**Pre-1821 American Sacred Music**

**in the Harvard University Archives**

**as of November 2021**

by Nym Cooke

nymcooke@gmail.com

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

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

5+U1 = 2 notes at once in a part

n4, #4 = 4th note of the scale is made natural or is sharped, raising it a half-step

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

(6) = grace note

DD5 = note in 2nd octave below preceding note

🖝 or D = noteworthy, or possibly noteworthy

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

*A Bibliography* (American Antiquarian Society, 1990)

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

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

1. Pierce, John. *MS. music book.* 1789-1794. 98 hand-numbered pp.

[this item inventoried from photographs online]

see John Andrew Johnson, ed., “John Pierce, *A Collection of the Most Approved Pieces*

*of Music from Various Authors: transcribed while a Member of Harvard*

*University, from July 1789 to July 1793*: A Facsimile with Critical

Commentary,” Harvard Publications in Music, 19 (Cambridge, Mass.:

President and Fellows of Harvard College, 1998)

inscriptions: inside front cover, “A collection of the / most approved pieces of music

/ from various authors.,” “Transcribed / While member of Harvard /

University.,” “from July, 1789 / to July, 1793” (🡨different inks + different

Hand, or same hand at different ages), [crossed-out name: “J\_\_\_\_\_ P\_\_\_\_\_”?];

additional inscriptions relating to performances of specific pieces

throughout the MS., transcribed below

MS. music is mix of anthems, set pieces, + plain tunes, for 3 or 4 voices

MS. music entries:

p. 1::Hartford [by Haweis],,3 voices, melody in top voice,,A,,1|3-4-53-4-5|

5-43|D5-U1-3-55-4|3,,The Lord supplies his people’s need

pp. 2-6::Champlain [by Holyoke],,3 voices with occasional divisions of each

voice part, melody in top voice,,D,,after 6-m. “Sym.” (instrumental

introduction), 1D5|56|54tr|3,,Angels roll ye rock away,,1st pr.

Holyoke’s *Harmonia Americana*, 1791; all dynamics, tempo, +

expressive indications in Holyoke 1791 are included, along with

“Sym.”s, trill markings; note at bottom of p. 2 reads “Performed at a

publick exhibition in ye Chapel, on ye 19th / of April 1791[new ink:];

and on 30 Oct. 1792.”

p. 6::Reading [1st prs. in 1720s as Walsal; no atts.],,3 voices, melody in

middle voice,,Am,,1|32-1|D5U6[*sic*]|4-32|1,,no text

p. 7::Anglesea [1st pr. 1754; no atts.],,3 voices, melody in middle voice,,Am,,

323|4-5-65|432,,Why do ye proud insult ye poor

p. 8::Elsham [1st prs. in 1720s; no atts. except to a compiler who printed the

tune],,3 voices, melody in middle voice,,A,,5|U1-23|2D7|U1,,no text

p. 9::Walsall [by Lampe],,3 voices, melody in middle voice,,Dm,,5|U112|

3,D3|556|7,,no text

pp. 10-15::Amesbury [by S. Arnold? –see *HTI*, no. 17266; 1st pr. 1769],,3

voices, melody in top voice,,G,,5|5433-4,5|4322-3,,Come let us anew

our journey pursue,,one instrumental interlude notated, another

indicated by note “Symphonia”; note at bottom of p. 10 reads

“Performed at Commencement [different ink:] 1794. [written over

“1796”?]”

pp. 16-25::Anthem “by S Holyoke. B. A.”,,3 voices, contracting to 2 (“Tenor,”

bass; later “1.st Tenor,” “2.d Tenor”) and eventually expanding to 4;

melody appears to be in top voice (in middle of piece, melody is in

tenor, then 1st tenor),,D🡪G🡪D🡪G🡪D,,1D55|U1D7[-]65U1|

D7[-]653#4|5,,Comfort ye, [comfort ye] my people saith yr God,,note

at bottom of p. 16 reads “For Commencement 1791.”; last piece in

Holyoke 1791

pp. 26-29::Victors [by Holyoke],,3, then 4 voices, melody appears to be in top

voice,,D🡪A🡪D,,1D5U1D7|U1343|2,,Sing ye triumphs of your

conq’ring head,,”Dudleian Lect. 7 Sep. 1791” written after title on p.

26, note at bottom of p. 29 reads “Performed at the Dudleian lecture, /

Sept. 7. 1791.”; in Holyoke 1791

pp. 30-39::Magdalene Ode att. “D.r Madan,” 4 voices, melody appears to be in

third voice down,,D,,3455|65-44-3,,Grateful notes & numbers bring,,

note at bottom of p. 30 reads “Performed at a public exhibition in the

chapel, / Sept. 27th. 1791.”

pp. 41-49::Cheshunt [by S. Arnold] “From Locke Hospital.” (Martin Madan, *A*

*Collection of Psalm and Hymn Tunes*, 1769, known as “Lock Hospital

Collection”),,3 voices, melody in top voice,,D,,134|5367|U1,,Our Lord

is risen from the dead,,includes 5 instrumental “Symphonies”; note at

bottom of p. 41 reads “Sung at Exhibition, 17 April, 1792.”

pp. 50-57::Columbia “By S. Holyoke.”,,4 voices, melody in third voice down,,

D,,12|3[-]45[-]4|3[-]23[-]#4|5,,Sound ye great redeemer’s praise,,7

sections marked “Sym.” (instrumental interludes); starts in 2/4 time,

but time signature written simply as 2; note at bottom of p. 50 reads

“Performed on Commencement 1792. [different ink:] & Exhib. 16 Ap.

1793.”; ever published?

pp. 57-60::From Handel’s Oratorio of Saul,,starts with recitative (solo voice +

instrumental bass),,C,,555U11|11123,,Already see the daughters of

the land; then 3-voice chorus, melody in middle voice,,C,,1352|

3-2-342,,Welcome, welcome mighty king

pp. 61-64, 85-97::Anthem / Commencement Anthem “by Mr[.] Sam.l

Holyoke”,,treble, counter, “Tenor,” bass, melody in tenor,,

D🡪A🡪D🡪Dm🡪F🡪Dm🡪D,,starts with “Tenor solo”:

55|U1-D7-U1-2-32-1|1-D75|67|U1,,Make a joyful noise unto the

Lord,,note at top of p. 61 reads “Prepared by Mr[.] Sam.l Holyoke, at

the request of John Pierce, to / be sung at his commencement, 17 July

1793. ---- It was accordingly sung.”

pp. 65-66::Friendship [by James Lyon],,”Tenor” melody,,G🡪Gm🡪G,,112-3|

44-5-61D7|U1,,Friendship thou charmer of ye mind,,note at bottom of

p. 65 reads “Performed, when I took leave of College, 20 June, 1793.”

(note in table of contents, p. 98: “Vale. 1793”)

pp. 67-76::Creswick [by S. Arnold] “from Locke Hospital.” (Martin Madan, *A*

*Collection of Psalm and Hymn Tunes*, 1769, known as “Lock Hospital

Collection”),,appears to be scored for 2 vocal parts + instrumental

bass throughout, melody in top voice,,C,,333|23|5-43-2|3,,Come, let us

join our cheerful songs,,various sections marked “Women Duetto,”

“Men Duetto,” “Women,” “Men”; 4 instrumental interludes, marked

“Sym.,” “Org.,” or without designation; note at bottom of p. 67 reads

“Performed at an Exhibition at Leicester Academy / 21 May, 1794.”

p. 77::Williamstown [most atts. to “Brown,” some to “Edson”],,4 voices,

melody in tenor,,Gm,,1|1D7U12|345\_|5,,no text

p. 78::Psalm 145 [by Holden?],,4 voices, melody in tenor,,G,,1|3235|432,,no

text,,1st pr. 1796

p. 79::Victory [by Read],,4 voices, melody in tenor,,Eb,,555|56-7|U12|3,,no

text

p. 80::Windham [by Read],,4 voices, melody in tenor,,Fm,,1|345|532|1,,no

text

p.p. 82-83::All Saints New [by Hall],,4 voices, melody in tenor,,Cm,,

3|55-67U3|D7-U1-D7-65-3|4,,Oh! if my Lord would come & meet

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