**Pre-1821 American Sacred Music**

**at the Massachusetts Historical Society**

**as of August 2021**

by Nym Cooke

“,” 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

[photo] = photograph taken by and in the possession of Nym Cooke

*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

[Adgate, Andrew, probable compiler] – SEE

Philadelphia. Uranian Society

INSCRIBED NAMES

*Names are followed by the inventory numbers for the sources where they appear. Only names including a full last name are listed here. Two or more inscriptions in the same source are occasionally combined to create the fullest possible version of a name. When a location accompanies a name, it is given in parentheses; when a state is specified, it is included, using the modern abbreviation (e.g., MA). When a date accompanies a name, the year is given in parentheses. Not included here are only initials, or only first names, or first names and last initials. Also generally not included are the names of later 19th-century and 20th-century collectors, such as Williams Latham or Henry Mason, who in many cases gave these volumes to the MHS. “Rowley; 1775” in parentheses after a name means that the place name and year came from two separate inscriptions in one source, both inscriptions also including the same person’s name; “Rehoboth, 1804” means that the place name and year come from a single inscription, along with the person’s name.*  *Asterisks point to female names.*

\*Abbott, Phebe – 154

[Alger?], David (1787) – 149

Andrews, E. A. – 135

Appleton, Thomas (1770) – 4

\*Atwell, Mary D. (1815) – 141

Backus, Isaac, Rev. (1724-1806) – 81

Backus, Joseph (1877)

Baker, William – 126/151

Barney, Hannover (Boston, New Haven) – 21

Belknap, Jer[emy] – 167

[Billings, William] – 18, 19, 22, 28, 29

B[owditch], H[enry] I[ngersoll] (1889) – 175

Bowditch, William (1793, 1798) – 175

Bowers, Ollive (1792) – 174

Brackett, Nathaniel (N[ew?]ton) – 115

Brew [beginning of Brewer?], C. – 72

Bridge, Ebenezer (1763) – 153

Brigham, Henry H. (Abington) – 111

\*Brooks, Lucy (1779, 1784) – 38

Brown, B. (Portland) – 38

Brown, B[artholomew] (East Bridgewater) -- 111

Brown, D. A[r?]thur – 85

\*Byles, Mary – 90

[Byles, Mather, Rev.] – 90

Byles, Samuel (1762) – 90

Carpenter, Asaph (1799) – 173

Carpenter, Elihu (Rehoboth, 1804) – 84

Chapman, Joseph – 146

\*Chapman, Mary – 52

\*Chapman, Ruth (1783) – 146

\*Chapman, Sarah – 52

Child, Isaac (Argyle) – 33, 161

Chischaumuk, Cal[i?]b – 10

\*Church, R. S., “Mrs.” (West Hanover, Mass., 1879) – 119

Clough, William – 148

Cobb, D. G. W. – 142

Cole, Thaddeus (Watertown) – 113, 114

Cook, Augustus (1783) – 16, 48

Coombs, Noah (Bellingham, MA, 1828) – 136

Copeland, C. Dyer (1816) – 41

\*Costin, Mary (1773) – 6

Crane, J. E. (1875) – 80

Crocker, Samuel (1816) – 42

\*Dall[i?]n, Margaret – 118

Dana, D. D. (personal name?) – 54

Davi (“Davis” incomplete?), William – 126/151

Denny, Daniel – 31

Doane (1831) – 34

Dolbear, Benjamin (1725) – 121

Downing, John – 53

Duncan, A. G. (Hanover; 1834) – 119

Easman, Samuel ([Candia, NH?]) -- 10

\*Eastman, Irene V. – 37

Eliot, A. (1753) – 152

Evens, William (Lexington, MA, 1806) – 79

[Far?]ley, John, Jr. – 4

Faulkner, Thomas (West Boston, 1810) – 35

Faxon, Francis E. (Roxbury, MA) – 45

Fay, F. B. (Chelsea) – 14

[Field?], [“Captain”?] (1807) – 56

Fifield, Ebenezer (Kingston) – 10

Fifield, John Clifford (Kingston) – 10

Fifield, [Stephe?]n (1770) – 10

Fisk, Shepard (Bridgewater; 1722, 1723, 1730) – 164

Fobes, I. – 134

[F?]or[d?], Lyman – 132

Furness, N. H. – 32

Goodrich, “Mr.” – 17

Goodrich, Joseph – 102

Hale, Joseph – 25

Hale, Joseph, Jr. – 97

Harrington, Samuel (Watertown, 1795) – 3

Harris, Luda – 96

Herbert, Charles – 160

Holden, Oliver (Charlestown, MA) – 131

Holmes, A. – 152

Hood, John – 5

\*Howe, [Lucretia?] – 15

Howe, Samson – 164

How[e], Solomon – 23

Joh[n]son, Sylv[i][a?] – 134

Labree, [J.?] D. (1840) – 82/158

Latham, Williams – *passim*

[Law, Andrew] – 93

Lazelle, C. – 73

Lazelle, R. – 73

Loring, Nathaniel (1723) – 125

Lothrop, Zebadiah/Zebediah – 100, 149

Main, H. P. (1878) – 43

Mann, [Elias] – 176

Mather – 127

Mathews, Riley P. – 141

Maxham, Ira W. (Taunton) – 106

Maxim, John – 106

May, Joseph – 18, 19, 22, 28, 29

May, Samuel (1771) – 21

McKean, J. – 152

Mitchell, Nahum – 40, 65, 111 (1804), 144

Morris, Joseph (1788) – 88

Murray, W. M. – 139

Nichols, Andrew (Middleton, 1774) – 169

Nichols, Joseph – 169

Niles, Nathaniel – 93

Nurse, David – 27

Nutting, Frederick – 172

Osgood, Samuel – 166

Packard, Arza (Bridgewater; Randolph, 1807) – 108

Packard, David (1809) – 56

Parkman, Ebenezer, “Rev.” (Westboro, MA, 1721) – 117

\*Parkman, Soph[ia?] – 117

Payne, William – 164

Peabody, Joseph – 169

Peabody, Nathaniel – 169

\*Pearson, C [or E?], “Miss” (New York) – 118

Pool, [David] (1834) – 119

Porter, Daniel – 169

Raleinsan(s?), Thomas T. – 31

Ricarde, Warren (personal name?) – 124

Richardson, Abiath[a?]r – 87

\*Richardson, Elona – 87

\*Richardson, Hannah (Attleborough, 1785) – 87

\*Richardson, Mary (Attleborough, 1785) – 87

Robbins, Eli (Lexington) – 156

Russell, Thomas – 166

Sanders, Charles – 122

\*Simonds, Hannah – 177

\*Stark, George, “Mrs.” – 174

S[ti?]ckney, Jon[a?]than (Boxford, 177[?]) – 169

Tenn[er?], Richard – 91

[T?]enney, “Capt.“ (Rowley) – 91

Tenney, John – 146

\*Tenny, Sarah – 8

Thayer, Alexander W. (1845) – 51, 159

\*Thompson, Marietta [T?]interetta – 74

Tilestone, John (1795) – 128

Tully, Elias (1786) – 47

Tully, Samuel M. (Saybrook, CT) – 102

\*Warren, Lucy (Hartford, CT) – 49

Waterman, Charles C. P. (1840) – 82/158

[Watson?], Leonard (North Sutton, NH) – 2

[Watson, Matthew?] (North Sutton, NH) – 2

Webb, David (West Boston, 1810) – 35

White, David (1788) – 149

White, J. – 166

Whiting, Isaac – 105

Whitman, Asa – 144

\*Whitman, Dorothy – 144

Whitman, Eleazer – 144

Whitney, Joseph, “Don” (Deacon?) – 165

Wildes, John (Rowley; Andover; 1775) – 169

\*Wildes, Mercy – 169

\*Wildes, Peggy – 169

\*Wildes, Sall(e)y (Boxford, MA) – 169

Windsor, Nathaniel (Duxborough, 1766)

Winsor, Samuel – 9

Winthrop, Thomas L. (1808) – 34

\*Woodbury, Abigail – 37

\*Woodbury, Fanny – 37

1. *The American Musical Magazine*. Vol. I, no. 4 (July 1801). [Northampton, Mass.: Andrew Wright, for the Hampshire Musical Society, 1801.] Lacks all after p. 84.

no inscriptions

no MS. music

**Box 1801**

Anthem for Christmas – SEE

[Selby, William?]. Anthem for Christmas

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

[Johnston, Thomas]. “To learn to sing…”

2. Atwill, Thomas H. *The New-York Collection of Sacred Harmony*. [2nd ed.]. Lansingburg,

N. Y.: engraved for the editor by Abner Reed, 1802; printed by the author. Complete.

inscriptions: inside front cover, “[Matthew?] + Leonard [Watson?] / North Sutton /

N. H.” (pencil); slip pasted inside front cover, “No. 1 Singing / Society /

Library”

presentation plate pasted inside front cover; this book given to the MHS by Henry L.

Mason, 14 April 1949

no MS. music

**E187**

3. Babcock, Samuel. *The Middlesex Harmony*. Boston: Isaiah Thomas and Ebenezer T. Andrews, 1795. Complete.

inscription: additional leaf *verso*, “Samuel Harrington Co / Watertown / 1795----”

no MS. music

**Box 1795**

Barnard, John. *A New Version of the Psalms of David* – SEE

[Turner, James]

Bay Psalm Book – SEE

*The Psalms*[*,*] *Hymns, and Spiritual Songs, of the Old & New-Testament*

4. [[Bayley, Daniel]. *The] A[merican Harmony: or,] R[oyal Melody Comple]te…by William Tans’ur.* 5th ed. [Newburyport, Mass.]: Daniel Bailey [*sic*], [1769]. [2nd t. p.:] *The American Harmony, or Universal Psalmodist…by A. Williams*. Newburyport, Mass.: Daniel Bayley, 1769. *Royal Melody Complete*: fragments of t. p. taped, pasted, + laid inside front cover; lacks all before 2nd p. 3; 2nd pp. 3-4 fragmentary but with very little loss of text; 2nd pp. 9-10 only a stub (ca. 1/3 of leaf); pp. 1-2, 7-8, 13-16, 25-26 of music lacking, or (in one case) a brief stub. *Universal Psalmodist*: 1st 2 unpaged leaves have small portions torn out, but with minimal loss of text; pp. 71-80, 89-96 of music lacking; pp. 41-42 torn, with loss of text. *ASMI* 56, Lowens-Britton G.

inscriptions: *Royal Melody Complete*, fragments of t. p. inside front cover, “Thom[as]

Appleto[n]”; *Universal Psalmodist*, 2nd unpaged leaf *verso*, “Thomas Appleton

his Book 1770”; leaf [2] *verso* of MS. music inside back cover, “Mr John

[Far?]ley Jun / his Book prise /75Cents”

5 leaves of MS. music (+ stubs of 3 more leaves) pasted (?) inside back cover

most MS. music entries have lines between phrases rather than bar lines; all use

round notation

legible MS. music entries (only whole leaves are counted here):

leaf [1] *recto*: Standish, “Tennor,” “Trible,” “tr[e?]ble,” “Bass,” Am, melody in

tenor\*\*& 13215432

leaf [1] *recto*: London, “Tenor,” “trible,” “Trible,” “Bass,” Gm, melody in tenor\*\*&

252314#[i.e., natural]64

leaf [2] *recto*: Westminster, “’Tennor,” “Trible,” “Bass,” G, melody in tenor\*\*&

11123425

leaf [2] *recto*: Wooster, tenor?, treble?, treble?, bass, Em, melody in tenor (top

voice)\*\*& 12[corrected to 3?]32144#3,1527#65

leaf [3] *recto*: Colchester, “Tennor,” “Trible,” “Bass,” F, melody in tenor\*\*&

13214532,534321

leaf [3] *recto*: Hundred New, “tennors” [*sic*], “Tr[e?]ble,” “Bass,” Am, melody

in tenor\*\*& 11D7U354-321; last note of tenor + last note of treble

written as sharps, in correct locations on staff

leaf [4] *recto*: Cranham, “Ten.r,” “Bas” [*sic*], C, 5U13-21D56-7-U1D7U1

leaf [4] *recto*: untitled fragment, possibly tenor above treble, if in Am, top

voice is 1|13|5654[-?]3|2[-1?]

leaf [5] *recto*: [2 fragmentary entries-\*- each only one voice\*\*& first entry is 2

notes only-\*- second is several mm. thoroughly crossed out]

**E187**

5. [Bayley, Daniel]. *The American Harmony, or, Royal Melody Complete…by William Tans’ur.* 8th ed. Newburyport, Mass.: Daniel Bayley, 1773. [2nd t. p.:] *The American Harmony, or, Universal Psalmodist…by A. Williams*. Newburyport, Mass.: Daniel Bayley, 1773. *Royal Melody Complete* lacks leaves of rudiments numbered 7-8 (just before music portion); *Universal Psalmodist* lacks pp. 17-18, 23-24, 89-96.

inscription: inside front cover, “John Hood” (pencil)

plate pasted inside front cover records that this vol. was given to the MHS by

“George Hood Esq.” on 12 July 1870

single leaf with MS. music bound in just before printed music of *Universal Psalmodist*

MS. music entries appear to be mostly treble parts:

leaf [1] *recto*: Exeter, treble?, counter, F#m, treble starts 1|333-45-6|

7U1D5,4|345-67|7, My thoughts on awful subiects [*sic*] roll; only 3

phrases of ?treble, 2 of counter

leaf [1] *recto*: Hartford, treble?, Dm, 5|55U1D7|U1D7-65,5|5555|57-U1|D7,

incomplete

leaf [1] *verso*: Andover, treble?, Cm?, 1|3232|12|3, my [text rubbed out];

some musical illiteracy is evident here

**E187**

6. Bayley, Daniel. *The Essex Harmony*. [2nd ed.] Newburyport, Mass.: the author, 1771. Complete. *ASMI* 65. BOUND WITH Brady, N[icholas], and N[ahum] Tate. *A New Version of the Psalms of David. Fitted to the Tunes used in Churches.* Boston: John Fleeming, 1771. Not examined for completeness. BOUND WITH *A Collection of Hymns, from Dr. Watts, &c.* Boston: John Fleeming, n. d. Complete. Front cover of the combined volume is detached.

inscriptions: preliminary leaf *recto*, “Mary Costin / her Psalm Book / 1773”;

additional leaf [1] *verso*, “Mary Costins[?] / Book -- -- -- ” w/ drawing of a bird

no MS. music

MHS cataloguing record gives 1772 for the dates of both the Brady/Tate + Bayley

publications

**E187**

7. Bayley, Daniel. *The Essex Harmony*. [3rd ed.] Newburyport, Mass.: the author, 1772. Lacks pp. 9-16; p. 6 misnumbered 5. *ASMI* 66 (see Table 2 on p. 138 of *ASMI*; this copy has 100 Psalm New as the last tune on its p. 17).

no inscriptions

no MS. music

**E187**

8. Bayley, Daniel. *The Essex Harmony, or Musical Micellany* [*sic*]. Newburyport, Mass.: the author and son, 1785. 48-p. issue, complete (*ASMI* 68A). Disbound; signatures are separate.

inscription: inside back cover, “Sarah Tenny[’?]s property”

no MS. music

**E187**

9. Bayley, Daniel. *A New and Compleat Introduction to the Grounds and Rules of Musick.* [3rd ed.] Newburyport, Mass.: for Daniel Bayley, 1765. Compleat.

inscriptions: preliminary leaf *recto*, “6th Octor. 1766 / Borrowed of M[r?]. Nath.ll

Windsor / [du?]xborough the 21”; additional leaf [6] *verso*, “feberey the 12 –

1771 then Began to woork / for woorn weston”; inside back cover, “Samuel

W[i?]nsor,” “Nathaniel,” “Duxbor[o]ugh The 21,” “to 15 p[o]und of Candels,”

“to half A Cord of wood”

6 unnumbered additional leaves + stubs of ca. 18 leaves bound in at end of book; MS.

music on additional leaves [1-5]

MS. music entries are all untexted 2-voice tunes (tenor melody + bass), in diamond

notation, with phrase separators but no bar lines

MS. music entries:

a. l. [1] *verso*: Mear, G, 155331-232

a. l. [1] *verso*: Wantage, Dm, 1D77-65567U1

a. l. [2] *recto*: Anthem to 100, Am, 11D7U354-321

a. l. [2] *recto*: Evening Hymn, Am, 11-D765U23-21D#7

a. l. [3] *verso*: Guilford, Am, 154321

a. l. [3] *verso*: All Saints, C, 11-D765U12-1D7U1

a. l. [4] *recto*: St; Ann[’]s, C, 5365U11D7U1

a. l. [4] *recto*: Trinity, D, 11-2-3-215-434-5-67U1

a. l. [5] *verso*: Burnham att. “AWilliams,” Am, 15-4-32345-432

**E187**

10. [Bayley, Daniel. *A New and Complete Introduction to the Grounds and Rules of Music.* [5th ed.]. Newburyport, Mass.: Daniel Bayley, [1768]]. Lacks pp. [i-ii]; pp. [5]-6 appear before pp. [iii]-iv; pp. 7-8 frayed (lacking p. nos.), disbound; leaf 32 (music) bound before leaf 31; leaf 36 bound before leaf 35.

inscriptions: leaf 35 *verso*, “Samuel Easman of [“Canda”? Candia, N. H., ca. 20 miles

from Kingston, N. H.?] / Ebenezer Fifield of Kingston / John Clifford Fifield of

Kingston / [?] for [?]ley received I Promised to Pay un[to?] / Cal[i?]b

Chischaumuk the sum of Ten Shillings / lawfull upon demand with lawfull

intrist. / untill Paid as witness my hand / Ebenezer Fifield”; inside back

cover, “[Stephe?]n Fifield / [illegible] Bought in the / year 1770”

no MS. music; hymn text beginning “Lo, he cometh; countless trumpets” copied

twice on 2 facing blank *verso*s + *recto*s between engraved music

**Box 1768**

11. Bayley, Daniel. *The New Universal Harmony, or, A Compendium of Church-Musick.* Newburyport, Mass.: the author, 1773. Lacks covers; signatures are separate. About half of the leaf carrying p. 105 is lacking; otherwise complete.

no inscriptions

no MS. music

**E187**

12. Belcher, Supply. *The Harmony of Maine*. Boston: Isaiah Thomas and Ebenezer T. Andrews, 1794. Complete, though front cover is lacking; back cover detached.

no inscriptions

no MS. music

**Box 1794**

13. Belknap, Daniel. *The Evangelical Harmony*. Boston: Isaiah Thomas and Ebenezer T. Andrews, for the author, 1800. Complete, though lacks original covers.

pencil note on replacement front cover reads “[G?]iven by Wms Latham / (bequest)

May 22, 1884.”; no other ownership inscriptions

no MS. music

**Box 1800**

14. [Belknap, Daniel. *The Middlesex Collection of Sacred Harmony*. Boston: Isaiah Thomas and Ebenezer T. Andrews, for the author, 1802.] Lacks pp. [i-ii], 13-16. 2 leaves of printed music (connected—i.e., one larger folded leaf—but not sequential) laid inside back cover; tunes on these leaves, 3 of them attributed to “Union Harmony,” are (1st leaf:) Treasure, Paradise, (2nd leaf:) Canton, Lord’s Day.

inscription: inside front cover, “F B Fay / Chelsea” (book given to MHS by Eugene F.

Fay, 9 June 1910)

no MS. music

**Box 1802**

15. Belknap, Daniel. *The Village Compilation of Sacred Musick.* 2nd ed. Boston: J. T. Buckingham, for the author, 1806. Complete.

inscription : preliminary leaf *recto*, “[Lucretia?] Howe.”

no MS. music

**E187**

16. [Benham, Asahel. *Federal Harmony*. New Haven, Conn.: A. Morse, 1790.] Lacks all pp. before music; only ca. 2/3 of front cover remains. *ASMI* (p. 162) states that “p. 13 [is] wrongly numbered 16” in the 1790 1st ed., but that is not the case here.

🖝 inscriptions: inside front cover, “Augustus Cooks, / Singing Book,” “book of 1783. /

by Benham.” (pencil); inside back cover, “Social Harmony by / Asahel

Benham” (pencil)

“A. Cook” has one tune in Benham, *Federal Harmony*, 2nd ed., 1792; see also no. 48

here

no MS. music

**E187**

17. Benjamin, Jonathan. *Harmonia Cœlestis: A Collection of Church Music.* Northampton, Mass.: Andrew Wright, for Oliver D. and I. Cooke, Hartford, 1799. Complete, though lacks front cover.

inscriptions: additional leaf *verso*, “El[i?]z,” “Mr Goodrich”

no MS. music

**Box 1799**

18. Billings, William. *An Anthem for Easter.* [Boston, 1787]. Complete; this 8-p. pamphlet also includes Billings’s tunes Crucifiction + Resurrection. BOUND WITH Billings, William. *The Singing Master’s Assistant*, 3rd ed., 1781 (which see), Billings, William. *The Psalm-Singer’s Amusement* (which see), Billings, William. *The Suffolk Harmony* (which see), + Billings, William. An Anthem. Psalm 127 (which see).

inscriptions: see no. 28 below, Billings’s *The Singing Master’s Assistant*, 3rd ed., 1781

“J. MAY.” stamped in gold on front cover; “BILLING’S / MUSIC” in gold on spine

printed presentation plate: see no. 28 below, Billings’s *The Singing Master’s*

*Assistant*, 3rd ed., 1781

no MS. music

**E187**

19. Billings, William. *An Anthem. Psalm 127.* [Boston, 1786-1790?]. Complete. BOUND WITH Billings, William. *The Singing Master’s Assistant*, 3rd ed., 1781 (which see), Billings, William. *The Psalm-Singer’s Amusement* (which see), Billings, William. *The Suffolk Harmony* (which see), + Billings, William. An Anthem for Easter (which see).

inscriptions: see no. 28 below, Billings’s *The Singing Master’s Assistant*, 3rd ed., 1781

“J. MAY.” stamped in gold on front cover; “BILLING’S / MUSIC” in gold on spine

printed presentation plate: see no. 28 below, Billings’s *The Singing Master’s*

*Assistant*, 3rd ed., 1781

no MS. music

**E187**

20. Billings, William. *The Continental Harmony*. Boston: Isaiah Thomas and Ebenezer T. Andrews, 1794. Complete.

inscriptions: inside front cover, “W. Latham”; *recto* of leaf whose *verso* has printed

frontispiece, Latham’s list of “Billings Works” (5 tunebooks, 1 tune

🖝 supplement) + 3 “single Anthems & Pieces”; frontispiece, next to Connection

printed in a circle, “Words + Music / Composed by W. / Billings + arranged /

by Jos: May.” (see references to May in no. 28 below, Billings’s *The Singing*

*Master’s Assistant*, 3rd ed., 1781)

printed presentation plate pasted inside front cover: “Bequeathed to the /

Massachusetts Historical Society / by / WILLIAMS LATHAM, Esq., / of

bridgewater, / who died november 6, 1883. / RECEIVED MAY 22, 1884.”

no MS. music

**E187**

21. Billings, William. *The New-England Psalm-Singer: or, American Chorister.* Boston: Edes and Gill, [1770]. Complete, with 2 fragments representing almost an entire second index p. (p. [111]) laid in between p. [110] + p. [111].

inscriptions: inside front cover, “Hannover Barney his Book / Bought at Boston 8/0

£008[00?] / Newhaven”; *recto* of leaf with frontispiece on *verso*, “Samll Mays

Singing Book / 1771”

New Hingham, p. 59, has “Set it Natural” written over start of music; several notes

darkened by hand (+ a few changed?)

slip of paper with MS. music tipped inside front cover:

leaf [1] *recto*: [Worcester by Billings], “Tenor,” “Base,” Gm, 1|3235|432,

incomplete\*\*& slip is cut after 1st note of final phrase

**E187**

22. Billings, William. *The Psalm-Singer’s Amusement*. Boston: the author, 1781. Complete. BOUND WITH Billings, William. *The Singing Master’s Assistant*, 3rd ed., 1781 (which see), Billings, William. *The Suffolk Harmony* (which see), Billings, William. An Anthem for Easter, 1787 (which see), + Billings, William. An Anthem. Psalm 127 (which see).

inscriptions: see no. 28 below, Billings’s *The Singing Master’s Assistant*, 3rd ed., 1781

“J. MAY.” stamped in gold on front cover; “BILLING’S / MUSIC” in gold on spine

printed presentation plate: see no. 28 below, Billings’s *The Singing Master’s*

*Assistant*, 3rd ed., 1781

no MS. music

**E187**

23. Billings, William. *The Psalm-Singer’s Amusement*. Boston: the author, 1781. Complete, though lacking original covers (rebound).

🖝 inscription: t. p., “Solomon How [P?]edla[r?] [&c?]”

no MS. music

**E187**

24. Billings, William. *The Singing Master’s Assistant, or Key to Practical Music.* Boston: Draper and Folsom, 1778. Complete. *ASMI* 109 (see Table 4 in *ASMI*, p. 184, comparing the indexes of the two 1778 issues). Currently dated [1778] by MHS, but this may be changed.

no inscriptions

bookplate pasted inside front cover shows that this volume was once in the library

of Charles E. Goodspeed

portions of contemporaneous Boston newspaper pasted inside covers

no MS. music

**E187**

25. Billings, William. *The Singing Master’s Assistant, or Key to Practical Music.* Boston: Draper and Folsom, 1778. Lacks pp. 103-[104]. *ASMI* 109 (see Table 4 in *ASMI*, p. 184, comparing the indexes of the two 1778 issues).

inscription: t. p., “Joseph Hale His Book”

portions of contemporaneous Boston newspaper pasted inside covers

no MS. music

**E187**

26. [Billings, William. *The Singing Master’s Assistant, or Key to Practical Music.* Boston: Draper and Folsom]. MHS says this is the 3rd ed. of 1781, and supplies a photocopy of that edition’s t. p.; but this is more likely to be the 1st ed., 2nd issue (with index of tunes corrected; see *ASMI* 109A and Table 4, p. 184). Pasted inside the front cover is part of a newspaper p. with dates “October, 2, 1778” + “Nov. 5, 1778”; it’s unlikely that a purchaser of the 1781 edition would have a 1778 newspaper at hand. Lacks 1st pp. [1-2], back cover; front cover detached.

inscriptions: 1st p. [3], ““Singing Master’s Assis[tant”] W. Billings 1778” (pencil); 1st

p. 5, “1786”

no MS. music

**Box 1781**

27. [Billings, William. *The Singing Master’s Assistant, or Key to Practical Music*. Boston: Draper and Folsom]. MHS says this is the 3rd ed. of 1781, but it could also be the 1st ed., 2nd issue (with index of tunes corrected; see *ASMI* 109A and Table 4, p. 184), or the undated 2nd ed. Lacks 1st pp. [1]-8, 11-14.

inscription: 1st p. 27, “David Nurse”

pasted inside front + back covers are handwritten transcription of dialogue between

Master (M.) + Scholar (S.) concerning trills in music; this material does not

seem to be included in the dialogue between master + scholar in Billings’s

*The Continental Harmony*, 1794; perhaps copied from one of William

Tansur’s tunebooks?

no MS. music

**E187**

28. Billings, William. *The Singing Master’s Assistant, or Key to Practical Music.* 3rd ed. Boston: Draper and [Folsom, 1781] (t. p. trimmed at bottom, with loss of text). Complete. BOUND WITH Billings, William. *The Psalm-Singer’s Amusement* (which see), Billings, William. *The Suffolk Harmony* (which see), Billings, William. An Anthem for Easter, 1787 (which see), + Billings, William. An Anthem. Psalm 127 (which see).

inscriptions: inside front cover, “Wms Latham,” also Latham’s lists of “Music Books

🖝 by Wm Billings” + “Single Pieces” (no. 4 of the “single pieces” is “a Piece on

Death of Geo. Washington,” otherwise unrecorded; Washington’s death on 14

December 1799 preceded Billings’s by over 9 months); preliminary leaf

🖝 *recto*, “The Author / to his much esteem’d Friend / Joseph May” (note

inscription referring to May in MHS’s copy of *The Continental Harmony*, no.

20 above), Latham’s recording of Billings’s death + birth dates; inside back

cover, additional biographical info. on Billings, partly obscured by pasted-on

label

“J. MAY.” stamped in gold on front cover; “BILLING’S / MUSIC” in gold on spine

printed presentation plate pasted inside back cover: “Bequeathed to the /

Massachusetts Historical Society / by / WILLIAMS LATHAM, Esq., / of

bridgewater, / who died november 6, 1883. / RECEIVED MAY 22, 1884.”

no MS. music

**E187**

29. Billings, William. *The Suffolk Harmony*. Boston: J. Norman, for the author, 1786. Complete. BOUND WITH Billings, William. *The Singing Master’s Assistant*, 3rd ed., 1781 (which see), Billings, William. *The Psalm-Singer’s Amusement* (which see), Billings, William. An Anthem for Easter, 1787 (which see), + Billings, William. An Anthem. Psalm 127 (which see).

inscriptions: see no. 28 above, Billings’s *The Singing Master’s Assistant*, 3rd ed., 1781

“J. MAY.” stamped in gold on front cover; “BILLING’S / MUSIC” in gold on spine

printed presentation plate: see no. 28 above, Billings’s *The Singing Master’s*

*Assistant*, 3rd ed., 1781

no MS. music

**E187**

Billings, William – SEE

Lothrop, Zebadiah. MS. music booklet

30. [Blanchard, Amos]. *The Newburyport Collection of Sacred, European Musick*. Exeter, N. H.: Ranlet and Norris, 1807. Lacks frontispiece + original covers.

no inscriptions

printed presentation plate pasted inside front cover: “Bequeathed to the /

Massachusetts Historical Society / by / WILLIAMS LATHAM, Esq., / of

bridgewater, / who died november 6, 1883. / RECEIVED MAY 22, 1884.”

no MS. music

**E187**

31. Boston. First Church. *Sacred Musick, selected for the use of The First Church in Boston.* Boston: Joseph T. Buckingham, 1815. 4, [68] pp.; complete.

inscriptions: preliminary leaf *recto*, “Tho T Raleinsans / No 76,” “Daniel Denny”

(pencil)

presentation label pasted inside front cover records that the book was given to the

MHS by Henry G. Denny on 18 December 1867

no MS. music

**E187**

32. Boston. First Church. *Sacred Musick, selected for the use of The First Church in Boston.* Boston: Joseph T. Buckingham, 1815. 4, [68] pp.; complete. Covers detached.

inscriptions: inside front cover, “[F]urness”; t. p., “N H Furness”

no MS. music

**OFFSITE STORAGE SH 15VN J Boston 1st/2nd Church**

33. Boston. Hollis Street Society. *Psalm and Hymn Tunes, selected for the use of the Hollis-Street Society, in Boston.* Boston: J. T. Buckingham, 1811. 71, [1] pp.; apparently complete. P. 54 misnumbered 45.

inscriptions: inside front cover, “W Latham”; t. p., “IsaacChild / Argyle”

printed presentation plate pasted inside front cover: “Bequeathed to the /

Massachusetts Historical Society / by / WILLIAMS LATHAM, Esq., / of

bridgewater, / who died november 6, 1883. / RECEIVED MAY 22, 1884.”

no MS. music

**Box 1811**

34. Boston. Trinity Church. *Hymns, selected from the Most Approved Authors, for the use of Trinity Church, Boston.* Boston: Munroe, Francis, and Parker, 1808. Complete. Music on pp. 161-174.

inscriptions: t. p., “Tho.s L. Winthrop / 1808.”; blank *verso* of p. 179, “[2?]4 Oct.

1822 - / [ca. 6 lines, illegible] / Give us this day, our daily / bread. / March

13, 1831. / Doane. / A very laborious discourse, / + very lengthy” (pencil)

presentation plate pasted inside front cover records that this book was given to the

MHS by Hon. Rev. C. Winthrop on 4 December 1865

no MS. music

**E187**

35. Boston. West Church. *A Collection of Sacred Musick: more particularly designed for the use of the West Church in Boston.* Boston: Buckingham and Titcomb, 1810. [2], 47, [1] pp.; complete.

inscriptions: inside front cover, “W. B. S. S.” ; preliminary leaf [2] *recto*, “In Token /

of respect, / Presented to, / M.r David Webb. / by the / West Boston Singing

Society, / 1810 / P.r Thos. Faulkner,”

no MS. music

**E187**

36. Boston. West Church. *A Collection of Sacred Musick: more particularly designed for the use of the West Church in Boston.* [2nd ed.] Boston: Buckingham and Titcomb, 1810. [2], 78, [2] pp.; complete.

no inscriptions

no MS. music

**Box 1810**

37. *The Boston Collection of Sacred and Devotional Hymns*. Boston: Manning and Loring, 1808. Complete; lacks “Erratum” list on p. xii (see note on p. 196 of *ASMI*: Library of Congress copy lacks this list, AAS copy has it).

inscriptions: inside front cover, “Fanny Woodbury”; preliminary leaf *recto*, “Abigail

Woodbury”; additional leaf *verso*, “Abigail Woodbury,” “Weare,” “Irene V. /

Eastman”

no MS. music

**E187**

Brady, N[icholas], and N[ahum] Tate. *A New Version of the Psalms of David* – SEE

Bayley, Daniel. *The Essex Harmony*

[Johnston, Thomas]. “To learn to sing…”

[Turner, James]. “To learn to sing…”

38. Brooks, Lucy. *MS. music booklet* Dated 1779 + 1784. 32 unnumbered leaves.

inscriptions: inside front cover, “Lucy Brooks Her Book / 1779”; leaf [15] *verso*,

“Lucy Brooks Her Book 1784”; leaf [31] *verso*, “B Brown one bill twenty

dollars of the / portland Bank No. 124 Bank Bank / 80 portland [bill?]”; inside

back cover, “Lucy Brooks Her Book / 1779”

leaf [32] *verso*, “The Eeight [*sic*] Notes for Tuning The Voice” (scales + interval

patterns)

MS. music appears to be all treble parts; all in round notation except last 4 entries, in

shape notation

🖝 of 1st 16 treble incipits (+ texts, when they’re present), 15 (all but Buckland) are

exactly as they appear in William Billings’s *The Singing Master’s Assistant*, 1st

pr. 1778

MS. music entries:

leaf [1] *recto*: Waltham [by Billings], treble, C, 5|5-U1D7|U1-D7-6U1|D7

leaf [1] *recto*: Marshfield [by Billings], treble, Em, 5|5-4-34|5-6-7U1|D5-65|5

leaf [1] *recto*: Princetown [by Billings], treble, Dm, 5|5-6-7U1|D7-65-U1|

3-2-12|3

leaf [2] *recto*: Hebron [by Billings], treble, Dm, 5|57|77|5,5|U1-D7-65|

5-6-77|U1, my god my Life my Love

leaf [2] *recto*: Sullivan [by Billings], treble, D, 5|3-4-55|5-43|65|5, Let mortal

tongues attempt to Sing

leaf [3] *recto*: Spain [by Billings], treble, C, 1|D6U1|23-1|2,2|11-3|2-15|3, how

[P?]leasd & Blest was I

leaf [4] *recto*: New Hingham [by Billings], treble, Am, 1|21-321|D#7, Death o

the awfull sound

leaf [4] *recto*: Labanon [*sic*] [by Billings], treble, Am, 112|32|3-21|2, Death

with his warrant in his hand; Lebanon is in Am in Billings’s *SMA*,

whereas it’s in Gm in his *The New-England Psalm-Singer* (1770); see

23 entries below this

leaf [5] *verso*: Sherburne [by Billings], treble, F, 1|323-45|5,5|555n4|5, how

Pleasant tis to See

leaf [6] *recto*: Amherst [by Billings], treble, G, 153|65|3, to god the mighty

Lord

leaf [6] *verso*: Africa [by Billings], treble, Eb, 5|56|76|55|5

leaf [6] *verso*: Brookfield [by Billings], treble, Dm, 5|55|57|5U1|D#7

leaf [7] *recto*: Buckland, treble?, Dm, 5|U1-D7-65|57|5U1|D7, incomplete\*\*&

lacks final 2 mm. (except “Brookfield” is written above this part’s

penultimate + final phrases; will the final 2 mm. of Brookfield’s treble,

which appears on the facing p. here, serve for Buckland?)

leaf [7] *recto*: Emmaus [by Billings], treble, Gm, 1|3-21|23|53-1|D#7

leaf [8] *verso*-leaf [9] *recto*: Brunswick [by Billings], treble, F#m, 555|54|

3-21|2, Stoop Down my Thoughts that use to Rise; “use” also in

Billings’s *SMA*

leaf [8] *verso*-leaf [9] *recto*: Vermont [by Billings], treble, Em, 5|55-436|

57U1, In Vain we Lavish out our Lives

leaf [10] *recto*: Bath, “Treble,” A, 1|D7U1|25|4-32|3

leaf [10] *recto*: Mear, “Treble,” G, 1|33|51|31|D7

leaf [10] *recto*: Plymouth, “Treble,” Am, 5|32|22|1-23-4|5

leaf [10] *recto*: Wirksworth, “Treble,” Am, 132|1D#7|U1,|354|32|3

leaf [10] *verso*: 2[4?]th Psalmtune (“th” written above 2[4?]”), “Treble,” Gm,

1|3-2-1D7|U12|3,|3|5-6-54|32-1|D7

leaf [10] *verso*: Little marlborough, “Treble,” Am, 1|35|4-32|1

leaf [10] *verso*: Putney, “Treble,” Am, 1|1D#7|U1-2-32-1|11|D#7

leaf [11] *recto*: Brookfield [by Billings], “Treble,” Dm, 5|U1-D7-65|57|

5U1|D7

leaf [11] *recto*: Wantage, “Treble,” Dm, 5|54|U1D7|54|5,5|5U1|12|1

leaf [11] *recto*: 43,d (“th” also written above “43”), “Treble,” Am,

3|321D#7|U12|3

leaf [11] *recto*: 133,d (“th” also written above “133”), “Treble,” G, 1|33|55|

4-32|1

leaf [11] *verso*-leaf [12] *recto*: 46th (“th” written above “46”), “Treble,” Dm,

5|5U1D7|654|5, at least 5 corrections made to this entry

leaf [11] *verso*-leaf [12] *recto*: 15th (“th” written above “15”), “Treble,” G, 3|2233|42|1 (next 3 mm. written in bass clef\*\*& 132|1-2-1-D7-64|5)

leaf [11] *verso*-leaf [12] *recto*: Newbury, “Treble,” Gm, 32D#7|U1-23|44|3

leaf [12] *recto*: Lebanon [by Billings], “Treble,” Gm, 1|1232|3-212; Lebanon is

in Gm in Billings’s *NEPS*, whereas it’s in Am in his *SMA* (see 23 entries

above this)

leaf [12] *recto*: Bray, “Treble,” G, 5|3232-1|4-32-15

leaf [13] *verso*-leaf [14] *recto*: 136th (“th” written above “136”), “Treble,” C,

5|U1-2-1D7|U12|3,|D7|U1-2-1D7|67-U1|2

leaf [13] *verso*-leaf [14] *recto*: 34th (“th” written above “34”), “Treble,” C,

5|U11D76|U1-D7-U1D7|U1

leaf [13] *verso*-leaf [14] *recto*: the 33d Psalm Tune, “Treble,” D,

1|D5-43-45U1|23-1D7

leaf [15] *verso*-leaf [16] *recto*: 21th (*sic*; “th” written above “21”), “Treble,” G,

3|5553|11|2

leaf [15] *verso*-leaf [16] *recto*: 38th (“th” written above “38”), “Treble,” Gm,

after 2 mm. rest, 512|32|3-2-33-4|5

leaf [15] *verso*-leaf [16] *recto*: 149th (“th” written above “149”), “Treble,” G,

3|553|33|1-265|5,3|111-2-3|54|325|5

leaf [16] *verso*: Stroud, “Treble,” Am, 1|5-4-32|3-2-1D#7|U1-2-32|1

leaf [16] *verso*: Morpheu[o?], “Treble,” Am, 112|32|12|3

leaf [17] *verso*-leaf [18] *recto*: The 13.th Psalm Tune, “Treble,” Am,

1|5-6-5-6-5|5-43|32-1|D#7U1 (are melismatic slurs misplaced here?)

leaf [18] *verso*-leaf [19] *recto*: An Anthem Taken out of the 124 Psalm,

“Treble,” AM, 5#452|1|323|12-1|D#7, If the Lord himself had not

been on our side

leaf [19] *verso*-leaf [20] *recto*: Pennsylvania [by Ingalls], treble, Am,

11-23-4|5234-3|21D7, The god of glory sends his summons forth

leaf [20] *verso*: China [by Swan], “Treble,” D, 5|55|3U1|D5-6U2|D5, Why do

we mourn

leaf [20] *verso*- leaf [21] *recto*: Greenfield [by Edson], “Treble,” Am,

1|1122|332, God is our refuge

leaf [20] *verso*: Bridgewater [by Edson], “Treble,” C, 5U11|D75|U123\_|3,

Sweet is the work my God my king

leaf [20] *verso*-leaf [21] *recto*: Florida [by Wetmore], “Treble,” Dm,

5|5543-4|5, Let sinners take their course

leaf [21] *recto*: Wells, “Treble,” G, 3|553|543|2\_|2, Life is the time to serve

leaf [21] *recto*: Windham [by Read], “Treble,” Fm, 5|543|355|5\_|5, Broad is

the road

leaf [21] *verso*-leaf [22] *recto*: Whitestown, “Treble,” Em, 5|5555|45[-]67\_|7,

Where nothing dwelt but beasts of prey

leaf [22] *verso*: untitled ?treble part, G, 5|5536|553,2|1122|36|5; shape notes

[leaves 23-29 blank]

leaf [30] *verso*: Northfield [by Ingalls], “Treble,” C, 11D6|556U1|2, How long

dear saviour O how long; shape notes

leaf [30] *verso*: Norwich, “Treble,” Am, 1|3-2-1D7|U12|3, My sorrows like a

flood; shape notes

leaf [31] *recto*: Stafford, “Treble” (written 7 times on this p.), A, 1|5-4-34-3|

2-1D7|U1; shape notes

**Ms. SBd-118**

39. Brown, Bartholomew, and others. *Columbian and European Harmony: or, Bridgewater Collection of Sacred Music.* Boston: Isaiah Thomas and Ebenezer T. Andrews, 1802. Complete, though lacking front cover; back cover detached.

inscription: t. p., printed “OTHERS.” in author statement is underlined; above this is

written, surely in Williams Latham’s hand, “vi[z?] Nahum Mitchell. Esq.”

no MS. music

**Box-L 1802**

40. Brown, Bartholomew, and others. *Columbian and European Harmony: or, Bridgewater Collection of Sacred Music.* 2nd ed. Boston: Isaiah Thomas and Ebenezer T. Andrews, 1804. Pp. 129-136 bound between p. 120 + p. 121. Final leaf (p. 167, unnumbered p. with index) is fragmentary; Williams Latham has pasted on 2 pieces of paper to reconstruct the original leaf, and has written in missing music of the tune Bromley, p. 167, + missing tune titles from the index; he has also supplied an additional leaf with the index copied by hand from the M’s on.

inscription: t. p., “Nahum Mitchell“

plate pasted inside front cover records Williams Latham’s donation of this volume to

the MHS on 11 September 1879

no MS. music

**E187**

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

inscription: inside front cover, “C Dyer Copeland,s / Book 1816” (repeated on

preliminary leaf *recto*)

before t. p., leaf pasted in by Williams Latham with his list of “Authors” of the book’s

tunes + pp. on which their works appear; American “authors” include King,

Read, Bull, (Tuckey), Mitchell, Chandler, Kimball, Gillet, Brownson

no MS. music

**E187**

42. [Brown, Bartholomew, and others]. *Templi Carmina. Songs of the Temple, or, Bridgewater Collection of Sacred Music.* 4th ed. Boston: T. W. White, for West and Richardson, 1816. 321, [3] pp.; complete.

inscription: inside front cover, “Sam[l?] Crocker.s / Dec.- 1816”

no MS. music

**E187**

43. [Brown, Bartholomew, and others]. *Templi Carmina. Songs of the Temple, or Bridgewater Collection of Sacred Music.* 5th ed. Boston: West and Richardson, 1817. 325, [3] pp.; complete.

inscription: preliminary leaf *recto*, “To Wm Latham / with regards of / H. P. Main /

Sept 2d 1878” (pencil)

presentation plate pasted inside front cover: “[printed:] Given to the /

Massachusetts Historical Society. / by / [handwritten:] Williams Latham Esq.

/ Sept. 11. 1879.”

no MS. music

**E187**

44. [Brown, Bartholomew, and others]. *Templi Carmina. Songs of the Temple, or [Brid]gewater Collection of Sacred Music.* 8th ed. Boston: J. H. A. Frost, for West, Richardson and Lord, 1818. 325, [3] pp.; 1st + last leaves fragmentary with loss of text. No covers; disbound.

no inscriptions

no MS. music

**E187**

45. [Brown, Bartholomew, and others]. *Templi Carmina. Songs of the Temple, or Bridgewater Collection of Sacred Music.* 7th ed. Boston: J. H. A. Frost, for West, Richardson and Lord, 1819. xvi, 9-325, [1] pp.; lacks pp. 181-182, all after first p. of index; index completed in MS. by Williams Latham on 3 leaves taped + pasted inside back cover.

inscriptions: inside front cover, “W. Latham,” “Francis. E. Faxon. / Roxbury. / Mass.”

printed presentation plate pasted inside front cover: “Bequeathed to the /

Massachusetts Historical Society / by / WILLIAMS LATHAM, Esq., / of

bridgewater, / who died november 6, 1883. / RECEIVED MAY 22, 1884.”

no MS. music

**E187**

46. [Brown, Bartholomew, and others.] *Templi Carmina. Songs of the Temple, or Bridgewater Collection of Sacred Music.* 8th ed. Boston: J. H. A. Frost, for Richardson and Lord, 1820. 321, [1] pp.; probably lacks 1 leaf, the remainder of the alphabetical index and the metrical index. Extra leaf (no p. nos.) bound in between p. 240 + p. 241.

inscription: inside front cover, “Wms Latham / No music ascribed to Brown or

Mitchell or Edson…”

plate pasted inside front cover records donation of this volume to MHS by Williams

Latham “By bequest” on 22 May 1884

no MS. music

**E187**

47. Brownson, Oliver. *Select Harmony*. N. p., 1783 [i. e., 1785]. *ASMI* 131B (see Table 5 on p. [207] of *ASMI*, comparing contents of 4 different issues of this title). Complete; both covers detached. 15 leaves laid inside back cover, the first 12 with MS. music.

inscriptions: preliminary leaf *recto*, “Elias Tully----1786 Price 6/,” “Saybrook,

Ct.” (pencil)

MS. music entries:

a. l. [1] *recto*: Baldock, tenor, bass (staves-\*- clefs-\*- key + time signatures

provided for treble + counter), Dm, 5|43245-6-|7-5-U1D#7|U1

a. l. [1] *recto*: Leeds, 4 voices, melody appears to be in top voice, F, 135|55|

6-U1-D54|(4)-3, Jesus thy blood and righteousness

a. l. [1] *verso*: Monmouth, 4 voices, melody in tenor, Em, 1|345U1|D5543|2,

The God of Glory sends his summons forth

a. l. [2] *recto*: Sherburne att. “Read,” 4 voices, melody in tenor, D,

531|6665|6, While Shepherds watch’d their flocks by Night

a. l. [2] *verso*-a. l. [3] *recto*: A Funeral Anthem att. “Billings,” 4 voices, melody

in tenor, Fm, 1|55U1|D76|554|34|5, I heard a great voice from heav’n,

saying unto me

a. l. [3] *recto*: 98th Psalm Tune att. “Handel,” 4 voices, melody appears to be in

tenor, G, 332|1-23-1|25|5, Joy to the World, the Lord is come

a. l. [3] *verso*: Lisbon att. “Read,” 4 voices, melody in tenor, Bb, 1|D65U12|3,

Welcome sweet Day of rest

a. l. [3] *verso*: Windham att. “Read,” 4 voices, melody in tenor, Fm,

1|345|532|1

a. l. [4] *recto*: Montgomery [by Morgan], bass, C, 1|111D6|5333|4325|1\_|1,

Early my God without [delay]

a. l. [4] *recto*: Westford att. “Read,” bass, Bb, 11D6|5-6-54|321

a. l. [4] *recto*: Naples att. “Read,” bass, Dm, 1|335|532|1\_|1

a. l. [4] *verso*: Newport att. “Read,” bass, Bm, 111|5565-4|3-4

a. l. [4] *verso*: Friendship att. “Lee,” bass?, no clef or key signature-\*- instead

asterisk in top space + “1” before time signature; if in Dm,

111|555U3|D7, Thy wrath lies heavy on my Soul

a. l. [4] *verso*: Ocean, bass, F, 1|12|11D65|U1, Sing to the Lord Jehovah’s name

a. l. [4] *verso*: Troy, bass, Am, 111|D51|5,5|75U1D1|5, When man grows bold

in Sin

a. l. [5] *recto*: All Saints, bass, Cm, 1|3333|5-4-31|D7, Oh! if the Lord would

come & meet

a. l. [5] *recto*: Plymouth, bass?, no clef-\*- key signature-\*- or time signature;

instead-\*- asterisk on middle line; if in C, 1|11D66-7|U12-3-4-32-D7|

U1\_|1, The God of Glory sends his summons forth

a. l. [5] *recto*: Huntington [by Morgan], bass, A, 1|11|55|665

a. l. [5] *verso*: Fairfield att. “Hitchcock,” bass, Am, 1|13|2D7|55|U1,|1D55|

35|1

a. l. [5] *verso*: Symphony [by Morgan], bass, Eb, 111|11|21D76|5

a. l. [5] *verso*: Jordan [by Billings], bass, A, 5|31|U1D7-6|54-3|2

a. l. [5] *verso*: Fairlee, bass, G, 1|D65|U1D4|55|5,|555|U1-2-32|1D6|5

a. l. [6] *recto*: Mortality att. “Rev H Weeks” (pencil), bass, Em,

111|1D7U34|D7

a. l. [6] *recto*: 119th, bass, Em, 111|13D77|U3

a. l. [6] *recto*: Delight [by Coan], bass, Em, 112|354, No burning &c

a. l. [6] *verso*: Stratfield, bass, F#m, 1|1132|3-2-12|D5, Thro’ evry &c

a. l. [6] *verso*: Exhortation, bass, F, 1|1-D5-U12|D55|U1-D4-55|U1, Joy to –

a. l. [6] *verso*: America [by Wetmore], bass, Am, 1|31D7U1|D5, Let –

a. l. [6] *verso*: Aurora, bass, A, 1|D6645|U1,D6|5143|2, Amid surrounding &c

a. l. [7] *recto*-a. l. [10] *verso*: Judgment Anthem att. “J Morgan” (pencil), 4

voices, Em/Eb, tenor\*\*& 5U1-\*- treble\*\*& 1D5|315U1|D77U1D7|5U32D7|5,

Hark, Hark[,] Hark you mortals hear the trumpet; all key changes

Indicated, in all voices

a. l. [11] *recto*: Complaint, bass, Em, 1|1111|33D7\_|7, Spare us O Lord aloud

we pray

a. l. [11] *recto*: Invitation [by Kimball], bass, D, 111|1-43|651, Come my

beloved &

a. l. [11] *recto*: Coronation [by Holden], bass, A, 1|11U11|D555, All hail the

Pow’r of Jesus Name; 6 stanzas of this text on a. l. [11] *verso*

a. l. [11] *verso*: Harborough, “Bass,” C, 1|1415|U1D7-65,3|445D5|U1, All hail

the power of Jesus’ Name, 6 stanzas of text written under bass part

slips of paper pinned to a. l. [11] *verso* + a. l. [12] *recto*: Archdale, “Bass,” F,

1|3-14-2|1-31|4-5D5|U1

a. l. [12] *recto*: Messiah, bass, F, 111|11D65|U1

a. l. [12] *recto*: Lorrain, bass, G, after 8½ mm. rest, 1|U1D5|31|U13-2|2-1

a. l. [12] *recto*: Newmark, bass, G, 5|11|U1D3|45|1

a. l. [12] *verso*: Orient Clouds, bass, C, 1|13|4-3-21|5-6-55|5

**E187**

48. Brownson, Oliver. *Select Harmony.* N. p., 1783 [i. e., 1785]. *ASMI* 131B (see Table 5 on p. [207] of *ASMI*, comparing contents of 4 different issues of this title). Lacks 2nd pp. 1-4; 1st pp. 7-8 (Index, hymn text) lacks ca. 2/5 of the leaf; otherwise complete. Disbound; covers detached, signatures not sewn.

🖝 inscription: inside front cover, “Augustus Cook,s Book”; “A. Cook” has one tune in

Benham, *Federal Harmony*, 2nd ed., 1792; see also no. 16 here

no MS. music

**E187**

49. Bull, Amos. *The Responsary.* Worcester, Mass.: Isaiah Thomas, 1795. Complete. Front cover detached.

inscriptions: inside front cover, “Wms Latham”; additional leaf [3] *recto*, “Miss Lucy

Warren / Hartford / Conn” (pencil)

printed presentation plate pasted inside front cover: “Bequeathed to the /

Massachusetts Historical Society / by / WILLIAMS LATHAM, Esq., / of

bridgewater, / who died november 6, 1883. / RECEIVED MAY 22, 1884.”

no MS. music

**E187**

*A Collection of Hymns, from Dr. Watts, &c.* – SEE

Bayley, Daniel. *The Essex Harmony*

50. Collier, William. *A New Selection of Hymns*. Boston: Samuel T. Armstrong, 1812. xvi, 452 pp.; appears to be complete. Single leaf (foldout) with printed music on *recto* bound in between p. xvi + p. [1].

musical composition titled House of Prayer; “*European Air….Harmonized by Mr.*

Holt.” (Benjamin Holt?); 3 voices, melody in top voice, A, 5|U34|5-43-2|12|3,

What favour, Lord, that I should meet

no inscriptions

no MS. music

**E187**

51. Cooper, William. *The Beauties of Church Music; and The Sure Guide to the Art of Singing.* Boston: Manning and Loring, [1804]. Complete.

inscription: preliminary leaf *recto*, “Alexr W. Thayer, / Dec. 31, 1845.” (pencil)

“Sym.” written in pencil at 4 points in Cheshunt, indicating instrumental interludes:

after “Dragg’d to the portals of the sky” (m. 15), before “Loose your bars of

massy light” (m. 28), before Who is the king of glory, who?” (m. 84), + before “Lo! his triumphal chariot waits” (m. 100)

no MS. music

**E187**

52. *[The] Federa[l Harmony].* Boston: for the editor, [n. d.] [1788]. Lacks all or almost all of pp. 30-31, 90-91, 98-99, 102-105; leaf with pp. 74-75 is a stub; only ca. 1/3 of pp. [1-2], [3]-4 remain (musical portion, beginning on p. 18, has even-numbered pp. on *recto*s, odds on *verso*s). Only ca. ¼ of front cover remains. *ASMI* 183. Inside back cover, 6 leaves sewn together: 1 portion of a newspaper leaf (with printed dates March 10 + 13, 1788), cut to size; 4 leaves (pp. 41-48) from Daniel Bayley, *The Essex Harmony, or Musical Micellany* [*sic*], 2nd issue, 1785 (*ASMI* 68A); 1 flyleaf (probably from the Bayley book). D

inscriptions: inside front cover, “517.32 [Swan, / Timothy]” (pencil); newspaper leaf

*recto*, “Mary Chapman”; inside back cover, “Sarah Chapman”

no MS. music

**E187**

53. Flagg, Josiah. *A Collection of the Best Psalm Tunes*. Boston: Paul Revere and Josiah Flagg, 1764. Complete; front cover detached. Printed on alternate facing *verso*s + *recto*s; impression of leaf 49 *recto* a second time on leaf 42 *recto*, which would normally be blank; impression of leaf 52 *verso* a second time on leaf 43 *verso*, which would normally be blank

inscriptions: t. p., “[Ric ?]hd [H ?][?][ts ?] Book 1789” (all before date partly rubbed

out); leaf 11 *recto*, “Whensday April th9 1766 dark Cloudy whe[?]t[?][er?]”;

leaf 19 *verso*, “Samuel” (partly rubbed out); leaf 44 *recto*, “Samuel H[?] his

[🡨to this point, partly rubbed out] Book / May 16th 1789 --- / A Stormy Day

With Wind and / Rain in a hund[are?]d / Quick promisers are generly slow

performer[s]”; leaf 54 *verso*, “A[lice?] [?] 1766” (partly or mostly rubbed out),

“1790”; leaf 59 *verso*, “1787”; leaf 66 *verso*, “Dow[ni?]ng Downing John

none of his”; inside back cover, “[?]nry / Richard / Richard”

no MS. music

stubs of ca. 5 leaves inside back cover

**E187**

54. Flagg, Josiah. *A Collection of the Best Psalm Tunes*. Boston: Paul Revere and Josiah Flagg, 1764. Lacks leaves 7, 39-41, 45-47, 49-53. Leaves 8, 13, 14, 31, 38, 42, 65, 66 fragmentary to the point of loss of text. Both covers detached.

inscription: inside back cover, “Dana D D” (pencil)

no MS. music

**E187**

55. Forbush, Abijah. *The Psalmodist’s Assistant*. 2nd ed. Boston: Manning and Loring, 1806. Complete.

inscription: inside front cover, “W. Latham”

printed presentation plate pasted inside front cover: “Bequeathed to the /

Massachusetts Historical Society / by / WILLIAMS LATHAM, Esq., / of

no MS. music

**E187**

56. French, Jacob. *Harmony of Harmony.* Northampton, Mass.: Andrew Wright, for the compiler, 1802. Complete.

inscriptions: inside front cover, “[Captain?] [Fields?] / Prop[e]rty january [?]th 1807” [🡨all crossed out], “David Packards Book / Bought in thy 1809 / [smaller,

further down the page; part of the preceding?:] December,” “Wms Latham”

printed presentation plate pasted inside front cover: “Bequeathed to the /

Massachusetts Historical Society / by / WILLIAMS LATHAM, Esq., / of

bridgewater, / who died november 6, 1883. / RECEIVED MAY 22, 1884.”

no MS. music

**E187**

*Funereal Music, for 22d February* – SEE

[Holden, Oliver]. *Sacred Dirges, Hymns, and Anthems*

Glory to God in the highest, peace on Earth, good will to men! – SEE

Howe, Solomon. *The Farmer’s Evening Entertainment*

57. [Goodale, Ezekiel]. *The Hallowell Collection of Sacred Music.* Hallowell, Maine: E. Goodale, 1817. Lacks pp. 91-94; otherwise, appears complete. Covers detached.

inscription: inside front cover, “W. Latham”

printed presentation plate pasted inside front cover: “Bequeathed to the /

Massachusetts Historical Society / by / WILLIAMS LATHAM, Esq., / of

bridgewater, / who died november 6, 1883. / RECEIVED MAY 22, 1884.”

no MS. music

**E187**

58. [Goodale, Ezekiel]. *The Hallowell Collection of Sacred Music.* 2nd ed. Hallowell, Maine: E. Goodale, 1819. Appears to be complete; p. no. 86 misnumbered 68. Covers detached.

no inscriptions

presentation plate pasted inside front cover records that this book was given to the

MHS by Samuel C. Cobb on 14 July 1890

no MS. music

**E187**

59. Gram, Hans. *Bind Kings with Chains.* From Psalm 149. An occasional Anthem. Charlestown, Mass., 1794. Complete; paged 109-116 (the pagination for this piece in *The Worcester Collection*, 5th ed., 1794). BOUND WITH Gram, Hans. *Sacred Lines, for Thanksgiving Day* (which see) + Gram, Hans. Resurrection (which see).

no inscriptions

no MS. music

**Box 1794**

60. Gram, Hans. *Resurrection. An Anthem for Easter Sunday.* Charlestown, Mass., 1794. Complete. BOUND WITH Gram, Hans. *Sacred Lines, for Thanksgiving Day* (which see) + Gram, Hans. Bind Kings with Chains (which see).

no inscriptions

no MS. music

**Box 1794**

61. Gram, Hans. *Sacred Lines, for Thanksgiving Day, November 7, 1793.* Boston: Isaiah Thomas and Ebenezer T. Andrews, 1793. Complete, though lacks front cover. BOUND WITH Gram, Hans. Resurrection (which see) + Gram, Hans. Bind Kings with Chains (which see).

no inscriptions

no MS. music

**Box 1794**

62. [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. Complete.

inscription: inside front cover, “WLatham”

printed presentation plate pasted inside front cover: “Bequeathed to the /

Massachusetts Historical Society / by / WILLIAMS LATHAM, Esq., / of

bridgewater, / who died november 6, 1883. / RECEIVED MAY 22, 1884.”

no MS. music

**E187-L**

*The Hallowell Collection* – SEE

[Goodale, Ezekiel]. *The Hallowell Collection of Sacred Music*

63. Harmon, Joel, Jr. *The Columbian Sacred Minstrel*. Northampton, Mass.: A. Wright, for the author, 1809. Lacks unpaged leaf at beginning (with copyright notice + errata), pp. 19-20, 23-24, 27-28, 31-32, 35-36, 39-40, 43-44, 47-48, 51-52, 55-56, 59-60; clippings from newspapers (poems, curiosities, short articles, horticultural news, notices, etc.; no discernible theme) pasted to pp. 17, 21,25, 29, 33, 37, 41, 45, 49, 53, 57, 61, 63, 65, 67, 69, + 71, in most cases entirely covering the music (book used as scrapbook) D

presentation plate pasted inside front cover; this book given to the MHS by Henry L.

Mason, 14 April 1949

no MS. music

**E187**

64. Hastings, Thomas, and Solomon Warriner. *Musica Sacra: or Springfield and Utica Collections United.* Utica, N. Y.: William Williams, 1819. Complete.

no inscriptions

no MS. music

**E187**

65. Haydn, Joseph. *The Creation, an Oratorio.* Arranged for voices, organ or piano forte by Muzio Clementi. From the London edition. Boston: Thomas Badger, jr., 1818. 169, [3] pp.; complete. Front cover detached.

inscriptions: inside front cover, “W Latham,” “And has Mss. Notes by Nahum Mitchell”

printed presentation plate pasted inside front cover: “Bequeathed to the /

Massachusetts Historical Society / by / WILLIAMS LATHAM, Esq., / of

bridgewater, / who died november 6, 1883. / RECEIVED MAY 22, 1884.”

Mitchell identifies chords throughout; perhaps his lengthiest note, on p. 63, reads

“Take Bb instead of A# and we have the / Dominant harmony of F major viz

C.E.G.Bb or according to their position C. G. Bb (or A#) E. and on any / keyed

instrument this is precisely the effect.”

no MS. music

**E187-L**

66. Holden, Oliver. *American Harmony*. Boston: Isaiah Thomas and Ebenezer T. Andrews, 1792. Complete. Slip with printed list of errata pasted inside front cover.

inscriptions: front cover, “No 3”; inside front cover, “W. Latham”

penciled note inside front cover records that this book was given to the MHS by

bequest of Williams Latham on 22 May 1884

no MS. music

**Box 1792**

67. Holden, Oliver. *American Harmony*. Boston: Isaiah Thomas and Ebenezer T. Andrews, 1792. Complete, though lacking front cover. No errata list.

no inscriptions

no MS. music

**Box 1792**

[Holden, Oliver]. *Funereal Music, for 22d February* – SEE

[Holden, Oliver]. *Sacred Dirges, Hymns, and Anthems*

68. Holden, Oliver]. *The Modern Collection of Sacred Music.* Boston: Isaiah Thomas and Ebenezer T. Andrews, 1800. Lacks all after p. 238.

inscription: inside front cover, “W. Latham”

printed presentation plate pasted inside front cover: “Bequeathed to the /

Massachusetts Historical Society / by / WILLIAMS LATHAM, Esq., / of

bridgewater, / who died november 6, 1883. / RECEIVED MAY 22, 1884.”

Latham has supplied a handwritten index on 2 leaves taped inside back cover

no MS. music

**E187**

69. [Holden, Oliver]. *Plain Psalmody, or Supplementary Music.* Boston: Isaiah Thomas and Ebenezer T. Andrews, 1800. Complete; covers detached. Printed errata slip for some other tunebook pasted inside front cover.

no inscriptions

no MS. music

**Box 1800**

70. [Holden, Oliver]. *Sacred Dirges, Hymns, and Anthems, commemorative of the Death of General George Washington.* Boston: I. Thomas and E. T. Andrews, [1800].

inscription: t. p., “By O. Holden” (seems contemporary)

no MS. music

**Box-L 1800**

71. Holden, Oliver. *The Union Harmony, or Universal Collection of Sacred Music…Vol. II.* Boston: Isaiah Thomas and Ebenezer T. Andrews, 1793. Complete; back cover detached.

inscription: inside front cover, “Wms Latham”

presentation plate pasted inside front cover records Williams Latham’s donation of

this book by bequest to the MHS, 22 May 1884

no MS. music

**E187**

72. Holden, Oliver. *The Union Harmony, or Universal Collection of Sacred Music…Vol. I.* 2nd ed. Boston: Isaiah Thomas and Ebenezer T. Andrews, 1796. Lacks pp. 27-30, 65-76, 79-80.

inscriptions: inside front cover, “C. Brew” (“Brewer,” never finished? “w” has

outlines, but not filled in), “Wms Latham”

printed presentation plate pasted inside front cover: “Bequeathed to the /

Massachusetts Historical Society / by / WILLIAMS LATHAM, Esq., / of

bridgewater, / who died november 6, 1883. / RECEIVED MAY 22, 1884.”

no MS. music

**E187**

73. Holden, Oliver. *The Worcester Collection of Sacred Harmony* (“Laus Deo!” at head of title). 6th ed. Boston: Isaiah Thomas and Ebenezer T. Andrews, 1797. Lacks pp. 21-22; supplied in MS. + tipped in by Williams Latham.

inscriptions: inside front cover, “Wms Latham”; additional leaf *verso*, “R & C Lazelle”

printed presentation plate pasted inside front cover: “Bequeathed to the /

Massachusetts Historical Society / by / WILLIAMS LATHAM, Esq., / of

bridgewater, / who died november 6, 1883. / RECEIVED MAY 22, 1884.”

3 vocal parts in MS. on additional leaf *recto*:

a. l. [1] *recto*: Confidence [by Holden], “Tre[bl?]e,” G, 131|321D7|U1, Now can

my soul in God rejoice

a. l. [1] *recto*: Willington, treble?, Bm, 1|D571|13[-]2|12[-]343|32 [all *sic*: one

note missing, another note extra], Far be thine honors spread

a. l. [1] *recto*: Wells, treble?, F, 3|553|543|2, Life is the time to serve the Lord;

1st 3 mm. written then crossed out, then entire part written out, but

with many errors: no. of quarter-notes in each m. varies widely (4, 4,

4, 9, 4, 4, 4, 4, 2, 2, 5, 4, 4)

**E187**

74. Holden, Oliver. *The Worcester Collection of Sacred Harmony* (“Laus Deo!” at head of title). 7th ed. Boston: Isaiah Thomas and Ebenezer T. Andrews, 1800. Lacks pp. 59-60.

inscriptions: inside front cover, “W. Latham”; preliminary leaf *recto*, “Marietta

[T?]interetta Thompson,” “July 13th 1834”; inside back cover, “Boston [?] up

and down be up and doing the time will soon”

printed presentation plate pasted inside front cover: “Bequeathed to the /

Massachusetts Historical Society / by / WILLIAMS LATHAM, Esq., / of

bridgewater, / who died november 6, 1883. / RECEIVED MAY 22, 1884.”

short section of staff w/ several notes on preliminary leaf *recto*, but too faint to

decipher; no other MS. music

**E187**

75. Holden, Oliver. *The Worcester Collection of Sacred Harmony* (“Laus Deo!” at head of title). 8th ed. Boston: Isaiah Thomas and Ebenezer T. Andrews, 1803. Complete.

inscription: inside front cover, “W. Latham”

printed presentation plate pasted inside front cover: “Bequeathed to the /

Massachusetts Historical Society / by / WILLIAMS LATHAM, Esq., / of

bridgewater, / who died november 6, 1883. / RECEIVED MAY 22, 1884.”

no MS. music

**E187**

76. [Holt, Benjamin. *Occasional Music.* Boston: Manning and Loring, 1810]. Lacks pp.

[1-2].

all 4 pieces have printed attributions (*ASMI* 254 only reports 1 attribution, to Pring)

no inscriptions

no MS. music

**Box 1810**

77. Holyoke, Samuel. *The Columbian Repository of Sacred Harmony.* Exeter, N. H.: Henry Ranlet, [1803]. Complete; a fine copy, though re-bound (covers detached, gold-embossed spine perilous).

no inscriptions

no MS. music

**E187-L**

78. Holyoke, Samuel. *Harmonia Americana.* Boston: Isaiah Thomas and Ebenezer T. Andrews, 1791. Front cover detached, back cover loose; otherwise a perfect copy.

no inscriptions

no MS. music

**E187**

79. [Howe, Solomon]. *The Farmer’s Evening Entertainment* (“Glory to God in the highest, peace on Earth, good will to men!” at head of title). Northampton, Mass.: Andrew Wright, for the author, 1804. Large rectangle cut out of t. p.; otherwise complete, though lacks original covers. This is *ASMI* 274A, with note on p. 32 identifying an error on p. 16 of the music.

inscriptions + drawings: preliminary leaf *verso*, “Wm Evens His Book / Lexington

Midlexex / Massachusetts / North Amrica / Decmber th22 1806” [all *sic*], staff

🖝 w/ 2 key signatures + solmization-syllable letters on lines + spaces, drawing

of person w/ wings (a soul?) floating in the ether [photo]; additional leaf

🖝 *recto*, 2 drawings, labeled “The Ostrich” + “The White Stork” [photo]

no MS. music

**Box 1804**

80. Howe, Solomon. *The Farmer’s Evening Entertainment* (“Glory to God in the highest, peace on Earth, good will to men!” at head of title). Northampton, Mass.: Andrew Wright, for the author, 1804. Lacks pp. 9-12. Original covers pasted inside newer covers supplied probably by Williams Latham. This is *ASMI* 274A, with note on p. 32 identifying an error on p. 16 of the music.

inscriptions: replacement front cover, “No. 7”; t. p., “J. E. Crane 1875” (pencil)

penciled note on replacement front cover records that this book was given to the

MHS by bequest of Williams Latham on 22 May 1884

no MS. music

**Box 1804**

81. [Howe, Solomon. *Worshipper’s Assistant*. Northampton, Mass., for the author, 1799.] Lacks pp. [1]-4, 29-3; also lacks original covers. *ASMI* 275.

inscriptions: front cover, “No. 8”; inside front cover, “W. Latham / Joseph Backus

gave me this Book Aug. 25, 1877 / It was a part of the Library of the Late /

Rev. Isaac Backus – 1724-1806”

handwritten index of tunes (not entirely accurate) by Williams Latham on leaf

pasted inside back cover

penciled note inside front cover records that this book was given to the MHS by

bequest of Williams Latham on 22 May 1884

no MS. music

**Box 1799**

82. Ingalls, Jeremiah. *The Christian Harmony; or, Songster’s Companion.* Exeter, N. H.: Henry Ranlet, for the compiler, 1805. Lacks pp. 149-150; pp. 77-78 torn, with loss of text (about 1/8 of the leaf); final leaf (p. 199 + following p.) badly torn, but all text is present. BOUND WITH *The Village Harmony*, 9th ed. (which see).

inscription: inside front cover, “Charles C. P. Waterman / Presented by [J?] D

Labree / 1840”

inscriptions in *Christian Harmony*: t. p., “Church H[armony?]” (“armony” [?] in

🖝 pencil); p. [9], “I hope Mr W—n will / not criticise too severely – / upon this

charming book”; p. 49 (after printed text at top of page, “Joy. *Continued.*”),

🖝 “Forever - ”; p. 82 (2nd p. of The Appletree, top of p.), “Nothing to be

[Laughed?] at”; p. 139 (between systems of “Farewell Hymn”), “Last dying

🖝 words of Polly Gould”; p. 169 (1st p. of “Lamentation”), “on a Judith Brock /

who laid a bed two years with lock jaw & took no food during that time”

no MS. music

**E187**

83. Janes, Walter. *The Harmonic Minstrelsey*. Dedham, Mass.: H. Mann, 1807. Complete.

no inscriptions

no MS. music

**E187**

84. Janes, Walter. *The Massachusetts Harmony.* Boston: Manning and Loring, for the author, 1803. Lacks most of pp. [127]-128.

🖝 inscription: “The Property of Elihu Carpenter. Rehoboth / February 22d. 1804.

Price 88 cents.”

no MS. music

**E187**

85. Jenks, Stephen. *The Delights of Harmony; or, Norfolk Compiler.* Dedham, Mass.: H. Mann, for the author “& Co.,” 1805. Complete.

inscription: inside front cover, “D. A[r?]thur Brown”

no MS. music

**E187**

86. Jenks, Stephen. *The Harmony of Zion, or Union Compiler* (“Laus Deo!” at head of title). Dedham, Mass.: Daniel Mann, for the author, 1818. 79, {1} pp.; complete.

inscription: inside front cover, “Wms Latham”

printed presentation plate pasted inside front cover: “Bequeathed to the /

Massachusetts Historical Society / by / WILLIAMS LATHAM, Esq., / of

no MS. music

**Box 1818**

87. [Jocelin, Simeon, and Amos Doolittle]. *The Chorister’s Companion: or Church Music Revised.* New Haven, Conn.: for Simeon Jocelin and Amos Doolittle, [1783-1784]. Lacks 1st pp. [1]-4; supplied in MS. on 2 leaves pasted in. BOUND WITH [Jocelin, Simeon, and Amos Doolittle]. *The Chorister’s Companion. Part Third.* New Haven: Thomas & Samuel Green, for Simeon Jocelin & Amos Doolittle, [1783-1784]. Original punctuation for *Part Third* printers’ + publishers’ names retained to show that this is *ASMI* 299 (see Table 9, *ASMI* p. 370).

inscriptions: inside front cover, “W.ms Latham,” [in Latham’s hand:] “The first Music

of Lewis Edson / was printed for first time in this / Book, 1782 – to wit,

Bridgewater, / New Suffield, Greenfield and / Lenox – He was son of Obed

Edson / b. 1748 m. a Washburn 1770. lived / at Joseph Alden, + Dea. Ezra

Fobes / went 1776 to Western part of the State / was Conductor in Churches

in N. Y. / City, + died on his farm in / Woodstock Ulster Co. N. Y. 1822 an only

/ Child b. 1771 was Music[ian] + died on / the same farm 1745 [*sic*], his

grandson / died on same farm, + his great grand / Son John W. Edson now

lives upon / the same farm 1881”; preliminary leaf *recto*, “Hubbardston,”

“Hannah & Mary Richardson / their Book,” “Abiath[a?]r Richardson”;

preliminary leaf *verso*, “Hannah Richardson Hur / own Book,” “Hannah

Richardson Attleboro,” “Henry,” “…A perfect / Copy of this first Edition is to

be found / in the College Library [at?] New Haven / who have supplied me

with Copy of the 4 [missing] pages W. L.”; *verso* of *Chorister’s Companion* t. p.,

“Hannah & Mary, &c. / Hannah & Mary Richardson / Their Book De.c 1785 /

Hannah & Mary Richardson their Book Bought December AD 1785 /

Attleborough”; additional leaf *verso*, “~~Elona Richardson~~ / ~~her Book~~ / Hannah

Richardson”

printed presentation plate pasted inside back cover: “Bequeathed to the /

Massachusetts Historical Society / by / WILLIAMS LATHAM, Esq., / of

bridgewater, / who died november 6, 1883. / RECEIVED MAY 22, 1884.”

MS. treble part copied on additional leaf *verso*:

MS. music entries:

a. l. *verso*: [Milford by Stephenson], treble, A, after 3 mm. rest,

533|1-2-1-23[-]4|552

**E187**

88. [Jocelin, Simeon]. *The Chorister’s Companion.* 2nd ed. New Haven, Conn.: Simeon Jocelin, 1788. Lacks 1st pp. 23-26; 1st pp. [21]-22, [27-28] taped in before additional leaf at end. Front cover detached, front matter + signatures A-G of engraved music mostly or totally disbound.

inscriptions: inside front cover, “Price 15/ Shillings”; preliminary leaf *recto*, “Joseph

Morris his Note / Book November 23th [“th” immediately above “23”] 1788”

no MS. music

**E187**

89. [Jocelin, Simeon]. *Supplement to the Chorister’s Companion*. New Haven: Simeon Jocelin, 1792. Complete. A lovely copy, with original marbled thick paper covers (front cover almost detached).

no inscriptions

no MS. music

**Box 1792**

90. [Johnston, Thomas]. *“To learn to sing…”* Boston: Thomas Johnston, 1755. Complete. BOUND WITH Brady, N[icholas], and N[ahum] Tate. *A New Version of the Psalms of David*. Boston: D. and J. Kneeland, for J. Winter, 1760. Not examined for completeness. BOUND WITH *Appendix, containing a number of Hymns, taken chiefly from Dr. Watts’s Scriptural Collection.* Boston: for J. Winter, 1760. Complete (86 pp.). Johnston tune supplement is *ASMI* 304. Covers detached.

🖝 inscriptions: preliminary leaf *recto*, “Samuel Byles. / The Gift of his / FATHER. / June

13th. 1762.,” “Given to Mary Byles, / in Memory of her [ascended?] /

Brother,” “G E D” (Rev. Mather Byles [1706-1788] fathered Samuel + Mary

Byles [each his second child of that respective name] with different wives;

this Samuel died ca. 16 June 1764)

musical staves + notes (apparently scales) drawn on *verso* of printed leaf 16 of

music + on *verso* of additional leaf [2]; otherwise, no MS. music

**E187**

91. Kimball, Jacob, Jr. *The Essex Harmony.* Salem, Mass.: T. C. Cushing and B. B. Macanulty (printed, Exeter, N. H.: H. Ranlet], 1800. Lacks pp. [iii]-vi.

inscriptions: t. p., “Ritchard Tenn[er?]”; a. l. [16] *verso*, “Capt [T?]enney Book /

Rowley” (pencil)

MS. music on 16 additional leaves sewn inside back cover

in listing of entries below, “a. l. [2]” is actually 2 leaves pasted together; in small

separation of these leaves can be seen some of Stone’s Grafton, which is re-

copied on the *verso* of this “combined” leaf [2] + the *recto* of the following leaf

MS. entries are mostly 4- + 3-voice settings:

a. l. [1] *recto*-a. l. [2] *recto*: Independence, 4 voices, melody in tenor, D,

1|1-2-35|U1D7|U1-2-1-2-32[-]1|D7, To thee, most holy and most high

a. l. [2] *verso*-a. l. [3] *recto*: Grafton [by Stone], 4 voices, melody in tenor, C,

5\_|5U11|3[-]21[-]D7U11|1, Jesus! the vision of thy face

a. l. [4] *recto*: Byfield, 4 voices, melody in tenor, C, 1|11[-]D766|U22[-]1D7,

Shout to the lord & let your joys

a. l. [4] *verso*-a. l. [5] *recto*: Rowley, 4 voices, melody in tenor, E, 1|D5-4-36|

5-U1D7|U1-D5-6-7U1-2|3, no text

a. l. [5] *verso*: Confidence [by Holden], 3 voices, melody in middle voice, G,

313|5432|3, Now can my soul in God rejoice

a. l. [6] *recto*: Paradice [*sic*], 4 voices, melody in tenor, D, 135|6435|U1, Now

to the shining realms above

a. l. [7] *recto*: Linebrook, 4 voices, melody in tenor, D, 5|U113|222, no text

a. l. [7] *verso*: Brentwood, 3 voices, top voice labeled “Air,” Eb,

1|D5-43-45-43-4|5, no text

a. l. [7] *verso*: [E?\*]nvitation, 3 voices, melody in middle voice, C, 1|21-231|

1D76,U2|2-32-1D76|5, no text, (\*the “E.” of “E. Blan[c]ks,” attribution

for Canterbury below, is written exactly like this)

a. l. [8] *recto*-a. l. [9] *verso*: Amesbury source given as “Lock. Hospital.,”

“Tenor or Treble,” “Tenor or Treble,” bass, melody in top voice,

G/Gm/G, 5|5433[-]45|4322[-]3 Come let us a new our journey persue

a. l. [9] *verso*: Consolation att. “Cooper,” 3 voices, melody in middle voice, Fm,

bass begins solo\*\*& 111|4-3-2-1-|D5-\*- middle voice enters after 2 mm.\*\*&

555|6-5-4-3-|2|355|57|5-U1Dn7|U1, Why do we mourn why do we

mourn departing friends; eloquent setting, marked “Affetuoso”

(4 leaves cut out between a. l. [9] + a. l. [10])

a. l. [10] *recto*-a. l. [11] *recto*: Boylston “For Ordination or Dedication,” 4

voices, melody in tenor, C, 5-6-7|U1|1|33|4321|5, Arise, Arise, O King

of grace arise

a. l. [11] *verso*: The Lilly “By Belcher,” 4 voices, melody in tenor, Em,

554|75|5U32D#7|U1, Peaceful and lowly in their native Soil

a. l. [12] *recto*: Harmony “By Belcher,” 4 voices, melody in tenor, F, 1|34|

5-6U1|D76|5, Come let us join our chearful Songs

a. l. [12] *verso*-a. l. [13] *recto*: Bermondsey, 3 voices, melody in middle voice,

C, 135|U121,|2D6U2|D765, Glory to God on high; 5 additional verses

of this 6.6.4.6.6.6.4 text (each verse ending w/ refrain line “Worthy

the Lamb”) written on a. l. [13] *recto*

a. l. [13] *verso*: Adams And Liberty, 2 voices, both with treble clef-\*- melody in

upper voice, C, 1|235|U113-2|1D34|5 (“2” for 2nd note is intentional\*\*&

repeated when the phrase returns), Ye Sons of Columbia, who bravely

have fought

a. l. [14] *recto*: China att. “Swan,” 4 voices, melody in tenor (labeled “Air”), D,

3|22|11|3-D66|3, Why do we mourn departing friends?

a. l. [14] *recto*: Canterbury att. “E. Blanks,” 4 voices, melody in tenor (labeled

“Air”), 1|32|31|23|4, Why do we mourn departing friends?

(a. l. [15] is blank)

🖝 a. l. [16] *recto*: Morning Flower, 4 voices, melody in tenor, Am, 1|56-5-4|

44|35-4-3|2,D7-5|U33-2|11-2|D75-7|U1, an eloquent piece surely

intended to set Watts’s “Death, like an overflowing stream”; not in *HTI* [photo]

**E187**

92. Kimball, Jacob, Jr. *The Rural Harmony*. Boston: Isaiah Thomas and Ebenezer T. Andrews, 1793. Complete.

no inscriptions

no MS. music

**E187**

Laus Deo! – SEE

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

Jenks, Stephen. *The Harmony of Zion, or Union Compiler*

*The Worcester Collection of Sacred Harmony*

93. Law, Andrew. *The Art of Singing*. 4th [i. e., 3rd] ed. Cambridge, Mass.: W. Hilliard, 1803. [2nd t. p.:] Law, Andrew. *The Musical Primer; or the first part of The Art of Singing*. Complete. Printed copyright statement on slip pasted to *verso* of 1st t. p. BOUND WITH Law, Andrew. *The Art of Singing…Part Third.* 4th [i. e., 3rd] ed. Boston: E. Lincoln, for the author, 1805 [i. e., 1804]. [2nd t. p.:] Law, Andrew. *The Musical Magazine; being the third part of The Art of Singing…No. I*. 4th [i. e., 3rd] ed. E. Lincoln, for the author. Complete.

🖝 inscriptions: inside front cover, “W. Latham”; preliminary leaf [1] *recto*, “Nathaniel

Nile’s Esq. / Book.”; 1st t. p. (of 4), “Nath:ll Niles’s presented by the Author”

printed presentation plate pasted inside front cover: “Bequeathed to the /

Massachusetts Historical Society / by / WILLIAMS LATHAM, Esq., / of

bridgewater, / who died november 6, 1883. / RECEIVED MAY 22, 1884.”

no MS. music

**E187**

94. Law, Andrew. *Harmonic Companion, and Guide to Social Worship*. Philadelphia: the author and David Hogan, [1807]. Complete, though lacks original covers.

inscription: inside front cover, “W. Latham”

no MS. music

**E187**

95. Law, Andrew. *The Musical Magazine…A Periodical Publication…Number Second.* Cheshire, Conn.: William Law, 1793. T. p. printed also on front cover. On back cover, “*PUBLICATIONS By ANDREW LAW.*”: descriptions of *The Musical Primer*, *Rudiments of Music*, + *Musical Magazine*.

inscriptions: front cover, “W. Latham,” “3 ½”

penciled note inside front cover records that this book was given to the MHS by

bequest of Williams Latham, 22 May 1884

no MS. music

**Box 1793**

96. Law, Andrew. *The Rudiments of Music: or A Short and Easy Treatise on the Rules of Psalmody. To which are annexed, a Number of Psalm and Hymn Tunes.* 4th ed. Cheshire, Conn.: William Law, 1792. Complete.

inscriptions: inside front cover, “W. Latham”; *verso* of t. p., “Luda Harris His Book”

printed presentation plate pasted inside front cover: “Bequeathed to the /

Massachusetts Historical Society / by / WILLIAMS LATHAM, Esq., / of

bridgewater, / who died november 6, 1883. / RECEIVED MAY 22, 1884.”

no MS. music

**E187**

97. Law, Andrew. *Select Harmony*. [Cheshire, Conn.: William Law?, 1781-1782]. Lowens issue G (see Table 13, *ASMI* p. 430); *ASMI* 359. Complete. Currently dated [1779] by MHS, but this may be changed.

inscriptions: leaf laid inside front cover, *verso*: “Joseph Hale jur”; *verso* of t. p.,

“Joseph Hale jur / his Singing Book”

6 leaves sewn in after printed music (with stubs of 6 additional leaves—the other

sides of the folds), followed by single slip of paper laid in, contain MS. music

MS. music entries:

a. l. [1] *recto*: Stoughton “By Belcher,” 4 voices, melody in tenor, D,

1D5U1|21D76|5, There is a House not made with Hands

a. l. [1] *verso*: Boxford “By Ripley,” 4 voices, melody in tenor, G,

5|12|35-4|32|1, I’ll speak y[e?] Honours of my King

a. l. [2] *recto*: Topsfield “By Kimball,” 4 voices, melody in tenor, G, 3|1155|

3-2-1D7|U1, The Hosts of God encamp around

a. l. [2] *verso*: Charlestown “By Knapp,” 4 voices, melody in tenor?, G,

13-1|14-2|25|5 (treble begins 15-3|12-4|21|1), This Spacious

firmament on high

a. l. [3] *recto*: Kittery att. “Unknown” [by Billings], 4 voices, melody in tenor,

Am, 1|1D7U12|332, Our Father who in Heav’n art

a. l. [3] *verso*- a. l. [4] *recto*: Plimouth “By Billings,” 4 voices, melody in tenor,

🖝 F, 5|67|U1D5|4321|5, Lift up your Heads ye everlasting doors;

original text in Brady + Tate begins “Lift up your heads, eternal gates!”

but this variant’s 10 instead of 8 syllables are accommodated by

removing the slur over the 1st 3 quarter-notes in m. 4 (the slur +

“eternal” are in the tune’s first printing as Plymouth New in Jacob

French, *Harmony of Harmony*, 1802); there are several additional

variances from Brady + Tate’s text here

🖝 a. l. [4] *verso*: Bunker-Hill “By Ripley,” 4 voices, melody in tenor, Am,

3|21D7|U1D5U1|D7U12|2 (bar lines *sic*), Why should vain mortals

tremble at ye sight of

a. l. [4] *verso*: Lenox att. “Unknown” [by Edson], 4 voices, melody in tenor, C,

1|11D56|5, Lord of y[e?] worlds above

a. l. [5] *recto*: Mansfield “By Billings,” 4 voices, melody in tenor, F#m,

1|5-4-34|5-U1D7|5-43|5, no text

a. l. [5] *verso*: Lynnfield att. “Unknown,” 4 voices, melody in tenor, F,

5|U11D51|3-21|5, How rich are thy Provisions Lord

a. l. [6] *recto*: Royalston “By Wood,” 4 voices, melody in tenor, F, 1|5U1D76|5,

no text

a. l. [6] *recto*: Dunstable att. “Unknown,” 4 voices, melody in tenor, F#m,

15-43|23-21-D7U1-2-3|2, Methinks I see my Saviour dear

a. l. [6] *verso*: Tewksbury “By Wood,” 3 voices, melody in middle voice, A,

1|53|13|22|2, I’m [?]r’d [text has “tired” here] with visits modes &

forms

a. l. [6] *verso*: Prospe[c]t-Hill att. “Unknown,” 3 voices (top voice has C clef-\*-

suggesting counter), melody in middle voice, C, 1D5U1|D7U213|2,|

54-32-1|D75U1-32-D7|U1, How rich are thy provision[s] Lord

a. l. [6] *verso*: Oundell “From Harmonia Sacra,” 3 voices, melody in middle

voice, C, 11-2-32-D76-5|6U4-D65U3-D5, Happy Soul thy days are

ended

laid-in slip *recto*: untitled bass part, Dm, 1|15|4D7|U3,1|5-6-44|35|1, Alas ye

brittle clay

**E187**

98. Law, Andrew. *Select Harmony*. [Cheshire, Conn.: William Law?, 1782-1787]. Lowens issue M (see Table 13, *ASMI* p. 431); *ASMI* 359A. Complete.

inscriptions: inside front cover, “Wms Latham,” “…Post Hill” (anything written above

this may be covered by pasted-on presentation plate)

printed presentation plate pasted inside front cover: “Bequeathed to the /

Massachusetts Historical Society / by / WILLIAMS LATHAM, Esq., / of

bridgewater, / who died november 6, 1883. / RECEIVED MAY 22, 1884.”

no MS. music

**E187**

99. Little, William, and William Smith. *The Easy Instructor; or, A New Method of Teaching Sacred Harmony.* Albany, N. Y.: Packard and Van Benthuysen, for Websters and Skinners and Daniel Steele, [1818]. 127, [1] pp.; complete. Lowens edition R.

inscription: inside front cover, “Wms Latham”; preliminary leaf *recto*, in Latham’s

writing, “This Book. Has Bridgewater [“36” above title], Lenox [“30” above

title] + Greenfield [“28” above title] by Edson / + it has Fountain [“54” above

title] by Leach / This Book is probably the 4th Ed. of the Easy Instructor / has

127 pages + Index makes 128 pages---+ issued abt 1818 / The First Ed. had

74 pages, 2d Ed. 104 pages + 3[d?] Ed / has 112 pages. The Preface by Little +

Smith dated / “Phil. Aug 15, 1798” is the Same in Each Ed. But / the Music +

Tunes are quite different in Each. Ed. / W. Latham”

printed presentation plate pasted inside front cover: “Bequeathed to the /

Massachusetts Historical Society / by / WILLIAMS LATHAM, Esq., / of

bridgewater, / who died november 6, 1883. / RECEIVED MAY 22, 1884.”

ink stamp “WILLIAMS LATHAM.” on preliminary leaf *recto*

no MS. music

**E187**

100. Lothrop, Zebadiah. *MS. music booklet.* Undated. Front paper cover, then 9 leaves: leaf [1] unnumbered, leaf [2] numbered pp. [9?]-[unnumbered], leaves [3-4] unnumbered, leaf [5] numbered pp. 13-14, leaf [6] numbered pp. 15-16, leaf [7] numbered pp. 2[5]-2[6], *leaf* [8] numbered pp. 27-28, leaf [9] unnumbered; leaf nos. + *recto*/*verso* will be used here.

*inscriptions*: leaf [1] *verso*, “Zebediah Zebediah Lothrop Esq,” “DAN[IEL?]”; leaf [3]

*recto*, “Jam[es?]”; leaf [3] *verso*, “Bridgwater” (for Zebadiah Lothrop +

Bridgewater, see also no. 149 below, Tans’ur, William. *The Royal Melody*

*Compleat*)

penciled note on front cover records that this MS. was given to the MHS by bequest

of Williams Latham on 22 May 1884

MS. music is almost all 4-voice settings of sacred texts (this MS. discussed in Karl

Kroeger, “William Billings’s Music in Manuscript Copy and some notes on

Variant Versions of his Pieces,” *Notes* 39/2 [December 1982], especially pp.

328-331)

leaf [9] *verso*: “A list of the tunes and Anthems Co[“ntained” originally, or “n.”?] in

this book”

MS. music entries:

leaf [1] *recto*: 3 internal mm. of a 4-voice choral piece in 3/2 time, diamond-

shaped note-heads; 3 notes in counter followed by 3 notes in treble

followed by 3 notes in tenor (rests otherwise; no notes in bass part,

but its clef is visible); treble + tenor have “gs” clefs (= treble clef); if

the piece is in C, treble’s notes are 1-2D7 + tenor’s notes are 6\_|6-45;

immediately after tenor notes, time signature changes to reverse C

(2/2)

leaf [1] *recto*: Marionett Cotillon, 2 phrases of melody, G, 13535|6465|

424313[|]2D7U21

leaf [1] *recto*: fragment of what is probably a vocal part; if treble clef + C,

11|3433|12D57|U32, mix of 3/2 + 2/2 mm.

leaf [2] *recto-verso*: an Anthem for a funeral [by Billings], text identified as

“Revelation Chapter 14,” 4 voices, melody in tenor, Fm, 1|55U1|D76|

554|34|5, I heard a great voice from heav’[n?] Saying unto me

leaf [3] *verso*: Calvery [by Billings], 4 voices, melody in tenor, Gm, 1|1-23|53|

1-D7U1-3|2, when Jesus wept the falling teare

leaf [3] *verso*: Dunstable [by Billings], 4 voices, melody in tenor, G[m?],

1|5-43|23-2|1-D7U1-2-3|2, me thinks I see my sav[i]our dear;

“Lamantatone” written over beginning of music

leaf [4] *recto*: Deearfeild [*sic*] [by Billings], 4 voices, melody in tenor, Gm,

1|1D7U12|345, grate god how frail a thing [is?] man

leaf [4] *verso*: the Cotilon in wone part Quick step, melody, G, 13535|6465

leaf [4] *verso*: germontown [by Billings], 4 voices (though bass part for 2nd

system is apparently cut off at bottom of p.), melody starts in treble,

1|3-21|5-43|2-1D#7|U1, [W]hy do we mou[r]n departing friends

leaf [5] *recto-verso*: Weymouth [by Billings], 4 voices, melody in tenor, Gm,

1|3-45|4-32|1, [S]hall we go on to Sin

leaf [5] *verso*-leaf [6] *verso*: An Anthem [by Billings], 4 voices, melody in

tenor, Gm/G, is any afflicted let him pray

leaf [7] *recto*-leaf [8] *verso*: An Anthem Words from Job [by Billings], 4 voices,

melody in tenor, Gm, 1|132-1|232D#7|U1, have pity on me o ye my

friends

leaf [9] *recto*: Kettery [by Billings], 4 voices, melody in tenor, Am,

1|1D#7U12|332, our father who in heaven art

**Ms. S-290a**

101. Lyon, James. *Urania, or A Choice Collection of Psalm-Tunes, Anthems, and Hymns.* [2nd ed. Philadelphia, 1767]. 1st leaf with t. p. is incomplete, with some loss of text, + only ½ of front cover remains; otherwise complete. *ASMI* 372; issue IV (see Table 14 on p. [446] of *ASMI*).

inscription: p. 165, “(Lyon ---)” after printed title of piece, An Anthem taken from the

150th Psalm

presentation plate pasted inside front cover records that this volume was given to

the MHS by George Hood on 29 August 1844

no MS. music

**E187**

102. [Lyon, James. *Urania, or A Choice Collection of Psalm-Tunes, Anthems, and Hymns*]. Edition and issue unknown. Lacks all before p. I (beginning of rudiments) + pp. 1-2, 153-154, 181-192, 195-198 of music. Only ½ of front cover remains; a little over ½ of back cover encased on both sides in leather.

inscriptions: supplied leaf w/ transcription of t. p., *recto*, “This was usually cal- / led

“Lyon’s Anthem-Book””; pp. 53 + 87, “Joseph Goodrich my Book”; leaf tipped

inside back cover, *recto*, “Presented to the Massachusetts His- / torical

Society by / Samuel M Tully / of Saybrook Ct”

t. p. + dedication “To the Clergy of every Denomination in America” transcribed +

supplied by later owner

leaf w/ MS. music on *recto* laid inside back cover; of much later date than the book,

likely post-1820

MS. music entry:

a. l. [1] *recto*: untitled bass part, Gm, 111|D77|U3-D7U1|D5,U111|

D6543|7

**E187**

103. Mann, Elias. *The Massachusetts Collection of Sacred Harmony.* Boston: Manning and Loring, for the author, 1807. Lacks pp. 197-198 (blank staves).

inscription: front cover, “Corrected No 8.”; this has been done; at least Spring,

Seraph’s Lyre, Worcester New, + Supplication also have notes scratched out +

other notes inked in

no MS. music

**E187**

104. Mann, Elias. *The Northampton Collection of Sacred Harmony.* Northampton, Mass.: Daniel Wright and Company, 1797. Complete.

presentation plate pasted inside front cover; this book given to the MHS by Henry L.

Mason, 14 April 1949

original covers lacking; paper-wrapped cardboard covers supplied, apparently by

Henry L. Mason

no inscriptions on original book

no MS. music

**E187**

105. Mann, Elias. *The Northampton Collection of Sacred Harmony.* [2nd ed.]. Northampton, Mass.: Andrew Wright, for Daniel Wright, 1802. Lacks final leaf (pp. 135-[136]).

inscription: preliminary leaf *recto*, “in the [care?] of Isaac Whiting”

MS. music on pp. 130, 132-134, which all have printed staff lines:

p. 130: Hallowell, 4 voices, G, melody in tenor\*\*& 1|1-312-42|3-5, O let thy God

and King

pp. 132-133: Appearance, 4 voices, C, melody in tenor\*\*& 5|U13|D5U1|

D7-U1-2-3-1D7|U1, The voice of my be loved sounds; 2 slips of paper

(originally pasted, not detached) correct treble part at mm. 35-42

p. 134 (originally continuing on p. 135): Babylon Ode, 3 voices, F#m, melody

in tenor\*\*& 532|3456|7, Come sing us one of zions songs

**E187**

106. Maxim, Abraham. *The Northern Harmony.* 2nd ed. Exeter, N. H.: Norris and Sawyer, 1808. Lacks pp. [11]-12 (supplied in MS. by Williams Latham), 49-50; leaf with pp. 51-52 incomplete.

inscriptions: inside front cover, “W Latham”; *recto* of leaf added by Latham before

🖝 t. p., “Nov. 20, 1877 This Book was sold to me by John Maxim / of So. Carver,

a bro. of the author Abraham Maxim – / it is perfect except 2 leaves mis[s]ing,

pages 49·50 / with 2 Tunes on it, Turner CM + Sumner CM by A. Maxim / +

pages 11 + 12 with Northfield CM by Ingalls + Williamsberg / LM. By Carey –

John Maxim is now 83 yrs of age – his bro. / Abraham born in Carver son of

John Maxim about 22 yrs / older than John, Moved to Maine Turner + died ~~30~~

~~or~~ / ~~40 yrs ago~~ March 28, 1829 ae 56 Dropped dead in the Road with Mss.

copy of his 6th Ed. in his [P?]ocket – spent his days on Music – a poor man had

/ a wife + Several Children – Col. Snow Keene of Pittsfield / M. his daughter,

his ~~mother~~ wife died in Me April 28, 1876 / ae 96 lacking 2 dys – most of the

Tunes in this Book / were made by A. M. his bro. John wrote the name of

author / over the tune in pencil, + I wrote the name in ink – / + the bro. John

writes me that he well knew his bro Ab. To be the / author according to his

pencil marks – there were 5 if not 6 Editions of this / work – the 5 ed. printed

[at?] Hallowell 1818 -- + had the 6th Ed. ready for / the press 1826 – Ab. M. +

Japhet C. Washburn of Hebron Me, were co partners + published / Temple

Harmony – probably as early as 1800, + they dissolved before 1818 / W.

Latham”; *verso* of same leaf, “Williamsburg L. M. on p. 12, gone, was

composed by / Maj. Daniel Carey of No. Bridgewater + was first Sung / at the

ordenation [*sic*] of Rev. Asa Meech in No. Br. Oct. 15, 1800 / + was again Sung

in No. Br. at the 50th Anniversary of Ord – Oct 15, 1850 / the Wid. of Col. Ed.

Southworth sung on both occasions – Maj. D. C. b. in / Br. 1758 – moved to

Turner Me about 1803 + died there 1819 / the same tune was probably in

the first Ed. of this work – ”; inside back cover, “Ira W Maxham / Taunton /

[M?]” (pencil)

printed presentation plate pasted inside front cover: “Bequeathed to the /

Massachusetts Historical Society / by / WILLIAMS LATHAM, Esq., / of

bridgewater, / who died november 6, 1883. / RECEIVED MAY 22, 1884.”

no MS. music

**E187**

107. [Merrill, David. *The Psalmodist’s Best Companion*. Exeter, N. H.: Henry Ranlet, 1799.] Lacks pp. [1-2], other than a stub; pp. [3]-4 substantially incomplete; pp. 5-6 slightly incomplete. Front cover detached.

inscriptions: front cover, “Union”; back cover, “Abigail”

printed presentation plate pasted inside front cover reads “given to the /

Massachusetts Historical Society, / by / Mrs. Charlotte Augusta Langdon

(Cook) Sibley, / of groton, / In Memory of her Husband, / John Langdon

Sibley, / librarian of harvard college, and author of “harvard graduates,” /

also for forty years a member of the society, / and its munificent benefactor. /

June 11, 1896.”

no MS. music

**Box 1799**

108. *[The] Middles[ex Collection of Church Music: or,] An[cient Harmony Revived].* Boston: [Manning and Loring, 1807]. Lacks 2/3 of pp. [i-ii], iii-[iv]; pp. 31-32 are a stub; lacks 2/3 of pp. 35-36; pp. 41-50 are stubs or lacking; pp. 61-62 are a stub; lacks pp. 75-78, 131-134.

inscriptions: inside front cover, “W. Latham” [*sic*]; additional leaf *recto*, “Arza

Packard of / Bridgewater”; additional leaf *verso*, “A. Packard and [Li?]nfield /

Randolph / 1807”

printed presentation plate pasted inside front cover: “Bequeathed to the /

Massachusetts Historical Society / by / WILLIAMS LATHAM, Esq., / of

bridgewater, / who died november 6, 1883. / RECEIVED MAY 22, 1884.”

no MS. music

**E187-L**

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

no inscriptions

no MS. music

**E187-L**

110. Mitchell, N[ahum]. *Lord’s Day.* Boston: Manning and Loring, 1813. 8 pp.; complete.

“*A HYMN TUNE.*--------for four voices. / set in an easy and familiar style for church choirs. /

suitable to be sung / at the commencement or close of public worship.” (t. p.)

inscription: front cover, “W. Latham”

minor corrections to music on pp. 4 + 5

penciled note inside front cover records that this pamphlet was given to the MHS by

bequest of Williams Latham on 22 May 1884

no MS. music

**Box 1813**

111. Mitchell, Nahum. *Nahum Mitchell Papers.* Box 2, Folders 9-11: Music Papers, 1804-1811. Music theory notes, musical compositions.

Folder 9 includes sacred tunes on various separate leaves + a small booklet

prepared for Mitchell and [Thomas?] Comer by Bartholomew Brown, with

paper covers + 3 leaves of sacred tunes; the separate leaves containing

sacred tunes are numbered here in the order in which they presently appear

in the folder (not necessarily contiguous), with *recto*s + *verso*s assigned;

leaves in the booklet are so identified, with their own numeration

Folder 10 has music theory notes + largely secular-texted vocal compositions

Folder 11 contains 1 item: MS. music book w/ ca. 90 entries, by Mitchell + other

composers, most of them 3- + 4-voice settings of sacred texts

🖝 inscriptions: Folder 9, tune booklet, front cover: “B. Brown Esq--- / East Bridgewater

/ Messrs Mitchell + Comer / The tunes within are the composition / of Mr.

Henry H. Brigham, of Abington, Nephew / to Benj.[n?] Hobart Esq. I presume

he would / be pleased to have them, or some of them, inserted in the New

Book of the B. M. Institute, / if they meet with your approbation. They were /

sent to me, that I might forward them to you -- / for that purpose. -------- / B.

Brown”; Folder 11, MS. music book, leaf [2] *recto*: “Nahum Mitchell’s

Manuscript / July 20.th 1804”

MS. music entries in Folder 9:

leaf [1] *recto*: Enfield [by Chandler], melody, bass (with staff inbetween for

3rd voice), G, 1|3332-1|555, also on this p.\*\*& chords which have nothing

to do with the tune

leaf [1] *verso*: Windham [by Read], melody (marked “Air.”), bass, Em,

1|345|532|1, also on this p.\*\*& “Tom Bowling,” secular melody; misc.

chords; fragment of a melody in F

leaf [2] *recto*: Brentford, 3 voices, middle voice marked “Air.,” C, 5U13|

2-1-D75|U1#4-3|2 (#4 *sic*), Life is a span, a fleeting hour; dated “Jan.y

1804.”

leaf [3] *recto*: Bristol att. “Swan,” 4 voices, melody in 2nd voice from bottom,

Eb, 1|55-3|U1-D53-1|6-5-67|U1

leaf [4] *recto*: untitled tune, 3 voices, middle voice marked “Air.,” C,

5|U1D766|5-6-7-U12|1,1|312|5-43-|2, also on this p.\*\*& 2-voice exercise

based on a harmonic/melodic sequence

leaf [5] *recto*: Tennessee, melody, bass, Dm, 531|55|U11|D#7-U1-2, Give me

the wings of faith to rise; also on this p.\*\*& melody + bass for “Gramachree Molly” (“A Fav.[t?] Irish Air”), misc. chords

leaf [5] *verso*, staves 3 + 4: untitled tune, melody + bass, D, 1|33[-]4|56|

5-43[-]1|2,1|3U1[-]D7|67|U1D7[-]6|5, also on this p.\*\*& various

intervallic patterns + chords, possibly another 2-voice tune in D on

staves 7 + 8

booklet, leaf [1] *recto*: Henrysburg att. “H. H. Brigham,” “Tenor,” “2.d Treble,”

“1[s?]t Treble,“ “Bass,” melody in 1st treble, G, 3|25|31|44|2, To thee

our lives, our all we owe; bass occasionally figured here, as in all

remaining entries in this booklet

booklet, leaf [1] *verso*: Marcus att. “H. H. B.,” 4 voices, melody in 2nd voice

from bottom, Bb, 5|U1D5|67|U1-2-31|2, So let our lips & lives express

booklet, leaf [2] *recto*: Gaylord att. “H. H. B.,” 4 voices, melody in 2nd voice

from bottom, G, 5U1D7|U13|2, Come we that love the Lord

booklet, leaf [2] *recto*: Carroll att. “H. H. B.,” 4 voices, melody in 2nd voice

from bottom, F, 3|32|15|54|3, Our country is Immanuel’s ground

booklet, leaf [2] *verso*: Blossom Street ,att. “H. H. B.,” 4 voices, melody in 2nd

voice from bottom, A, 5|3-12|35|5-31-3|2, Salvation! O, the joyful

sound

booklet, leaf [3] *recto*: Capen att. “H. H. B.,” 4 voices, melody in 2nd voice from

bottom, Bb, 1|31D67|U12|3, The God of our salvation hears

booklet, leaf [3] *recto*: St. James [🡨crossed out + “Thames” written in pencil],

att. “H. H. B.,” 4 voices, melody in 2nd voice from bottom, F,

1|1121|332, My spirit looks to God alone

booklet, leaf [3] *verso*: Gallatin att. “H. H. B.,” 4 voices, melody in 2nd voice

from bottom, F, 5|U132|15|33n4|5, Though troubles assail & dangers affright; 4-m. “Sym” (Symphony; instrumental interlude) crossed out

in pencil

leaf [3] *recto*: Ascription “Adapted by N. Mitchell,” “Treble,” “Counter,”

“Tenor,” “Bass,” melody in tenor, A, 5U11|3355|2,3|4321|3-2, Now

may the God of peace & love; “Words from Rippon’s collection - / see

Belknap’s doxologies –"

leaf [3] *recto-verso*: Barbara “By Lyon. Altered, & Treble & counter added by N. M.,” 4 voices (undoubtedly the same 4 as in 1st entry), melody in

tenor, C, 5|U1[-]2323|1[-]D765, My soul thy great Creator praise; last

9 measures are “Chorus” (Great is the Lord…)

leaf [3] *verso*: Clarendon “Adapted by N. M.,” 4 voices, melody in tenor, Am,

1|1[-]23[-]455|3[-]21[-]23, God of our strength, to thee we cry

leaf [4] *recto*: Addison “By N. M.,” 4 voices, melody in tenor, C,

1D53|4654|3,5U12|1D7|U1, When nature fails & day & night, Divide

ye time no more

leaf [4] *recto*: Submission “By N. M.,” 4 voices, melody in tenor, Dm,

11[-]D76|55[-]43[-]45[-]6|5,344|432, Naked as from the earth we

came

leaf [4] *verso*: Prosperity “by N. M.,” 4 voices, melody in tenor, G,

535|6544[-]3|2,5|6567|U1, Sing to y.e Lord, ye distant lands; classic

fuging tune

leaf [4] *verso*: Fairhaven “by N. M.,” 4 voices, melody in tenor, C, 5|U13|1D5|

U13|1,D7|U2D7|5U2|D76|5, “He dies! the heavens in mourning stood

leaf [5] *recto*-leaf [6] *recto*: Anthem CXXII. Psalm, 4 voices, starts w/ duet for

(probably) tenor + bass, tenor begins in m. 2, C, 1D7|U12|

3-2-1-2-3-4-|5-6-5-4-3|12\_|2, I was glad, was glad was glad When

they said unto me

leaf [6] *verso*-leaf [7] *recto*: Ascension “by Dixon,” 4 voices, melody in tenor,

C, 5|U1-2-31|D6U21D7|U1, Ye gates & everlasting doors

leaf [7] *verso*-leaf [9] *recto*: Messiah “by Holden,” “Treble” (divisi), “Tenor,”

“Bass,” starts with duet for “First Treble” + “2.d Treble,” treble 1, G,

5|U1[-]33[-]5|531D7|U1[-]3[-]43|2, Ye nymphs of Solima begin the

Song; moves to D later on, then back to G

leaf [9] *verso*: Olney – Hymn I, “Treble,” “Tenor,” “Bass,” melody in tenor, D,

1|3-43[-]2|(2)-15|6-7U1|1-D7, The saints should never be dismay’d

leaf [9] *verso*: Tolland or Hymn II, probably treble, tenor, bass, with notation

in margin “Counter on the Sheets,” melody in tenor, G, 313|43|21|

(1)-D7,7[-]U121|D76|5, Heal us, Emmanuel, here we are

leaf [10] *recto*: Hymn III, treble, tenor, bass, melody in tenor, A, 554|32|(2)-1,

D7|U1[-]2[-]34|5#4|5, By whom was David taught

leaf [10] *verso*: Hymn IV, 4 voices, melody in tenor, A, 3[-]2|1D6|U43|2-1D7|

U1,D7|U12|34|3[-]2[-]1[-]D76[-]#5|6, Jesus, whose blood so freely

stream’d

leaf [10] *verso*-leaf [11] *recto*: Hymn V, 4 voices, melody in tenor, C, 5|3456|

b76,5|U132D7|U1, Ere God had built the mountains

leaf [11] *recto*: Hymn VI, 4 voices, melody in tenor, F, 1|54|34|3-21-D7|U1,

2|3n4|51|D7-U12-3|2, God gives his mercies to be spent

leaf [11] *verso*: Hymn VII, 4 voices, melody in tenor, E, 11|D55|66|4,|

13|5U1|D7[-]56[-]#4|5, I will praise thee every day

leaf [11] *verso*: Hymn VIII, 4 voices, melody in tenor, begins with solo treble,

Gm, 5|U13[-]2|1D5|U35[-]4|4-3, The Lord will happiness divine; tenor

enters after 2 mm.

leaf [12] *recto*: Hymn IX, 4 voices, melody in tenor, A, 31|54|31|54,|31|23|

42|3, Hear what God the Lord hath spoken

leaf [12] *recto*: Hymn X, 4 voices, melody in tenor, C, 3|3-21|1-D7U1|

5-43[-]2|3, My God how perfect are thy ways

leaf [12] *verso*: Hymn XI, 4 voices, melody in tenor, C, 5|U1[-]D7U12[-]12|

3[-]231, My God ‘till I rec.d thy stroke

leaf [12] *verso*: Hymn XII, 4 voices, melody in tenor, D, 1|1D7|65|67|U1,|

1|1D7|U1D5|65[-]4|3, The Lord proclaims his grace abroad!; Lutheran

chorale melody “Vom Himmel hoch” an inspiration here?

leaf [13] *recto*: Hymn XIII, 4 voices, melody in tenor, G, 1|53|65[-]6|5-43[-]4|

3-2, As birds their infant brood protect

leaf [13] *recto*: Hymn XIV, 4 voices, melody in tenor, Cm, 111|Dn7U211|1,

2|3311|2, There is a fountain fill’d w.th blood

leaf [13] *recto*: Hymn XV, 4 voices, melody in tenor, A, 534|53|4[-]21[-]D7|

U1,2|3[-]13[-]5|1[-]32[-]1|D7, Ye sons of earth prepare the plough

leaf [13] *verso*: Hymn XVI att. “Dixon,” 4 voices, melody in tenor, C, 1|3-21|

D7-65|6-U2-1D7|U1-5, Thy mansion is the christians heart

leaf [13] *verso*: Hymn XVII, 4 voices, melody in tenor, begins with solo treble,

Bb, 1D5|U1-\*- Hark my soul; then tenor-\*- 1D5|U1,|32|32[-]3|43|2, [Hark

my soul, Hark my soul] it is the Lord

leaf [13] *verso*-leaf [14] *recto*: Hymn XVIII taken from “Har. Sacra,” 4 voices,

melody apparently in treble (top voice), G, 5|5[-]43[-]4|

56|5[-]43[-]4|5, Fierce passions discompose the mind; tenor written

above counter at top of leaf [14] *recto*, + so noted by Mitchell

leaf [14] *recto*: Hymn XIX, 4 voices, melody in tenor, C, 1|3-21|2-1D7|U1,D5|

6-5#4|5n4|3, Israel in ancient day

leaf [14] *verso*: Hymn XX, 4 voices, melody in tenor, D, 56|54|3#4|5,5|67|

U11[-]D7|U1, Write to Sardis (saith the Lord); note in margin\*\*& “This

Counter is set one note too low”

leaf [14] *verso*: Hymn XXI, 4 voices, melody in tenor, Gm, 5|U12|32|34|5,

5|43|221, Bestow dear Lord upon our youth

leaf [15] *recto*: Hymn XXII, 4 voices, melody in tenor, Cm, 1|1-Dn7n6|6-5U3|

3-21|1-Dn7 (no natural sign for A [6] on downbeat of 2nd full m.), Sin

has undone our wretched race

leaf [15] *recto*: Hymn XXIII, 4 voices, melody in tenor, C, 53U13|2D7U1,|

D567U1|D7[-]65[-]#45, Gracious Lord our children see

leaf [15] *verso*: Hymn XXIV att. “Dixon,” 4 voices, melody in tenor, C,

5|356U4|3-4-3-2-1D7|U1, My song shall bless the Lord of all

leaf [15] *verso*: Hymn XXV att. “Dixon,” 4 voices, melody in tenor, G, 1|3-43|

65|5-4-3-2-12|3, Jesus wher’eer [*sic*] thy people meet

leaf [16] *recto*: Hymn XXVI att. “W. Barker,” 4 voices, melody in tenor, C,

1D5U1|D6U4|32|1, This is the feast of heavenly wine

leaf [16] *recto*: Hymn XXVII, 4 voices, melody in tenor, G, 1|3-4-55[-]6|

5-U1D3|4-32|3, Amidst those ever shining skies; original text written

for this tune crossed out\*\*& The Saviour, what a noble flame

leaf [16] *verso*: Hymn XXVIII, 4 voices, melody in tenor, Gm, 1|3-4-5U1|

D42|1-2-3-4-5U1|D65,5|31|65|4-32|1, What various hindrances we

meet; is this not a minor-mode version of a popular major-mode tune?

leaf [16] *verso*-leaf [17] *recto*: Abington or Hymn XXIX att. “D.r Arnold,” 4

voices, melody in tenor, C, 132|1D5|U1[-]23[-]4|5, The spirit breathes

upon the word; written in margin, “also – 104. H. Belknap”

leaf [17] *recto*: Hymn XXX, 4 voices, melody in tenor, Bm, 5|U12|31|42|3,

1|21|D76|5, His master taken from his head

leaf [17] *recto-verso*: Hymn XXXI, “British Psalmody,” 4 voices, melody in

tenor, Am, 5|U1234|5,3|4567|5, My former hopes are dead

leaf [17] *verso*: Danville or Hymn XXXII att. “Dixon,” 4 voices, melody in tenor,

F, 1-2|34[-]5|65|5-6-7U1D4|3-2, God moves in a misterious way

leaf [17] *verso*-leaf [18] *recto*: Hymn XXXIII, “British Psalmody,” 4 voices,

melody in tenor, G, 13|24|36|5,U1D5|66|54|3, ’Tis my happiness

below

leaf [18] *recto-verso*: Hymn XXXIV att. “Dixon,” 4 voices, melody in tenor, G,

1|1-32[-]1|2-43[-]2|3[-]51[-]4|(3)-2, O how I love thy holy word;

“Bass viol” written under bass line supporting treble-tenor “Duet,”

then “voice” for remainder of bass part

leaf [18] *verso*: Hymn XXXV att. “Dixon,” 4 voices, melody in tenor, Em,

1-2|32|3-45|5-43-2|1, The billows swell, the winds are high

leaf [19] *recto*: Hymn XXXVI att. “King,” 4 voices, melody in tenor, Dm,

1|3254|6-5-43|2, God of my life to thee I call; frequently appears under title “Sophronia”

leaf [19] *recto*: Hymn XXXVII, 4 voices, melody in tenor, Am, 1+3|1D#7|

U3333|2,|3|5342|32|1, My soul is sad & much dismay’d

leaf [19] *verso*: Hymn XXXVIII att. “Dixon,” 4 voices, melody in tenor, D,

3[-]4|56[-]7[-]U1|(1)-D7-(U1)2|1-D43|(3)-2, When darkness long has

viel’d [*sic*]

leaf [19] *verso*: Hymn XXXIX att. “Dixon,” 4 voices, melody in tenor, D,

3|5367|U1, The Saviour hides his face

leaf [20] *recto*: Hymn XL att. “Dixon,” 4 voices, melody in tenor, C,

5[-]U1|1-D36|5-43|2-35[-]4|(4)-3, Dear Lord! accept a sinful heart

leaf [20] *recto-verso*: Hymn XLI att. “Dixon,” 4 voices, melody in tenor, G,

1|12|36|54[-]3|3, Lord, who has suffer’d all for me

leaf [20] *verso*: Green or Hymn XLII, 4 voices, melody in tenor, Bb,

5|U1D7|U12-3-4|32|1, O Lord, my best desire fulfil

leaf [21] *recto*: Hymn XLIII, 4 voices, melody in tenor, A, 5|U1-23-4|51|

2-1D7-6|5, How blest thy creature is, O God

leaf [21] *recto*: Hymn XLIV, 4 voices, melody in tenor, E, 535|U1D5|6-5-43|2,

Far from the world O Lord I flee

leaf [21] *recto-verso*: Hymn XLV, 4 voices, melody in tenor, F, 5[-]4[-]34|

5[-]U1D7[-]6|5[-]4[-]34|5, Lord my soul with pleasure springs

leaf [21] *verso*-leaf [22] *recto*: Hym[n] XLVI att. “Costellow,” 4 voices, melody

in tenor, Eb, 1|34|5-43|6-54|(4)[-]3tr, Honor & happiness unite

leaf [22] *recto*: Hymn XLIX or Wellington, 4 voices, melody in tenor, C,

1|32|1D7-6|54|3, I thirst but not as once I did

leaf [22] *recto*: Hymn LX or Wilby, 4 voices, melody in tenor, G, 1|55-4|

(4)-34-3|(3)-2,2|33-2-3|4-3-45|6, To keep the lamp alive

leaf [22] *verso*-leaf [23] *verso*: Independence “for 4.th July 1811,” 4 voices,

melody in tenor, D, starts with treble + tenor duet-\*- 1|35|3[-]2[-]15|

U1[-]D5U1[-]D5|U1, Again our natal day returns

leaf [24] *recto*-leaf [25] *verso*: Arise my tender thoughts, 4 voices, melody in

tenor, C, begins with solo treble-\*- 1|3[-]4[-]53|U1D7|6543|3-2, Arise,

arise my tender thoughts arise; “119. Psalm. for fast. 1811. –”

written after title

leaf [25] *verso*-leaf [27] *verso*: The Red Cross Knight “by J. W. Callcott,” “2,”

“1,” bass, melody in middle voice, F, begins with solo for voice “2-\*-”

1D55|11[-]23[-]43[-]2|1, Blow, warder, blow thy sounding horn

leaf [27] *verso*: N.o 17 att. “Pleyel,” (“from T. Curtis coll.”), 3 voices, G, top

voice begins 5|U11|2#2|32|1-\*- middle voice begins 5|33|11|1D7|U1,

Look down O Lord with pitying eye

leaf [28] *recto*-leaf [29] *recto*: When shall we three meet again “By M. P.

King,” 3 voices, melody apparently in top voice, C, begins with bass

solo-\*- 1D7[-]U1|23|43|2,2|2343|5D5|U1\_|1, When shall we three meet

again[,] in thunder lightning or in rain

leaf [29] *recto*: N.o 22 “by Barthelemon “(“T. Curtis’ coll.”), 3 voices (with

smaller notes for 4th voice written on middle staff), melody apparently

in top voice, A, 1|3334[-]3|222,5|#4532[-]1|D765, Let me but hear my

Saviour say

leaf [29] *verso*-leaf [31] *recto*: The Lord’s Day, 4 voices, melody in tenor, A,

5-64|3-42|12D7|U1, Welcome, welcome, welcome thou day

leaf [31] *recto*: N.o 24 (“T. Curtis’ Collection”), 4 voices, melody in tenor, C,

1|32|1D7|6U2-1|D7,U1-2|32|1-D76|5+7, In innocence I wash my

Hands

leaf [31] *verso*-leaf [33] *verso*: Anthem “by Kent,” “for 2 voices,” but has 4-

voice chorus at end; much of the piece is for 2 trebles, with

instrumental bass; scoring at start is “Treble,” “Treble,” “vocal Bass,”

“Organ,” e🡪E, after 5 1/3 mm. of organ intro., 2nd treble begins

5|5-44-3|3, Hear. Hear my pray’r

leaf [33] *verso*: N.o 31 “by Husband” (“from T. Curtis’ Collection”), 3 voices,

melody in top voice, C, 5|U1[-]23[-]4|5[-]4[-]32|122,5|3[-]2[-]32|

1D7|U1, There is a land of pure delight

leaf [34] *recto*: N.o 32 “by Bowman” (“from T. Curtis’ Collection”), 4 voices,

melody in tenor, F, 112|3[-]2[-]34|56|5, Thou whom my soul admires

above

leaf [34] *recto*-leaf [36] *verso*: Jubilate att. “Kent” (“T. Curtis Coll.”), 4 voices

(numbered at start-\*- from top down-\*- 1-\*- 2-\*- 3-\*- 4), melody in top voice

(voice 1), C🡪F🡪C🡪Cm🡪C, 1\_|12|32|12|32|11|D7U1\_|1D7|U1, O be

joyful O be joyful in the Lord All ye lands; written after title\*\*& “(called

the Author’s favorite.)”

leaf [36] *verso*: Hymn LX, 4 voices, melody in tenor, G, 5|U13|32|1, To keep

the lamp alive

leaf [36] *verso*: Hymn LIV, 4 voices, melody in tenor, C, 333|23|2-12-D7|U1,

The newborn child of gospel grace

leaf [37] *recto*: Hymn LVI, 4 voices, melody in tenor, Eb, 555|4-35|43|2, The

Lord receives his highest praise

leaf [37] *recto*: Hymn XLVII, 4 voices, melody in tenor, F, 5|U1D5|6U1-D6|

54|(4)-3,#5|63-2|1D7|6, I was a grov’ling creature once

leaf [37] *recto*: Hymn XLVIII, 4 voices, melody in tenor, G, 1|54[-]3|21|

54[-]3|2, When Hagar found the bottle spent

leaf [37] *verso*: Hymn L, 4 voices, melody in tenor, Eb, 5|5-U1D3-4|55|

5-U1D3-4|5, To tell the Saviour all my wants

leaf [37] *verso*: Hymn LI, 4 voices, melody in tenor, F, 5|31|2n4|54|3-2, No

strength of nature can suffice

leaf [37] *verso*-leaf [38] *recto*: untitled, untexted tune, 4 voice, melody in

tenor, Am, 11|D5U1|12|3-2,3|42|25|D#7-1, last 2 notes have fermatas

leaf [38] *verso*-leaf [39] *verso*: Anthem “By D.r Boyce,” “for 3 voices,” but final

“Chorus” is scored for “Counter Tenor,” “Tenor,” “Treble,” “Bass,” Am,

beginning scored for “Counter Tenor-\*-” “Tenor-\*-” bass-\*- tenor starts

3312|32|123|(1)-D#7, Blessed is the man, that feareth the Lord

leaf [40] *recto*-leaf [41] *verso*: Anthem “By D.r Boyce,” “Counter Tenor,”

“Tenor,” “Bass,” C, after 8-m. instrumental opening (not written out-\*-

only indicated by “Org.-\*-” “Trumpet stop” “8 bars” [over rests]-\*- +

“Lively”)-\*- starts with bass solo (“slow”)\*\*& 11|33|555|U11|D7[-]65, I

have surely built thee an house to dwell in

leaf [42] *recto*-leaf [43] *verso*: Solo Anthem “by D.r Green,” 4 voices +

instrumental bass, starts with melody (treble? tenor?) + bass, G,

1[-]23[-]45[-]6|1-D7U1|D5-U43|3-2, Blest is the man, whose constant

Feet

leaf [44] *recto*: Hymn 20 “from Bland’s collection,” 3 voices, melody in middle

voice, Eb, 5|5U1-D7|65|45-4|(4)[-]3, Awake my heart arise my tongue

leaf [44] *recto*: Hymn 101 att. “D.r Madan,” 3 voices, melody in middle voice,

Eb, 1|34[-]5[-]6|51|4-6-54|3, Who can describe the joys that rise

leaf [44] *recto*: untitled, untexted tune, 4 voices, melody in 2nd voice from

bottom, C, 1D77|U1D5|67-U1|D7,5|56|54-3|3

leaf [44] *recto*: untitled, untexted tune, 4 voices, melody in 2nd voice from

bottom, C, 3|22|32-1|D7,U2|D56|76|5

leaf [44] *verso*: untitled, untexted tune, 4 voices, melody in 2nd voice from

bottom, C, 5|3U1|1-D76|5,U1|D7U2|D54|3

leaf [44] *verso*: untitled, untexted tune, 4 voices, melody in 2nd voice from

bottom, Bb, 11D7|U13|2-1D7|U1,Db7|66|5U1|D7

leaf [44] *verso*: Brookfield [by Billings], 3 voices, melody in middle voice, Cm,

5|U13|23-2|1-Dn7U1|2, no text

leaf [44] *verso*-leaf [45] *recto*: untitled, untexted tune, 4 voices, melody

probably in 2nd voice from bottom, G. 33333|4|3,|33333|4|3,

3|2222|31,|55555|6|5,55555|#4|5 (etc.)

leaf [45] *recto*: sketches for a continuation of the above?

**Ms. N-372: box 2, folders 9, 11**

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

inscription: inside front cover, “WLatham”

printed presentation plate pasted inside front cover: “Bequeathed to the /

Massachusetts Historical Society / by / WILLIAMS LATHAM, Esq., / of

bridgewater, / who died november 6, 1883. / RECEIVED MAY 22, 1884.”

no MS. music

**E187**

113. *Old Colony Collection of Anthems…Vol. I.* Boston: James Loring, [1818]. [2], 196 pp.; appears to be complete. Front cover detached.

“Selected and published under the particular patronage and direction of the Old

Colony Musical Society in Plymouth County, and the Handel and Haydn

Society in Boston”

inscription: preliminary leaf [1] *recto*, “Thaddeus Cole’s / Book / Watertown”

no MS. music

**E187**

114. *Old Colony Collection of Anthems…Vol. I.* 2nd ed. Boston: James Loring, [1818]. [2], 196 pp.; appears to be complete. Front cover detached.

“Selected and published under the particular patronage and direction of the Old

Colony Musical Society in Plymouth County, and the Handel and Haydn

Society in Boston”

contents of [1st] + 2nd eds. of this volume I have not been compared for clues as to

why a 2nd ed. was published; both eds. have same copyright notice on *verso* of

t. p., dated “the twelfth day of December in the forty-second year of the

Independence of the United States of America”

red-leather label pasted on front cover; stamped in gold on this is “T. COLE. /

WATERTOWN.”

inscription: inside back cover, “~~Thaddeus Cole~~ / T. Cole / [~~Brig~~?] [as in “Brighton”?]

/ Watertown”

single folded leaf w/ MS. music laid inside back cover

MS. music entry:

leaf [1] *recto*: Come not, oh Lord! att. “Haydn” (words by “T. Moore. Esq.”), 2

voices, or voice + instrumental bass, E, 354|353|243|24, Come not, oh

Lord! in the dread Robe of splendor; 1 verse of text underlaid, 2

additional verses copied below music (with staff segments left of third

line in each verse, showing additional note for extra syllable)

**E187-L**

115. *Old Colony Collection of Anthems…Vol. II.* Boston: James Loring, [1819]. [2], 194 pp.; appears to be complete. Front cover detached.

“Selected and published under the particular patronage and direction of the Handel

and Haydn Society in Boston.”

inscriptions: inside front cover, “N. Brackett”; preliminary leaf *recto*, “Nath[l?]

Brackett / N[ew?]ton”

printed presentation plate pasted inside front cover records that this volume was

given to the MHS by E. G. + M. M. Brackett, “grandchildren of the owner,” on

10 January 1931

no MS. music

**E187**

116. Olmsted, T[imothy]. *The Musical Olio*. 2nd ed. New London, Conn.: Samuel Green, 1811. 127, [1] pp.; complete.

no inscriptions

no MS. music

**E187**

117. Parkman, Ebenezer.“Singing Book / Made by Rev. Eben.r Parkman / of Westboro’ Mass[.] / July 17, 1721” [inscription on leaf [1] *recto*]. 42 leaves, numbered in pencil probably by a MHS librarian. MS. music on leaves [5-8], [12-18], [25-42].

inscriptions: leaf [1] *recto*, “Singing Book / Made by Rev. Eben.r Parkman / of

Westboro’ Mass[.] / July 17, 1721”; leaf [2] *recto*, “Soph[ia?] Parkman”; leaf

[3] recto, “Eben: Parkman / July 17. 17 = 21.”; leaf [27] *verso*, “Eben: Parkman,” “July. 17.”; leaf [28] *recto*, “1721.”

musical rudiments on leaves [3-4]

music is mix of 4-, 3-, 2-, + 1-voice psalm/hymn tune settings (+ 1 incomplete

anthem) and 13 secular melodies at the end of the MS.

diamond-shaped note-heads used for all sacred pieces except 1st half of St. Martin’s

+ all of Psalm 108; round note-heads used for all secular pieces

bar lines not always accurately placed; some sacred pieces have bar lines, others

have lines only at ends of phrases

MS. music entries:

leaf [5] *recto-verso*: St. Martin’s “By Tansur,” “Treble,” “counter,” “Tenor,”

“Bass,” melody in tenor, A, 1|1-2-1D5|U1-2-33-4|5-4-31|2

leaf [6] *recto*: Colchester new, “Tenor,” “Counter,” “Treble,” “Bass,” melody in

tenor, C, 1|1-D76|54|3-21|5

leaf [6] *verso*: Plymouth, melody, Am, 13454312

leaf [7] *recto*: Buckland, “Tenor,” “Altus,” “[Treble?],” “Bass,” melody in tenor,

G, 123211D7U1

leaf [7] *verso*-leaf [8] *recto*: Weston-Favell, “Counter,” “Tenor,” “Bass,”

melody in tenor, G, 13-4-321-2-135-6-543-4-2

leaf [12] *recto*: Ely, melody, bass, F, 11235342

leaf [13] *recto*: St. Mark’s, melody, bass, Dm, 5U123212D#7+1 (the “1” surely

written in error)

leaf [14] *recto*: Norwich, melody, F, 13451234

leaf [14] *verso*-leaf [15] *recto*: Psalm 38, 3 voices, melody in top voice, G,

13213543

leaf [16] *recto*: Mear, 3 voices, melody in top voice, F, 155331-232

leaf [17] *recto*: Hymn Palatine, “Altus,” “Treble,” “Medius,” “Bass,” melody in

treble?, G, 1153112,34322

leaf [18] *recto-verso*: An Anthem for K. George, melody?, bass, A, 123|334#45|3432|222222, O Dear Lord, make thy Servant George;

incomplete

leaf [25] *verso*: New York, 3 voices, melody in top voice, G, 13542312

leaf [26] *recto*: Stroudwater, melody, bass, Am, 13123421

leaf [26] *verso*: Quercy, 3 voices, melody in top voice, G, 133232D7U1

leaf [27] *recto*: Humphrey’s, melody, bass, G, 123254-3-212

leaf [27] *verso*: Bristol, 3 voices, melody in top voice, Gm, 15431321

leaf [28] *recto*: Worcester, 3 voices, melody in top voice, Em, 12321443

leaf [28] *verso*: Isle of Wight, melody, bass, Gm, 15-43-457-65#45

leaf [29] *recto*: Standish, melody, bass, Am, 13215432

leaf [29] *verso*-leaf [30] *recto*: Psalm 108, 3 voices, melody in top voice, F,

13254321

leaf [30] *verso*-leaf [31] *recto*: Psalm 147, melody, bass, key signature of 1 flat

but written in C, 1D65U421,D5U15432

leaf [31] *verso*: Psalm CXLIX, melody, bass, Bb, 5|U112|35|12D7|U1

leaf [32] *recto-verso*: To Arms, melody, C, 5|U121234|55

leaf [33] *recto*: Brittains Strike Home &c, melody, F, 112|35|1-23|2-34|543|2

leaf [34] *recto*: The Jolly young Swain, melody, C, 5|U121D765|67U1D543

leaf [35] *recto*: Love Triumphant, melody, C, 333|33434|5655|5-4-56

leaf [36] *recto*-leaf [37] *verso*: Love Triumphant (for ye Voice), melody, bass, G, 333|33-4-3-4|5-6-55|5-4-5-6, When I beheld Clarinda’s Eyes

leaf [38] *recto*: Iantha, melody, Dm, 2|32-154-5|65432

leaf [39] *recto*: Cheshire Rounds, melody, F, 3234321345|621D75

leaf [39] *recto*: A Rigadoon, melody, C, 34|53|2123234|53|2

leaf [40] *recto*: Ld. Biron’s Iigg, melody, F, 55355355355|U1|

1D5U11D5U11D5U11|345, bar lines *sic*

leaf [41] *recto-verso*: The Marlborough, melody, C, 5345|345456|515|345|

432123|2, bar lines *sic*

leaf [42] *recto*: The Goddesses, melody, surely Dm though no key signature,

112321|223432|112321|555

leaf [42] *recto-verso*: The Queen’s Delight, melody, F, 5|U11123|111D76|

55321|333

leaf [42] *verso*: The Beaux Delight, melody, F, 3451U1|D7U12D5U1D7|

UU123D6U43|2D5

**Ms. N-662**

118. Philadelphia. Uranian Society. *Introductory Lessons, practised by the Uranian Society, held at Philadelphia for promoting the Knowledge of Vocal Music. Jan[.] 1, 1785.* [Philadelphia, 1785]. Complete.

probably compiled by Andrew Adgate; see *ASMI*, p. 591

rudiments, 20 vocal “Lessons,” + 5 compositions: 4 for 2 voices (all rhythmically

lively and/or interesting), and a 4-voice anthem, The Voice of Time, which

bears further investigation

inscriptions: inside back cover, “Miss C [or “E”?] Pearson / No 111 Wooster St / New

York,” “Miss / Margaret / Dall[i?]n”

no MS. music

**Box-L 1785**

119. Pool, David, and Josiah Holbrook. *The American and European Harmony, or Abington Collection of Sacred Musick.* Providence, R. I.: H. Mann and Company, 1813. 206, [2] pp.; complete. Covers detached.

inscriptions: inside front cover, “AG Duncan / Hanover” (pencil); preliminary leaf

🖝 *recto*, “AG Duncan / Presented by Mr Pool / Feb 26 1834” (pencil); t. p., “Mrs

R. S Church West Hanover / July 5 [th?] 1879 Mass” (pencil)

printed presentation plate pasted inside front cover: “Bequeathed to the /

Massachusetts Historical Society / by / WILLIAMS LATHAM, Esq., / of

bridgewater, / who died november 6, 1883. / RECEIVED MAY 22, 1884.”

no MS. music

**E187**

120. Pool, David, and Josiah Holbrook. *The American and European Harmony, or Abington Collection of Sacred Musick.* Providence, R. I.: H. Mann and Company, 1813. 206, [2] pp.; complete.

inscription: inside front cover, “Wms Latham”

plate pasted inside front cover records donation of this volume to MHS by Williams

Latham “By bequest” on 22 May 1884

no MS. music

**E187**

121. *The Psalms*[*,*] *Hymns, and Spiritual Songs, of the Old & New-Testament: faithfully translated into English Meetre.* 9th ed. Boston: B. Green and J. Allen, for Michael Perry, 1698. Complete; a beautiful copy.

instructions for singing + tunes (the first music printed in North America) on pp.

419-[431]

inscriptions: t. p., “Benjamin Dolbe[ar] / 1725,” (partly rubbed out along edge of p.:)

“Benjamin Dolbear His Book 17[25?]”; 2nd p. 10 (last printed p.), “Beniamen,”

“B1757 1758--------,” “[Benj]amin Dolbear’s – 1725”

no MS. music

**E187**

122. *The Psalms*[*,*] *Hymns, and Spiritual Songs, of the Old & New-Testament: faithfully translated into English Meeter.* 14th ed. Boston: John Allen, for Eleazer Phillips, 1709. Lacks pp. 55-66, 77-92, 99-118, 123-142, 147-166, 173-188, 195-214, 223-234, 247-258, 319-330, 341-344. *ASMI* no. 40, using this MHS copy as its exemplar, says this ed. has 340, [7] pp., with music on the final unpaged 7 pp.; but the copy of this edition at the AAS has 344, [7] pp., with instructions for singing on pp. 343-344 and music on pp. [345-351]. There is good reason to suppose that the MHS copy, when complete, was identical with the MWA copy, as its index of first lines breaks off at the letter “P” on p. 340. Originally the first-line index surely ended on p. 342, with instructions for singing and music after that on pp. 343-[351].

inscriptions: inside front cover, “Charles Sanders / His Book god give / [h?]i[m?]

grace thearin / to Luk and when [I?]…” [remainder largely obscured by

pasted-on label]; inside back cover, “charles sanders / his book god give /

him grace tharein / to luck”

no MS. music

**E187**

123. *The Psalms*[*,*] *Hymns, and Spiritual Songs, of the Old & New-Testament: faithfully translated into English Meeter.* 17th ed. Boston: B. Green, for Benjamin Eliot, 1716. All before musical instructions + music (pp. [1]-376) not checked for completeness; instructions + tunes on pp. 377-[384].

no inscriptions

no MS. music

**E187**

124. [*The Psalms*[*,*] *Hymns, and Spiritual Songs, of the Old and New-Testament: faithfully translated into English Meeter.* 20th ed. Boston: T. Fleet, for D. Henchman, 1720]. Lacks all before p. 5 (otherwise, all before musical instructions + music not checked for completeness); t. p. information supplied from MHS cataloging record. Leaf w/ pp. 377-378 (musical instructions, Oxford Tune) frayed, with some loss of text; remaining leaves only small stubs.

inscription: p. 378, “Ricarde / Warren”

no MS. music

**E187**

125. *The Psalms, Hymns, and Spiritual Songs, of the Old and New-Testament: faithfully translated into English Meeter.* 20th ed. Boston: J. Franklin, for D. Henchman, 1722. All before musical instructions + music (pp. [1]-305) not checked for completeness; instructions + tunes on pp. 305-312.

inscription: preliminary leaf *recto*, “Nathaniel Loring’s / His Book Janry. / \_1723.”

no MS. music

**E187**

126. [*The Psalms, Hymns, and Spiritual Songs, of the Old and New-Testament: faithfully translated into English Meeter.* 21st ed. Boston: S. Kneeland and T. Green, for D. Henchman, 1726]. Or 22nd ed., 1729? Lacks all before p. 5 (otherwise, all before musical instructions + music not checked for completeness); t. p. information supplied from MHS cataloging record. *ASMI* lists 4 issues of the 21st ed. + 3 issues of the 22nd ed. (1729), all distinguished by different publishers/sellers listed on t. p.s + all, as here, with instructions on pp. 301-302 + music on pp. 303-309. BOUND WITH Tufts, [John]. *An Introduction to the Singing of Psalm-Tunes*, 8th ed., 1731 (which see: no. 151 below).

inscriptions: Tufts *Introduction*, leaf 11 *recto*, “William Davi,” “William / Baker”

(pencil)

no MS. music

**E187**

127. *[The] Psa[lms,] Hym[ns,] an[d] Spiritual [Songs,] of th[e] Old and New[-Testament:] faithfully [translated into] English [Meeter].* 27th ed. Boston: for J. [Phillips, 1729]. Leaves with pp. [2], 1-4, 297-300 fragmentary, with loss of text; 4 leaves w/ printed music frayed, but all text is just legible; not otherwise checked for completeness.

inscriptions: *verso* of leaf with printed p. 309 on its *recto*, “Mercy,” “Jarvis,” Hanna”;

additional leaf *verso*, “Mather”

no MS. music

**E187**

128. *The Psalms*[*,*] *Hymns*[*,*] *and Spiritual Songs, of the Old and New-Testament: faithfully translated into English Meeter.* 23rd ed. Boston: for D. Henchman, 1730. All before musical instructions + music (pp. [2], 1-337) not checked for completeness; instructions + tunes on pp. 338-346; pp. 343-346 fragmentary.

inscriptions: preliminary leaf *recto*, “Given by mr John Tilestone / October 1795,”

“Endless and thankless / Work.”

no MS. music

**E187**

129. Pucitta, [Vincenzo]. *Strike the Cymbal.* Boston: G. Graupner, [1817?]. 4 pp.; complete.

“as performed at the Oratorios in Bostn”

pencil note between publication info. + music reads “Dec. 24, 1817”

no other inscriptions

no MS. music

**M1.A1 G7 X-Lg.**

130. Read, Daniel. *The American Singing Book; or A New and Easy Guide to the Art of Psalmody.* 4th ed. New Haven, Conn.: for the author, [1793]. 2nd t. p.: *Supplement to the American Singing Book*. New Haven: Daniel Read, [1787]. Complete.

inscription: inside front cover, “W. Latham”

printed presentation plate pasted inside front cover: “Bequeathed to the /

Massachusetts Historical Society / by / WILLIAMS LATHAM, Esq., / of

bridgewater, / who died november 6, 1883. / RECEIVED MAY 22, 1884.”

no MS. music

**E187**

131. Read, Daniel. *The Columbian Harmonist, No. 1*. New Haven, Conn.: for the editor, [1793]. Complete, except for 3 leaves of blank staves (only one leaf survives). Disbound.

🖝 inscription: inside front cover, “From / Oliver Holden / Charlestown, Ms.” (pencil)

no MS. music, except treble + bass clefs + 2 two-staff brackets are drawn on *verso* of

surviving leaf w/ blank staves

**Box 1793**

132. Read, Daniel. *The Columbian Harmonist.* 4th ed. Boston: Manning and Loring, 1810. Lacks pp. 27-30.

inscription: front cover, “L. [F?]OR[D?]”; preliminary leaf *recto*, “Lyman [Ford?]”

no MS. music

**E187**

133. [Read, Joel.] *The New-England [Selection;] or Plain Psal[modist]*. [Boston: J. T. Buckingham, for the author, 1808]. First leaf (pp. [i-ii]) fragmentary. Much of the volume is in perilous condition.

inscription: back cover, “…Book / [P?]en[?] / [?]”

no MS. music

**E187**

134. Read, Joel. *The New-England Selection; or, Plain Psalmodist.* 2nd ed. Boston: Manning and Loring, for the author, 1812. 127, [1] pp.; complete. P. 90 misnumbered 89; p. 46 misnumbered 45.

inscriptions: inside front cover, “Wms Latham,” inscription possibly beginning with I,

remainder under pasted-on label; inside back cover, “Sylv[i][a?] Joh[n]son”;

scratched into back cover, “I. FOBES”

printed presentation plate pasted inside front cover: “Bequeathed to the /

Massachusetts Historical Society / by / WILLIAMS LATHAM, Esq., / of

bridgewater, / who died november 6, 1883. / RECEIVED MAY 22, 1884.”

MS. music + MS. index of tunes on 4 leaves (numbered pp. 1-5, then 3 unnumbered

pp.) laid inside back cover; music on 1st 5 pp., index on last p., other pp. blank

MS. index (clearly incomplete) lists 20 tune titles with p. nos., divided according to

text meter; 4 tune titles + p. nos. are consistent with MS. music present here,

2 tune titles are found in MS. music present here, but have different p. nos.; p.

nos. in index range from 1 to 124, suggesting that there was once much more

MS. music here

MS. music entries are mostly bass parts:

p. 1: Poland [by Swan], “Bass,” C#m, 1|11|53|33|D7, god of my Life Look

gen[t?]ly Down

p. 1: Greenfield [by Edson], “Bass,” Am, 1|11D55|345, God is our reffuge in

Distress

pp. 2-3: Stafford [by Read], “Bass,” A, 1|11|45|1, See what a Living Stone

pp. 3-2-3: Stockbridge [by Billings], bass, F, 1|1D76|567|U1, Loud hallelujahs

to the Lord

p. 4: Italian Hymn, melody, bass, G, 531|2D7|U1, Come thou Almighty King;

new hand

p. 5: Magdalen, “Bass,” A, 1|13|5U1|D75|U1, My God permit me not to be

p. 5: Little Marlborough, “Bass,” 1|1U1|D45|1, Welcome sweet day of rest

**E187**

135. Roberts. Eli. *The Hartford Collection, of Classical Church Music.* New London, Conn.: Samuel Green, for the compiler, 1812. Lacks pp. 121-138; also, only stub remains of what may have been a printed errata slip pasted to *recto* of additional leaf. Apparently complete otherwise.

stamped on preliminary leaf [1] *recto* + t. p.: “E. A. Andrews.”

no MS. music

**E187**

136. *Sacred Harmony*. Boston: James Loring, 1819. [8], [112] pp.; complete.

tunes, not pp., are numbered

inscription: preliminary leaf *recto*, “Noah Coombs, … / Bellingham Mass / Book /

1828”

no MS. music

**E187**

137. *The Salem Collection of Classical Sacred Musick*. 2nd ed. Boston: Manning and Loring, for Cushing and Appleton. 1806. Lacks pp. 37-38.

inscriptions: inside front cover, “W. Latham”; t. p., “From the [?] of the Singing

Society in H. College” (all except “H. College” crossed out)

no MS. music

**E187**

138. [Selby, William?]. *Anthem for Christmas.* N. p., n. d. [1790?]. Pp. 1-5 of a pamphlet whose p. 6 has “Oratorio Paradise Lost,” att. “M.r Smith”; this is followed by 14 pp. of secular instrumental + vocal pieces. Penciled note on envelope containing this pamphlet reads “May be work of William Selby portion of his Apollo and the Muses musical compositions / Sonneck p. 77 / ca. 1790.” Not in *ASMI*.

after 6-m. instrumental intro., solo tenor sings “The heav’ns declare thy glory Lord”:

D, 1|35|U1 [instruments repeat the phrase] D56-54[-]3|2

reduction to 2 + 3 staves of larger score; treble solo later on, final chorus w/

counter, tenor, + bass

no inscriptions

no MS. music

**Box 1790**

139. Shaw, Oliver. *Melodia Sacra: or Providence Selection of Sacred Musick.* Providence, R. I.: Miller and Hutchens, 1819. 151, [1] pp.; appears to be complete (i.e., published before the addition of an “Appendix”; see the tunebook listed immediately below).

printed label (with ornamental border) pasted inside front cover reads “**W. M.**

**MURRAY,** / *No.* ”; “179” written in by hand

presentation plate pasted inside front cover; this book given to the MHS by Henry L.

Mason, 14 April 1949

no inscriptions

no MS. music

**E187**

140. [Shaw, Oliver. *Melodia Sacra: or Providence Selection of Sacred Musick.* Providence, R. I.: Miller and Hutchens, 1819.] An expanded issue of the tunebook listed immediately above. All before p. 27 lacking, or only stubs; all after p. 162 only stubs.

caption title, p. [153]: “Appendix. / For the accommodation of those Societies, who

are attached to Ancient Musick, / the following Tunes are added.” (Old

Hundred, Wells, All Saints, St. Helen’s, Little Marlborough, Aylesbury,

Bangor, St. Anne’s, Buckingham, St. Martin’s, etc.)

index through p. 162 + t. p. (both handwritten) provided by Williams Latham on 4

leaves sewn inside front cover; Latham writes “167 pages” on front cover,

and on his handwritten t. p., “Copy right / Sept 21, 1819 / 167 pages,” but

note at end of Latham’s handwritten index reads “Original Index on 168 page

/ Author’s Name over tunes”

ownership inscription: inside front cover, “Wms Latham”

printed presentation plate pasted inside front cover: “Bequeathed to the /

Massachusetts Historical Society / by / WILLIAMS LATHAM, Esq., / of

bridgewater, / who died november 6, 1883. / RECEIVED MAY 22, 1884.”

no MS. music

**E187**

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

inscriptions: preliminary leaf *recto*, “Riley P. Mathews” (pencil), “Mary D Atwell[’]s /

November 17.th 1815” (this inscription—both name + date—occurs 6 more

times in the volume)

bound in between pp. 24 + 25 is a sheet with handwritten words for the tunes on

those pp.: Bath Chapel, Cambridge New

this book obviously well used: many small markings throughout (especially pencil

x’s next to tune titles)

no MS. music

**E187**

142. Shaw, Oliver. *Sacred Melodies, selected from Handel, Haydn, Mozart, Beethoven, and others, with several Original Compositions.* Providence: Miller and Hutchens, 1818. 84 pp.; complete.

inscription: front cover, “DGWCobb”

no MS. music

**E187-L**

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

no inscriptions

label pasted inside front cover records that this book was given to the MHS by

Samuel C. Cobb on 14 July 1890

no MS. music

**E187**

144. [Stickney, John. *The Gentleman and Lady’s Musical Companion.* Newburyport, Mass.: Daniel Bayley, [between 1774 and 1780]]. *ASMI* 475A. Lacks all before p. 1 (i.e., all before engraved rudiments + music ).

inscriptions: inside front cover, “Wms Latham,” “Eleazer Whitman”; shorter leaf

taped in between front cover + book block, *verso*, in Williams Latham’s

handwriting, “…This Book was printed at / So Hadley, Mass. June 4, 1774 / or

at Newburyport without / date + belonged to / the Hon. Nahum Mitchell /

late of East Bridgewater”; p. 1, “John Stickney’s Edition of / Williams +

Tans’ur (so called). / (see the last cover)”; p. 123, “Asa Whitman his Book

1795”; additional leaf *recto*, “Dorothy Whitman / her Book”; additional leaf

*verso* + inside back cover, hymn texts in 8.8.6.8.8.6 meter, to fit Billings’s

Lanesborough (instruction: “See page 41”); inside back cover, in fine script, a

partial transcription of t. p. of 2nd issue (*ASMI* 475A) of 1st ed. of Stickney’s

tunebook (e. g., “a variety of excellent Anthems, Psalm Tunes &c,” not “a

variety of excellent Anthems, Tunes, Hymns, &c.,” as on the t. p. of the 1st

issue, *ASMI* 475), with a summary of the book’s contents (“A Table of Tunes /

4 Pages of Rules…” etc.) + this statement: “The most of this Collection is from

Tansur & Wil- / liams – some from Stevenson, Knap, Billings and /

others. ---"; then in Williams Latham’s hand, “by N. M.”

many annotations throughout, probably by Nahum Mitchell: mainly composer

attributions, text meters

printed presentation plate pasted inside front cover: “Bequeathed to the /

Massachusetts Historical Society / by / WILLIAMS LATHAM, Esq., / of

bridgewater, / who died november 6, 1883. / RECEIVED MAY 22, 1884.”

no MS. music

**E187**

145. [Stickney, John. *The Gentleman and Lady’s Musical Companion.* Newburyport, Mass.: Daniel Bayley, [between 1774 and 1780]]. *ASMI* 475A. Lacks all before p. 9 of music. Rebound, but earlier cover probably supplied by Williams Latham is inserted.

inscription: inserted cover *recto*, “The Gentm [+?] Lady’[s] / Musical Companion /

Called Stickney’s Edition / of Williams + Tans’ur / by John Stickney /

Newburyport / or at So. Hadley June4, 177[? cover broken off]”; inserted

cover *verso*, “WLatham”

label pasted on *verso* of inserted cover records that this book was given to the MHS

by bequest of Williams Latham on 22 May 1884

no MS. music

**E187**

146. Stickney, John. *The Gentleman and Lady’s Musical Companion.* [2nd ed.] Newburyport, Mass.: Daniel Bayley, [1783]. Lacks pp. 79-80.

inscriptions: inside front cover, “Joseph Chapmans Musical Singing Book”;

preliminary leaf [1] *recto*, “John Tenney”; inside back cover, “Ruth Chapman /

Book 1783”

no MS. music

**E187**

147. *The Suffolk Selection of Church Musick.* Boston: Thomas and Andrews, 1807. Complete. P. 68 misnumbered 66; p. no. 91 printed upside down.

no inscriptions

no MS. music

**E187**

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

inscriptions: inside front cover, “W. Latham”; preliminary leaf *recto*, “William

Clough.”

printed presentation plate pasted inside front cover: “Bequeathed to the /

Massachusetts Historical Society / by / WILLIAMS LATHAM, Esq., / of

bridgewater, / who died november 6, 1883. / RECEIVED MAY 22, 1884.”

no MS. music

**E187**

149. Tans’ur, William. *The Royal Melody Compleat: or, The New Harmony of Sion. In three books.* 2nd ed. London: R. Brown, for S. Crowder, 1760. [1] leaf, pp. [1]-14, [2], 1-31; lacks 2nd pp. 11-12. [2nd t. p.:] *The Royal Melody Compleat: or, The New Harmony of Sion. Book II.* 2nd ed. London: for S. Crowder, 1760. Pp. [32-34], 51-141, [142-144]; lacks pp. 35-50?, 83-88 (supplied in MS. by Williams Latham). [3rd t. p.:] *The Royal Melody Compleat: or, The New Harmony of Sion. Book III.* 2nd ed. London: for S. Crowder, 1760. Pp. [145]-252, [4]; lacks pp. 157-158. BOUND WITH Tans’ur, William. *The Melody of the Heart; or, The Psalmist’s Pocket-Companion. In two parts.* 3rd ed. London: Robert Brown, for James Hodges, 1751. [4+] leaves, pp. 1-40; lacks leaves after leaf [4]. [2nd t. p.:] *The Melody of the Heart, &c. Part II.* 3rd ed. London: Robert Brown, for James Hodges, 1750. Pp. [41]-80; complete.

inscriptions: inside front cover, “Wms Latham”; *verso* of leaf inserted inside back

cover, “Bridgwater March 29 1788 November 19 1788 / [“7 mos?”]: 18

yeres old,” “1787,” “Zebadiah Lothrop, / M:r M[:r?] [Sp?]itm[oRB?],”

“Bridgwater February : 5 : 1788,” “I:O:U: 29:6:5: Zebadiah Lothrop,” “David

white / 1788,” “David [Alger?] 1787,” “Cyrus Seth,” “1878,” Bridgwater

Novem” (for Zebadiah Lothrop + Bridgewater, see also no. 100 above,

Lothrop’s MS. of pieces by William Billings)

printed presentation plate pasted inside front cover: “Bequeathed to the /

Massachusetts Historical Society / by / WILLIAMS LATHAM, Esq., / of

bridgewater, / who died november 6, 1883. / RECEIVED MAY 22, 1884.”

MS. music (diamond-shaped note-heads, phrase divider lines rather than bar lines)

on *recto* of unnumbered leaf inserted inside back cover, w/ inscriptions

(all copied above) on *verso*

MS. music entries:

a. l. [1] *recto*: Portsmouth Tune, “medius,” “Tenor,” “Bass,” melody in tenor, F,

112313#45

a. l. [1] *recto*: Canterbury New, “medius,” “Tenor,” “Bass,” melody in tenor, G,

131211D7U1

**DA27**

150. Thomson, Samuel. *The Columbian Harmony.* Dedham, Mass.: H. Mann, for the author, 1810. Complete.

inscription: inside front cover, “Wms Latham”

penciled note inside front cover records that this book was given to the MHS by

bequest of Williams Latham on 22 May 1884

no MS. music

**Box 1810**

151. Tufts, [John]. *An Introduction to the Singing of Psalm-Tunes, in a Plain and Easy Method.* 8th ed. Boston: for Samuel Gerrish, 1731. Complete. BOUND WITH [*The Psalms, Hymns, and Spiritual Songs, of the Old and New-Testament,* 21st ed., 1726 or 22nd ed., 1729] (which see: no. 126 above).

inscriptions: Tufts *Introduction*, leaf 11 *recto*, “William Davi,” “William / Baker”

(pencil)

no MS. music

**E187**

152. [Turner, James]. *“To learn to sing…”* Boston: James A. Turner, 1752. Complete. BOUND WITH Barnard, John. *A New Version of the Psalms of David; fitted to the Tunes used in the Churches: with several Hymns, out of the Old, and New, Testament.* Boston: J. Draper, for T. Leverett, 1752. [4], 278, [1] pp.; appears to be complete.

inscription: preliminary leaf [1] *recto*: “A Eliot – 1753. / J. McKean / 1813. / A.

Holmes”

last leaf of engraved music followed by MS. index of the 49 compositions in Turner’s

tune supplement, on additional leaf [1] *recto*

no MS. music

**E187**

153. [Turner, James]. *“To learn to sing…”* Boston: James A. Turner, 1752. Complete. BOUND WITH Brady, N[icholas], and N[ahum] Tate. *A New Version of the Psalms of David: fitted to the Tunes used in Churches.* Boston: J. Draper, for J. Edwards, 1754. 344 pp., including *Appendix, containing a number of Hymns, taken chiefly from Dr. Watts’s Scripture Collection* (pp. [315]-344, continuing pagination from Brady + Tate, which ends on p. 314); appears to be complete. Between p. 314 of Brady + Tate + t. p. (p. [315]) of the *Appendix* is a single leaf of hymn texts paged 315 on *recto*, 376 on *verso*; following p. 344 of the *Appendix* are pp. 27-60 of an unidentified hymnal. The Turner tune supplement follows this.

inscription: Brady + Tate t. p., “Eb.z Bridge / 1763”

no MS. music

**E187**

Uranian Society – SEE

Philadelphia. Uranian Society

154. *The Village Harmony: or, Youth’s Assistant to Sacred Music.* 5th ed. Exeter, N. H.: Henry Ranlet, 1800. Complete, though back cover is lacking.

inscription: preliminary leaf *recto*, “Phebe Abbotts / Property”

no MS. music

**E187**

155. *The Village Harmony: or, Youth’s Assistant to Sacred Music.* 6th ed. Exeter, N. H.: Henry Ranlet, 1803. Lacks all after p. 186; Williams Latham provides partial listing of tunes on remaining pp. (through p. 205) on leaf pasted inside back cover.

inscription: inside front cover, “WLatham”

printed presentation plate pasted inside front cover: “Bequeathed to the /

Massachusetts Historical Society / by / WILLIAMS LATHAM, Esq., / of

bridgewater, / who died november 6, 1883. / RECEIVED MAY 22, 1884.”

no MS. music

**E187**

156. *The Village Harmony: or, Youth’s Assistant to Sacred Music.* 7th ed. Exeter, N. H.: Ranlet and Norris, 1806. Complete. Covers (covered w/ newspaper; see date “1818” inside front cover) practically detached; disbound.

inscription: preliminary leaf *recto*, “Eli Robbins / Lexington”

no MS. music

**E187**

157. *The Village Harmony: or, Youth’s Assistant to Sacred Music.* 7th ed. Exeter, N. H.: Ranlet and Norris, 1806. Complete, though leaf w/ pp. 17-18 has a chunk torn out with loss of text, and many pp. between p. 33 + p. 64 are in rough shape, possibly with some loss of text.

inscription: inside front cover, “D. P.”

🖝 numerous MS. annotations in early pp., such as p. 17, “An old, viz” before printed

title “Complaint,” “Laziness” between printed “L. M.” + “Parmeter”; p. 19,

“Josiah” before printed “Edson,” “Harmonized by Cyrus” before printed

“Read,” alternate text for Read’s Russia (not sufficiently legible to be worth

copying here); p. 45, “Prestis[s?]imo” over beginning of Holden’s Coronation;

p. 55, alternate text for Stephenson’s Psalm Thirty-fourth (printed text starts

“Through all the changing scenes of life”; MS. text is “Through all the twisted

Skanes of yarn of worsted & of low / I see a boy run through the woods up to

his knees in snow”); p. 62, notes added for tenor in mm. 1-2 of Wood’s

Worcester; p. 65, alternate text for Read’s Sherburne (printed text starts

“While shepherds watch their flocks by night”; MS. text is “I bored a hole in

Davids nose and put a wine therein; I led him to the Sawmill brook and there

I sowzed him in”)

no MS. music

**OFFSITE STORAGE SH 17ZV X**

158. *[The] Vil[lage Harmony: or,] Youth’s Ass[istant to Sacred Musick.* 9th ed. [Exeter, N. H.: Norris and Sawyer, 1808]. 1st leaf (t. p.) fragmentary (about 2/3 missing), pp. 19-20, 21-22, 25-26, 35-36, 39-40, 89-90 torn with loss of text, all after p. 224 only stubs. BOUND WITH Ingalls, Jeremiah. *The Christian Harmony* (which see).

inscription: inside front cover, “Charles C. P. Waterman / Presented by [J?] D

Labree / 1840”

inscriptions in *Village Harmony*: p. 68 (above Brookfield by Billings), “M.” of printed

“L. M.” has “assachusetts” written after it, “*Smith*” written after printed

“*Billings*”; p. 69 (above Sutton-New by Goff), “the blind man” written after

printed “*Goff*”

no MS. music

**E187 (Ingalls)**

159. *The Village Harmony: or, Youth’s Assistant to Sacred Music.* 10th ed. Exeter, N. H.: C. Norris and Company, [1810] [*recte* 1811?]. [2], 291, [3] pp.; complete. The presumably earlier issue of 10th ed. with 283 pp. of music (*ASMI* 514) has been dated by newspaper advertisements to 1810 (*ASMI*); the 11th ed. with 315 pp. of music has been dated to 1812 (*ASMI*).

inscriptions: inside front cover, partly covered by pasted-on bookplate, “Alex- W.

[“Thayer” under bookplate?] / Nov. 7, 1845 / from / [?]” (pencil); t. p.,

owner’s name, illegible

no MS. music

**E187**

160. *The Village Harmony: or, Youth’s Assistant to Sacred Musick.* 11th ed. Newburyport, Mass.: E. Little and Company ([Exeter, N. H.:] C. Norris and Company, printers), [1812]. See *ASMI*, p. 601, for pagination and dating. May lack unpaged leaf following t. p. leaf; final leaf is only a stub; otherwise, complete.

inscriptions: inside front + back covers, “Charles Herbert”

no MS. music

**E187**

161. *The Village Harmony: or, Youth’s Assistant to Sacred Musick.* 12th ed. Newburyport, Mass.: E. Little and Company ([Exeter, N. H.:] C. Norris and Company, printers), [1815]. [2], 323, [1] pp.; lacks all (1 leaf?) after 1st p. of index.

inscriptions: inside front cover, “W. Latham”; t. p., “Isaac Child / Argyle”

printed presentation plate pasted inside front cover: “Bequeathed to the /

Massachusetts Historical Society / by / WILLIAMS LATHAM, Esq., / of

bridgewater, / who died november 6, 1883. / RECEIVED MAY 22, 1884.”

no MS. music

**E187**

162. *The Village Harmony: or, Youth’s Assistant to Sacred Musick.* 13th ed. Newburyport, Mass.: E. Little and Company ([Exeter, N. H.:] C. Norris and Company, printers), [1816]. Lacks all after p. 320.

presentation plate pasted inside front cover; this book given to the MHS by Henry L.

Mason, 14 April 1949

original covers lacking; paper-wrapped cardboard covers supplied, apparently by

Henry L. Mason

no inscriptions on original book

no MS. music

**E187**

163. *The Village Harmony: or, New-England Repository of Sacred Musick.* 16th ed. Exeter, N. H.: J. J. Williams, for the proprietor, 1819. [2], 347, [3] pp.; complete.

inscriptions: t. p., “Wms Latham [ ?] / B. University / P [“Providence” intended?]”;

inside back cover, “Leach has in this Book 4 Tunes / Bridgewater, Watchman,

Wilderness [+?] Fountain / none by Edson”

printed presentation plate pasted inside back cover: “Bequeathed to the /

Massachusetts Historical Society / by / WILLIAMS LATHAM, Esq., / of

bridgewater, / who died november 6, 1883. / RECEIVED MAY 22, 1884.”

no MS. music

**E187**

164. [Walter, Thomas. *The Grounds and Rules of Musick Explained: or, An Introduction to the Art of Singing by Note*. Boston: J. Franklin, for S. Gerrish, 1721]. Lacks all before p. 1, both covers; pp. 1-24 frayed, with loss of text. Leaves 10 + 11 and 12 + 13 of engraved music glued together (10 to 11, 12 to 13). MS. music + inscriptions on 15 unpaged additional leaves following the printed book.

inscriptions: p. 24, “Samson Howe”; a. l. [1] *recto*, “SF / A Dom / 1722” (at end of An

Anthem [= Psalm 100 New]); a. l. [2] *recto*, “S. Fisk. / A. D. / 1722.” (at end of

Exeter Tune); a. l. [4] *recto*, “S. F. 1723.” (at end of S.t Albans Tune); a. l. [6]

*recto*, “S: F: 1723” (at end of Northampton tune); a. l. [8] *recto*, “1723” (at end

of An Anthem to King George); a. l. [14] recto (Williams Latham’s

handwriting), “This Book by Rev. Thomas Walter of Roxbury / 1721\_\_ was

4[th?] Singing Book published / in this Country, neat 12mo, it is the first /

music printed in bars, in America / it went through several Editions / no

music before this was published / in the Colonies, except what was /

appended to the Bay Psalm Book / + was used generally used [*sic*] till /

Bayley + Billings published Books / W.L.”; a. l. [14] *verso*, “M.r Shepard Fisk /

his book / Ejes [corrected to “Ejus”] Liber 1730”; a. l. [15] *recto*, “Shepard

Fisk / of Bridg / water”; a. l. [15] *verso*, “W.m Payne”

all MS. music uses diamond-shaped note-heads; almost every MS. music entry has

phrase divider lines rather than bar lines, though several seem to be

somewhere inbetween phrase markers + bar lines

MS. music entries:

a. l. [1] *recto*: Psalm 18, “Treble,” “Tenor,” “Bass,” melody in treble, Am,

11D#7|U1322|D5,|5U13|221

a. l. [1] *recto*: An Anthem, “Treble,” “Medius,” “Bass,” melody in treble, Am,

🖝 11D7|U354-32|1, bar lines *sic* (off all the way through), entire melody

is exactly that of Psalm 100 New (the 1st known American-composed

piece of music), whose 1st known pr. is in Tufts, *Introduction*, 3rd ed.,

1723; note that MS. annotation at the end of this entry (copied above)

includes date 1722

a. l. [1] *verso*: Dunhead Or Brunswick or S.t George’s Tune.,” “Treble,” “Medius,”

“Bass.,” melody in treble, Am, 11234-3251

a. l. [1] *verso*: Rochester New or 135, “Treble,” “Bass.” (“Medius” has its own

staff below bass, but no notes), Am, 123-23-453-421

a. l. [2] *recto*: The Song of y.e 3. holy children, Treble,” “Medius,” “Bassus,”

melody in treble, G, 1|5345|654, this tune appears to have 3 phrases,

setting 8, 4, + 10 syllables

a. l. [2] *recto*: Exeter Tune, “Cantus,” “Medius,” “Bassus,” melody in cantus, F,

153|4566|5

a. l. [2] *verso*: Meare Tune, “Treble,” “Medius,” “Bass.,” melody in treble, F,

15533132

a. l. [2] *verso*: Dearfield Tune, “Treble,” “Medius,” “Bass.,” melody in treble,

Am, 1113211D5

a. l. [2] *verso*: The Isle of Wight, treble, “Medius,” “Bass,” melody in treble,

Gm, 15-43-4575#45

a. l. [3] *recto*: 108 Psalm, “Treble,” “Med.,” “Bass.” not written in score (2

staves for each part)-\*- melody in treble, F, 132|5432|1

a. l. [3] *verso*: Veni Creator, “Treble,” “Medius,” “Bass.,” melody in treble, Dm,

11D#7U12312

a. l. [3] *verso*: Te Deum Laudamus (“Laudamus” added later; fresher-\*- darker

ink), “Treble,” “Medius,” “Bass.,” melody in treble, Em, 13215345

a. l. [4] *recto*: 149 Psalm, “Treble,” medius, “Bass.,” melody in treble, Bb,

5U1123512D7U1

a. l. [4] *recto*: S.t Albans Tune, “Treble,” “Bass.” (staff inbetween for medius,

but no notes), G, 12-332-345-43-21

a. l. [4] *verso*: Sabbath Hymn, “Treble,” “Medius,” “Bass.,” melody in treble, G,

13455443

a. l. [4] *verso*: On the divine Use of Musick, “Treble,” “Medius,” “Bass.,” melody

in treble, G, 15345665

a. l. [4] *verso*: Manchester, “Treble,” “Medius,” “Bass.,” melody in treble, Gm,

13453465

a. l. [5] *recto*: Psalm 137, “Treble,” “Medius,” “Bass.,” melody in treble, A,

1D765U1321

a. l. [5] *recto*, Cambridge Long, “Treble,” “Medius,” “Bass.,” melody in treble,

Am, 13121D#6#7U1

a. l. [5] *verso*: Standish, “Treble,” “Medius,” “Bass,” melody in treble, Gm,

13215432

a. l. [5] *verso*: Buckland. Or; An Anthem, “Treble,” “Medius,” “Bass,” melody in

treble, G, 123211D7U1

a. l. [6] *recto*: Psalm 65, “Treble,” “Bass.” (staff inbetween for medius, but no

notes), G, 123-45-4-345-4-321

a. l. [6] *recto*: Northampton tune, “treble,” “Bass.” (staff inbetween for medius,

but no notes), G, 125-43-21432

a. l. [6] *verso*: Namur or Portsmouth, “Tenor,” “Med.,” “Bass.,” melody in tenor,

F, 112313#45

a. l. [7] *recto*: An Anthem to Easter, “Treble,” “Bass,” G, 12343211, Christ

being raised from ye dead

a. l. [7] *recto*: [untitled; further section of above anthem?], “Treble,” “Bass,”

Am, 12334322, In a Season all oppressed

a. l. [7] *verso*: Dutch Hymn, “Treble,” “Medius,” “Bassus,” melody in treble, A,

111|23|42|1, bar lines *sic* (off all the way through)

a. l. [8] *recto*: An Anthem to King George, “Treble,” “Bass” not written in score

(3 staves for each part), G, 123|334#45, O dear Lord make thy Servant

George; complete text written at bottom of a. l. [7] *verso*

a. l. [8] *verso*: The French 100 psalm or Consecration Hymn, “Treble,” “Med.,”

“Bass.,” melody in treble, Am, 12D#7U321D#7U1

a. l. [8] *verso*: 136 Psalm or An Anthem to Psalm 148, “Treble,” “Bass,” G,

1D65U321,D5U15432

a. l. [9] *recto*: A Pallatine Tune, “Altus,” “Discantus,” “Tenor,” “Bassus,”

melody in tenor, F, 1153112

a. l. [9] *verso*: An Hymn on y.e divine use of Music “in 2 parts” (2nd staff of each

part is marked “Chorus”), Cantus, Bass-\*- not written in score (2 staves

for each part), Am, 1345#654-3211, We sing to thee whose wisdom

form’d y.e Ear; full text written out below bass part

a. l. [10] *recto*: A Dutch Tune, “Discantus,” “Tenor,” “Altus,” “Bassus,” melody

in tenor, F, 5U1322354321,1D7655U112343

a. l. [10] *verso*: The Chimes, “Treble,” “Bass,” Am, 233232-345,345233-423,

Hark hark how Swift y.e moments fly; 5 stanzas of text written out

below music

a. l. [11] *recto*: S.t Humphry’s Tune, “Treble,” “Bass,” G, 123254-3-212

a. l. [11] *recto*: Quercy, “Cantus,” “Bass.,” “Medius,” melody in cantus, G,

133232D7U1

a. l. [11] *verso*: Abington, “Tenor,” “Medius,” “Altus,” “Bass,” melody in tenor,

G, 11325432

a. l. [11] *verso*-a. l. [12] *recto*: Burford or Hallifax, “Cant.” (a. l. [11] *verso*),

“Bass.” (a. l. [12] *recto*), Am, 112345-432

a. l. [12] *recto*: Warwick or far:ton, “Cant.,” “Med.,” “Bass.,” melody in cantus,

Am, 11315421

a. l. [12] *verso*: S.t Edmunds, “Cant.,” “Med.,” “Bass.,” melody in cantus, Am,

1D5U523142

a. l. [12] *verso*: Evening Hymn, “Cant.,” “Bass.,” Am, 11-D765U23-21D#7

a. l. [13] *recto*: Worcester, “Cant.,” “Med.,” “Bass.,” melody in cantus, Em,

1232144#3

a. l. [13] *recto*: Wantage, “Cantus,” “Medius” “Bass.” (2 versions of medius; the

1st, in score with the other 2 voices-\*- was likely mistakenly copied from

another tune; the 2nd, copied to the right [“Medius to Wantage”]-\*- seems correct)-\*- melody in cantus, dm, 1D775567U1

a. l. [13] *verso*: New Tune to 51.st Psalm, “Cant.,” “Med.,” “Bass.,” melody in

cantus, Am, 112D7U1321

a. l. [13] *verso*: Colchester, “Cant.,” “Med.,” “Bass.,” melody in cantus, G,

13214532

a. l. [14] *verso*: untitled melody or non-melodic voice part (or 2 melodies/

voice parts in sequence-\*- each w/ 4 phrases) -\*- phrase divider lines only-\*-

phrases 5-8 lightly crossed out + with some rejected notes, G,

13221D7U1D657U1,121D7U124323,31231D6U21D7U1,

D5U132D7U13421-\*- (new melody/voice part?\*\*&) 153465#45,531432-\*-

55314325-\*-531421

**E187**

165. Walter, Thomas. *The Grounds and Rules of Musick Explained: or, An Introduction to the Art of Singing by Note.* 3rd ed. Boston: J. Draper, for S. Gerrish, 1740. Complete.

inscription: t. p. *verso*, “Don [short for Deacon?] Joseph Whitney”

no MS. music

**E187**

166. Walter, Thomas. *The Grounds and Rules of Musick Explained: or, An Introduction to the Art of Singing by Note.* [4th ed.] Boston: for Samuel Gerrish, 1746. Complete. MS. music on *verso* of engraved leaf 16 of music, and on the 12 leaves following; after that, 28 blank leaves (the last less than half).

inscriptions: inside front cover, “Samuel Osgood,” “Jerusha B,” “~~Russell~~” (some

inscriptions partly obscured by pasted-on label); preliminary leaf [1] *recto*,

“Given by mJWhite to the HS----“; final (partial) additional leaf *verso*, “Thom.s

Russell”

9 stanzas of “The Day of Jud[g]ment / An One [*recte* “Ode”] / Attempted in English

Sapphick” on preliminary leaves [2-3]

MS. music written with diamond-shaped note heads without; some pieces have only

phrase-divider lines, others have bar lines, others (e. g., Cambridge) are somewhere in between

MS. pieces are all sacred, in 2-, 3-, or 4-voice settings, with melody in top voice

unless otherwise indicated here

MS. music entries:

printed leaf 16 *verso*: Cambridge, “Can.[t?],” “Med[s?],” “Base,” Am,

1|3121|D#6#7U1

a. l. [1] *recto*: Morning Hymn, melody, bass, G, 135U1D64-35U1, staff-\*- clef-\*- key

+ time signatures supplied for 3rd voice inbetween these 2

a. l. [1] *recto*: 67 Psalm Tune, melody, bass, G, 13-214-3-2-1D7U1, staff-\*- clef-\*-

key + time signatures supplied for 3rd voice inbetween these 2

a. l. [1] *verso*: 149 Psalm Tune, 3 voices, Bb, 5|U112|35|12D7|U1, not in score (i.e., 2 cantus staves above 2 medius staves above 2 bassus staves)

a. l. [2] *recto*: 108 Psalm Tune, 3 voices, F, 1|32|54|32|1, not in score

a. l. [2] *verso*: S:t Edmund’s, 3 voices, Am, 1D5U523D7U42,323454-32-1D#7

a. l. [2] *verso*: Portsmouth, 3 voices, F, 112313n45

a. l. [3] *recto*: David’s Elegy, melody, bass, G, 134553,323545, staff-\*- clef-\*-

key + time signatures supplied for 3rd voice inbetween these 2

a. l. [3] *recto*: Worcester, 3 voices, Em, 1232144#3

a. l. [3] *verso*: Colchester, 4 voices, melody in third voice from top?, G,

11234532,234323 (top voice begins 13214532,534321)

a. l. [3] *verso*: Boston, 3 voices, F, 13235421

a. l. [4] *recto*: 136 Psalm Tune, melody, bass, G, 1D65U321, not in score (clef

for bass’s 1st staff corrected in pencil from “gs” treble clef to bass clef)

a. l. [4] *recto*: Evening Hymn, melody, bass, Am, 11-D765U23-21D7, staff-\*- clef-\*-

time signature supplied for 3rd voice inbetween these 2

a. l. [4] *verso*: S:t John’s, 4 voices, melody apparently in top voice, G,

1353235432,356#4534532, not in score

a. l. [5] *recto*: 137 Psalm Tune, 3 voices, A, 1D765U1321, not in score

a. l. [5] *verso*: 100 Psalm Tune New, 3 voices, Am, 11D7U354-321

a. l. [5] *verso*: Buckland, 4 voices, 123211D7U1

a. l. [6] *recto*: Consecration Hymn, 3 voices, Am, 12D#7U321D#7U1

a. l. [6] *recto*: Halafax (“Kingston” crossed out), 4 voices, Am, 112345-432

a. l. [6] *verso*: 68 Psalm Tune, 3 voices, G, 11D765U123,321432,13451432,

1D7U1221…, not in score

a. l. [7] *recto*: S:t Matthew’s, melody, bass, D, 535U131D7U1, not in score, 2

staves w/clefs, key + time signatures supplied for 3rd voice inbetween

these 2

a. l. [7] *verso*: Warwick or Farrington, “Cant.,” “Med.,” “Bass.,” Am,

1|131|542|1, bar lines *sic* (off all the way through)

a. l. [7] *verso*: Isle of Wight, “Cant.,” “Med,” “Bass.,” Gm, 1|5-43-45|7-65#4|5,

bar lines off all the way through

a. l. [8] *recto*: S:t Humphrey’s Tune, “Cant.,” “Med.,” “Bass.,” G, 1|232|

54-3-21|2, bar lines off all the way through

a. l. [8] *recto*: Quercy Tune, “Cant.,” “Med,” “Bass.,” G, 1|33|23|2D7|U1

a. l. [8] *verso*: Palatine Hymn, “Altus,” “Discantus,” “Tennor,” “Bass,” melody in

tenor, F, 1|153|112,|343|221

a. l. [8] *verso*: S:t Thomas’s Tune, “Cant.,” “Bass,” G, 1|3-423-4|51-2D7|U1,|

23-65|#4-2#45, bar lines off all the way through

a. l. [9] *recto*: New York, “Cant.,” “Med.,” “Bass.,” G, 1|354|231|2, bar lines off

all the way through

a. l. [9] *recto*: Standish, “Cant,” “Med,” “Bass.,” Am, 1|321|543|2, bar lines off

all the way through

a. l. [9] *verso*: Consecration Hymn, “Cant.,” “Med.,” “Bass.,” Am, 1|2D#7U3|

21D#7|U1,|D5|U1D#7U1|332|3, bar lines off all the way through

a. l. [9] *verso*: Mear Tune, “Cant,” “Med,” “Bass.,” F, 1|553|31-23|2, bar lines off all the way through

a. l. [10] *recto*: St Circassia “to 45 Psalm,” “Cant,” “Med.,” “Bass.,” G,

1|323|542|1,|153|135, bar lines off all the way through

a. l. [11] *recto*: Strowdwater, “Tenor,” “Med,” “Bass,” Am, 1|31|23|42|1

a. l. [11] *recto*: Barnett Tune, “Tenor,” “Med,” “Bass,” G, 112|35-432|1, bar

lines off all the way through

a. l. [11] *verso*: S.t Margaret[’]s Tune, “Cantus,” “Med.[s?],” “Bass,” G,

1|1D7|U1D6|57|U1,1|23|21|D5

a. l. [12] *recto*: St Martin[’]s Tune [by Tans’ur], “Treble,” “Coun.,” “Tenor,”

“Bass,” melody in tenor, A, 1|1-2-1D5|U1-2-33-4|5-4-31|2

a. l. [12] *verso*: Colchester New, “Treble,” “Count,” “Tenor,” “Bass,” melody in

tenor, C, 1|1-D76|54|3-21|5

**E187**

167. Walter, Thomas. *The Grounds and Rules of Musick Explained: or, An Introduction to the Art of Singing by Note.* [4th ed.] Boston: for Samuel Gerrish, 1746. Complete. MS. music on 12 leaves following printed music, numbered 17-27 (+ 1 unnumbered leaf); after that, 59 leaves either blank or written on (contents summarized below).

inscriptions: t. p., “J Belknap” ; p. 25, “Jer. Belknap”

🖝 Walter’s most expressive descriptions of the “old way of singing” on pp. 3 + 5 are

underlined

material after MS. music:

🖝 3 leaves w/ record of meeting 7 July 1742 between Governor of Pennsylvania

+ Indian tribes of Six Nations; includes transcripts of statements made

by Indian spokesman Canassateego

25 blank leaves

🖝 2 leaves w/ list of “Historical accounts of America” + notes on one of these

1 blank leaf

🖝 23 leaves w/ alphabetical list of (+ brief notes on) significant people in the

early history of the Americas

4 leaves w/ “An Alphabetical Catalogue of the Tunes in this Book”—both

printed + MS.

1 blank leaf

all MS. music entries except Putney Tune written w/ diamond-shaped note-heads;

all entries except middle voice of Antiphon Tune use phrase-divider lines

rather than bar lines, although time signatures are provided for all entries

most MS. music entries are 4-voice settings with melody in tenor, or 3-voice settings

with melody in cantus or medius; exceptions will be noted

MS. music entries:

leaf 17 *recto*: Bromsgrove Tune att. “Tans’ur,” “Treble, “Counter,” “Tenor,”

“Bass,” Am, 15-43232-1D#7U1, “pitching numerals” (indicating

number of scale degrees above bass note) at beginning + end

leaf 18 *recto*: St: Martin’s Tune att. “Tans’ur,” “Treble, “Counter,” “Tenor,”

“Bass,” A, 11-2-1D5U1-2-33-45-4-312, pitching numerals at beginning

leaf 19 *recto*: Guildford Tune att. “Tans’ur,” “Treble, “Counter,” “Tenor,”

“Bass,” Am, 154321, pitching numerals at beginning + end

leaf 20 *recto*: A Morning Hymn att. “Tans’ur,” “Treble, “Counter,” “Tenor,”

“Bass,” D, 135U1D56-543, Awake my Soul, awake mine eyes; 5 stanzas

of text written below music

leaf 21 *recto*: Antiphon Tune, “Cantus,” “Medius,” “Bass,” melody in medius?,

C, 111|D7U1|D67|#5,n5|6-7U1|21|1D7|U1

leaf 22 *recto*: Psalm CXXXVI, “Cantus,” “Medius,” “Bass,” melody in cantus?, G,

3D65U321,D5U15432, not in score (i.e., 2 cantus staves above 2

medius staves above 2 bass staves)

leaf 23 *recto*: Buckland Tune, “Tenor,” “Altus,” “Medius,” “Bass,” G,

123211D7U1

leaf 24 *recto*: Putney Tune, 3 voices (middle voice added at different time

than outer voices), melody in middle voice, Am, 11-2-32543-2-132,

Man has a Soul of vast Desire; 1st stanza overlaid above later-added

melody voice, 2nd stanza of text written out underneath music; round

note-heads

leaf 25 *recto*: Quercy Tune, “Cantus,” “Bass” (staff inbetween + designation

“Medius,” but no musical notation), G, 133232D7U1

leaf 26 *recto*: Palatine Hymn, “Altus,” “Discantus,” “Tenor,” “Bass,” F, 1153112

leaf 27 *recto*: St: Asaph’s Tune att. “Tans’ur,” “Treble, “Counter,” “Tenor,”

“Bass,” Gm, 5U1-2325-43-21D#7, pitching numerals at beginning +

end, comma + “103” after “Tans’ur” (indicating p. no.?)

leaf [28] *recto*: All Saints Tune, 1st half of melody only, C, 11[-]D765

U12[-]1D7U1, staves + clefs provided for 3 other voices, but no other

musical notation

**E187** “copy 2”

168. Walter, Thomas. *The Grounds and Rules of Musick Explained: or, An Introduction to the Art of Singing by Note*. [6th ed.] Boston: Benjamin Mecom, for Thomas Johnston, [1759?]. leaves 17-20 fragmentary. MS. music on 3 fragmentary additional leaves following printed book.

no inscriptions

stamped twice on t. p.: “INoCYTES / LORING”

unnumbered leaf bound inside back cover, *verso*: “of raising & falling ye 8 notes,”

with ascending + descending scales + melodic patterns

MS. music entries, all fragmentary:

a. l. [1] *recto*: A[nthem?], “Bass Solo,” Dm, 1|3-4-54|5-4-3, O give ye thanks

unto ye Lord; other clefs visible further down the page include modern

G clef-\*- “gs” treble clef-\*- alto clef; other bits of melody are (treble clef\*\*&)

5345U1D765 (no bar lines), w/ text Who only doth great wondrous;

(bass clef\*\*&) 57-665567 (no bar lines), w/ text Who by his wisdom

made ye; (treble clef\*\*&) 53-45U11-232[1?] (no bar lines), w/ text And

moon & stars to rule ye nig[ht?]

a. l. [1] *verso*: untitled fragment; if in G, last phrase is 3|1D7U1-3-[|]2-4-35|

4-32|1; bit of text visible above music appears to read “that moves my

To[ngue?] Is the rede[e]mer”

a. l. [2] *verso*: apparently the end of a 4-voice tune, textless, w/ diamond-

shaped note-heads; melody 3rd voice from top; if in D, last phrase is

5|U1D5-4|32|1

a. l. [3] *recto*: Irish Tu[ne], 3 voices, probably treble tenor + bass (staff-\*- clef-\*-

key + time signatures provided for counter-\*- but no notes), G, melody

begins 1|1D5|U1-23|4-32|3, text begins Like as…

**E187** “copy 4”

169. Walter, Thomas. *The Grounds and Rules of Musick Explained: or, An Introduction to the Art of Singing by Note*. [7th ed.] Boston: Benjamin Mecom, 1760. Complete; *ASMI* 522A, with 24 leaves of music. 9 additional leaves, originally blank, bound in after printed book.

inscriptions: far too many to copy here (the book seems to have been used for

various purposes, + its blank pp. are crammed with names, dates, figures,

promissory notes, notes of receipt, etc.), but including: inside front cover,

“Sally Wildes,” “Joseph Nichols”; p. i, “[Byfield?]” (pencil); p. ii, “Daniel

Porter”; pp. 25-24 [*sic*], “Salley Wildes Boxford in the County [p. 24] of

Es[s]ex Salley Wildes Boxford”; p. [26], “Mercy Wildes,” “Peggy Wildes”; leaf

1 *recto*, “Joseph Peabody,” “Boxford April 10th 177[?] / for value Recd. I

promise to pay to Jon[a?]than S[ti?]ckney the Sum of Ten Pound Lawfull

money…[not signed]”; leaf 2 *verso*, “John Wildes His Book / Bought in the

Year 1775 [AD?] / [different ink:] Cost 13/6”; leaf 4 *verso*, “Topsfield March

10th 1778”; leaf 17 *recto*, “Salley Wildes Boxford born October 13th Ad [A.D.]

1785”; leaf 18 *verso*, “Boxford April y[e] 10 1782”; leaf 20 *verso*, “John Wildes

of Andover in the County of Ess[e]x”; additional leaf [2] *recto*, “Nathaniel

Peabody”; additional leaf [7] *verso*, “Boxford May 10th 1779”; additional leaf

[8] *recto*, “Middleton, Feb[r]uary 10th 1782”; additional leaf [9] *verso*, “John

Wildes Rowley”; inside back cover, “Andrew Nichols of Mid[d]leton / His

Book 1774…”

MS. music on leaf 6 *verso* + 1st 3 unnumbered additional leaves:

leaf 6 *verso*: Milton, 21 notes written on staff with what appears to be a bass

clef; if it is bass clef + the key of C is assigned (arbitrarily)-\*- the notes

are 5[1 or D7]D6-6-7-1U11D24D7[the preceding 2 notes connected

decisively with a beam]U1234D736-6-U11; round note-heads;

“rhythmic values” include whole notes, half notes, half notes w/ 1 flag,

half notes w/ 2 flags

a. l. [1] *recto*, Weston Favel, “Tenor,” “Bass,” G, 13-4-321-2-135-6-543-4-2,

Come let us join our chearful song; not written in score, diamond-

shaped note-heads, phrase divider lines rather than bar lines

a. l. [1] *recto*, untitled, untexted fragment (possibly a musical doodle), if bass

clef + key of C were applied, notes would be 315U1D1

a. l. [2] *verso*, S.t Helens, “Treble,” “Counter,” “Tenor,” “Bass,” melody in tenor,

C, 5|35|U1D5|6U2|D7, diamond-shaped note-heads, bar lines

a. l. [3] *recto*, S.t Ann’s, “Counter,” “Tenor,” “Bass,” melody in tenor, C,

5365U11D7U1, diamond-shaped note-heads, phrase divider lines

rather than bar lines

**E187**

170. [Washburn, Japheth Coombs. *The Temple Harmony*. Hallowell, Maine, 1818 or 1820 (2nd ed.)?]. Lacks all before p. [5], all after p. 304; pp. [1-4] replaced by 2 leaves with index of tunes (A-O) written in Williams Latham’s hand; 2 stubs of printed music (pp. [305-306], probably pp. 307-308) after p. 304 completed to full size by pasted-on partial leaves with index of tunes (P-W) written in Williams Latham’s hand; 2 “Z” titles on *recto* of leaf pasted inside back cover.

inscriptions: front cover, “Temple Harmony / by Japhet C. Washburn / 6 Editions /

1815 to 1826 / + probably as late 1824 / printed at Hallowell / Me.,” “308

pages / 338 Tunes / Williams Latham / 1878”; inside front cover, “Wms

Latham / Japhet C. Washburn born in Rochester, Mass. / Jan 20. 1780. died at

Calais, Me. Aug. 20, 1850 / ae 70.7.6”; p. [5], name written in pencil, almost

illegible (“Hattie C \_\_\_\_\_\_\_\_\_\_\_\_”?)

printed presentation plate pasted inside front cover: “Bequeathed to the /

Massachusetts Historical Society / by / WILLIAMS LATHAM, Esq., / of

bridgewater, / who died november 6, 1883. / RECEIVED MAY 22, 1884.”

no MS. music

p. 156 misnumbered 256; p. 213 misnumbered 214; p. 248 misnumbered 249; p.

271 misnumbered 171; same pagination errors discovered in copies of this

book’s 1818 ed. (Maine Historical Society) and its 1820 2nd ed. (University of

Iowa)

**E187**

“William Billings manuscript music” – SEE

Lothrop, Zebadiah. MS. music booklet

171. Woodward, Charles. *Ecclesiæ Harmonia. A Selection of Sacred Music.* 2nd ed. Philadelphia, [1809]. Complete.

no inscriptions

no MS. music

**E187**

Worcester, Samuel. *Christian Psalmody* – SEE

[Worcester, Samuel]. *Select Harmony*

172. [Worcester, Samuel]. *Select Harmony: The Fourth Part of Christian Psalmody*. Boston: Samuel T. Armstrong ([Exeter, N. H.:] C. Norris and Company, printers), 1813. 47, [1] pp.; complete. BOUND WITH Worcester, Samuel. *Christian Psalmody, in Four Parts.* Boston: Samuel T. Armstrong, 1815. Not checked for completeness.

inscription: *Christian Psalmody* t. p., “Frederick Nutting’s Book”

no MS. music

**E187**

173. *The Worcester Collection of Sacred Harmony* (“Laus Deo!” at head of title)*.* 2nd ed. Worcester, Mass.: Isaiah Thomas, 1788. Complete, though lacks original front cover.

inscriptions: inside front cover, “Wms Latham”; inside back cover, “Asaph Carpenter

/ Asaph 1799”

printed presentation plate pasted inside replaced front cover: “Bequeathed to the /

Massachusetts Historical Society / by / WILLIAMS LATHAM, Esq., / of

bridgewater, / who died november 6, 1883. / RECEIVED MAY 22, 1884.”

no MS. music

**E187**

174. *The Worcester Collection of Sacred Harmony* (“Laus Deo!” at head of title). 3rd ed. Boston: Isaiah Thomas and Ebenezer T. Andrews, 1791. Complete; a fine, robust copy.

inscriptions: inside front cover, “Susan”; preliminary leaf *recto*, “Ollive Bowers’ /

Book / 1792.”; slip of paper pasted inside back cover, “Mrs Geo, Stark.”

no MS. music

**E187**

175. *The Worcester Collection of Sacred Harmony* (“Laus Deo!” at head of title). 4th ed. Boston: Isaiah Thomas and Ebenezer T. Andrews, 1792. Complete. Back cover detached.

inscriptions: slip pasted to front cover, “Wm Bowditch”; inside front cover, “William

Bowditch his boo[k] / January 25 · 1793”; slip pasted inside front cover,

🖝 “This Book found among many others, old & dilapidated, which had lain

unknown for over / half a century, & had been in two ancient trunks without

keys. For various reasons I determined / to open them although I thought to

find merely old accounts of an estate of which Father [Nathaniel Bowditch,

1773-1838] acted as / an expert. To my surprise, I found 215 copies of

Fathers paper on Salem harbor and various / dilapidated, worm-eaten

volumes &c. Among these last was this book of “Sacred Harmony”— It / was

owned by Fathers brother William [1776-1799; died at Trinidad during a sea

voyage] (vide name above & c[?]lude of cover – tracing of the same / with the

date opposite also pp 60 134 & on inside of cover at the end) The book was

terribly worn / I have partially repaired & cleaned of dust &c. William was

Fathers [well?] beloved – They were both / fond of music & of mathematics. I

have little doubt that a little less than a century ago they sang together / from

it – Christmas 1889 H, I, B [Henry Ingersoll Bowditch, 1808-1892]”;

*verso* of 2nd unpaged leaf at beginning, “abstract & Extract from J Kimball”

followed by definitions of 17 musical terms such as Piano, Pianissimo, “Grave

or Gravement,” Largetto, etc.; p. 60, “Wm Bowditch 1798”; inside back cover,

“William Bowditch his book / January 25 1793”

Bowditch corrects or changes several printed tunes: see, e. g., Norwich (p. 44),

Stafford (p. 48), Walpole (p. 49), + Greenfield (p. 56)

32 leaves tied inside back cover; first 28 leaves, numbered pp. 152-206, carry MS.

music, last 4 leaves blank; following these, 6 additional leaves of brown

paper loosely tied in, with slips bearing MS. music pasted to leaves [2-6] (leaf

[1] carries the inscription “These notes were found loose in the volume / and

are placed here for preservation with others printed / or in manuscript[s?]. /

H I B 1889”); these additional leaves will be referred to as “a. l.” in the

itemization of MS. entries below

flyleaf following printed tunebook’s index has alphabetical index of MS. tunes pasted

to *recto*, index of MS. tunes grouped by text meter written on *verso*; the

book’s printed tunes end on p. 151, MS. tunes begin on p. 152

🖝 at least 25 compositions here taken from Samuel Holyoke, *Harmonia Americana*

(1791); these entries marked with asterisks

in 3-voice entries here, the melody is usually in the top voice; that this voice was

intended to be tenor, not treble, is suggested by the example of Yarmouth, p.

168, a 3-voice tune where the voices are (uncharacteristically for 3-voice

tunes in this MS.) identified, with “Treble” specified as top voice and “Tenor”

specified as middle voice; the melody here is in the middle, tenor voice

MS. music entries:

\*p. 152: Hinsdale [by Holyoke], 4 voices, melody in tenor, G, 1|5564|32|3,

Thou wilt reveal the paths of life

p. 153: Bridgewater [by Edson], 4 voices, melody in tenor, C,

131|22|1D7U1\_|1, My Soul thy great Creator praise

p. 154: Emanuel for Chris[t]mas [by Billings], “tenor,” “bass,” G,

5|U131242|3531

\*p. 155: Elston [by Holyoke; Elstow in *Harmonia Americana*], 3 voices,

melody in top voice, F, 53U1|D56|5-43|2, Jesus shall reign wher[e]’er

the sun

p. 156: St Martins [by Tans’ur], 4 voices, melody in tenor, A, 1|1-2-1D5|

U1-2-33-4|5-4-31|2, Joy to the world; the Lord is Come

p. 157: Rochester, 4 voices, melody in tenor, G, 112|31|2D7U1, God my

sup[p]orter & my hope

\*p. 158: Mornington [by Holyoke], 3 voices, melody in top voice, A,

5|U12|32|1-23-4|5, Now with the morn my soul arise

pp. 159-160: CXXXVI Psalm Tune, 4 voices, melody in tenor, C, 1|3-2-1D5|

U1D7|U1, Lord of the Wor[l]ds above

\*pp. 161-162: Pomfret [by Holyoke], 3 voices, melody in top voice, G,

1|56|5U1|D7-65-4|3, In celebrating love divine

p. 162: Harwich, “tenor,” “bass,” Bb, 5|U1112|3,3|4-34-321|D7, Exalt the Lord

our God

\*pp. 163-164: Ohio [by Holyoke], 4 voices, melody in tenor, A,

5|3312|34|(3)-2, ’Ill praise my maker with my breath [punctuation

*sic*]

\*pp. 165-166: Somerset [by Holyoke], 3 voices, melody in top voice, A,

5U1D7|U113-21-D7|U1, Now can my Soul in God rejoice

\*pp. 167-168: Compton [by Holyoke], 3 voices, melody in top voice, A,

5|U1-2-33-2-1|43-2-1|5, Array’d in beauteous green

\*p. 168: Yarmouth [by Holyoke], “Treble,” “Tenor,” bass, melody in tenor, Cm,

5|U1-D76|56|5n7|U1, Adieu to earth with all your joy

pp. 169-170: Tunbridge “by Kimball,” 3 voices, melody in top voice, Dm,

5|U1D5-4|(4)-35|6-54-3|(3)-2, Our sins alas how strong they be

\*pp. 171-172: Sturbridge [by Holyoke], 3 voices, melody in top voice, Am,

5|U1-23-455|6-54-32, Indulgent God with pitying eye

\*pp. 173-174: Ferney [by Holyoke; Fernay in *Harmonia Americana*], 3 voices,

melody in top voice, G, 321|53|6-54-3|(3)-2, Glory to God the fathers

name

\*p. 174: Resignation [by Holyoke], “tenor,” F, 5-6-7|U1D5-6-7U1-32-1|D7, My

Saviour I am thine

\*p. 175: Doxology [by Holyoke], “treble,” “tenor,” bass, melody in tenor, F,

55|U1D766|55U1|D755|65n45|U1D76|5, Now unto the King Eternal

\*p. 176: Laindon [by Holyoke], “tenor,” “Bass,” Bm, 5|U1232-1|4-32-1D#7, No

songs of triump[h] now be sung

\*pp. 177-178: Warsaw [by Holyoke], “Treble,” “Tenor,” bass, melody in tenor,

G, 1|123-4-|5-6-54|32|1, Joy to the world the Lord is come

\*pp. 179-180: Mexico [by Holyoke], “tenor,” D/Dm/D, 1|1D556[-]5#4|

53U1D7, Come let us anew Our journey pursue; “1BNo[n?]D oc”

written above start of music

\*p. 181: Ulm [by Holyoke], “tenor,” “treble,” bass, melody in tenor, G,

5|314-32|1, Loud to the prince of heaven

\*p. 181: Stow [by Holyoke], “tenor,” bass, A, 5|U12|3-4-56|5-4-32|1, O for a

shout of Sacred joy

\*p. 182: Brandon [by Holyoke], “tenor,” Dm, 5|U1-D#7-U11|D#75|

U3-21-D#7|U1, The scatter’d clouds are fled at last; “1NB[on?]D5”

written above start of music

\*p. 183: Indostan [by Holyoke], “tenor,” bass, D, 1|54|3U1|D76|5, These

glor[i]ous minds how bright they shine

\*p. 184: Close of the Year [by Holyoke], “Treble Solo,” “tenor,” Gm, treble

begins 7|U32345,2|345-43-21[-]D#7-\*- tenor begins 5|U1D7U1Dn67,5|

67U1-D76-54, So fly our months & years; “BN” written over beginning

of tenor part

\* pp. 185-186: Tunis [by Holyoke], “tenor” (with “treble” cue phrase in

smaller notes, on separately drawn bit of staff); then “1th treble” [*sic*],

“2d treble”; then “tenor” (with “treble” cue phrase), D/Dm/D, tenor

starts 1|D5-43-45U1|D5-43-45, All glorious God what hym[n]s of

praise; “1BND8” written over start of music, + again when tenor

moves into Dm at m. 14

\*p. 187: Austria [by Holyoke], “tenor,” D, 111|14|3-21-D7|U1, Ye that obey

the immortal king; various codes of letters + numbers written above

different sections of tenor part\*\*& “BN.Un,” “BND5,” “BNDUn”

p. 188: Durham, 4 voices, melody in tenor, G, 5|4-32|1-43|3-2,|543|4-32|1,

How pleasant tis to see

\*p. 189: Fayetteville [by Holyoke], “tenor,” “bass,” D, 1|53U1D5|U11-2-32,

Sing to the Lord Jehovah’s praise; “for a New Years Day” written after

title + text meter

\*pp. 189-190: Ostend [by Holyoke], “tenor,” bass, A, 1|3-21-D7U11|4-32-1D7,

Awake my soul with pleasure sing

\*p. 190: Wellfleet [by Holyoke], “tenor,” bass, G, 5|31-2-322-3|432, Praise

ye the Lord, our God to praise

p. 191: Judgment “by Kimball,” “tenor,” “bass,” D, 1|54-3|54-3|6-#56-7|U1,

Our God shall come & no more keep

pp. 191-192: Vermont “by Kimball,” “tenor,” bass, G, 1|3-54-3|32-1|3-54-3|3,

I’m not asham’d to own my Lord

p. 192: Loudon “by Kimball,” “tenor,” bass, C, 1|3213|2,2|35-432|1, Blest are

the sons of peace

p. 193: Woburn “by Kimball,” “tereble,” “tenor,” bass, melody in tenor, Am,

11-23-4|54-3|2-1D#7|U1, Firm was my heatth [*sic*], my day was

Bright

p. 193: Wilminton [*sic*] “by Kimball,” “tenor,” bass, Gm, 1|1-21-234|5,5|

6-56-55-43-2|3, Shall we go on in sin; only 9 mm. long!

p. 194: Yarmouth “by Kimball,” “tenor,” bass, E, 5U11|D56-7|U1, My soul

repeat his praise

p. 194: Psalm 25th, “tenor,” bass, Am, 5U11|D#7U1-2-3|2, I lift my soul to God

pp. 195-197: An Anthem words from Isaiah 25 Chap, “tenor,” D/A/D,

1|54-3|32-1|12|3-4-543|423|4-5-654|31, O Lord thou art my God;

alphanumeric code “BNC5” written at 2 points

pp. 198-200: An Anthem, “tenor” (“tenor-\*-” “bass” for one 18-m. section in 3/2

time), C/Cm/C, 1D5|U1-D7-U1-2-12|3-2-3-4-32|1, O come sing unto

the Lord

pp. 201-202: Marblehead, “tenor,” “Bass,” Dm, 5|U1-D#7-U12|3D5|6#4|5,

Indulgent God with pitying eyes

p. 201: Ashby, probably tenor, bass, G, 1|4231|2,2|3-15-6-432|1, To spend

one sacred day

p. 202: Leicester, “tenor,” bass, Em, 1|5564|5-6-5-4-34|5, Not from the dust

afflictions grow

p. 203: Brabrook att. “Compiler,” 3 voices, top voice labeled “tenor” (partially

crossed out) / “Air,” D, 5|32-123-4|3-455,6-7|U1D6-432|1, My

Saviour my Almighty friend When I begin thy praise; this tune (*HTI*

3669a, b, c) 1st pr. in *The Gospel Magazine*, vol. 1 (London, 1774) att. “E H”

p. 204: Pelham att. “Compiler,” “Air,” middle voice, staff for bass, D,

5|U1D5|4-32|1, incomplete, crossed out because 1 m. was omitted;

see 2nd entry below

p. 204: Truro, 3 voices, top voice labeled “Air,” F, 134|55|67|U1, Now to the

Lord a noble song

p. 205: Pelham att. “Comp[i]ler,” 3 voices, top voice labeled “Air” above top

system on page, “tenor” above bottom system, D, 5|U1D5|4-32|1, My

soul repeat his praise; this tune (*HTI* 3073a, b) 1st pr.in [Thomas

Knibb], *The Psalm Singers Help* (London, [ca. 1765]), without att.

p. 206: Georgia, “treble (air),” “tenor,” bass, Em, 134|5-6-54|32|2 [last note

*sic*], Return, O God of love return

a. l. [2]: Newbern, 4 voices, melody in tenor, F, 1|5553|456-54-3|2, Not to our

names, thou only just & true

a. l. [3]: Psalm 136, “tenor,” “treble,” “Bass” copied on separate slips of paper,

melody in tenor, C, 1|3-2-1D5|U1D7|U1, Lord of the worlds above

a. l. [4]: Durham, “Bass,” “bass” copied on separate slips of paper, G, 1|D4-55|

3-21|5,|U1D7U1|D4-55|U1, How pleasant tis to see

a. l. [5]: Durham, “treble,” “treble,” “treble,” “treble,” “treble,” “treble” all on

one leaf-\*- one above the other (intended to be cut up + distributed to

individual singers?), G, 3|2-1D7|U1-25|5, How pleasant ‘tis to see;

same m. omitted in each copy, + supplied above each; full verse

written out for each copy

a. l. [6]: Hadley, 4 voices, melody in tenor, Cm, 5U1Dn7|U12|321Dn7|U1, The

God of Glory sends his summons forth

**E187**

176. *The Worcester Collection of Sacred Harmony* (“Laus Deo!” at head of title). 5th ed. Boston: Isaiah Thomas and Ebenezer T. Andrews, 1794. Complete.

inscriptions: inside front cover, “Wms Latham”; inside back cover, “[Latham’s hand:]

🖝 Elias / [different hand:] Mann [Latham’s hand:] of Boston”

printed presentation plate pasted inside front cover: “Bequeathed to the /

Massachusetts Historical Society / by / WILLIAMS LATHAM, Esq., / of

bridgewater, / who died november 6, 1883. / RECEIVED MAY 22, 1884.”

no MS. music

**E187**

177. *The Worcester Collection of Sacred Harmony* (“Laus Deo!” at head of title). 5th ed. Boston: Isaiah Thomas and Ebenezer T. Andrews, 1794. Pp. 15-16: corner gone, with loss of text; pp. 45-46 fragmentary (ca. ¼ gone); pp. 93-94: only stub remains. Covers have sheets of newspaper sewn to them; front cover detached.

inscription: t. p., “Hannah Simond,s / Book”

smaller leaf with MS. music sewn to p. 115

MS. music entries:

leaf [1] *recto*: Bangor, counter, Em, 1|1D#7|U11-2|32|1, Teach me the

measure of my Days

leaf [1] *recto*: Confidence [by Holden], treble?, G, 131|32[missing note]D7|U1,

Now can my [s?]o[u?]l in god re[j?]o[ic?]e

**E187**