-456-54|5

leaf [8] *verso*: Florida [by Wetmore], 4 voices, Dm, 5|53D7U3-4|5

leaf [9] *recto*: Deerfield, 4 voices, Gm, 1|1D#7U12|345-\*-5|6543|2

leaf [9] *recto*: Submission, bass, Am, 1|1D5U11|D5U1D7,6|5434|5\_|5

leaf [9] *verso*: Vision, 4 voices, G, 112|3314|2-\*-2|3354|5

leaf [9] *verso*: Shelburn, 4 voices, A, 1|3322|1-23-45-\*-3|4321|2

leaf [10] *recto*: Mount Olive, 4 voices, G, 5|531D7|U1-23-45, The King of saints how fair his face

leaf [10] *verso*: Eagle Street, 4 voices, G, 1|1-2-32|3-4-5-43|2-\*-2-3-4|3-

25|6-5-4-32|1

leaf [10] *verso*-leaf [11] *verso*: Babylon, bass, F#m,

11D5|U1234|D7-\*-7|U3211|D5, no text at start, but beginning at

m. 16, this text\*\*& how can I sing with my harp strings broke or

melody perform [etc.]

leaf [11] *verso*: Northfield [by Ingalls], bass, C, 112|3141|5, how long

Dear Jesus oh how Long

leaf [12] *recto*: Wrentham, bass, F, 1D65|U11|1321|D5,|U11D7-

6|5U1|4321|D5

leaf [12] *verso*: Golgotha, bass, Fm, 1\_|11D5|U1|132|1,|132|22|D5

leaf [13] *recto*: Windsor New, tenor + bass, D, 1|55-U1|1D7|U1,

D3[-]5|55-U1|11-D6|6, clefs/key signatures/time signatures/first notes provided for treble + counter

leaf [13] *recto*: Mear, tenor + bass, G, 1|55|33|1-23|2

leaf [13] *verso*: Confession, bass, Am, 1|12|31|D7U1|D5,

3-4|5U1|D47|55|1

leaf [14] *recto*: untitled tune, bass, A, 1|1[-]D7U1|D53|

[-]551,U1|D7U1|2D2|5, illegible word written sideways to left

of staff

leaf [14] *verso*: Devotion, tenor + bass, G, 133|U1D653-

1|2,3|1D665|U1

leaf [14] *verso*-leaf [15] *recto*: New 50th, bass, A,

1|1D643|2341|5,5|3156|523-45|1

leaf [15] *recto*: Leyden, bass, A, 5|15|U1D4|55|1

leaf [15] *recto*: Putney, bass, Am, 11D5|12|31|5,5|51|33|45|1

leaf [15] *recto*: Limehouse, bass, Em, 1|11-2|34|5D5|U1

🖝 leaf [41] *verso*-leaf [42] *recto*: Musical Concert, bass, A,

1|1115|1,1|U111D5|U1,1|D55U1D5|5,U1|D41|5, Ye that in

concert Sing play on the pipe or ring or Strike the trembling

string or love our lay, 6.6.6.4.6.6.6.4, 2 additional stanzas of

text written on leaf [42] *recto*, along with one stanza of another

text: The Eternal speaks all Heaven attends, 8.8.6.8.8.8.6

**Ms 83734**

109. Whitman, Samuel. *MS. music book.*  1768. 22 leaves sewn into paper cover. Leaves [2-3] (numbered in pencil 1-4) are a printed *Gamut* (printed “sideways” on leaves that measure 10 cm. high by 15.4 cm. wide); leaves [4-22] (numbered in pencil, irregularly, 1-19) contain MS. music and poetry.

inscriptions: front cover, “Samuel Whitman / His Book / 1768”; leaf [1] *recto*,

“Samuel Whitman’s Hand”; inside back cover, “Samuel Whitman / Hand 1768

/ Samuel Whitman”

printed *Gamut*: leaf [2] *recto*: caption title, “THE / GAMUT, / OR, / SCALE OF

MUSICK.” with table of notes + solmization syllables for treble, tenor, + bass;

leaf [2] *verso*: “RULES. / The Rule for finding your / *Mi*, by FLATS.” followed

by the rule by sharps; leaf [3] *recto*: “MUSICAL CHARACTERS.” with names of

the “characters” and blank staves for inserting examples by hand (these have

been filled in, in this copy); leaf [3] *verso*: “The RULE of Proportion of Notes,

or Length / of Time in Musick.” again with spaces to fill in examples by hand

(done here); this page ends with a 16-line poem beginning “Get these Rules

fixed well into the Mind”

leaf [4] *recto*: “Rules for tuning ye Voice” (“The Eight Notes,” “The Long Eights,” “The

Thirds”); diamond notation

leaf [19] *recto*: title “An Elegy made on ye Death of Queen Mary,” ruled staves, and

“Bass,” but no music

leaves [20] *verso*-[21] *verso*: poem titled “Pompey Ghost”

MS. music, unless otherwise specified, is all tenor + bass parts (so labeled) not written in score; tenor part uses C clef on 4th line up; in diamond notation; and with vertical lines through staves only at the ends of phrases (i.e., where lines of text would end); no texts throughout:

leaf [5] *recto*: Canterbury, F, 13231234

leaf [5] *recto*: Windsor, Gm, 1123211D#7

leaf [6] *recto*: The 100d Psalm, F, 11D765U123

leaf [6] *recto*: Brunswick, Am, 11234-3251

leaf [7] *recto*: The 108th Psalm, G, 124254-3-212

leaf [7] *recto*: Mear, F, 155331-232

🖝 leaf [8] *recto*: The Isle of Wight, G Dorian, 15-43-45[n]6545

leaf [8] *recto*: Standish, Gm, 13215432

leaf [9] *recto*: Portsmouth, F, 11231345

leaf [9] *recto*: Warwick, Am, 11315421

leaf [10] *recto*: The 136 Psalm, G, 1D65U321,D5U15432, long

melismas for each of the 2 parts towards the end

leaf [11] *recto*: The 100d Psalm New, Am, 11D7U354-321

leaf [11] *recto*: Cambridge, G Dorian, 13121D[n]6#7U1

leaf [11] *verso*: Utoxeter, Gm, 1D#7U1321

leaf [11] *verso*: The 148th Psalm, C (or F? C Mixolydian?); in C:

15U11D7U1

leaf [12] *recto*: Southwell, Gm, 131221

leaf [12] *recto*: New Sarum, Dm, 1D#7567-65

leaf [12] *verso*-[13] *recto*: The 85th or 104th Psalm, Dm, 55345321

leaf [12] *verso*-[13] *recto*: Richmond, G, 1123534-32

leaf [14] *recto*: Gloucester, F, 15321456

leaf [14] *recto*: Litchfield, Gm, 13452342

leaf [15] *recto*: Bangor, Dm, 53215U1D7-65

leaf [15] *recto*: New York, G, 13542312

leaf [16] *recto*: Bridgwater, 3 voices (adding “Treble”), G, tenor incipit

13323112, tenor uses G clef

leaf [17] *recto*: An Evening Hymn, Am, 11-D76|5U2|3-21|D#7, round

notes and bar lines used

leaf [17] *recto*: A Morning Hymn, Bb, 1|34|2D7|U12|D7, round notes

and bar lines used

leaf [18] *recto*: The Gliding Streams, G, 5343|221, round notes and bar

lines used; secular?

leaf [18] *recto*: The Cradle Hymn, Am, 3322|112D7, round notes and

bar lines used; secular?

leaf [22] *recto*: Advice to the Fair Sex, G, 555|54|32|1, Gather Your

Rose Buds whilst you may; round notes and bar lines used

**Ms 72802 Box 3 “Miscellaneous” folder**

110. Woodruff, Merit N. *Devotional Harmony*. [New Haven?]: Asahel Benham and others, [1801]. Pp. numbered [1]-6, 5-8, 7-60; pp. [1]-6 typeset, [5-8] engraved, 7 typeset (8 blank), 9-60 engraved.

engraved pp. 5-8 are musical rudiments, not included in the 3 copies examined for

*ASMI*; these were likely borrowed from another tunebook

inscription: back cover, partially rubbed out, “[WILKES?] OSBORN /

[indecipherable] 18[02?]”

no MS. music

**Imprints Conn. 1800 W894d**