**Pre-1821 American Sacred Music**

**at the Olin Memorial Library, Wesleyan University**

**as of October 2022**

**Nym Cooke**

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In the transcriptions of musical phrases, numerals equal scale degrees,

with “U” meaning that the melody goes into the next octave up,

and “D” meaning that the melody goes into the next octave down.

2-5 = slur over these two notes

1\_|1 = note tied through 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, #4 = 4th note of the scale is made natural or is sharped, raising it a half-step

b7 = 7th note of the scale is flatted, lowering it a half-step

(6) = grace note

DD5 = note in 2nd octave below preceding note

🖝 or D = noteworthy, or possibly noteworthy

*ASMI* = Britton, Lowens, and Crawford, *American Sacred Music Imprints, 1698-1810:*

*A Bibliography* (American Antiquarian Society, 1990)

🖝 When an item's pagination is not given, see *ASMI*.

*HTI* = Temperley, *Hymn Tune Index*, online at hymntune.library.uiuc.edu

Following hymnological convention, the titles of sacred-textedtunes and anthems are printed in large and small capital letters.

*Laus Deo! The Worcester Collection of Sacred Harmony* – SEE

*The Worcester Collection of Sacred Harmony*

*Das neue und verbesserte Gesangbuch* – SEE

Reformed Church in the U. S. *Das neue und verbesserte Gesangbuch*

*Church Music* – SEE

Hartford. First Ecclesiastical Society. *Church Music: selected by a committee*

*of the First Ecclesiastical Society in Hartford*

*The Worcester Collection of Sacred Harmony* – SEE ALSO

Holden, Oliver. *The Worcester Collection of Sacred Harmony*

*Sacred Musick* – SEE

Boston. First Church. *Sacred Musick, Selected for the Use of The First Church*

*in Boston*

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1. [Bayley, Daniel. *The American Harmony: or, Royal Melody Complete. In Two Volumes. Vol. I.* “By WILLIAM TANS’UR, Senior.” 6th ed. Newburyport, Mass.: Daniel Bayley, 1771] (t. p. lacking, supplied in photostat; edition determined by musical content—see below). BOUND WITH [Bayley, Daniel]. *The American Harmony, or Universal Psalmodist. Vol. II.* “By A. WILLIAMS.” Newburyport, Mass.: Daniel Bayley, 1771. *ASMI* 60, lacking 1st pp. [1-6] + engraved leaves 7-8. Content of vol. I is that of variant IV in *ASMI* table I (pp. 118-119), except: p. 30, ST. DAVID’S OLD and BANGOR, rather than UPPINGHAM.

inscription: *Universal Psalmodist*, 2nd unnumbered leaf *verso*, “[Wh?]amar

Clark J[u?]n Decb[r?] 6, 1772”

no MS. music

**CW 9T16am Cutter Small**

2. Benham, Asahel. *Federal Harmony*. 6th ed. Middletown, Conn.: Moses H. Woodward, [1796?]. [4], 7-10, [9-16], 15-58 pp.; complete.

inscriptions: preliminary leaf *verso*, “Lydia Stillmans Book,” “Laurel Stillman’s

given her / by her Sister Lydia Smith / who died at Brown ville May /

AD 1813,” “Mrs L R Hills” (pencil); sewn booklet inserted inside back

cover, leaf [6] *verso*, “Laurel,” “Laurel Stillman”

MS. music inside front cover, on *verso* of 2nd additional leaf, on 6-leaf sewn

booklet (actually 3 folded leaves) inserted inside back cover, + inside

back cover

MS. music entries are both single vocal parts and multi-voice compositions:

inside front cover::[untitled],,4 voices,,A,,1|335-43-2|2,3|111D6|5,5|

U1-23-455-6|5,|66-53|221\_|1 (followed by fuging),,;2/2 time

additional leaf [2] *verso*::GREENFIELD \Edson],,3 voices (staff provided

for counter, but no musical notation),,Am,,1|3355|7U1D5,,

Think, mighty God on feeble man

booklet, leaf [1] *recto*::MELODY,,treble?,,A,,3|55|51-2|32|2

booklet, leaf [1] *recto*::EPEX,,treble?,,Em,,555|5U1-D5|7,7-U1|D55-4| 321\_|1

booklet, leaf [1] *recto*::WINDHAM \Read],,treble,,Fm,,5|553|355|5\_|5

booklet, leaf [1] *recto*::FLANDERS \Swan],,treble,,E,,3|35|5-U1D7-6|

5-4-35|5

booklet, leaf [1] *verso*::CASTLE STREET,,treble?,,G,,1|3-2-11|23|3-2-11|2

booklet, leaf [1] *verso*::SPRING,,treble?,,Dm,,5|5557|77U1,D5|32-345|

5\_|5,,surely a fuging tune

booklet, leaf [2] *recto*::MOUNTVERNON [Mount Vernon],,treble?,,F,,

334|57|U1D53,|544|3665-4|3

booklet, leaf [2] *recto*::HARMONY,,treble?,,F?,,if F: 353|6-7-U1D3|5,|

5U1D7-5|64|2

booklet, leaf [2] *recto*::FLORIDA \Wetmore],,treble,,Dm,,5|5543-4|5,7|

U11D43-4|5

booklet, leaf [2] *verso*::TOMB \C. Lee],,treble,,Am,,1|D5U3|14|3-21|

D7,U3|24|3-2-11|2

booklet, leaf [2] *verso*::RECOVERY \Coan],,treble?,,Em,,555-6|7U321-D7|

U1,D7-6|5543-4|57U1\_|1

booklet, leaf [2] *verso*::TRIUMPH \McKyes],,treble,,F,,5|53|6655-6|5,5|

3[or 2]2|2-343\_|3

booklet, leaf [3] *recto*::BETHEL,,treble?,,G,,5|3-23|4-32-1|5,3|

6-7-U1D5-3|4-5-6-54-3|3-2

booklet, leaf [3] *recto*::CARMEL,,treble?,,C,,32|11|3-21-D7|U1,|33|

4-65-4|3-21|D7

booklet, leaf [3] *verso*::MOUNSION [MOUNT SION] \Brown],,treble,,C,,

1|1111|3-5-5-5,5|5-313-13|5

booklet, leaf [3] *verso*::ORLEANS,,treble?,,Dm,,5|U1D7|75|5-6-77|

U1,3-D7|55-7|U32|1,D7-5|U32-4|D7U1-2-3|1D7-5|4,5-7|

7U3-D7|55-6-7|U1

booklet, leaf [4] *recto*::FRIENDSHIP \Edson, Jr.],,treble,,Em,,5U1D7|

U11D7U1|D5,5|3345|U1D77\_|7,,no text here, but “Words set to

Frindship [*sic*],” beginning “From low pursuits exalt my mind,”

are on leaf [6] *verso* of the booklet

inside back cover::[untitled fuging tune, fragment—beginning not

present],,tenor, bass (2 staves ruled for treble + counter, but

no music),,Am,,bass starts fuging: 5|U111D1|555,6|4445|

36-4|5; tenor enters 1 measure later: 1|D555U3|4443|

D77U13|2

**B46 F44 Middletown Collection (copy 1)**

3. [Benham, Asahel. *Federal Harmony*. 2nd, 3rd, 4th, 5th, or 6th ed. New Haven, Conn.: A. Morse, *or* Middletown, Conn.: Moses H. Woodward, 1792-ca. 1796.] Lacks all before p. 15, all after p. 48.

no inscriptions

no MS. music

solmization-syllable abbreviations (f, s, l, m) written under notes of 10 treble

parts

**B46 F44 Middletown Collection (copy 2)**

4. Benham, Asahel. *Social Harmony.* N. p., [1801 or later]. *ASMI* 95A. Complete.

inscriptions: t. p., “Zerviah Smith D[erb?]y,” “Zerviah Smith / Book”

no MS. music

**B46 S63 1798 Middletown Collection**

5. Benham, Asahel. *Social Harmony*. N. p., [1798]. Complete.

inscriptions: preliminary leaf *recto*, “Philip Gaylord,” “Robert Rose’s Book,

Febry 15th 1800”

2 unnumbered leaves of blank staves for MS. music at end (one fragmentary),

but no MS. music

**B46 S63 1799 Middletown Collection**

6. Benjamin, Jonathan. *Harmonia Cœlestis*. Northampton, Mass.: Andrew Wright, for Oliver D. and I. Cooke, Hartford, 1799. Complete.

inscriptions: front cover, “Captn Fleming [L?] / [?]ed[ence?] [A?]LL[ison?]”;

preliminary leaf *recto*, “Jacob Frederick Huber” (pencil), “Frederick

Hudson / December 4th 1804”

MS. music entries:

preliminary leaf *verso*::CASTLE STREET,,“Tenor”,,G,,1|3-4-5U1|D42|

1-3-5U1|D6-5,,; some rhythmic inaccuracies; *HTI* 4941a

leaf pasted to additional leaf *recto*::OLD 100TH [Psalm 100 Old],,4

voices,,A,,1|1D7|65|U12|3,,; *HTI* 143a

leaf pasted to additional leaf *recto*::LITTLE MARLBOROUGH,,4 voices,,Am,, 5|U13|2-1D#7|U1,,; *HTI* 2934

**CW 9B46 Cutter Small**

7. [Billings, William. *The Psalm-Singer’s Amusement*. Boston, 1781.] Lacks all before p. 33, all after p. 102; t. p. supplied in photostat.

no inscriptions

no MS. music

**CW 9B59p Cutter Small**

8. Boston. First Church. *Sacred Musick, Selected for the Use of The First Church in Boston*. Boston: Joseph T. Buckingham, 1815. 4, [68] pp.; appears to be complete, although ca. ¼ of final leaf has been torn off. Pp. of music not numbered, but tunes are numbered 1-94.

inscription: t. p., “[Olphost?] Tittle Beverly” (pencil)

no MS. music

**CW 9B747s Cutter**

9. Brown, Bartholomew, et al. *Bridgewater Collection of Sacred Musick.* 3rd ed. Boston: Thomas and Andrews, and J. West and Company, 1810. Complete.

inscription: front cover, “Henry Allen Book May [?] / [pointing hand]”

no MS. music

**CW 9C72 1810 Cutter Small**

10. *A Gamut, or Scale of Music*. Hartford: Cooke and Hale (New London, Conn.: printed by Samuel Green), 1816. 32 pp.; complete; a nice clean copy.

inscription: inside front cover, “M H”

8 unnumbered leaves with printed staff lines bound in after p. 32; 4 of these

have single vocal parts (apparently non-melodic) in MS.

MS. music entries:

leaf [1] *recto*::ROCKBRIDGE \L.? Chapin],,treble,,C,,534|5U1|D755

leaf [1] *verso*::ARLINGTON \T. Arne?],,treble?,,G,,3|1112-5|333,,Jesus

with all thy saints above

leaf [2] *verso*::24TH [Psalm 24],,treble?,,A,,1|355|542|2

leaf [3] *recto:*: 93D [Psalm 93] \L. Chapin?],,treble?,,C,,1|31-D6|55-6|U1

**CW 9G19 Cutter**

11. [Gram, Hans, Samuel Holyoke, and Oliver Holden]. *The Massachusetts Compiler of Theoretical and Practical Elements of Sacred Vocal Music*. Boston: Isaiah Thomas and Ebenezer T. Andrews, 1795. Lacks all after p. 64. Beautifully preserved; first two leaves + last leaf, though badly worn along edges, are mounted on paper trimmed to match rest of volume.

no inscriptions

no MS. music

**CW 9G74m Cutter**

12. Griswold, Elijah, Stephen Jenks, and John C. Frisbie. *The Hartford Collection of Sacred Harmony*. Hartford: Lincoln and Gleason, 1807. Complete; small chunk out of front thin-board cover, big chunks out of back cover.

inscription: preliminary leaf *recto*, “[Mrs?] H, A Brown / Andover / Conn,”

(pencil)

MS. music entries:

additional leaf *recto*::[CA?]NAAN [Canaan],,counter?,,probably D,,if D: [2

notes missing; 53?]13[-]5|55|13|5,5|36|55|3,,; small part of

leaf missing

additional leaf *recto*::NOTHFIELD [Northfield] \Ingalls],,counter,,C,,

554|3565|5,,How long dear saviour O how long

additional leaf *recto*::SPRING,,treble?,,Dm,,1|1112|345,5|3213|2\_|2,,He

sends his word & melts the snow,,probably a fuging tune

**CW 9G87h Cutter Small**

13. Hartford. First Ecclesiastical Society. *Church Music: selected by a committee of the First Ecclesiastical Society in Hartford, and designed for the use of that Society*. Hartford: George Goodwin and Sons (New London, Conn.: printed by Samuel Green), 1817. 40 pp.; appears to be complete.

inscription: t. p., “Sarah P Deming’s, h Book”

4 leaves with printed staff lines bound in at back; MS. music on *recto* and

*verso* of first leaf

MS. music entries are all treble or tenor melodies:

leaf [1] *recto*::ROCHDALE,,“Air”,,G,,5|U1113|212,3|1135|6,,The moon

has but a borrow’d light,,inscription above melody reads “From

the Beauties of Handel Hayden &c.”

leaf [1] *recto*::STERLIN[G?] [Sterling],,melody,,G,,1|1111|21[-]2[|]3,|

333|43|22[-]1|1,,O come loud Anthems let us sing,,*HTI* 5000a

leaf [1] *recto*::DISMISSION,,melody,,F,,56|5[-]43[-]4|56|5[-]43[-]4,,Lord

dismiss us with thy blessing,,*HTI* 6141g

leaf [1] *recto*::HARBOROUGH \probably Shrubsole],,melody,,C,,

5|U1112|32[-]12,,All hail the pow’r of Jesus’ name

leaf [1] *verso*::SICILY \W. Arnold of Portsea],,“Air”,,D,,1[-]D5|

5-3U1[-]D7|6-54|3,,O bless the lord my loud [*sic*]

leaf [1] *verso*::CHATHAM,,melody,,A,,321|D5U6|5-34-2|3,,Bless, O my

soul the living God,,*HTI* 15737

**CW 9H328 Cutter Small**

14. Hastings, Thomas, and Solomon Warriner. *Musica Sacra: or Springfield and Utica Collections United.* Rev. ed. Utica. N. Y.: William Williams, 1818. [1] p. l., 273, [3] pp.; appears to be complete. P. iv misnumbered vi, p. 16 misnumbered 61, p. 48 misnumbered 47.

inscription: preliminary leaf *recto*, “Handel Society / Farmington / No 14.”

bookplate inside front cover: “EX-LIBRIS GEORGE SEYMOUR GODARD”

no MS. music

**CW 9H35ba Cutter**

15. Hastings, Thomas, and Solomon Warriner. *Musica Sacra: or Springfield and Utica Collections United*. 2nd rev. ed. Utica, N. Y.: William Williams, 1819. [i-ii], vii-viii, [9]-277, [3] pp.; lacks pp. iii-vi.

inscription: t. p., “Miss June Ann Mather”; additional inscription/s may be

present inside front cover, largely covered over by bookplates (as is

list of tunes in pencil, with page numbers in ink)

no MS. music

**CW 9H35** **Cutter**

16. Holden, Oliver. *The Worcester Collection of Sacred Harmony*. 7th ed. Boston: Isaiah Thomas and Ebenezer T. Andrews, 1800. Lacks pp. 67-70.

inscriptions: front cover, “Lucy Farrar / 1802”; inside front cover, “Dr.

George Clary / 212 Lincoln St / New Britain / Conn”; preliminary leaf *recto*, “Lucy Farrar[’s?]”; smaller leaf pasted to preliminary leaf *recto*,

“Miss Lucy & Anna Farrar—D[ecr?] 27 1802 / [unreadable letters;

monogram?]”; additional leaf *verso*, “[M?]rs S [W?] Parsons / 204

[Lincoln?]” (pencil); leaf pasted inside back cover, “Nov 17 1802 Miss

Lucy & Anna Farrar”

MS. music entries are all probably treble parts:

leaf pasted to *recto* of preliminary leaf::WINDSOR,,treble?,,Am,,

1|34|54|33|2,,; “Largo” written at upper left

leaf pasted to *recto* of preliminary leaf::LANDAFF,,treble?,,Gm,,

321|D#7U1|321D#7|U1,,The God of Glory sends his summons

forth,,“50 Ps.” written above part; *HTI* 116a

additional leaf *recto*::DOXOLOGY,,“Treble”,,A,,344|32|1D7|U1,,Praise

God from whom all blessings flow,,“Forte” written at upper left

slip pasted to additional leaf *recto*::MARLBOROUGH,,treble?,,C,,

3|3435|5#45,,All hail the power of Jesus [“name” inserted] hail,, “Andante / or / Allegro Moderato.” written at upper left

leaf inserted inside back cover, *recto*::JEHOVAH SPEAKS \Holden],,

“Treble”,,C,,after 2 ¾ measures rest: 7|U1D7|U11|21|D7,,

Jehovah speaks! [Jehovah speaks!],,“Andante” written at upper left; dynamics indications throughout—“Mez. Pia.,” “Cres.,” “For.,” etc.; text source given as “84 [H?]y.[mn] of 2d B.[ook]” (*recte* Book I of Watts’s *Hymns*); *HTI* 7113

leaf pasted inside back cover::WELLS ROWE,,“Treble”,,C, 3|321D7|

U12D5,,no text at start, but “Chorus,” second line of music, has

text of 5 “Hallelujah”s,,“Con spirito” written at upper left;

dynamics indications for Chorus

leaf pasted inside back cover::DRUMMOND \Edward Miller?],,“Treble”,,

D,,34565-43-233,,Praise the Lord all ye who fear him,,

“Vivace” written at upper left

**CW 9T45w 1800 Cutter Small**

17. Holyoke, Samuel. *The Columbian Repository of Sacred Harmony*. Exeter: Henry Ranlet, [1803]. Appears to be complete (not thoroughly examined for completeness).

inscriptions: inside front cover, “3 dollars”; additional leaf *verso*, “Miss Ruth

Emersons Book [crossed out:] Dover [not crossed out:] Haverhill,”

“Miss Ruth Emerson / Haverhill, Massachusetts / Miss Adeline [Bull?]

/ Portland. Me.” (pencil)

“Yale University Library. / DUPLICATE.” stamped inside front cover

no MS. music

**CW 9H76c Cutter**

18. [Huntington, Jonathan. *The Apollo Harmony*. Northampton: Horace Graves, 1807.] Lacks pp. [i]-vi, 67-70, 91-94, 123-126, ca. ¼ of leaf bearing pp. 95-96. MS. music on *recto* of additional leaf.

no inscriptions

MS. music entries are both bass parts:

additional leaf *recto*::SONG OF MOSES \arr. or composed by Ingalls],,

bass,,Bm,,3|1115|4[-]34|53D77|7[-]7,,Almity Love inspires my

heart With sacred Fire

additional leaf *recto*::CHRISTION SONG [Christian Song] \Ingalls],,

bass,,Dm,,1|1D5U1345|6[*sic*]

**CW 9H95ap Cutter Small**

19. [Ingalls, Jeremiah. *The Christian Harmony; or, Songster’s Companion.* Exeter, N. H.: Henry Ranlet, 1805.] Lacks pp. [1]-6, 115-118, 129-130, 135-136, 177-184, 191-[200]. Pp. 7-8, 91-92, 123-124, 131-132, 133-134, 149-150, 189-190 torn, or trimmed or worn along one edge, with some loss of text; leaf bearing pp. 163-164 torn, but no loss of text.

inscription: p. 188, “Epraim H[onris?]”

no MS. music

**CW I5Ch 1805 Cutter Small**

20. [[Jocelin, Simeon, and Amos Doolittle]. *The Chorister’s Companion: or Church Music Revived*. New Haven, Conn.: Simeon Jocelin and Amos Doolittle, 1782.] 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]. *The Chorister’s Companion* lacks first leaf w/ t.-p. (supplied in photostat, from Yale copy) and all pp. between first p. 12 and the first page of music (i.e., pp. [13]-[20]).

no inscriptions

no MS. music

**CW 9J63 Cutter Small**

21. 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.* *ASMI* 316. Complete; a beautiful clean copy. 6 slightly smaller unnumbered leaves sewn inside front cover; MS. music on leaves [2-6].

inscriptions: sewn-in leaf [1] *recto*, “Daniel Starr Junr Bass”; preliminary leaf

*recto*, “Daniel Starr,” [comma *sic*]

on sewn-in leaf [1] *verso*, this poem: “My saviour god no voice but thine /

These dying hopes can raise / Speak thy salvation to my soul / And

turn its tears to praise // My saviour god this broken voice /

Transported shall proclaim / And call on all th’ angelic harps / To

sound so sweet a name”

MS. music is mix of single voice parts:

leaf [2] *recto*::Newton,,“Bass”,,C,,1|1111|111,4-3|215U1|D5

leaf [2] *recto*::Preservation,,“Bass”,,Am,,1|1D14|U1D45|1

leaf [2] *recto*::Preservation,,“Tenor”,,Am,,5|532|34-32|5

leaf [3] *recto*::Handel,s,,bass,,E,,1|1111|D555

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

leaf [4] *recto*::Portsmouth,,bass,,C,,1|14|55|55|1,|U1D53-2|15|41|5

leaf [5] *recto*::Newton,,“Tenor”,,C,,1|D5556-7|U111,2-3|4321|2

leaf [5] *recto*::Middletown,,“Treble”,,D,,533|5342|3,555|4565|5

leaf [5] *recto*::Middletown,,“Tenor”,,D,,1D55|3567|U1,21D5|

6-7U1-D543|2

leaf [6] *recto*::Windham \Read],,“Treble”,,Fm,,5|543|355|5\_|5

leaf [6] *recto*::Windham \Read],,“Tenor”,,Fm,,1|345|532|1

**CW 9L4c v.1 Cutter Small**

22. Law, Andrew. *The Art of Singing…Part I*. [2nd ed., although second t. p. says “*THIRD EDITION*”]. Cheshire, Conn.: [Samuel Andrews], 1800 [*recte* 1801; third t. p. bears date of November, 1801]. [2nd t. p.:] Law, Andrew. *The Musical Primer; or The First Part of the Art of Singing*. 3rd [*recte* 2nd] ed. [Cheshire, Conn.: Samuel Andrews, 1801]. [3rd t. p.:] Law, Andrew. *The Musical Magazine…Number Sixth*. [Cheshire, Conn.: Samuel Andrews], 1801. *ASMI* 327 (composite of *ASMI* 324 + 326). Complete.

inscriptions: preliminary leaf [1] *recto*, “[H?] Smith 1810 / H. Smith /

Hanford Smith / Hanford Smith Derby Derby / Derby”; additional

leaf [2] *verso*, “Hanford Smith / Derby Jany. 1810”

no MS. music

**CW 9L4ar Cutter Small**

23. Law, Andrew. *The Art of Singing*. 4th [*recte* 3rd] ed. Cambridge, Mass.: W. Hilliard, 1803. [2nd t. p.:] Law, Andrew. *The Musical Primer; or The First Part of the Art of Singing*. [3rd t. p.:] Law, Andrew. *The Art of Singing…Part Second.* 4th [*recte* 3rd] ed. Windsor, Vt.: Nahum Mower, 1805. [4th t. p.:] Law, Andrew. *The Christian Harmony: or The Second Part of the Art of Singing*. [5th t. p.:] Law, Andrew. *The Art of Singing…Part Third.*  4th [*recte* 3rd] ed. Boston: E. Lincoln, for the author, 1805. [6th t. p.:] Law, Andrew. *The Musical Magazine; being the Third Part of The Art of Singing*. 4th [*recte* 3rd] ed. [Boston:] E. Lincoln, for the author, [1805]. *ASMI* 336 (composite of *ASMI* 328, 329, + 330). 160, 96 pp.; first pp. [25]-28 supplied in photostat, otherwise complete.

no inscriptions

no MS. music

**CW 9L4arb Cutter Small**

24. Law, Andrew. *Harmonic Companion, and Guide to Social Worship*. Philadelphia: Thomas T. Stiles, for the author and David Hogan, [1807]. BOUND WITH Law, Andrew. *The Art of Playing the Organ and Piano Forte*. Philadelphia: Jane Aitken, [1809]. Both items complete; in *Harmonic Companion*, pp. [5]-6 bound in before pp. [3]-4 + pp. 13-14 bound in before pp. 11-12.

inscriptions: preliminary leaf *recto*, “Jacob F. Huber” (pencil); t. p., “Samuel

Merwin” (pencil)

no MS. music

**CW 9L4 Cutter**

25. *MS. music book*, 3 3/16” tall by 6 15/16” wide. Pp. 3-4, [1 unnumbered leaf], 5-24, [25], [2 unnumbered pages\*], 26-51, [2 unnumbered pages\*], 52-53, [2 unnumbered pages\*], 54-66, 66 [sic; error for 67], [2 unnumbered pages\*], 68-95, [2 pages, the first numbered 96, the second unnumbered\*], 96, 96 [*sic*; probably error for 97], [2 pages, the first unnumbered, the second numbered both 96 and 97\*], 98-137, [1 unnumbered page], [1 stub of a leaf, unnumbered]. The pairs of pages indicated here with asterisks are pasted together. Each pair is the *verso* and *recto* of two sequential leaves, whose *recto* and *verso* are—or were supposed to be—numbered sequentially. For the most part, the pasted-together pages bear musical notation, visible either from bleed-through or when a pasted pair has been partially separated. Although portions of tunes may be read on separated pages, the contents of these pasted-together pages are not fully inventoried here.

inscriptions: inside front cover, Wesleyan University Library label

(“PRESENTED BY / Mr. Charles Warner”; accession no. 205946) pasted

solidly over most of what may be an ownership inscription, “[Eliza?]

[?]” (partly rubbed out), “[O Connell on near?]”; inside back cover, 2

leaves pasted over each other; on lower right of top leaf, partly rubbed

out, possible ownership inscription: “[Eliza?] [Hu? ?]”

MS. index of tunes on *verso* of p. 137, on both sides of stub of following leaf,

+ on leaf pasted inside back cover

🖝 18 MS. music entries (on pp. 54-62, 64-66, 72-81, 89, 98-99, 116-117, 136-

137) provide strong evidence that Jeremiah Ingalls’s *The Christian*

*Harmony* (1805) + both editions of Elisha West’s *The Musical Concert*

(1802 + 1807) were among the sources from which this MS. was

copied; both Ingalls and West were Vermonters, which may be a clue

about the MS.’s provenance

in 4-voice settings, melody is in third voice from top; in 3-voice settings,

melody is in middle voice (except Olmsted’s Washington, pp. 124-

127)

MS. music entries:

p. 3::[last 7 mm. of tune in 3/2 time],,4 voices,,A or Am,,upbeat + last 4

mm. of what is probably tenor melody: 5|U1-2-32|1-2-35|

4-32|1

p. 4::WINTER \Read],,4 voices,,F,,1|5565|U1D5-31,,The [*sic*] hoary frost

and fleecy snow,,p. opposite p. 4 blank; used to be pasted to p.

4, but has been separated

🖝 unnumbered p. opposite p. 5::HAMBURGH “Whitcomb”,,4 voices,,D,,

1|3557|U12|3,,Before the rosy dawn of day,,not in *HTI* under

title or incipit (no Whitcomb listed as composer in *HTI*); see

MANCHESTER NEW, pp. 52-53

p. 5::HUMILITY,,4 voices,,Am,,155[-]4|3543|2,2|3457|5,,; fuging tune;

not in *HTI* under incipit

p. 6::BETHEL \probably Hibbard],,4 voices,,C,,5U11|D65U12|3,2|

134[-]32|1,,; *HTI* 6164

p. 7::WILLINGTON \E. West],,4 voices,,G,,1|3[-]456[-]54|5,3[-]4|

54[-]343|2

p. 8::WINDHAM \Read],,4 voices,,Fm,,1|345|532|1

p. 9::CONTENT \Janes],,4 voices,,Am,,1|3-2-12|345,2|34[-]65-43|2,,Since

God is all my trust

pp. 10-11::VERGENNES,,tenor, bass (staves ruled + clefs, key signatures,

+ time signatures provided for treble + counter, but no notes),,

Gm,,1|1-2-34|5542|1,|343|212,,My heart and flesh cry out for

thee,,text written above music, not underlaid; *HTI* 7955

pp. 12-13::SOLITUDE \probably Janes],,4 voices,,Dm, 5|33[-]45-7-|

5U1D7U2|1,,As on some lonely building’s top,,“Mod. Pia.”

written above start of music

pp. 14-15::NEW DURHAM \Austin],,4 voices,,Bm,,1|D57U13|21[-]D7U1,,

Now shall my inward joys arise

pp. 16-17::SOUTHBOROUGH \Belknap],,4 voices,,Fm,,5|57U1D5|3-2-34|5,,

See where he languish’d on the cross

p. 18::DEANFIELD,,4 voices,,E,,5|U11D75|U1[-]2[-]1D7|U1,,; *HTI* 7200;

only treble part fits on one line; other 3 parts continued on

stafflets drawn above main staves

p. 19::NORTH SALEM \Jenks],,4 voices,,Em,,555|3157|U1,1|D5437-6|5,, My soul come meditate the day

pp. 20-21::PLAINFIELD \Kimball],,4 voices,,G,,1|3123|423,4|

5-65-43-43-2|1,,Why does your face ye humble souls,,

“Moderato” written above start of music; “Soft” and “Loud” written at two points in the middle

p. 22::MOUNT VERNON \D. Merrill],,4 voices,,F#m,,treble + bass enter

first, then counter + tenor; treble: 155|7755|5,|344|

532D7|U1,,Ere the blue Heavens were streach’d [*sic*] abroad

p. 23::FREEDOM \Jenks],,4 voices,,F,,555|U1D65[-]32[-]D7[*sic*]|U2,3|

5U1D7U2|1,,No more beneathe th’oppressive hand

p. 24::CHOCKSET \Mitchell],,4 voices,,Dm,,554|365[#?]4|5,5|7553|4,,

Lord where shall guilty souls retire

p. [25]::E[X?]HORTATION [Exhortation] \Doolittle],,4 voices,,Am,,mm. 1-9

of tenor melody have been corrected, and original notes appear

here in square brackets immediately before corrections:

1+5|3-4-3-21|23[-]4|53[-]1+2D7+1D5+D7|U1,2|31-2-3|42|

[several notes scratched out]32-1|5,,Now in the heat of

youthfull blood,,*verso* of leaf with p. [25] on *recto* is pasted to

*recto* of leaf with p. 26 on *verso*; some separation of pasted

leaves reveals a bit of the *recto* backed by p. 26; apparently

that page also contains Doolittle’s EXHORTATION (bleed-through

on p. 26 supports this); no musical notation visible on *verso* of

leaf with p. [25] on its *recto*

p. 26::ORANGE \E. West],,4 voices,,F,,131|53U1D6|5,5|6567|U1

p. 27::OHIO \E. West],,4 voices,,Em,,1|335U1|D7,5|3134|5,,Ye tribes of

adam join

pp. 28-29::DEVOTION [= PORTLAND] \Maxim],,4 voices,,F,,

15U1|D6421|2,3|5365|U1D7|U1 (tenor continues 1|35U1D6|

555,3|65U1D7|666),,Sweet is the day of sacred rest

pp. 30-31::SHARON \E. West],,4 voices,,D,,1|D5U1D7U1|2,D7|

U132D7|5,,How pleasant tis to see

p. 32::MACHIAS \Maxim],,4 voices,,Am,,5|U11[-]234|5,4|3143|2,,How

pleasant tis to see

p. 33::DAUPHIN,,4 voices,,Am,,1|3343|2,2|3454|5,,Welcome sweet day

of rest,,*HTI* 6167a

p. 34::AMERICA \Wetmore],,4 voices,,Am,,1|1321|5,7|54-321-D7|U1

p. 35::MORTALITY \Smith],,4 voices,,Em,,5\_|515|345U1|D7,7|5346|5,,

Stoop down my thought that us’d to rise,,*HTI* 7198

pp. 36-37::REPENTANCE \Rollo],,4 voices,,Em,,5|U11D75|3-5-43|2,3|

4-55|65-45\_|5,,Oh if my soul was form’d for woe

pp. 38-39::DELIGHT \Coan],,4 voices,,Em,,1D54|3[-]214,5|U1D7-544|3,,

No burning heats by day

pp. 40-41::ALSTEAD \Copeland],,4 voices,,F,,5|33-457|U1D66\_|6,

5U1D5|6U12-1D7-6|5,,The Lord hath eyes to give the blind,,

very lively melody

p. 42::Chester \Billings],,4 voices,,F,,567|U1D5|6-U1-D76|5,,Let

tyrants shake their iron rod

p. 43::COMPLAINT \probably Parmenter],,4 voices,,Em,,1|33-45U1|

D777\_|7,7-655|5-4-34|7-6-53-4|5

p. 44::EVENING SHADE \Troop],,4 voices,,Em,,5|5U1D75-4|5,3|

5434[-]3|2,,The evening shades of life

p. 45::NORTHFIELD \Ingalls],,4 voices,,C,,1D54|35U13|2,2|3321|2,,How

long dear saviour O how long

pp. 46-47::NEWBURGH \Munson],,4 voices,,C,,5|35U12|1,1|31-3|

2-1-D76|5, Blest are the sons of peace

pp. 48-49::MILTON \E. West],,4 voices,,E,,1|5556-7|U1,D6|U21D76|5,,

The shining worlds above

pp. 50-51::MONTAGUE \Swan],,4 voices,,Dm,,5U11|D75U32-1|2,2|

32-12D7|U1D7|5, Ye sons of men &c

🖝 pp. 52-53::MANCHESTER NEW “Whitcomb”,,4 voices (top 2 voices

labeled “1 trible” + “2 trible”),,C,,5|U13|54|3-14-3|2,2|22|

2-53-1|D76|5,,“Allegro” written above start of music; “tribles”

have 8-m. passage in middle without tenor or bass; not in *HTI*

under title🡪incipit (no Whitcomb listed as composer in *HTI*);

see HAMBURGH, unnumbered p. opposite p. 5

pp. 54-56::CHRISTIAN SONG \Ingalls],,3 voices,,Dm,,5|U1D7U1-2313|

2,D7|753464|5,,Mine eyes are now closing to rest

p. 57::SONG OF MOSES,,3 voices,,Bm,,3-4|5457|U1-31|D754-3|54,,

Almighty love inspires my heart with sacred fire,,printed

before 1821 only in Ingalls’s *The Christian Harmony* (1805);

*HTI* 11066

pp. 58-59::Election Ode \Ingalls],,3 voices,,G,,35431|355\_|5\_|5,3

667#5|333\_|3,,Welcome the day from which our State,,printed

before 1821 only in Ingalls’s *The Christian Harmony* (1805)

pp. 60-61::ANIMATION \Buel],,4 voices,,G,,bass starts solo: 1|3-2-1D6|

56|U1D5|6; first 2 lines of tenor (one partial, as tenor

enters after two syllables sung only by bass) are 3|5-6-5U1|

D3-55-4|3,5|66[-]7U16|D5-6-53|2,,Seasons and Months and

Weeks and Days,,printed before 1821 only in West’s *The*

*Musical Concert*, 2nd ed. (1807); *HTI* 12297

p. 62::UNION,,4 voices,,C,,1|D7654|57|U1,|2|32D7U1|2,,Lord what an

entertaining sight,,printed before 1821 only in Ingalls’s *The*

*Christian Harmony* (1805); *HTI* 11072

p. 63::CORONATION \Holden],,4 voices,,Ab,,5|U1133|212,3|2132|1,,All

hail the pow’r of Jesus’ name,,mm. 1-2 of tenor originally had

bass part, then scratched out

p. 64::DEATH’S ALARM \E. West],,4 voices,,Em,,5U11|D1234|5,5|6543|2,,; only titled DEATH’S ALARM in West’s *The Musical Concert,* 1st ed.

(1802), otherwise titled MORPHEUS in pre-1821 printings

pp. 65-66::EMMANUEL FOR CHRISTMAS \Billings],,3 voices,,G,,5|U131|242|

353|1,,As shepherds in Jewry were guarding their sheep,,only

3-voice setting of this tune printed before 1821 is in Ingalls’s

*The Christian Harmony* (1805)

🖝 p. “66” [*recte* 67]::Solemn Air “Hilliard”,,4 voices,,Am,,34|553|543|1,|

34|553|753|4,,Lo the [pride?] of the village is dead,,“Slow”

written above start of music; not in *HTI* under title or incipit

(no Hilliard listed as composer in *HTI*)

pp. 68-71::Ode to Science \Sumner],,3 voices,,G,,1|D5-32-1|25|

6-5-67|U1,,The morning sun shines from the east,,2nd section

(starting on p. 70) marked “Quick and Lively”

pp. 72-73::FREE GRACE,,3 voices,,G,,1[-]2|33|2[-]34\_|43-4|5[-]65[-]4|

3[-]21|1 [last 2 notes originally written here as D66],,The voice

of free grace cries ’scape to the mountain,,in 2/4 throughout, as

in Ingalls’s *The Christian Harmony* (1805)—the 1st of the tune’s

5 printings before 1821; *HTI* 11000a/b

pp. 74-75::TRANQUILITY,,3 voices,,G,,3|5[-]3123|5-312,3|5556321,,

Away, my doubts, be gone, my fears,,printed before 1821 only

in Ingalls’s *The Christian Harmony* (1805)

pp. 76-77::THE WANDERING PILGRIM,,3 voices,,G,,1131|22D75,|U1135|

12[-]D7U1,,Wand’ring pilgrims, mourning Christians,, printed

before 1821 only in Jeremiah Ingalls’s *The Christian Harmony*

(1805)

pp. 78-79::SEPARATION,,3 voices,,Am,,5[-]4|3113[-]1|D7[-]52[*sic*, as in

Ingalls 1805][-]57,,Come we that [“and” originally written

here] love the Lord indeed,,“Lively” written above start of

music; printed before 1821 only in Ingalls’s *The Christian*

*Harmony* (1805)

pp. 80-81::THE HEAVENLY ODE,,4 voices,,G,,1|3321|555,5|6543|2,,

Jerusalem my happy home,,1st of this tune’s 2 printings before

1821 was in Ingalls’s *The Christian Harmony* (1805)

p. 82::HELLESPONT,,4 voices,,Dm,,5|32[-]165[-]4|5U1|3,21D7[-]6|

5-65|5-4,,Life is a span a fleeting hour,,in addition to bar-lines,

there are vertical lines drawn through the staves at the ends of

lines of text; *HTI* 8880

p. 83::WINTER \Read],,4 voices,,F,,1|5565|U1D5-31,|6543|2-15

pp. 84-87::PORTLAND \E. West],,4 voices,,F, F#m, F,,133|3155|5,535|

U1D7U1\_|1,,Father how wide thy glories shine!,,“157th Hymn

1 Book Methadist [*sic*] Collection” written after title

p. 88::GANGES,,4 voices,,D,,133|3255|5,5U1D5|6563|2,,O Love divine

how sweet thou art,,*HTI* 8879a/c

p. 89::UNITY (“Oblivion” crossed out),,3 voices,,C,,1|D6U1D56[-]7|U1,2|

323[-]54[-]3|2,,Let strife forever cease,,printed before 1821

only in Ingalls’s *The Christian Harmony* (1805)

🖝 pp. 90-91::CANDIA [= Turner] \Maxim],,4 voices,,A,,1|3342+4|555,3|

42[-]432|1,,Come holy spirit heavenly dove,,as TURNER, first

printed in Maxim’s *The Oriental Harmony* (1802); no printings

with this title recorded in *HTI*

pp. 91-92::VENUS \(Elisha?) West],,4 voices,,F,,1|35|6-5-6-7U1|D5,1|

3542|1,,; *HTI* 6465

p. 93::EAST NEEDHAM \Belknap],,4 voices,,G,,1|55[-]43[-]13[-]5|67U1\_|

1,D5|33[-]45[-]432,,The litt[l]e hills on every side

pp. 94-95::WHITESTOWN \Howd],,4 voices,,Em,,1|5555[-]6|754\_|

4,3[-]455[-]6|7U122|1,,Where nothing dwelt but beast [*sic*] of prey,,“Ps. 107” written after title

pp. 96[a] + 96[d]/97::HUNTINGTON \Morgan],,3 voices,,A,,5|U1-2-31|55|

315,3|2-1-D7U2|334[-]321,,; these 2 pp., originally numbered

96 + 96 [written above] 97, and re-numbered here pp. 96[a] + 96[d]/97, are respectively the *verso* side of the leaf with the

ending of Whitestown on its *recto* (i.e., p. 95; see above), and

the *recto* side of the leaf with the beginning of Election Hymn

on its *verso* (i.e., p. 98; see below); glued to p. 96[a], but peeled

up enough from it to permit inspection of contents, is a leaf

blank on its *recto* side and numbered 96 (again) with the tune

Triumph on its *verso* (this page is re-numbered here 96[b]); glued to p. 96[d]/97, but peeled up enough from it to permit

inspection of contents, is a leaf numbered 96 (yet again) with

the tune Henley on its *recto* (this page is re-numbered here

96[c]), and blank on its *verso* side

p. 96[b]::T[RIU?]MPH [Triumph] \McKyes],,4 voices,,F,,

1|3-4-5-3-U1D5[-]3|4432[-]1|2,5|U12|D54[-]65\_|5,,How will

our Joy and wonder rise

p. 96[c]::HENLEY \I. Smith],,3 voices,,G,,5|3-2-34|3[-]21[-]D7|U1,|2|

57[-]U1|D76|[erased note]5,,O Lord our heav[’]nly King

pp. 98-99::Election Hymn \Ingalls],,3 voices,,C,,1|33132,2|

35[-]43[-]12[-]3[-]2|1,,; printed before 1821 only in Ingalls’s

*The Christian Harmony* (1805)

pp. 100-104::FUNERAL DIRGE “Holyoke”,,4 voices,,Gm,,1|2|[rest]|3|25|

43|2-1|D7|U1,,Farewell, Far[e]well, a sad, a long farewell,,

expressive markings include “Affectionately” (at start of piece),

“Increase,” “Soft,” “Loud”

pp. 104-105::VERGINIA [Virginia] \Brownson],,3 voices,,Em,,1|55U1D7|

6-4-76|5,5|5-7-64|57|U1

pp. 106-107::COBHAM \Billings],,3 voices,,Am,,1|1235|432,2|3[-]1234|

5-4,,Teach me the measure of my days

pp. 108-109::CHINA \Swan],,4 voices,,D,,3|22|11|3-D66|3,5|55-6|

67|U1,,Why do we mourn departing friends

pp. 110-115::LYNNFIELD \probably Holden],,4 voices,,Em,,1|55U1D5|

321,2|345-4-|5U1D#7#7|U1,,My God permit me not to be,,

“Words, D.W. Hymn. 122 Book 2nd” written after title;

expressive directions include “Moderate” (over start of piece),

“Soft,” “Loud”

p. 115::NEW CANAAN \Ellis],,4 voices,,Am,,543|2134|5,5|5543|2,,Stoop

down my thoughts that use to rise

pp. 116-117::ROSLIN CASTLE,,3 voices,,Dm,,3-2|15-6|54-5|6-5-43|2,3-2|

1U1-2|3-21|D7-U1-2-1D7-6|5,,Behold the Rose of Sharon

Here,,last 2 notes of bass lost to torn corner of leaf; printed

only 3 times before 1821; only titled ROSLIN CASTLE in West’s

*The Musical Concert* (1802), where the tune is attributed by

implication to West

pp. 118-119::Corydon’s Ghost,,3 voices,,Em,,5|5455U1D7|U1,D4|

555776|5,,; 6/4 time; not in *HTI* under title or melodic incipit

pp. 120-121::Hermit,,“treble,” “Bass altered,” tenor melody, “Bass”,, Dm,,1-2|321|21D#7|U143|2,2|352|321|21D#7|U1,,; text meter

is all 11s; *HTI* 8881

pp. 122-123::LIVONIA,,3 voices,,Em,,5|57U12[-]D7[corrected to 1]|

75[-]45,3[-]4|5[-]47[-]543[-]4|5[-]U11[-]D7U1,,; *HTI* 7916

pp. 124-127::WASHINGTON \Olmsted],,“Air,” “second,” bass,,F#m,,

1|5554[-]3|45U1,D7|7[-]65[-]45[-]4[-]35|5[-]44[-]33-2, Shall

man O God of Light and Love,,“Ps 88th L M” written after title;

blank staff between “second” + bass used twice, once in error + once when 4 mm. of “air” were written by mistake on “second”’s staff; lines of text (identified with Arabic numerals) are written so that line no. 1 is above bass, no. 2 is below

“second,” no. 3 is below “Air,” then no. 4 above bass, no. 5 below “second,” etc. through no. 8

p. 127::PORTUGAL \probably Thorley],,4 voices,,A,,5|U12|3[-]13[-]5|

4[-]32|1,|3|21|2-1-2|D5[-]7[-]U21-|D76|5,,Praise to the Lord of

boundless migh[t],,lines of text written from bottom to top of

page, as in preceding entry

p. 128::NEWMARK \att. “Bull” in its only two pre-1821 printings, both by John Wyeth],,4 voices,,G,,5|U11|35|4-32|1,3|23|54|5,,Come

Holy sperrit heavenly dove,,“Hymn 37th” written after title; *HTI*

14786

pp. 128-129::FLORIDA \Wetmore],,4 voices,,Em,,5|31D7U1|5,7|

U1D54-32|1,,Lord what a feeble peice [*sic*],, lines of text

written from bottom to top of page, as in 2 earlier entries

pp. 130-131::PENNSYLVANIA \Ingalls],,4 voices,,Am,,131|2531|D7U12,|

233|575[-]43|22|1,,The God of glory sends his summons forth,, “lively” written over start of piece; lines of text written from

bottom to top of page, as in several earlier entries

pp. 132-133::GREENWICH \Read],,4 voices,,Em,,5|5U1D75|U1D7-U1-2|

1,|1D7-U1-|D7654|34|5,,Lord what a tho’tless wretch was I,,

treble and counter parts line up vertically, while tenor and bass

follow their own courses

🖝 p. 133::HYMN TUNE,,melody,,Am,, 534-3|13|D7U34,|534-3|1D7U1|

[end repeat sign] [beginning repeat sign] 135|73|57U1,|

1D7U1|D313-|4-3-|1,,; single line of melody, possibly

incomplete (or completed by going back to opening section

after the 2nd section is sung once); written on ends of staves for

treble, counter, + tenor of Greenwich; “1 part repe[a]ted”

written between top staff + 2nd staff down; not in *HTI* under

title or melodic incipit

pp. 134-135::Mount Vernon on the death of Gen[.] Washington

\Jenks],,4 voices,,Em,,1|33[-]455|U1D7|U1,|1D53346|5,,what [“w” *sic*] solemn sounds the ear invade,,“Hymn” written above

title line; lines of text written from bottom to top of page, as in

several earlier entries

p. 136::NEW UNION,,3 voices,,G,,1|1556|532[-]1,2|666[-]7U1|D532[-]1,,;

first of 3 pre-1821 printings is in Ingalls’s *The Christian*

*Harmony* (1805), the tune there titled NEW UNION; titled

HEAVENLY UNION in other 2 printings (both by John Wyeth)

p. 136::[THE ENQUIRER scratched out?],,3 voices,,Dm,,11D77|U3322,|

D#7#7U11|312,,Oh! that some kind one would tell me,,printed

before 1821 only in Ingalls’s *The Christian Harmony* (1805), as

THE ENQUIRER; first 4 mm. X’d out

p. 137::[title scratched out; \_\_\_\_\_\_ Tune?],,3 voices,,Am,111[-]D#7|

U12[-]3|4[-]32[-]1D#7,|U21D#7|U125\_|5,,; melodic incipit

apparently not in *HTI*; variant in Ingalls 1805?

p. 137::BORN TO DIE,,3 voices,,Em,,5|543-45|#7#7#7,U1|D5565|4-345,, Thou God of glor[’]ous majaesty,,printed before 1821 only in

Ingalls’s *The Christian Harmony* (1805), and there with the

same 3 D#s at the end of the first line of text

**CW 9H9963 Cutter Small** (catalogued as “[Manuscript tune-book]”)

26. [Olmsted, T[imothy]. *The Musical Olio*. Northampton, Mass.: Andrew Wright, 1805.] Lacks pp. [1]-6 (supplied in photostat), 19-20; ca. 1/3 of leaf bearing pp. 11-12 torn off. Pp. 15, 88 unnumbered.

inscriptions: inside front cover, “David [Sly?],” “Miss Thompkins” (pencil),

“[Melancton?] W. [illegible] / Wolcott” (pencil?); *recto* of unnumbered

leaf following 1st p. 10, “David Sly,” “Musical Olio / Oct 27th 1822”

text incipits for some printed tunes continued in MS.

MS. music on 1st 12 of 23 blank leaves bound in after printed portion of the

book (i.e., after p. 112); these 12 leaves hand-numbered pp. 113-122,

125-137

MS. tune titles, text meters, page nos. added in MS. to printed index (*verso* of

unnumbered leaf following first p. 10)

blank leaf [21] *verso* + blank leaf [22] *recto* contain MS. index of tunes (both

printed and ms.) by text meter

MS. music entries:

p. 113::PUTNEY \I. Smith],,4 voices,,Am,,1|1-2-32|54|3-2-13|2,,Man has

a soul of vast desires,,“Moderate” written above beginning of

music

p. 114::NEW 50 PSALM [Psalm 50 New],,4 voices,,G,,1|3365|4321|D7,,

Not to our [names?] thou only just and [true],,*HTI* 1986a

p. 115::LANDAFF,,4 voices,,Gm,,543|24|5432|1,,The God of glory sends

his summons forth,,“Ps 50” written after title; *HTI* 116a

p. 116::ARVINGTON,,bass,,C,,1|56|34|2D7|U1,1|51|12|D5,,Why should

we mourn departing friends,,*HTI* 1064

p. 116::WALSAL,,bass,,Am,,1|1D7-6|53|45|1,|1-2|3-45|U1-D76|5,,Lord

in the morning thou Shalt hear,,“Ps 5th [Dr?] Watts” written

after title; *HTI* 1065a?

p. 116::RINETON,,bass,,G,,111|1D6|55|U1,D7|6-7U1|D41|5,,The Lord

appears my helper now,,“Ps 118” written after title; *HTI* 855a?

p. 117::STADE \Jane Bromfeild?],,3 voices, melody in top voice,,A,,

5|U1-23|21|(3-)2-1D7|U1,3|23-2|1(D5-)#4|5,,no text except

for “Hallelujah” x 3 + “Amen”,,*HTI* 2983a?

p. 118::HOTHAM \Madan],,3 voices, melody in middle voice,,Eb (though

bass written in F),,5126|542[*recte* 3],|2(1)[-]D7U1(3[-]4)[-]6|

🖝 54(3[-]4)[-]3,,Jesus lover of my soul,,unusually ornamental

form of this melody (see *HTI* 2786a-j, none of which is identical

with this); several copying errors

pp. 119-121::DISMISSION,,3 voices, melody apparently in middle voice,,

Am,,12|34|55|44,|5-6-54|3-4-32|1-4-32|1,,Lord dismiss us

with thy Blessing,,*HTI* 6147

p. 122::BOSTOCK,,“Treble” (melody), tenor, bass,,Bb,, 1|1D7-U1|

D7[-]65[-]6|55[-]4[-]3[-]4|(4)[-]3,5|U1-23-4|55|5-44-3|3-2\_|2,,

When Jesus dwelt in mortal clay,,*HTI* 12292c

pp. 125-126::LUSS,,“Treble” (melody), tenor, “Bass”,,Am,,

1|51[-]2|(1)[-]D#75|U1[-](3)2|3,1-5-7|54[-]3|(3)[-]23[-]1|2,,

O God of mercy hear my call,,“Scotch Air” written above first

system of piece; variant of *HTI* 11691b

pp. 127-132::NEW YORK,,4 voices,melody in top voice,,G,,56-7|U11|D76

|5,|6|5-6-7U1\_|1D4|32|1,,Vital spark of Heavenly flame,,

“Moderate” written in pencil above start of piece

p. 133::BUCKINGHAM,,4 voices, melody in tenor; top voice labeled

“Treble”,,Am,,1|5-4-32|34|5-43|2,2|34|3-2-1D#7|U1,,Help

Lord for men of virtue fail,,*HTI* 2924a

p. 133::BETHESDA,,bass,,G,,1|1D5U1D4[-]5|1,U1|D515U1|D5,,Lord of

the worlds above,,“PS 84” written after title

p. 133::ST PETERS [St. Peter’s],,bass,,A,,1|U1D5|63|2-55|1,1|U1-D76|

5-75|U1-2D2|5,,Lord what was man when made at first

p. 134::BRISTOL,,bass,,G,,1[|]35|U14|5D5|U1,1|35|1D4|5

p. 134::NEW MARK [Newmark] \probably Bull],,bass,,G,,5|11|U1D3|45|

1,U1|D5U3|2D2|5

p. 135::BRISTOL \Swan],,bass,,F,,1|D5U1|13|2D5|U1,1|4322|

5-4-3-2-1D5|U1

p. 136::ST MICHAELS [St. Michael’s],,4 voices,,C,,5|U112|35|12D7|U1,2|

321|D7U1|21-D76|5,,O praise ye the Lord Prepare Your glad voice

p. 137::BETHESDA,,bass,,G,,1|1D5U1D4[-]5|1,U1|D515U1|D5,,Lord of

the worlds above,,“Ps 84 Dr Watts PM” written after title

p. 137::ISLINGTON,,bass,,C,,1|1D5|U1-23|4-21|5,5|1-D7U1|46|

23|D6,,This life’s a dream an empty Show,,“Ps 17th verse 4th Dr

W LM” written after title

p. 137::SUTTON,,bass,,F,,1|11|D65|U1,1|D5U1|22|D5,,Behold the lofty

Sky,,“Ps 19th Dr W” written after title

p. 137::ST THOMAS’S [St. Thomas’s],,bass,,A,,1|35|U1D7-6|5\_|5,U1-2| 32-1|21|D5\_|5,,Let ev’ry creature join

**CW 9O51a Cutter Small**

27. Olmsted, T[imothy]. *The Musical Olio.* 2nd ed. New London, Conn.: Samuel Green, 1811. 127, [1] pp.; complete. 24 unnumbered blank additional leaves bound in after printed book

inscription: additional leaf [24] *verso*, “Durrie”

no MS. music

**CW 9O51 Cutter Small**

28. Read, Daniel. *The Columbian Harmonist*. 4th ed. Boston: Manning and Loring, 1810. Complete, though re-bound.

no inscriptions

no MS. music

**CW 9R28 Cutter Small**

29. Reformed Church in the U. S. *Das neue und verbesserte Gesangbuch.* 3rd ed. Germantown, Pa.: Michael Billmeyer, 1807. [2nd t. p.:] *Sammlung alter und neuer geistreicher Lieder.* 3rd ed. Germantown, Pa.: Michael Billmeyer, 1806. Complete. Covers detached.

no inscriptions

no MS. music

**CWREG 1807 Cutter**

30. Roberts, Eli. *The Hartford Collection, of Classical Church Music*. New London, Conn.: Samuel Green, for the compiler, 1812. Lacks pp. 3-6; complete book has 187, [5] pp.

inscriptions: t. p., “Maria W. Tracy’s.”; inside front cover, “minor key

[descend?] 4ths & 3[rds?] / …to the octave” (pencil; partially obscured

by pasted-on label)

MS. music on both sides of additional leaf bound inside back cover + on both

sides of 2nd leaf, detached and inserted inside back cover

MS. music entries are all single vocal parts:

additional leaf [1] *recto*::ST. THOMAS’S,,“1st. Treble”,,A,,1|13|1D5-U1|D7,|

U1|13|25|5,,Sing to the Lord aloud

additional leaf [1] *recto*::NEWMARK \probably Bull],,treble,,G,,

5|U13-2-3|13|2-1D7|U1,,Come holy spirit, heavenly dove

additional leaf [1] *recto*::DISMISSION,,treble?,,Am, 11|D57|U13|22,|

1-2-34|5-6-54|3-2-1D#7|U1,,Lord dismiss us with thy blessing

additional leaf [1] *verso*::ANTHEM FROM THE 132. PS. [Psalm 132] “by

Isaac Lane Esq.”,,treble?,,C,,11D7|U12|3[-]21|2,2|1[-]D76[-]5|

6[-]7U1|2D7|U1,,Where shall we go to seek & find, A

habitation for our God?,,incomplete

additional leaf [2] *recto* + *verso*::ANTHEM 122 PS. [Psalm 122],,treble?,,

C,,1D7|U12|3-2-1-2-3-4-|5-6-5-4-3|1-(2-3)2\_|2,,I was glad, was

glad, was glad, when they said unto me

**CW 9R64 Cutter Small [copy 1]**

31. Roberts, Eli. *The Hartford Collection, of Classical Church Music*. New London, Conn.: Samuel Green, for the compiler, 1812. 187, [5] pp.; complete. Printed errata slip pasted onto additional leaf [1] *recto*. A fine, tight copy.

inscription: preliminary leaf [2] *recto*, “The property of Comfort Starr”

no MS. music

**CW 9R64 Cutter Small [copy 2]**

32. Shaw, Oliver. *The Providence Selection of Psalm and Hymn Tunes*. Dedham, Mass.: H. Mann and Company, for the author, 1815. 127, [1] pp.; complete. A pristine copy.

no inscriptions

no MS. music

**CW 9S53 Cutter**

33. Smith, William, Rev. *The Churchman’s Choral Companion to his Prayer Book*. New York: for the author, 1809. Complete; the expanded issue, *ASMI* 473A. Back cover detached.

inscriptions: inside front cover: “S. F. Jarvis—“ (pencil); preliminary leaf

*verso*, “Reverendissimo Abraham Jarvis, D. D. / Episcopo

Connecticutensi / jussu Auctoris / His liber / Annuit.” (ink; written

with formality and flourish, surrounded by swoopy lines); *verso* of p.

45, *recto* + *verso* of additional leaf, pencil draft of a long poem with

many crossings-out (title may be “Inner Ships”; “E. A. Johnson” written

in margin towards the end)

no MS. music

**VZR S66c Cutter**

34. Stone, Joseph, and Abraham Wood. *The Columbian Harmony*. [1793]. Complete; first 8 pages printed in this order: [i]/vi, vii/iv, v/[ii], iii/viii.

inscription: t. p., “Ch[s ?] Duren / 1837.”

no MS. music

**S878 C6 Middletown Collection**

35. [Willard, Samuel. *Deerfield Collection of Sacred Music*. Northampton, Mass.: Graves and Clap, for S. and E. Butler, 1814 or 1818] (t.-p. missing, supplied in photostat). Lacks all before p. 25, most of pp. 67-68, any after 132; pp. 89-90 bound between pp. 91-92 and pp. 93-94.

no inscriptions

MS. correction to treble part of OLD HUNDRED, p. 73

MS. music entries:

inside front cover::BROOKFIELD \Billings],,“treble”,,Dm,5|55|57|

5U1|D#7,,Show [or Shew] pity Lord O Lord forgive

inside front cover::HARMONY,,treble?,,F,,353|6-7-U1D3|5|

5U1D7[-]5|64|2,,How pleasant ’tis to [see?],,“P. M. Ps. 133.”

written after title

inside front cover::SYMPHONY \Morgan],,treble,,Eb,,555|53|456U1|D7,,

Behold the Judge Descend his guards are nigh,,“P. M. Ps. 50th”

written after title

inside back cover::58TH [Psalm 58],,“treble”,,C#m?,,if C#m,

5|557|7U22|3,,Judges who rule the world by Laws,,“Ps. 58th

P.M.” written after title; starts in 2/2, moves to 6/4 then to 2/4

**CW 9W69d Cutter Small**

36. *The Worcester Collection of Sacred Harmony* (“Laus Deo!” at head of title). 2nd ed. Worcester, Mass.: Isaiah Thomas, 1788. BOUND WITH *The Worcester Collection of Sacred Harmony. Part Third* (“Laus Deo!” at head of title). Worcester: Isaiah Thomas, [1786]. Lacks pp. 197-200 of Part 3.

2 leaves of another edition or another tunebook inserted inside back cover:

actually one long folded leaf, functioning as outer leaves of 8-page

signature; tunes and page nos. are JORDAN (Billings), p. 81; THE DYING

CHRISTIAN (F minor, 11D55-4|321), p. 82; STAFFORD (Read), p. 87;

RAINBOW (Swan), p. [88].

🖝 inscriptions: slip pasted inside front cover, “Samuel Capen his Singing Book

Braintree April 28 / the year 1792 and if by Chance it happen to be

lost fetch / it to me and I will pay the Cost Samuel Capen his Book”;

inside back cover: on original leaf pasted inside back cover, “s Book”

shows; pasted firmly over this, and with its outer ca. 1/3 raggedly

torn (so that “s Book” shows), is another leaf, on which is written

“amos [Striton?] / Amos / Amos [Striton?] of Braintree he [fragment]

/ Year of our Lord one Thousand [and?] / James French [indecipherable]”

no MS. music

**CW 9T45w 1788 Cutter Small**

37. *The Worcester Collection of Sacred Harmony* (“Laus Deo!” at head of title). 4th ed. Boston: Isaiah Thomas and Ebenezer T. Andrews, 1792. Lacks pp. 147-150; only ca. ¼ of last leaf (p. 151 + *verso*) remains.

no inscriptions

no MS. music

**CW 9T45w v.1-2 Cutter Small**

38. *The Worcester Collection of Sacred Harmony. Part Third*. (“Laus Deo!” at head of title). Worcester, Mass.: Isaiah Thomas, [1786]. Complete.

inscriptions: inside front cover, “Hast[?],” (pencil) ; preliminary leaf *recto*, “Ja[mes?] [H?] [Fos?][?]” (partly rubbed out)

no MS. music

**CW 9T45w v.3 Cutter Small**