**Pre-1821 American Sacred Music**

**at the Harvard Divinity School Library**

**as of October 2021**

by Nym Cooke

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“,” 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

Boston. Arlington Street Church. *Sacred Psalmody* – SEE

*Sacred Psalmody, selected for the Church in Federal-Street*

Boston. Federal Street Church. *Sacred Psalmody* – SEE

*Sacred Psalmody, selected for the Church in Federal-Street*

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

Johnston, Thomas. “To learn to sing, observe THESE RULES”

*Hymns, selected from the most approved authors, for the use of Trinity Church, Boston* – SEE

Boston. Trinity Church. *Hymns, selected from the most approved authors…*

Janes, Walter. *The Massachusetts Harmony* – SEE

Mann, Elias. *The Northampton Collection of Sacred Harmony*

Lock Hospital Collection – SEE

*The Collection of Psalm and Hymn Tunes sung at the Chapel of the Lock Hospital*

*The Massachusetts Compiler of Theoretical and Practical Elements of Sacred Vocal Music* – SEE

[Gram, Hans, Samuel Holyoke, and Oliver Holden]. *The Massachusetts Compiler*

*The Musical Reader, or Practical Lessons for the Voice* – SEE

[Hastings, Thomas?]. *The Musical Reader, or Practical Lessons for the Voice*

New York. Reformed Protestant Dutch Church. *The Psalms of David* – SEE

[Hopkinson, Francis]. *The Psalms of David*

*Sacred Musick, selected for the use of The First Church in Boston* – SEE

Boston. First Church. *Sacred Musick, selected for the use of The First Church in*

*Boston*

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. “Westborough, 1784” means that the place name and year came from a single inscription, along with the person’s name.*

Baldwin – 13, 14

Bascom, Ezekiel L. (Phillipston, MA, 1816; Ashby, MA., 1821) – 44

Blodgett, H. M. (Stow) – 12

Cary, George – 7

Child, W. – 29

Cleaveland (Lockhart Society) – 29

Coffin, Charles – 5

Edwards, Joseph, Corporal (17[7?]8) – 32

Fisher, Anna – 17

Foster, C. C. – 9

Goodell, W. – 13

Ha[milton?] – 16

H[?]ealy, N. F. – 42

Hitchcock, Daniel (89 [Great] Queen, [later] Pearl Street, [NYC,] 1783) – 32

H[o?]llock – 16

Hyde (Lockhart Society) – 29

[J ?]onson, Car[i ?]olin – 10

Kenrick, John, Esq. – 17

Merrill, Edward (Falmouth) – 4

Pom[?]y, S. L. – 14

Storer, Ebenezer (1746) – 37

Taylor – 15

[Thrice, I?] (personal name?) – 11

W[ard?], Horatio (Lowell, MA) – 34

Warner, John (1817) – 43

Warren, Aaron (Westborough, 1784) – 3

Wood, C[ollins?] (East Hampton, 1830) – 33

W[ood?], Horatio (Lowell, MA) – 34

1. Belknap, Daniel. *The Middlesex Collection of Sacred Harmony.* Boston: Isaiah Thomas and Ebenezer T. Andrews, for the author, 1802. Complete; pp. [iii]-vi (misnumbered iv) bound before t. p. 4th item in volume with 4 tunebooks bound together. BOUND WITH [Brown, Bartholomew, and others, *Columbian and European Harmony: or, Bridgewater Collection of Sacred Music*, 2nd ed.], which see. BOUND WITH Holden, Oliver, *The Worcester Collection of Sacred Harmony*, 8th ed., which see. BOUND WITH Mann, Elias, *The Northampton Collection of Sacred Harmony*, [2nd ed.], which see. 14 additional leaves of printed staves bound in at end of vol.; leaves [1-4], [6], [14] have MS. music.

inscription: a. l. [1] *verso*, “Car[i ?]olin [J ?]onson t” (pencil)

printed label affixed to spine reads “ROXBURY / FIRST PARISH / NO. 9”

MS. Music\*\*& see itemization under [Brown, Bartholomew, and others. *Columbian and*

*European Harmony: or, Bridgewater Collection of Sacred Music*]

**M2116 .B872 1804 (4)**

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

no inscriptions

no MS. music

**M2116 .B45 1806**

3. Billings, William. *The New-England Psalm-Singer; or, American Chorister.* Boston: Edes and Gill, [1770]. Lacks frontispiece, 1st pp. 9-10, all after p. 56—except index of tunes + anthems (p. [111]) is pasted inside back cover.

inscriptions: inside front cover, “Abijah,” “Iohn B.,” “Aaron Warren His Book,” “Aaron

/ Warren of [?] / Westborough ^th 1784 / H [?]”

no MS. music

**781 B598ne 1770**

4. Blanchard, Amos. *The American Musical Primer.* Exeter, N. H.: Norris and Sawyer, 1808. Complete.

inscription: preliminary leaf *recto*, “Falmouth Edward Merrill / [S?]ollict London

[S?]hh”

3 ink-stamp circles (like impressions of coins) on preliminary leaf *recto*; text on one

includes “WM. H. MILTON / MERCHANT \_\_\_\_\_\_\_\_\_\_” + “CASSIMERES & VE\_\_\_\_,”

text on another appears to include “CAROLUS III … DEI GRATI[A?]”

no MS. music

**785.5 B639am 1808**

5. [Blanchard, Amos]. *The Newburyport Collection of Sacred, European Musick*. Exeter, N. H.: Ranlet and Norris, 1807. Complete.

inscription: preliminary leaf *recto*, “Charles Coffin”

no MS. music

**781 B639ne 1807**

6. Boston. First Church. *The First Church Collection of Sacred Musick.* Boston: J. T. Buckingham, 1805. Complete; 2 leaves frayed, with a little loss of text. 2nd item in volume with 4 tunebooks bound together. BOUND WITH *The Village Harmony*, 6th ed., which see. BOUND WITH [Holden, Oliver, *The Worcester Collection of Sacred Harmony*, 8th ed.], which see. BOUND WITH Cooper, William, *The Beauties of Church Music*, which see.

inscriptions: inside front cover, “N. F. H[?]ealy” (pencil); *First Church Collection*, p.

following p. 40 (Index), “Lane” (written twice) as attribution for Ode on

Science

“I” embossed in gold on spine; label on front cover has name written apparently in

black ink, mainly scratched out; last name may begin with B, end with n

Ode on Science in *First Church Collection* sets Psalm 150 from “Belknap’s Selection,”

beginning “Praise ye the Lord, let praise employ”; printed note at bottom of p.

35 reads “The ‘Ode on Science,’ originally adapted to this tune, not being

proper for general use [i.e., being a secular text], is here omitted.”

no MS. music

**M2116 .V714 1803**

7. Boston. First Church. *Sacred Musick, selected for the use of The First Church in Boston.* Boston: Joseph T. Buckingham, 1815. Complete (4 pp., 34 unnumbered leaves with tunes numbered 1-94, and “Alphabetical Index” on last p.).

inscription: t. p., “Geo:Cary.”

no MS. music

**783 Unit. Sacred**

8. Boston. First Church. *Sacred Musick, selected for the use of The First Church in Boston.* Boston: Joseph T. Buckingham, 1815. Complete (4 pp., 34 unnumbered leaves with tunes numbered 1-94, and “Alphabetical Index” on last p.); paper covers.

no inscriptions; “St. HELEN’S” (title of tune no. 21) crossed out + “[K?]ilshan”

written in pencil; “PLEYEL’S HYMN” (title of tune no. 55) crossed out +

“Doane” written in pencil

no MS. music

**783 Unit. Sacred**

9. Boston. Trinity Church. *Hymns, selected from the most approved authors, for the use of Trinity Church, Boston.* Boston: Munroe, Francis, and Parker, 1808. Complete, though rebound.

inscription: t. p., “C C Foster” (pencil)

no MS. music

**783 Eng.722 B747tr 1808**

10. [Brown, Bartholomew, and others. *Columbian and European Harmony: or, Bridgewater Collection of Sacred Music.* 2nd ed. Boston: Isaiah Thomas and Ebenezer T. Andrews, 1804.] Lacks pp. [i]-vi; leaf with pp. vii-viii torn, with loss of text. P. 15 wrongly numbered 13; p. no. 118 upside-down. 1st item in volume with 4 tunebooks bound together. BOUND WITH Holden, Oliver, *The Worcester Collection of Sacred Harmony*, 8th ed., which see. BOUND WITH Mann, Elias, *The Northampton Collection of Sacred Harmony*, [2nd ed.], which see. BOUND WITH Belknap, Daniel, *The Middlesex Collection of Sacred Harmony*, which see. 14 additional leaves of printed staves bound in at end of vol.; leaves [1-4], [6], [14] have MS. music.

inscription: a. l. [1] *verso*, “Car[i ?]olin [J ?]onson t” (pencil)

printed label affixed to spine reads “ROXBURY / FIRST PARISH / NO. 9”

MS. music is mix of multi-voice pieces + bass parts:

a. l. [1] *recto*::Chapel,,3 voices, “Air” written over top voice,,Am,,5|U1232-3|

4-21-D#7U1,,no text

a. l. [1] *verso*-a. l. [2] *recto*::untitled piece,,bass,,D,,1|15|U1D4|5D5|U1,,The

Joyful morn my God is come

a. l. [2] *verso*-a. l. [3] *recto*::Parma,,”Bass,” A,,111|1115U1,D5|U1111|1,,

Behold the glories of the lamb Amid his fathers throne

a. l. [3] *verso*-a. l. [4] *recto*::Bankton,,3 voices, “Air” written over top voice,,

C,,5|U1D7|U14|3-21-D7|U1,,no text

a. l. [3] *verso*::18 notes written on 2 staves (not in score), in pencil; if treble

clef + C, notes on upper staff would be 5U2D66U2D7, notes on lower

staff would be 13313D645U1D56U1

a. l. [6] *verso*::several groups of notes which may be sketches for singing

exercises; “fedral” at top of p.; all in pencil

a. l. [14] *verso*::untitled fragmentary piece for 4 voices, with only bottom 2

voices complete (15 mm.),,treble, counter, tenor, bass,,C (but first

notes of the 4 voices are, from top down, D, E, A, + C),,if melody is in

tenor + key is C, 6|224|223|1D6|U222|443|224|1 (feels like D minor,

which would be 5|U113…; but 2nd half of tenor is tonally elsewhere),,

no text,,counter has only mm. 1-4, treble has only first note

**M2116 .B872 1804 (1)**

11. *The Collection of Psalm and Hymn Tunes sung at the Chapel of the Lock Hospital.* Boston: Manning and Loring, for West and Blake, and Manning and Loring, [1809]. Complete.

inscription: t. p., “[I Thrice?]” (pencil)

no MS. music

**793 London**

12. *The Collection of Psalm and Hymn Tunes sung at the Chapel of the Lock Hospital.* Boston: Manning and Loring, for West and Blake, and Manning and Loring, [1809]. Complete.

inscription: preliminary leaf *recto*: “H. M. Blodgett / Stow.” (pencil)

no MS. music

**793 London**

13. *The Collection of Psalm and Hymn Tunes sung at the Chapel of the Lock Hospital.* Boston: Manning and Loring, for West and Blake, and Manning and Loring, [1809]. Complete.

inscriptions: inside front cover, “Baldwin” (pencil), “W.Goodell”

no MS. music

**793 London**

14. *The Collection of Psalm and Hymn Tunes sung at the Chapel of the Lock Hospital.* Boston: Manning and Loring, for West and Blake, and Manning and Loring, [1809]. Complete.

inscriptions: preliminary leaf *recto*, “S. L. Pom[?]y” (pencil), “Baldwin” (pencil)

no MS. music

**793 London**

15. *The Collection of Psalm and Hymn Tunes sung at the Chapel of the Lock Hospital.* Boston: Manning and Loring, for West and Blake, and Manning and Loring, [1809]. Complete.

inscriptions: preliminary leaf *recto*, “D. K” (pencil), “Taylor” (pencil)

no MS. music

**793 London**

16. *The Collection of Psalm and Hymn Tunes sung at the Chapel of the Lock Hospital.* Boston: Manning and Loring, for West and Blake, and Manning and Loring, [1809]. Complete.

inscriptions: inside front cover, “D. K.” (pencil); preliminary leaf *recto*, “H[o?]llock”

(pencil), “Ha[milton?]” (pencil)

no MS. music

**793 London**

17. Collier, William. *A New Selection of Hymns*. Boston: Samuel T. Armstrong, 1812. Not examined for completeness; 452-p. collection of hymn texts, with single fold-out leaf between p. xvi + p. 1 containing a printed 3-voice tune, House of Prayer, “*Finished by Mr.* Holt.”

inscriptions: inside front cover, “~~John Kenrick~~ [on line above:] ~~Esq~~”; t. p., “Anna

Fisher.”

no MS. music

**BV459 .C63**

18. Cooper, William. *The Beauties of Church Music; and The Sure Guide to the Art of Singing.* Boston: Manning and Loring, [1804]. Lacks pp. 139-142, all after 190. 4th item in volume with 4 tunebooks bound together. BOUND WITH *The Village Harmony*, 6th ed., which see. BOUND WITH Boston, First Church, *The First Church Collection of Sacred Musick*, which see. BOUND WITH [Holden, Oliver, *The Worcester Collection of Sacred Harmony*, 8th ed.], which see.

inscription: inside front cover, “N. F. H[?]ealy” (pencil)

“I” embossed in gold on spine; label on front cover has name written apparently in

black ink, mainly scratched out; last name may begin with B, end with n

no MS. music

**M2116 .V714 1803**

19. [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.

inscriptions: inside front cover, “The Property / of / Phillips Academy”; preliminary

leaf *recto*, “Phillips Academy” (mostly rubbed out); “22” printed on spine

no MS. music

in box with 3 other copies

**781 Mass. Compiler**

20. [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, “The Property / of / Phillips Academy”; “23” printed

on spine

no MS. music

**781 Mass. Compiler**

21. [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, “T[he Property?] of / Phill[ips Acad?]emy” (partly

obscured by pasted-on label); “24” printed on spine

no MS. music

in box with 3 other copies

**781 Mass. Compiler**

22. [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, “The Property / of / Phillips Academy”; “25” printed

on spine

no MS. music

in box with 3 other copies; lacks preliminary leaf before t. p.; corner of pp. 49-50

torn off, w/ slight loss of text

**781 Mass. Compiler**

23. [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, “The P[roperty?] of / Phillips [Academ?]y” (partly

obscured by pasted-on label)

no MS. music

in box with 3 other copies; lacks preliminary leaf before t. p.; no number visible on

spine

**781 Mass. Compiler**

24. Handel, [Georg Frideric]. *The Messiah. An Oratorio. Composed by Mr. Handel, for the voice, organ and violin; with the chorusses in score.*  “From the London edition.” “Published under the patronage and inspection of the Handel and Haydn Society.” Boston: James Loring, [1816]. Complete, though rebound.

inscription: t. p., “[R?]. C. ”

no MS. music

**798 Handel Messiah**

25. *Harmonia Sacra, or A Compilation of Psalm and Hymn Tunes, collected from the most celebrated European Masters, as published in the different London editions by Thomas Butts; to which are added several select pieces from Green & Handel.* Andover, Mass.: Flagg and Gould, 1816. 243 pp.; complete.

no inscriptions

no MS. music

**781 Harmonia**

26. *Harmonia Sacra, or A Compilation of Psalm and Hymn Tunes, collected from the most celebrated European Masters, as published in the different London editions by Thomas Butts; to which are added several select pieces from Green & Handel.* Andover, Mass.: Flagg and Gould, 1816. 243 pp.; rebound, but complete from t. p. through p. 243 (+ blank *verso).*

no inscriptions

no MS. music

**781 Harmonia**

27. *Harmonia Sacra, or A Compilation of Psalm and Hymn Tunes, collected from the most celebrated European Masters, as published in the different London editions by Thomas Butts; to which are added several select pieces from Green & Handel.* Andover, Mass.: Flagg and Gould, 1816. 243 pp.; complete.

no inscriptions

no MS. music

**781 Harmonia**

28. [Hastings, Thomas?]. *The Musical Reader, or Practical Lessons for the Voice; consisting of Phrases, Sections, Periods, and Entire Movements of Melody in Score. To which are prefixed The Rudiments of Music.*  Utica, N. Y.: William Williams, 1817. “Compiled…by one of the editors of the ‘Musica Sacra’”; Hastings is the likely choice.

no inscriptions

no MS. music

**Pamph. Musical**

29. Hastings, Thomas, and Solomon Warriner. *Musica Sacra: or Springfield and Utica Collections United*. Revised ed. Utica, N. Y.: William Williams, 1818. frontispiece, 273, [3] pp.; complete. P. iv misnumbered vi, p. 16 misnumbered 61.

inscriptions: preliminary leaf *recto*, “W. Child” (pencil), “Hyde & Cleaveland /

members of the Lockart Society” (pencil)

label pasted to front cover has, printed, “LOCKHART SOCIETY. / No. \_\_\_\_” (“[3?]6”

handwritten, crossed out; “188” written in)

no MS. music

**781 Hastings**

30. Holden, Oliver. *The Worcester Collection of Sacred Harmony*. 8th ed. Boston: Isaiah Thomas and Ebenezer T. Andrews, 1803. Leaf with Appendix pp. 43-44 torn, with loss of text; final leaf frayed, with a little loss of text. 2nd item in volume with 4 tunebooks bound together. BOUND WITH [Brown, Bartholomew, and others, *Columbian and European Harmony: or, Bridgewater Collection of Sacred Music*, 2nd ed.], which see. BOUND WITH Mann, Elias. *The Northampton Collection of Sacred Harmony*, [2nd ed.], which see. BOUND WITH Belknap, Daniel, *The Middlesex Collection of Sacred Harmony*, which see. 14 additional leaves of printed staves bound in at end of vol.; leaves [1-4], [6], [14] have MS. music.

inscription: a. l. [1] *verso*, “Car[i ?]olin [J ?]onson t” (pencil)

printed label affixed to spine reads “ROXBURY / FIRST PARISH / NO. 9”

MS. music\*\*& see itemization under [Brown, Bartholomew, and others. *Columbian and*

*European Harmony: or, Bridgewater Collection of Sacred Music*]

**M2116 .B872 1804 (2)**

31. [Holden, Oliver. *The Worcester Collection of Sacred Harmony*. 8th ed. Boston: Isaiah Thomas and Ebenezer T. Andrews, 1803]. Lacks pp. [i-ii]. 3rd item in volume with 4 tunebooks bound together. BOUND WITH *The Village Harmony*, 6th ed., which see. BOUND WITH Boston, First Church, *The First Church Collection of Sacred Musick*, which see. BOUND WITH Cooper, William, *The Beauties of Church Music*, which see.

inscription: inside front cover, “N. F. H[?]ealy” (pencil)

“I” embossed in gold on spine; label on front cover has name written apparently in

black ink, mainly scratched out; last name may begin with B, end with n

no MS. music

**M2116 .V714 1803**

32. [Hopkinson, Francis]. *The Psalms of David, with the Ten Commandments, Creed, Lord’s Prayer, &c. in metre. Also, the Catechism, Confession of Faith, Liturgy, &c. Translated from the Dutch. For the Use of the Reformed Protestant Dutch Church of the City of New-York.* New York: James Parker, 1767. Complete. BOUND WITH *The Heidelbergh Catechism, or Method of Instruction, in the Christian Religion, as the same is taught in the Reformed Churches and Schools in Holland. Together with the Articles of Faith, and Liturgy of said Church.* [New York, 1767]. Complete; no music.

inscriptions: t. p., “Daniel Hitchcock / Pearl [🡨directly above:] / ~~Queen~~ Street No. 89

in 1783 / Daniel Hitchcock / his Book / [🡨this slash in original] Pearl

[🡨directly above🡪] Queen Street No 89”; *verso* of t. p., “Corporal Joseph

Edwards / His Book November 5 / Easter Edwards Was 17[7?]8 / Born the

22 of June / 17[6?][8?] / Joseph Edwards [9?] / Corpl. Edward”; final p.

(following p. 143 of *Heidelbergh Catechism*), “[J?] Edwards [Serj?]t----"; inked

on long edge of book block, “D H”; scratched on back cover, “D H”

no MS. music

**781 Psalms 1767**

33. Huntington, Jonathan. *The Apollo Harmony*. Northampton, Mass.: Horace Graves, 1807. Lacks all after p. 120. P. no. 80 not inverted, as reported in *ASMI*. Wooden covers frayed, only partial.

inscriptions: inside front cover, “E[as]t [H]ampton / April 29'' 1830,”; t. p., “Mr

C[ollins?] Wood’s Book / East- Hampton”

no MS. music

**M2116 .H95 1807**

34. Johnston, Thomas. *“To learn to sing, observe THESE RULES.”* [3rd ed.] Boston: Thomas Johnston, “1755” [recte 1763-1767]. Lacks pp. 17-18. 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: William M’Alpine, 1767. No music; not examined for completeness.

inscription: t. p., “Horatio W[ar ? oo ?]d— / Lowell Mass”

no MS. music

pasted inside front cover: charming engraved bill advertising Andrew Barclay’s

services as bookbinder and bookseller, “next Door but one North of the three

KINGS, in Cornhill Boston” [photo]

**BS1440 .B7 1767**

35. Mann, Elias. *The Northampton Collection of Sacred Harmony.* [2nd ed.]. Northampton, Mass.: Andrew Wright, for Daniel Wright, 1802. Complete; has pp. 111-112, 105-110 of Walter Janes’s *The Massachusetts Harmony* bound inbetween pp. 130 + 131. P. nos. 89 + 108 struck (see *ASMI*, p. 451). 3rd item in volume with 4 tunebooks bound together. BOUND WITH [Brown, Bartholomew, and others, *Columbian and European Harmony: or, Bridgewater Collection of Sacred Music*, 2nd ed.], which see. BOUND WITH Holden, Oliver, *The Worcester Collection of Sacred Harmony*, 8th ed., which see. BOUND WITH Belknap, Daniel, *The Middlesex Collection of Sacred Harmony*, which see. 14 additional leaves of printed staves bound in at end of vol.; leaves [1-4], [6], [14] have MS. music.

inscription: a. l. [1] *verso*, “Car[i ?]olin [J ?]onson t” (pencil)

printed label affixed to spine reads “ROXBURY / FIRST PARISH / NO. 9”

MS. music\*\*& see itemization under [Brown, Bartholomew, and others, *Columbian and*

*European Harmony: or, Bridgewater Collection of Sacred Music*]

**M2116 .B872 1804 (3)**

36. *The Psalms, Hymns, and Spiritual Songs, of the Old and New-Testament: faithfully translated into English Meeter. For the Use, Edification and Comfort of the Saints in Publick and Private, especially in New-England.*  21st ed. Boston: S. Kneeland and T. Green, for D[.] Henchman, 1726. Complete, except that leaf with pp. 33-34 has a chunk ripped off, with loss of text. Contains music. MS. melody on *verso* of p. 309 (final p. of printed music). BOUND WITH Tufts, John. *An Introduction to the Singing of Psalm-Tunes*, 8th ed., which see.

no inscriptions

MS. music entry, *Psalms, Hymns, and Spiritual Songs*:

*verso* of p. 309::Brunswick Tune,,”Cant,” Am,,11234-3251,,no

text,,solmization syllables L, M, F, S used to indicate pitches; no bar

lines, just double lines demarcating ends of phrases

**Z243 Tufts (2)**

37. *The Psalms Hymns and Spiritual Songs, of the Old and New-Testament: faithfully translated into English Meeter: For the Use, Edification and Comfort of the Saints in Publick and Private, especially in New-England.* 23rd ed. Boston: for D[.] Henchman, 1730. Complete; contains music.

inscriptions: t. p., “E. Storer” ; p. 1, “Eben.r Storer / 1746”; p. 346, “E. Storer / 1746”;

additional leaf *verso*, “Eben.r Storer / 1746”

no MS. music

**781 B356ps 1730**

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

no inscriptions

no MS. music

**Pamphlets M 2117 .Z91**

39. *The Salem Collection of Classical Sacred Musick.* 2nd ed. Boston: Manning and Loring, for Cushing and Appleton, 1806. Complete., though rebound. 6 additional leaves bound in back contain MS. music.

no inscriptions

MS. music is five 3-voice pieces with melody in middle voice, + one 4-voice piece

with melody in 2nd voice from bottom

MS. music entries:

a. l. [1] *recto-verso*::Hymn 15th,,att. “Milgrove,” 3 voices,,C,,5|56-7|U13|

2-1D7-6|5,,He comes! He comes! The judge severe!

a. l. [2] *recto-verso*::Rutland,,“Rippon’s Coll.n,” 3 voices,,D,,5|U1-2-3-1D5-3|

4-32|1,,Grace, ‘tis a charming sound

a. l. [3] *recto*::title “Peckham” + clefs, key signatures, time signatures for 3

voices, but no notes

a. l. [3] *verso*-a. l. [4] *recto*::Farndon,,“Dr. Addington’s Colln.,” 3 voices,,D,,

5|3-5-4-32-1|5U1-D7|6-U1-D7-65-4|3,,My shepherd shall supply my

need

a. l. [4] *recto-verso*::Cimbeline,,att. “Dr Arne,” 3 voices,,Dm,,5|U1D7|6-54|

3-42|1,,Now let our mournful songs record

a. l. [5] *verso*-a. l. [6] *recto*::Henley,,att. “I. Smith,” 3 voices,,G,,5|3-2-34|

3-21-D7|U1,,O Lord, our heav’nly King

a. l. [6] *verso*::Watchman,,att. “Leach,” 4 voices,,E,,135|U1D3|2,,Ah, when shall

I awake

**781 S163co 1806**

40. Sweeny, George C., and William Cooper. *Sacred Musick: consisting of Anthems for Particular Occasions, and Psalm and Hymn Tunes.* Boston: J. T. Buckingham, 1810. Complete. Full title and publication info. printed on front paper cover; “Boston” is upside-down. Listed under Cooper, William in *ASMI*.

no inscriptions

no MS. music

**Pamphlets 780.4 Box 1**

41. Tufts, John. *An Introduction to the Singing of Psalm-Tunes, in a plain and easy Method.* 8th ed. Boston: for Samuel Gerrish, 1731. First leaf frayed, with some loss of text; otherwise complete. MS. music between pp. 2 + 3 and 4 + 5 of printed music. BOUND WITH *The Psalms, Hymns, and Spiritual Songs, of the Old and New-Testament*, 21st ed., which see.

no inscriptions

MS. music entries, Tufts *Introduction* (all melodies):

leaf 2 *verso*::Littleton,,melody,,A,,1354-3|2-343tr-21,,no text

leaf 3 *recto*::N. Eagle Street,,melody,,G,,5|U1-2-32|3-4-5-43tr|2,,Raise your

triumphant Songs

leaf 4 *verso*::King[s?]bridge,,melody,,Am,,5|U1-2-32-1|2-5D5|U1-2-32-1|

D#7-#6-5,,no text

leaf 5 *recto*::Welsh,,melody,,G,,345-4-32|1233,|43-25[-]4[-]32|121,,Love

Divine all Love excelling

**Z243 Tufts (1)**

42. *The Village Harmony: or, Youth’s Assistant to Sacred Music.* 6th ed. Exeter, N. H.: Henry Ranlet, [1803]. Lacks pp. [i]-iv; first leaf, with t. p., frayed, with some loss of text. 1st item in volume with 4 tunebooks bound together. BOUND WITH Boston, First Church, *The First Church Collection of Sacred Musick*, which see. BOUND WITH [Holden, Oliver, *The Worcester Collection of Sacred Harmony*, 8th ed.], which see. BOUND WITH Cooper, William. *The Beauties of Church Music*, which see.

inscription: inside front cover, “N. F. H[?]ealy” (pencil)

“I” embossed in gold on spine; label on front cover has name written apparently in

black ink, mainly scratched out; last name may begin with B, end with n

no MS. music

**M2116 .V714 1803**

43. *The Village Harmony: or, Youth’s Assistant to Sacred Musick.* 13th ed. Newburyport, Mass.: E. Little and Company (C. Norris and Company, printers), [1816]. Complete. P. 318 misnumbered 218. 4 additional leaves, 3 with MS. music, sewn inside back cover; folded leaf of MS. music laid inside back cover.

inscriptions: inside front cover, “John Warner / 1817”; a. l. [1] *recto*, “John Warners”

MS. music entries:

a. l. [1] *recto*-a. l. [3] *verso*::Anthem,,3 voices, melody apparently in middle

voice,,Bb🡪Eb🡪Bb,,5|U1112|333|2-1-D7-U12|11,,The glory of the

Lord shall endure for ever

laid-in leaf::Chorus [from Handel’s *Messiah*],,“Bass,” D,,starts with upper

voice: 1D765|654U111|4|1,,Glory to God, Glory to God in the highest;

mainly bass part

**M2116 .V714 1816**

44. Worcester, Samuel. *Christian Psalmody[,?] in four parts, comprising Dr. Watts’s Psalms abridged; Dr. Watts’s Hymns abridged; Select Hymns from Other Authors; and Select Harmony.* Boston: Samuel T. Armstrong, 1815. [2nd t. p.:] *Select Harmony: the Fourth Part of Christian Psalmody*. Boston: Samuel T. Armstrong (C. Norris and Company, printers), 1813. *Select Harmony* complete with 47, [1] pp.; remainder of vol. not examined for completeness.

embossed in gold on front cover: “E. L. BASCOM.”; embossed in gold on back cover:

“ASHBY PULPIT.”

inscriptions: slip pasted to preliminary leaf [2] *recto*: “Mr Bascom used this / book

in Ashby from 1821 / until the time of his / death in 1841. / Mr. Bascom is

listed as / a Unitarian minister -- / Church Covenant used / in church at

Phillipston -- / see page 82.” (pencil); preliminary leaf [4] *recto*: “E[zel?] L Bascom’s / AD. 1816. / Order / of / Church-Service / at / Phillipston. / 1.

Prayer. / 2. Reading the Scriptures. / 3. Singing. / 4. Prayer. / 5. Singing. / 6.

Sermon. / 7. Prayer. / 8. Singing. / 9. Blessing. / Amen. / Same at Ashby ---

1821.”; between pp. 82 + 83, “Church Covenant, / as used at / Phillipston, /

1816 [followed by 4 pp. of MS. text]

no MS. music

**781 W923ch 1815**