**Pre-1821 American Sacred Music**

**at the Eda Kuhn Loeb Music Library**

**as of December 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

NAMES – INSCRIBED, STAMPED, ON BOOKPLATES

*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. Asterisks point to female names.*

(Huntington, Jonathan) – 12

Lindsey, Benjamin, Jr. (New Bedford) – 10

Chadwick, John – 7, 19

Goodrich, Othniel – 8

Horsman, E. – 19

Hubbard, Thankfull (1759) – 28

Hunnewell, N. M. – 28

Hunnewell, Thomas – 28

\*Johnston, Ann – 4

\*Johnston, Susan – 4

Mortimer, Frank C. – 28

\*[Ru\_\_\_\_\_?], Lydia W. – 15

Ruggles, [Joh?]n – 1

\*Ruggles, John, Mrs. (Brookline) – 1

\*Smock, Sarah S. (1806) – 16

Spencer, Ozias (1806) – 14

\*Stewart, John, Mrs. (Boston, 1847) – 12

Stewart, William – 12

Thayer, Alexander W. – 18

Thompson, Randall – 4

Thorndike, I. [probably Israel], Col. (1818) – 21

Tilton, Edward R. (1879) – 2, 27

Tilton, John [G.?] – 2, 27

Treat, John Har[v?]ey – 20

Turner, Betsey E. (1808) – 22

1. [Belknap, Daniel]. *The Harmonist’s Companion.* [Boston: Isaiah Thomas and Ebenezer T. Andrews, 1797]. Lacks all before p. [3] (title taken from caption title, p. [3]), all after p. 30. Leaves bearing pp. [3]-4 + 29-30 badly frayed and torn, with loss of text; other leaves frayed, but without significant loss of text; lacks covers.

inscriptions: p. [3] “[Joh?]n Ruggles’,” “From Mrs. John Ruggles / Brookline” (pencil)

no MS. music

**Merritt Mus 628.21.525**

2. [Blanchard, Amos]. *The Newburyport Collection of Sacred, European Musick.* Exeter, N. H.: Ranlet and Norris, 1807. Complete. BOUND WITH [*The*] *Villa*[*ge Harmony: or,*] *Youth’s Ass*[*istant to Sacred Music*], 8th ed., which see. 8 blank leaves bound inside back cover, probably for MS. music copying.

inscriptions: inside front cover, “Newb[ury?] Mary [Port?]” (pencil), “Newbury

Port,” “May 20,” “1814” (last 3 inscriptions written sequentially on one line,

but in different hands + different inks; “1814” in pencil), “John [G?]. Tilton”

(pencil), “Edward R. Tilton. / Sept 14 1879”

no MS. music

**Merritt Mus 492.118**

3. [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, 1819.

**Mus 490.1820 – not located, 11/21**

4. Davisson, A[nanias]. *Kentucky Harmony or A Choice Collection of Psalm Tunes, Hymns, and Anthems…Part I.* N. p., 1816. xii, 9-140 pp; apparently complete.

inscriptions: inside front cover, “Susan Johnston is my”; preliminary leaf [1] *recto*,

🖝 “Susan Johnston is my name,” “Randall Thompson” (pencil); t. p., “Ann

Johnston”; p. iii, “Susan Johnston”; p. 140, “Susan Johnston”; additional leaf

[2] *verso*, “Ann Johnston,” “Miss Ann[hole torn in p.] Johnstons / Book

18[hole torn in p.]”

no MS. music

**Merritt Mus 490.1816.2**

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

inscription: preliminary leaf *recto*, “This Book belongs to Stoughton / Musical

Society No. 12”

particular text meters specified over several tunes (e. g., “6 Lines L. M.,” “7 by 7,”

🖝 “(10 by 10),”); additions of 2 time signatures + 1 key signature in Rebellion—

An Anthem for Fast (see pp. 121-122)

no MS. music

**Merritt Mus 490.1802**

6. [[Graupner, Johann Christian Gottlieb]. *The Monitor, or Celestial Melody.* Boston: G. Graupner, [1806]]. Lacks all before p. 1, pp. 73-76, 95-96; re-bound.

no inscriptions

no MS. music

**Mus 490.1806.10**

7. Handel, [Georg Frideric]. *The Messiah. An Oratorio.* “From the London edition.” Boston: Handel and Haydn Society (James Loring, printer), [1816?]. [2], 144 pp.; complete.

inscriptions: front cover, “John Chadwick,” “E\*H.”; inside front cover, “John

Chadwick s Book”; t. p., “John Chadwick”; p. [5], “John Chadwick s Book”

🖝 names of solo singers written in pencil before their arias or recitatives: e. g., p. [5],

“Mr Braham” for “Comfort ye…,” p. 24, “Madam Marconi” for “O thou that

tellest…,” p. 30, “Mr. [T?]inney” for “The people that walked in darkness…,”

p. 43, “Madam Mrs Childe” for “Rejoice…greatly…,” p. 98, “Mr. Bellamy” for

“Why do the nations…,” p. [115], “Miss Stephens” for “I know that my

Redeemer liveth…”

🖝 some sections recorded (in pencil) as having been “Left out” of the performance:

e. g., p. 58, “Surely…he hath borne our griefs…,” p. 60, “and with his stripes…”

no MS. music

**Merritt Mus 693.1.355.3**

8. Harmon, Joel, Jr. *The Columbian Sacred Minstrel.* Northampton, Mass.: A. Wright, for the author, 1809. Complete; leaf with copyright notice + errata pasted inside back cover.

inscriptions: preliminary leaf *recto*, “Othniel Goodrich / steal not this Book for fear,”

“for if you do off cums / your,” “Othniel Goodrich / [different ink:] Book / of

Ben”; additional leaf *verso*, “4/[cash?]”

no MS. music

**Merritt Mus 693.15.525**

9. [[Holden, Oliver]. *The Modern Collection of Sacred Music.* Boston: Isaiah Thomas and Ebenezer T. Andrews, 1800]. Lacks all before music; full text of t. p. handwritten on preliminary leaf *recto*; re-bound.

no inscriptions

no MS. music

**Merritt Mus 490.1800**

10. Holyoke, Samuel. *The Columbian Repository of Sacred Harmony.* Exeter, N. H.: Henry Ranlet, [1803]. Lacks pp. vii-viii.

inscriptions: front cover, “BENJN. LINDSEY JUN”; inside front cover, “owned by New

Bedford [MA] printer / Benj Lindsey jr” (pencil)

no MS. music

**Merritt Mus 490.1802.5**

11. Hubbard, John. *A Volume of Sacred Musick, containing Thirty Anthems, selected from the works of Handel, Purcel [sic], Croft, and other eminent European Authors.* Newburyport, Mass.: E. Little and Company (C. Norris and Company, printers), 1814. 119, [1] pp.; complete, though re-bound.

inscription: preliminary leaf [2] *recto*, “The property of the / University Choir Oct.r

30.th 1815. / No. 7”

no MS. music

**Merritt Mus 490.2**

12. Huntington, Jonathan. *Classical Sacred Musick.* Boston: Munroe and Francis, for the compiler (J. T. Buckingham, printer), 1812. 4, 75, [1] pp.; complete. 8 additional unnumbered leaves with hand-drawn staves bound inside back cover; secular MS. music + texts on the first 3 of these.

inscriptions: pasted inside front cover, presentation plate, “The Gift of / Mrs. John

Stewart, / of Boston. / Recd. Sept. 30, / 1847.”; preliminary leaf *recto*, “A

🖝 Present / from the Author / To Wm Stewart”

MS. music is Scots folk melodies:

a. l. [1] *recto-verso*::Donald Mc Donald,,melody,,F,,1|D533323123|56553n45,,

My name it is Donald Macdonald, I live in the Highlands sae Grand,,

time signature of 6/8, but the tune is in 9/8, + bar lines generally

support that

a. l. [1] *verso*::The Ewe-brights Marian,,melody,,G,,67|U123|U1D7[-]U1|

D6D6,,will ye gae to the Ewebrights marian

a. l. [2] *recto*::Hail Brose of Auld Scotland,,melody,,D,,55|U121D7U11|3212,,

when our anciant [*sic*] forefathers ag[re?]ed wi[’] the laird

[a. l. [2] *verso* + a. l. [3] *recto*::2 more titles, “The Lammie” + “O Willie brew’d,”

with key + time signatures, but no notes—only texts]

**Merritt Mus 492.59**

13. Janes, Walter. *The Massachusetts Harmony, consecrated to devotion.* Bo[ston]: Manning and L[oring, 1803]. Leaves bearing pp. [i-ii] and 125 + *verso* torn or cut, with loss of text; re-bound.

no inscriptions

no MS. music

**Merritt Mus 492.63**

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

inscriptions: inside front cover, “Ozias Spencer Singing Book Bought / Iin [*sic*] the

year of our Lord AD 1806 Cost 4/6”; p. [ii], “Ozias Spencers Book”

no MS. music

**Merritt Mus 476.67**

15. Kimball, Jacob, Jr. *The Rural Harmony.* Boston: Isaiah Thomas and Ebeneze T. Andrew, 1793. Lacks pp. xi-xiv; ca. ½ of back cover missing.

inscription: preliminary leaf *recto*, “Lydia W [Ru?]”

no MS. music

**Merritt Mus 726.1.525**

Laus Deo! – SEE

*The Worcester Collection of Sacred Harmony*

16. Little, William, and William Smith. *The Easy Instructor, or, A New Method of Teaching Sacred Harmony.* [3rd ed.]. Albany, N. Y.: Websters and Skinner, and Daniel Steele, 1806. Lowens edition C. Complete.

inscriptions: front cover, “S[?] G[?]em / Sm[?]”; preliminary leaf *recto*, “Sarah S

Smocks Book / Sarah S Smock’s Book D[e]cember 29 1806 / price 11/-”

no MS. music

**Merritt Mus 490.1806**

17. 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, [1817]. Lowens edition P. Complete.

inscription: preliminary leaf *recto*, “E. H. P.” (pencil)

no MS. music

**Merritt Mus 490.1817**

18. Mitchell, N[ahum]. *Lord’s Day. A Hymn Tune.* 4th ed. Boston: James Loring, 1817. 8 pp.; complete.

inscriptions: t. p., “First Universalists Singing Choir ----- Boston,” “Alexr W. Thayer”

(pencil)

no MS. music

**Mus 492.89** (open stacks)

19. *Old Colony Collection of Anthems. 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. Vol I.* Boston: James Loring, [1818]. [2], 196 pp.; complete. Pp. 149-164 misnumbered 145-160; corrected by hand in this copy.

inscriptions: inside front cover, “John Chadwick”; preliminary leaf [1] *recto*, “Dec[r?]

17th 1819 / Adjd To [friday?] in present Month” (pencil); t. p., “John

Chadwick”; p. [1], “E. Horsman.”; p. 156 (as renumbered by hand), “John

Chadwick” (pencil)

no MS. music

**Merritt Mus 490.3.2**

20. *Old Colony Collection of Anthems. 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. Vol I.* 2nd ed. [with pagination corrected]. Boston: James Loring, [1818]. [2], 196 pp.; complete, except leaf bearing pp. 195-196 is torn, with some loss of text. Re-bound.

inscription: p. [ii] (*verso* of t. p.), “John Har[v?]ey Treat.” (pencil)

no MS. music

**Merritt Mus 490.3**

21. Palfray, Warwick. *The Evangelical Psalmodist.* Salem, Mass.: Joshua Cushing, for the author, 1802. Complete.

inscriptions: t. p., “Gift of Col. I. Thorndike, 1818.” (pencil) (see inventory of

🖝 Houghton Library for other gifts from Israel Thorndike), “a well meant work

/ from an honest man.”

no MS. music

**Merritt Mus 492.96.5**

22. Read, Daniel. *The Columbian Harmonist, N.o 2.* New Haven, Conn.: for the editor, [1801]. With 16 pp. of *Additional Music* (caption title, p. 1), bound here in the order pp. 1-8, 15-16, 13-14, 11-12, 9-10. Complete. *ASMI* 420. MS. music on 4 unnumbered additional leaves with printed staves bound in at end, + on leaf glued inside back cover.

inscriptions: cut-out slip pasted inside front cover (shaped like an oval sun,

meticulously textured with ink dots + stripes), “Betsey E. Turner’s. / 1808.,”

“Hing- / don” (also several mm. of notes on musical staff, head seen in profile,

numerous multiplication examples; photo); t. p., “Betsey E. Turner’s Book”;

inside back cover, “Betsey E. Turner,” “Dale”

MS. music appears to be all treble or tenor parts:

a. l. [1] *recto*::Danbury,,“Treble”,,F,,5|5556-7|U1,1|D6633|5

a. l. [1] *recto*::Abington,,probably treble,,Bm,,1|D75U11|4-32-1D7

a. l. [1] *recto*::Haveril [*sic*],,probably treble,,C,,555|U1132|3

a. l. [1] *recto*::Pomfret,,probably treble,,A,,3\_|354|3123|2

a. l. [1] *recto*::Triumph,,probably treble,,F,,1|54-6|5-4-32|32|1

a. l. [1] *verso*::Forty Sixth Psalm Tune,,probably treble,,D,,1D55|U1D765|5

a. l. [1] *verso*::Doomsday [by Wood],,probably treble,,D,,5|55|65|5,

5|U11|1D6|5

a. l. [1] *verso*::Windham [by Read],,“Tenor”,,Fm,,1|345|532|1

a. l. [1] *verso*::Zion,,probably treble,,D,,555|5435|5

a. l. [1] *verso*::untitled S. M. tune,,probably treble,,begins in C (no key

signature), but last note is F,,1|D5|U1D5|U1322|3-4-32|2-1-2[missing

note: 2?]|2,,hard to tell where 1st line of text ends: are 1st 2 syllables

perhaps repeated (1|D5|U1D5)?

a. l. [2] *recto*::Grafton [by Stone],,treble,,C,,1D55|U1D7U1-D76|5

a. l. [2] *recto*::Montgomery [by Morgan],,treble,,C,,5|U1113|22[-]1D7

a. l. [2] *recto*::untitled tune,,probably treble,,Em,,555|344|65[,?]|775|U1D77

🖝 a. l. [2] *recto*::untitled tune (appears to be a C. M. version of Wood’s S. M. Doomsday, on facing p.),,probably treble,,D,,5|55|65|55|5,U1|11|

1-D66|5

a. l. [2] *verso*::East Needham,,probably treble,,G,,1|33[-]45[-]33[-]1|123\_|3

a. l. [2] *verso*::ode on s[c]ience [by Sumner],,tenor,,G,,1|D5-32-1|26|6-5-67|U1

a. l. [3] *recto*::New Hampshire,,probably treble,,C,,5|55|6-7U1|D76-55\_|5,656|

56-7U1\_|1 (text meter uncertain; slurs + ties through bar lines copied

verbatim)

a. l. [3] *recto*::New Jerusalem [by Ingalls],,“Tenor”,,G,,132|1234|5

a. l. [3] *recto*::Delight [by Coan],,treble,,Em,,556|77U1

a. l. [3] *recto*::[S?]uton [Sutton?],,probably treble,,F#m,,3|5556|55[-]34

a. l. [3] *verso*::Shelburne (“Consolation” crossed out),,probably treble,,A,,

1|112D7|U113

a. l. [3] *verso*::Extollation [by Janes],,probably treble,,G,,5|5536|55|3

a. l. [3] *verso*::Meditation [crossed out],,probably treble,,Am?,,1|33|21|111,|

55|55|3D6 [*sic*],,slightly nonsensical

a. l. [3] *verso*::Simplicity,,probably treble,,Am,,1|33|21|1,|55|44|34

a. l. [3] *verso*::[Simplicity—2nd version],,probably treble,,Am,,1|33|2D7|1,|

55|44|34

a. l. [3] *verso*::[untitled tune that bears some resemblance to Simplicity],,

probably treble,,Am,,2|221|D7U1,|[4?]54[5?]|21

a. l. [4] *recto*::Coronation [by Holden],,“Treble”,,A,,1|3355|555

a. l. [4] *recto*::Windham [by Read],,treble,,Fm,,5|543|355|5\_|5

a. l. [4] *recto*::Funeral Hymn,,probably treble,,G,,111|1-D7-U1-23|3-22|3\_|3

a. l. [4] *recto*::119th,,probably treble,,Em,,555|3344|5

🖝 a. l. [4] *recto*::Jerusalem New [by Ingalls],,treble,,G,,355|3234|3

a. l. [4] *verso*::Complaint,,“Treble”,,Em,,5|55[-]433[-]4|554\_|4

a. l. [4] *verso*::Lunenburg [claimed for and by American Ezra Goff, but 1st pr. in

an English tunebook, without attribution],,probably treble,,G,,

3|3-4-55|3-2-11|2\_|2,,the law by &c [The law by Moses came]

a. l. [4] *verso*::Coronation [by Holden],,“Tenor”,,Ab,,5|U1133|212

a. l. [4] *verso*::Concord,,probably treble,,C,,1|3311|D7

a. l. [4] *verso*::Montgomery [by Morgan],,“Tenor”,,C,,1|3331|2[-]1D7[-]65

inside back cover::Christmas (“Chris[t]mas Hymn” written above

“Christmas,” + slightly rubbed out),,treble?,,C,,1|3215|43|2

inside back cover::Refuge,,probably treble,,C,,1|D5567[-]U1|2,3|311D7[-]6|5

inside back cover::Harmon[y?],,G,,3|5432|11[-]23\_|3,,Wake all ye soaring

throng, and sing

**Merritt Mus 490.1794.5**

23. Read, Daniel. *The Columbian Harmonist.* 2nd ed. Dedham, Mass.: H. Mann, 1804 [i.e., 1805]. Complete; 1st leaf frayed, with minor loss of text. BOUND WITH Read, Joel. *Supplement to the Columbian Harmonist.* [caption title; probably Dedham, Mass.: H. Mann, 1805]. Complete. Volume almost entirely disbound; bottom 1/5th of front cover broken off.

inscription: front cover, “1805” (see *ASMI*, p. 509, for the book’s 1805 publishing

date)

no MS. music

**Merritt Mus 490.1794.8**

Read, Joel. *Supplement to the Columbian Harmonist* – SEE

Read, Daniel. *The Columbian Harmonist.*

24. Shumway, Nehemiah. *The American Harmony.* Philadelphia: John M’Culloch, 1793. Lacks pp. 177-180, 211-212 (pp. 211-212 supplied in facsimile); re-bound.

no inscriptions

no MS. music

**Merritt Mus 490.1793**

25. *The Suffolk Selection of Church Music.* Boston: Thomas and Andrews (J. T. Buckingham, printer), 1807. Leaf bearing t. p. torn, with loss of text; pp. 89-96 lacking; leaf bearing pp. 157-158 frayed, with minor loss of text; final leaf bearing index pp. lacking; ca. 2/3 of front cover lacking.

no ownership inscriptions (elaborate pencil drawing inside back cover)

no MS. music

**Merritt Mus 490.1807**

26. [*The Village Harmony: or, Youth’s Assistant to Sacred Music.* 5th ed. Exeter, N. H.: Henry Ranlet, 1800]. Lacks all before p. vii, all after p. 198; re-bound.

no inscriptions

no MS. music

**Merritt Mus 492.117**

27. *[The] Villa[ge Harmony: or,] Youth’s Ass[istant to Sacred Music].* 8th ed. Exeter, [N. H.: Norris and Sawyer, 1807]. Leaves bearing pp. [1]-6 torn, frayed, with much loss of text; otherwise complete. BOUND WITH [Blanchard, Amos], *The Newburyport Collection of Sacred, European Musick*, 1807, which see. 8 blank leaves bound inside back cover, probably for MS. music copying.

inscriptions: inside front cover, “Newb[ury?] Mary [Port?]” (pencil), “Newbury

Port,” “May 20,” “1814” (last 3 inscriptions written sequentially on one line,

but in different hands + different inks; “1814” in pencil), “John [G?]. Tilton”

(pencil), “Edward R. Tilton. / Sept 14 1879”

no MS. music

**Merritt Mus 492.118**

28. [Walter, Thomas. *The Grounds and Rules of Musick Explained: or, An Introduction to the Art of Singing by Note.* Boston: for Samuel Gerrish, 1746]. Lacks first leaf with t. p.; leaf bearing p. iii + *verso* torn, with some loss of text; leaf 15 of printed music torn, with substantial loss of text (ca. 2/5 of leaf). MS. music on two groups of leaves bound in after printed book: the first group (2-, 3-, + 4-voice settings, melody in cantus, treble, or tenor; repertory ca. 1720-1760; almost all entries in diamond notation, with phrase-end lines rather than bar lines) on hand-numbered pp.; then after 6 blank leaves, a second group (bass parts, then tenor-melody + bass; most repertory ca. 1770-1790; most entries in round notation, with bar lines) on unnumbered additional leaves.

embossed on front cover: “THANKFULL / HUBBARD / 1759”

inscriptions: inside front cover, “Thankfull Hubbard / her Book 175[9?],” “N M

Hunnewell,” “Frank C. Mortimer.”; leaf 1 *recto*, “Thomas Hunnewell.” (pencil);

unnumbered *recto* of leaf with p. 49 on *verso*, “Jany. 31. 1762”; p. 62,

“Thankfull [verse of text] Hubbard”

inside back cover: 34 tune titles + inscription “98 Tunes”

Micah Walter’s blogpost on this source, including links to photographs of the entire

volume and Walter’s inventory of its MS. contents for the RISM database, is at

[http://blogs.harvard.edu/loebmusic/2016/07/15/colonial-mixtapes-music- manuscript-collections-as-a-peephole-into-the-past/](about:blank)

MS. music entries:

p. 17::Anthem to the Hundred Psalm,,“Cantus” (melody), “Medius,” “Bassus”,,

Am,,11D7U354-321,,diamond notation

p. 17::Cambridge,,“Cantus” (melody), “Meidus” (*sic*), “Bassus,” Am,,

13121D#6#7U1,,diamond notation

p. 18::136 Psalm Tune,,“Cantus” (melody), “Medius,” “Bassus” (not written

in score; each part on 2 successive lines),,A (though bass is written in

G),,1D65U321,,“Halelujah” (refrain text) written to right of title

(signifying “a Hallelujah tune”?),,diamond notation

p. 19::Abinton [*sic*] Tune,,“Cant” (melody), “Bass” (clef, key signature, +

phrase-end lines provided for “Med,” but no notes),,G,,11325432,,

diamond notation

p. 19::Mear,,“Cant” (melody), “Med.,” “Bass”,,F,,155331-232,,diamond

notation

p. 20::Evening Hymn,,“Treb.” (melody), “Bass”,,Am,,11-D765U23-21D#7,,

diamond notation

p. 20::A Morning Hymn,,“Treb” (melody), “Bass.”,,G,,5U123D6U21D7,

343255#45,55-432-343-21D7,5U1234321, diamond notation

(p. 21 blank)

p. 22::Portsmouth,,“Treb.” (melody), “Med,” “Bass”,,F,,11231345,,diamond

notation

p. 22::Sabbath Hymn,,“Treb.” (melody), “Med,” “Bass”,,G,,13455443,,diamond

notation

p. 23::Warwick,,“Cant.” (melody), “Med,” “Bass”,,Am,,11315421,,diamond

notation

p. 23::S.t Edmunds,,“Cant.” (melody), “Med.,” “Bass.”,,Am,,1D5U523142,, diamond notation

p. 24::The 149 Psalm Tune,,“Cant” (melody), “Med.,” “Bass” (not written in

score; each part on 2 successive lines),,Bb,,5U1123512D7U1,,diamond

notation; attractive designs after end of each part, decorating the

remainders of the staves

p. 25::67 Psalm Tune,,“Cant” (melody), “Bass” (staff provided for “Med,” but

no notes),,G,,13-214-3-2-1D7U1,,diamond notation

p. 25::Winchester or a Hymn for Morn.g or Even.g,,“Cant” (melody), “Bass”

(staff provided for “Med,” but no notes),,C,,4U1D566543-2-1,,diamond

🖝 notation; tune begins as if in F

p. 26::Set to Dr Watts’s Sapphick Ode,,“Cant” (melody), “Bass.” (staff provided

for “Med,” but no notes),,G,,111111D7U1122,22222212233,

44433424455,22211,,diamond notation; F#s in bass’s 1st phrase

should surely be Gs!

p. 26::Humphreys 108,,“Cant” (melody), “Med,” “Bass”,,G,,123254-3-212,,

diamond notation

p. 27::10[8?] Psalm Tune,,“Cant.” (melody), “Med.,” “Bass” (not written in

score; each part on 2 successive lines),,F,,13254321,,diamond

notation

p. 28::Quercy,,“Cant” (melody), “Med,” “Bass”,,G,,133232D7U1,,diamond

notation

p. 28::Proper to 100 Psalm By some call’d Buckland,,“Tr” (melody), “Med,”

“Bass”,,G,,123211D7U1,, diamond notation

p. 29::The Hundred & Twenty Second Psalm Tune,,“Trible” (melody), “Bass.”

(staff provided for “Medius.,” but no notes) (not written in score; each

part on 2 successive lines),,G,,154-32-#121,,diamond notation

p. 30::Worcester,,“Cant” (melody), “Med,” “Bass”,,Em,,1232144#3,,diamond

notation

p. 30::Isle of White,,3 voices, melody in top voice,,Gm,,15-43-457-65#45,,

diamond notation

p. 31::Quebeck,,melody, bass,,G,,1332D7U121,,diamond notation

p. 31::Hallifax,,3 voices, melody in top voice,,Am,,112345-432,,diamond

notation

p. 32::New York,,“Trib.” (melody), “Med.,” “Bass”,,G,,13542312,,diamond

notation; amusing designs at ends of part-lines, using diamond-

shaped notes + “x” sharps

p. 32::Standish,,“Trib” (melody), “Med.,” “Bass”,,Am,,13215432,,diamond

notation

p. 33::A Dutch Tune,,“Cant.” (melody), bass,,G (bass written in F),,11123421,,

diamond notation

p. 33::S:t Ann’s,,melody, bass,,F,,11233421,,diamond notation; bar lines

drawn in pencil in 1st phrase of cantus

p. 34::An humble suit of a Sinner,,“Cant” (melody), “Medius,” “Bass.” (not

written in score; each part on 2 successive lines),,Gm,,15431321,

14D7U21D7,,diamond notation

p. 35::Brunswick,,“Cant” (melody), bass,,Am (cantus written as if in tenor

clef),,11234-3251,,diamond notation

p. 35::The Song of the Three Children,,“Cant” (melody), “Med,” “Bass.”,,G,,

15345654,35#45,567U1D343321,,O all ye works of God the lord,,text

written on unnumbered *recto* of leaf with p. 49 on *verso*; diamond

notation

p. 36::Angell’s [*sic*] Song,,“Cant” (melody), bass,,G,,11123425,,diamond

notation

p. 36::S:t Mark’s,,melody, bass,,Dm,,5U123212D7,#7U12D#75U123,,diamond

notation

p. 37::S.t Andrew’s,,melody, bass,,Dm,,1D5465U12D#7,U2D#75U123,,

diamond notation

p. 37::Christ Hospitall Tune,,3 voices, melody in top voice,,Bb,,

3543D7U12D7,,diamond notation; if clef + key signature are to be

believed, melody ends on C above bass’s Bb

p. 38::Reading Tune,,melody, bass,,Gm,,131D#7U1321,33453465,,diamond

notation

p. 38::Roxbury Tune,,3 voices, melody in top voice,,F,,1553314-32,,diamond

notation

p. 39::Bradford,,“Cant” (melody), “Bass”,,G,,13153423,,diamond notation

p. 39::Lincoln,,3 voices, melody in top voice,,C,,567655#45,5U211D7U1,

🖝 1D76#56776,5355#45 (over 1 in bass), tune begins as if in G; melody

retains that G/C ambiguity until end

p. 40::Dorchester,,“Cant” (melody), “Bass”,,G,,134553,,diamond notation

p. 40::Morning Hymn,,“Cant” (melody), “Bass”,,G,,135U1D64-35U1,,diamond

notation

p. 41::Christmas Hymn,,“Cant” (melody), “Bass” (staff provided for “Med,” but

no notes),,G,,11325432,,diamond notation

p. 41::Litchfield,,“Cant” (melody), “Med,” bass,,Am,,11232345,,diamond

notation

p. 42::S:t Thomas’s,,cantus (melody), “Bass” (staff provided for “Med,” but

no notes),,G,,13-423-451-2D7U1,,diamond notation

p. 42::An Hymn for the King,,melody, bass,,E,,13#456-5434,235U1D76,,O God

of Love who Reigns Above,,6 verses of hymn text written on following

2 unnumbered pp.; diamond notation

p. 43::Palatine Hymn,,“Altus,” “Discantus,” ”Tenor” (melody), ”Bass”,,F,,

1153112,343221,,diamond notation

(p. 44 unnumbered, blank)

p. 45::Divine use of Musick,,“Cant” (melody), “Med.s,” “Bass”,,G,,15345665,,

diamond notation

p. 45::Boston,,“Med.s,” “Cant” (melody), “Bass”,,F,,13235421,153135,,

diamond notation

p. 46::Northampton,,“Cant” (melody), “Med.s,” “Altus,” “Bass”,,G,,1531121D7,

U321D765,,diamond notation

p. 47::Deerfield Tune,,“Cant” (melody), “Med,” “Bass”,,Am,,1113211D5,,

diamond notation

p. 47::St George’s,,“Cant” (melody), “Med,” “Bass”,,G,,15321432,,diamond

notation

p. 48::Anthem for Easter,,“Cant” (melody), “Bass” (not written in score; each

part on 3 successive lines),,G,,12343211,,Christ being raised from the

dead,,text written on facing p. (unnumbered *recto* of leaf with p. 49 on

*verso*); rhythmic notation somewhat imprecise; occasional “Rest”s of

no specified duration, just the word “Rest”; bass part ends on A;

diamond notation

p. 49::S:t Phillip’s,,“Cant” (melody), “Bass”,,Gm,,154321,,diamond notation

p. 49::St John’s,,“Can.t” (melody), medius, bass,,G,,1353235432,,diamond

notation

p. 50::Consecration Hymn,,“Cant” (melody), medius, bass,,Am,,

12D#7U321D#7U1,,diamond notation

p. 50::David’s Elegy,,“Cant” (melody), bass,,G,,134553,,diamond notation

p. 51::Marblehead,,“Cant” (melody), medius, bass,,G,,15323465,,diamond

notation

p. 51::Exeter Tune,,“Cant” (melody), medius, bass,,F,,15345665,,diamond

notation

p. 52::Norwich,,“Cant” (melody), medius, bass,,F,,13451234,,diamond

notation

p. 52::Dunhead,,“Cant” (melody), medius, bass,,Gm,,11234-5251,,diamond

notation

p. 53::New Tune to LI Psalm,,“Cant” (melody), medius, bass,,Am,,

112D7U1321,321D#7U2345,,diamond notation

p. 53::76 Psalm Tune,,“Cant” (melody), bass,,G,,135254-321,,title written in

red ink, with black decorations of first letters; diamond notation

p. 54::Communion Hymn,,“Cant” (melody), medius, bass,,G,,35675U1D7U1,,

title written in red ink, with black decorations of first letters; diamond

notation

p. 54::Barnett,,“Cant” (melody), medius, bass,,G,,11235-4321,,diamond

notation

pp. 55-56::Solomon Songs to 85 Psalm,,“Cantus” (melody), “Altus,” “Medius,”

“Bass” not written in score; each part on 2 successive lines),,G,,

13453432,,title written in red ink, with black decorations of first

letters; diamond notation

p. 57::Manchester,,“Cant” (melody), medius, bass,,Gm,,13453465,,diamond

notation

p. 57::Burlington,,“Cant” (melody), medius, bass,,Gm,,15321D#7,U13534-32,,

diamond notation

p. 58::Bristoll [*sic*],,cantus (melody), medius, bass,,Gm,,15431321,,diamond

notation

p. 58::Monmouth,,cantus (melody), medius, bass,,G,,153423,565432,,title

written in red ink, with black decorations of first letter; diamond

notation

p. 59::Buckland,,bass,,G,,1|D51|53|45|1,,title written in alternating black +

red letters; round notation (+ note use of bar lines)

p. 59::Rochester Tune,,cantus (melody), medius, bass,,Am,,22231221,

343312,,diamond notation

p. 60::Harborough,,cantus (melody), medius, bass,,Am,,5321121D#7,

#7U12123,, diamond notation

p. 60::Wellsford Tune,,cantus (melody), medius, bass,,Am,,532121D#7U1,,

diamond notation

p. 61::Colchester New “from Tan’sur.” [*sic*],,“Cants,” “Altus,” “Tenor”

(melody), “Bass”,,C,,11-D76543-2-15 [slurs *sic*],,title written in red

ink, with black decorations of first letter; “pitching numerals”

(showing interval above bass) over 1st notes of cantus + altus;

diamond notation

🖝 p. 62::The Gliding Streams,,melody, bass,,G,,5343211,4325#445,,Sitting by

the Streams that Glide, / Down by Bable[’]s Tow’ring Walls; / With

our Tears we fill’d the Tide, / Whilst our Mournfull thot’s Recall; /

The[e] O Sion! And thy Wall.”; on either side of text, “Thankfull” +

“Hubbard” written sideways; diamond notation

p. 63::Old Colchester,,“Treble” (melody), “medius,” “Bass.”,,13214532,,

diamond notation, but much cruder than what has come before

(p. 64 has 12 diamond-shaped notes on a staff, but these are more likely

music-writing practice than a melody)

p. 65::St. Martins [by Tans’ur],, “Treble,” “Counter[s?].,” “Tenor” (melody),

“Bass.”,,A,,11-2-1D5U1-2-33-45-4-312,,diamond notation

(except for a musical staff with a single note, the next 6 leaves, a. l. [1-6], are blank)

a. l. [7] *verso*-a. l. [8] *recto*::A Funeral Anthem [by Billings],,“Bass”,,Fm,,

1+D1|1+D11+D11+D1|D54|U1+D13+D32+D2|12|D5,,”yea saith the

spirit” written under start of 2nd section of piece (mm. ?17 ff.),,round

notation

a. l. [7] *verso*-a. l. [8] *recto*::Greenwich [by Read],,bass,,Em,,1|1153|45|1,,

round notation

a. l. [9] *verso*::Worchester [*sic*] [by Wood],,“Bass”,,F,,132-1|D56-7U1,,round

notation

a. l. [10] *recto*::Winter “by Reed,” “Bass,” F,,1|1343-2|111,,round notation

a. l. [10] *verso*::Thirty third Psalm tune [by Tuckey?],,bass,,D,,1|11-2|34-3|

21|5,,Rejoice ye righteous in the Lord,,round notation

a. l. [10] *verso*::Lenox [by Edson],,bass,,C,,1|1134|5,,ye tribes of adam join,,

round notation

a. l. [11] *recto*::Williamsburgh [by Johnson],,bass,,D,,1|1113|45|1\_|1,,ye holy

Souls in god rejoice,,round notation

a. l. [11] *recto*::Montague [by Swan],,“Bass”,,Dm,,111|3311|5,,ye sons of men

&c,,round notation

a. l. [11] *verso*::Calvary [by Read],,“Bass”,,Am,,after 2 mm. rest, 11D5|

U1-D7U1|D555-6,,my thots that often mount the skies,,round notation

a. l. [11] *verso*::Greenfield [by Edson],,“Bass”,,Am,,1|11D55|345,,round

notation

a. l. [12] *recto*::Naples [by Read],,“tenor,” “Bass”,,Dm,,tenor melody begins

1|D755|757|U1\_|1,,round notation

a. l. [12] *verso*::Sherburne [by Read],,“Bass”,,D,,111|U4441|D6,,round

notation

a. l. [12] *verso*::Annapolis [by Read],,“Bass”,,C,,1|1D5|U1-2-34|32|1,,round

notation

a. l. [13] *recto*::Armley,,“Bass”,,Am,,1|1D5|1-2-35|U1D4|5,,Why do the Jews

pr[o?]claim their Rage,,round notation

a. l. [13] *recto*::Rainbow [by Swan],,bass,,C,,1|111|5U1D1|5,,tis by thy

Strength ye mountains stand,,round notation

a. l. [13] *verso*::Bridg[e]water [by Edson],,“Bass”,,C,,134|5565|1,,Great god

attend While Zion Sings,,round notation

a. l. [13] *verso*::Jubilee [by Brownson],,bass,,A,,1|1D455|5\_|5555|1,,Blow ye

the trumpet Blow,,round notation

a. l. [14] *recto*::Turkey Hills [by Gillet],,bass,,Cm,,1|16|5-43|5D5|U1,,round

notation

a. l. [14] *recto*::Palmis,,bass,,G,,1|11|D5|U1|D75|U1,,round notation

a. l. [14] *recto*::Oxford,,bass,,Am,,1|1-D7-U1D5|31|5-67-6|5,,in Vain we ask

gods Righteous Law

a. l. [14] *verso*::Newark,,“Bass”,,F,,1|1D7U11|223,,round notation

a. l. [14] *verso*::Wortherington [*sic*; Worthington by Strong],,“Bass”,,Dm,,

11D5|U1-2312|D5,,round notation

a. l. [14] *verso*-a. l. [15] *recto*::Milford [by Stephenson],,“Bass”,,A,,1D66|

5-6-5-67|U1D1|5,,round notation

a. l. [15] *recto*::Virginea…tune [Virginia by Brownson],,“Bass”,,Em,,1|1115|

4-2-31|D5,,round notation

a. l. [15] *recto*::Norfolk [by Brownson],,“Bass”,,Dm,,1|15|4D7|U3,,round

notation

a. l. [15] *verso*::Sutton,,melody, bass,,F,,1|53|67|U1,,diamond notation

a. l. [15] *verso*::Farnham,,melody, bass,,G,,1|3#4|55|3,3|23|5#4|5,,diamond

notation

a. l. [16] *recto*::S..t Patrick’s,,melody, bass,,G,,1|1D5|U1-23|4-32|3,,diamond

notation

a. l. [16] *recto*::Alesbury,,melody, bass,,Am,,154|32|1,,diamond notation

a. l. [16] *verso*-a. l. [17] *recto*::Rineton,,melody, bass,,G,,133|31|55|5,,text

source given as “ps 118th dr Watts”,,diamond notation

a. l. [16] *verso*-a. l. [17] *recto*::46 Psalm [by Bull],,bass,,F,,1|1D4U1|D6U22|

D6\_|6,,diamond notation; incomplete, because a. l. [17] is torn, with

loss of text

a. l. [17] *recto*::Ri[p?]on,,bass,,Am,,1|1D5|U1D7|33|5,,round notation, pencil;

incomplete, because a. l. [17] is torn, with loss of text

a. l. [17] *verso*::Buckingham,,melody, bass,,Am,,1|5-4-32|34|5-43|2,,diamond

notation

a. l. [17] *verso*-a. l. [18] *recto*::Islington,[comma *sic*] tune,,melody, bass,,C,,

[11-D543-456-7U1D7-65; beginning of melody not present because

a. l. [17] is torn, with loss of text; 2nd phrase is 5|U1-23|D6-7U1|

2-1D7|6,,diamond notation

a. l. [18] *recto*::Little Marlborough,,melody, bass,,Am,,5|U13|2-1D#7|U1,,

diamond notation

a. l. [18] *verso*, a. l. [23] *recto*::St. thomas’s,,“[tnr.?]” (tenor melody), “Bass”,,

A,,5|U1132-1|2,,we will be Slaves no more,,last portion of this entry 5

leaves later; round notation

a. l. [18] *verso*, a. l. [23] *recto*::Wells,,“[tnr.?]” (tenor melody), “Bass”,,

F,,1|35U1|D7U1D6|5,,O may thy church thy tur[t?]le dove,,last portion

of this entry 5 leaves later; round notation

(a. l. [19] *recto* is middle section of Hartford: see a. l. [23] *verso* for beginning

+ end of tune)

a. l. [19] *recto*, a. l. [20] *recto*::Bray,,melody, bass,,G,,1|5554-3|6-54-32,,text

source given as “hymn 20 B Dr. W[atts]”,,”the end of Bray” on a. l. [19]

*recto*; round notation

a. l. [19] *verso*-a. l. [20] *recto*::Farmington [by Gillet],,“tnr” (tenor melody),

“Bas[s]”,,F#m,,1|335\_|5U1D76|5,,think mighty god on fe[e]ble

man,,round notation

a. l. [20] *verso*::Bangor Tune,,harmonic part?,,Dm,,1|3-45-4|3365|5,,crossed

out; diamond notation

a. l. [20] *verso*::Parindon tune,,melody, bass,,Am,,1|3-5-43|22|5-4-32|1,,

diamond notation

a. l. [21] *recto*::24.th or Norwich,,melody, bass,,Am,,1|1-2-32|1D#7|U1,,

round notation

a. l. [21] *verso*-a. l. [22] *recto*::136 [by Deaolph],,“[tnr.?]” (tenor melody),

“Bas[s]”,,C,,1|3-2-1D5|U1D7|U1,,text source given as “Ps 121 4th

*Verse*.”,,round notation

a. l. [21] *verso*-a. l. [22] *recto*::Lydd,,“Bass”,,G,,1|U1D7|6-53|6-45|1,,round

notation

a. l. [21] *verso*-a. l. [22] *recto*::Blendon,,“Bass”,,D,,112|31|6-54|3,,for ever shall

my song record,,round notation

a. l. [22] *verso*::Bromsgrove, tune,,“tnr” (tenor melody), “Bass”,,Am,,

1|5-43|23|2-1D#7|U1,,Within in [*sic*] thy paths that are most pure,,

round notation

a. l. [22] *verso*::Putney Hymn,,melody, bass,,Am,,1|1-2-32|54|3-2-13|2,,

parts probably written at different times; diamond notation

(a. l. [23] *recto* has completions of St. Thomas’s + Wells; see a. l. [18] *verso*)

a. l. [23] *recto*::Rick[m]answorth,,bass,,G,,1|1D6|5U1|D45|1,,missing 1 m.

because leaf is incomplete; round notation

a. l. [23] *recto*::Wantage,,bass,,Dm,,1|3D7|U1D5|U32|1,,missing a couple

notes because leaf is incomplete; round notation

a. l. [23] *verso*, a. l. [19] *recto*::Hartford [by Carpenter],,melody, bass,,Dm,,

5|U1122|32-12,,[This spacious] earth is all the lord’s,,middle section

of this piece is on a. l. [19] *recto*; round notation

**Merritt MT870 .W34 1746**

29. *The Worcester Collection of Sacred Harmony (“Laus Deo!” at head of title).* Worcster, Mass.: Isaiah Thomas, 1788. Complete. With pp. 113-188 of *The Worcester Collection of Harmony. Part Third* bound in back; lacks pp. [2], 107-112, 189-200. Front cover detached; back cover only a stub.

no inscriptions

no MS. music

**Merritt Mus 490.1788**

30. Wyeth, John. *Wyeth’s Repository of Sacred Music. Part Second.* 2nd ed. Harrisburgh, Pa.: John Wyeth, 1820. Lacks pp. 15-22; p. 4 partly obscured by pasted-on newspaper clippings (“Liquid Guano to Hasten the Blowing of Flowers,” “A Remedy for Diphtheria,” “Remedy for Chicken Cholera,” etc.); these 9 pp. supplied in photocopy. Covers detached.

no ownership inscriptions

other newspaper clippings pasted inside front cover, laid + pasted in between p. 34

+ p. 35

no MS. music

**Merritt Mus 490.1813**