**Pre-1821 American Sacred Music**

**at the John Hay Library**

**as of September 2022**

by Nym Cooke

1, 2, 3, 4, 5, 6, 7 = scale degrees in a given key

U = next octave above the preceding note; D = next octave below the preceding note

(1st 2 phrases of "Happy birthday to you": 55|65U1|D755|65U2|1)

DD5 = 5th degree of scale in 2nd octave below preceding note

5-6-7 = slurred notes (setting one syllable)

5\_|5 = note tied across a bar line

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

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

5+U1 = 2 notes at once in a part

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

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

(6) = grace note on 6th degree of the scale

C. M. = Common Meter: the 4 lines of text in a verse have 8, 6, 8, and 6 syllables

L. M. = Long Meter: the 4 lines of text in a verse have 8, 8, 8, and 8 syllables

S. M. = Short Meter: the 4 lines of text in a verse have 6, 6, 8, and 6 syllables

All copied inscriptions are in ink unless otherwise noted.

Labeled vocal parts are listed from the top part down.

🖝 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

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**NOT INVENTORIED**

*Die aufgehende Lilie* [includes (p. [157] on) *Das kleine Blumen Sträussgen*, with religious poetry but no music]. Lancaster, Pa.: William Hamilton, 1815.

**Harris hMusic K641**

no music

Carew, Eunice. “Eunice Carew’s Song Book / Jany 1790.” Listed under “Eunice Carew’s song book, Norwich, Conn., Jan. 1790” in BruKnow.

**Manuscripts Ms.27.2**

mostly song texts; the music is all secular

Carew, Eunice. MS. music book. Listed under “Hymn book, Norwich, Conn., [1801-1850?]” (by Carew, Eunice) in BruKnow.

**Manuscripts Ms.18.11**

surely dates post-1820

Christ Church Sunday School, Lonsdale, R. I. [caption title]. N. p., n. d.

listed in BruKnow under “The ever present saviour”

**Harris Broadsides HB15619 RI**

words only

Ephrata, Pa. Ephrata Cloister. *Paradisisches Wunder-Spiel, welches sich in diesen letzten Zeiten und Tagen in denen Abend-ländischen Welt-Theilen, als ein Vorspiel der neuen Welt hervorgethan.* Ephrata, Pa.: Societatis, 1766 [i. e., 1767]. Not in *ASMI*.

**Harris Rare hColl PA65 1767**

no music (checked all 9, [11], 472 pp.)

Evangelical Lutheran Ministerium of Pennsylvania and the Adjacent States. *Erbauliche Lieder-Sammlung.* Philadelphia: G. and D. Billmeyer, 1814. [22], 626, [10] pp. BOUND WITH *Kurze Andachten einer Gottsuchenden Seele.* 6th ed. Philadelphia: G. and D. Billmeyer, 1814. 26 pp.

**Harris Rare hColl EV256e 1814**

no music

Hill, U[ri] K. “Sweet Mary Near the Haven Wept.” Boston: Manning and Loring, [between 1805 and 1810?]. Facing *verso* + *recto* of 2 unnumbered leaves; complete. Secular. BOUND WITH (i.e., 2nd item in a volume whose 1st item is:) Shaw, O[liver]. *A Selection of Progressive Airs, Songs, &c.* Dedham, Mass.: H. Mann, for the author, 1810. 12 pp.; most of leaf bearing pp. 9-10 torn out, otherwise appears complete. Mostly secular, but includes 2 sacred-texted pieces. BOUND WITH (3rd item:) Shaw, O[liver], and H[erman] Mann. *A Favourite Selection of Music; adapted to the Piano Forte*. Dedham, Mass.: H. Mann, 1806. 32 pp., apparently complete. Mostly secular, but includes Swan, London + Shaw, Hymn. Several leaves have long tears, but text loss seems minimal. BOUND WITH (4th item, after at least 15 leaves, including one with MS. music, which have been mostly cut out:) Holyoke, Samuel. *The Occasional Companion…No. 5.* Dedham, Mass.: H. Mann, [1809]. *ASMI* 268. Complete. BOUND WITH (5th item:) Shaw, Oliver. Thanksgiving Anthem. Dedham, Mass.: H. Mann, for the author, 1809. 7 pp.; complete.

**Harris Rare 1-SIZE Music S5354sp**

Hill song: secular text

Holyoke, Samuel. *Occasional Music.* Exeter, N. H.: Henry Ranlet, 1802.

**Harris 2-SIZE Music H761o 1802a**

photocopy, not the original

Hymn, To be sung by the Teachers and Scholars of the Female Sabbath School Union, at the Annual Meeting, 1817 [caption title]. N. p., [ca. 1817].

**Harris Broadsides HB18243**

words only

Hymns sung by the children of the ‘Hollis Street Sunday School,’ on first meeting their Pastor after his return from Europe [caption title]. N. p., n. d.

**Harris Broadsides HB14831**

words only

Portuguese Hymn [one of three titles, along with “Christmas” + “Harborough”]. N. p., n. d.

**Harris Broadsides HB10818**

words only

Salmon, Catherine Love[r?]a[l]. MS. book, April 1770.

**Manuscripts Ms. Harris Codex 1330**

mostly poems; the 2 MS. music entries are secular

Worcester, Samuel. *Christian Harmony: in Four Parts* [Part 4 is *Select Harmony*, with music]. 3rd ed. Boston: Samuel T. Armstrong, 1819.

**Harris hColl W9232 1819 copy 1**

lacks Part 4

Worcester, Samuel. *Christian Harmony: in Four Parts* [Part 4 is *Select Harmony*, with music]. 3rd ed. Boston: Samuel T. Armstrong, 1819. Lacks pp. 201-202, 325-326.

**Harris hColl W9232 1819 copy 2**

lacks Part 4

**UNLOCATED IN 2022**

Adgate, A[ndrew]. *Philadelphia Harmony, or, A Collection of Psalm Tunes, Hymns, and Anthems*. Philadelphia: for Mathew Carey, n. d. [2nd t. p.:] Adgate, Andrew. *Rudiments of Music.* 5th [i. e., 6th] ed. Philadelphia: for Mathew Carey, 1797. [3rd t. p.:] Adgate, Andrew. *Philadelphia Harmony, or, A Collection of Psalm Tunes, Hymns, and Anthems…Part II.* BruKnow says that the John Hay Library has this ed., but gives the call no. for the 8th [i. e., 9th] ed. of 1803, inventoried here.

**Harris hMusic AD532p 1803**

*The American Musical Magazine.* Vol. 2, No. 1. Northampton, Mass.: Andrew Wright, 1802.

**Harris Rare Music AM5641**

*Anthems.* Philadelphia: Young and M’Culloch, [1785?].

**Harris Rare 1-SIZE Music AN9617**

Beardsley, Nathaniel. Manuscript tune book [BruKnow designation] (MS. music). [1820-1829?]. [48] pp.

inscriptions: [locations?], “Jeremiah [Fu?]ller Nathani[e ?]l Beardley“

**Manuscripts Ms.28.8** [formerly Music BE1286m]

I looked at this, and found that it was ineligible for my inventory; when I

wanted to doublecheck that judgment, the item couldn’t be found.

Billings, William. *The Psalm-Singer’s Amusement.*\* Boston: the author, 1781. BOUND WITH Billings, W[illia]m. An Anthem. Psalm 127. [Boston, 1786-1790?]. BOUND WITH Billings, W[illiam]. The Bird [and] The Lark. [Boston, 1790]. BOUND WITH [Billings, William. *The Singing Master’s Assistant, or Key to Practical Musick.* 4th ed. Boston: E. Russell, [1786-1789]]. Lacks t. p.; leaf bearing pp. 49-50 damaged, with loss of text. BOUND WITH Billings, William. *The Suffolk Harmony.* Boston: J. Norman, for the author, 1786. T. p., some other leaves cropped, with loss of text.

\*[full listing of items under this title, assuming it’s the first item in the bound-with

grouping]

**Harris Rare hMusic B5982p copy 2**

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

inscription: “Ann C Brown”

**Offsite Storage 1-SIZE M2116 .M23**

Griswold, Elijah, and Thomas Skinner. *Connecticut Harmony.* [2nd ed.]. N. p., [ca. 1798].

MS. music: 9 pp. at end.

**Harris Rare hMusic GR593c copy 2**

Holyoke, Samuel. *The Christian Harmonist.* Salem, Mass.: Joshua Cushing, 1804.

**Harris Music H761c**

Holyoke, Samuel. *Harmonia Americana.* Boston: Isaiah Thomas and Ebenezer T. Andrews, 1791.

inscriptions: “front and back pastedowns”; “partly legible, dated 1826” (BruKnow)

**Offsite Storage hMusic H761h copy 3**

[Jocelin, Simeon]. *The Chorister’s Companion.* 2nd ed. New Haven, Conn.: Simeon Jocelin, 1788. BOUND WITH [Jocelin, Simeon]. *Supplement to the Chorister’s Companion.* New Haven, Conn.: Simeon Jocelin, 1792.

**Harris Rare hMusic JO156c 1788 Suppl**

[Johnston, Thomas]. *“To learn to sing…”* [3rd ed.?]. Boston: Thomas Johnston, “1755”

[i. e., 1763 or later]. Leaves 2 + 11 mutilated. *ASMI* 306 (check for St. Clements; see *ASMI*, p. 377, lines 6-7). BOUND WITH Brady, N[icholas], and N[ahum] Tate. *A New Version of the Psalms of David.* Boston, 1763.

**Harris hColl BI1214 1763**

See *ASMI*, pp. 378-379, for additional copies of Johnston tune supplement at

Brown: 1) b/w Brady + Tate 1760 (*ASMI* 306: lacks all after leaf 16; leaves 1-9

repeated), 2) b/w [Brady + Tate 1763] (Brady + Tate lacks t. p.) + Watts *Hymns*

(*ASMI* 306: lacks leaf 11, all after leaf 16).

Some of the unlocated Andrew Law items listed below are clearly actual and

unlocated items. But others listed here may well be illusions of various sorts:

“ghosts” of items that I in fact saw, and that are inventoried here; nonexistent

“copy 2”s of items for which there is actually only one copy in the John Hay

Library; or multiple titles bound together, inventoried here under one of the

titles (presumably under the first title in the “bound-with” sequence), but also

listed in BruKnow with another title as the first in the sequence.

Law, Andrew. *The Art of Singing…Part Third.* 5th [i. e., 4th] ed. Philadelphia: Robert and William Carr, for the author, [1811]. [2nd t. p.:] Law, Andrew. *Musical Magazine, being the Third Part of The Art of Singing…Number First.* Philadelphia: Robert and William Carr, for the author, [1811]. [3rd t. p.:] Law, Andrew. *The Art of Singing…Part Third.* Philadelphia: Jane Aitken, [1810]. [4th t. p.:] Law, Andrew. *The Musical Magazine; being the Third Part of The Art of Singing…Number Second.* Philadelphia: Jane Aitken, [1810].

**Harris hMusic L4152mu 1819 copy 2**

Law, Andrew. *Harmonic Companion, and Guide to Social Worship.* Philadelphia: Thomas T. Stiles, for the author and David Hogan, [1807].

nscription : [location ?], “7 Dollars. Daniel P. Cilley’s”

**Harris hMusic L4152h**

\*Law, Andrew. *Harmonic Companion, and Guide to Social Worship.* 4th ed. Philadelphia: Thomas H. Palmer, for the author, 1819. BOUND WITH Law, Andrew. *Supplement to the Musical Primer.* New Haven, Conn.: Thomas G. Woodward, [1820?] (which see). BOUND WITH Law, Andrew. *Musical Primer.* 3rd ed. Philadelphia: Anderson and Meehan, for the author, [1817] (which see). BOUND WITH Law, Andrew. *Musical Magazine, being the Third Part of the The Art of Singing…Number First.* 5th ed. Philadelphia: Robert and William Carr, for the author, [1810] (which see).

\*part of one bound-with item? --see 3 other asterisked items in this list

**Harris hMusic L4152mu 1819 copy 2**

\*Law, Andrew. *Musical Magazine, being the Third Part of the The Art of Singing…Number First.* 5th ed. Philadelphia: Robert and William Carr, for the author, [1810]. BOUND WITH Law, Andrew. *Musical Primer.* 3rd ed. Philadelphia: Anderson and Meehan, for the author, [1817] (which see). BOUND WITH Law, Andrew. *Supplement to the Musical Primer.* New Haven, Conn.: Thomas G. Woodward, [1820?] (which see). BOUND WITH Law, Andrew. *Harmonic Companion, and Guide to Social Worship.* 4th ed. Philadelphia: Thomas H. Palmer, for the author, 1819 (which see).

\*part of one bound-with item? --see 3 other asterisked items in this list

**Harris hMusic L4152mu 1819 copy 2**

\*Law, Andrew. *Musical Primer.* 3rd ed. Philadelphia: Anderson and Meehan, for the author, [1817]. BOUND WITH Law, Andrew. *Supplement to the Musical Primer.* New Haven, Conn.: Thomas G. Woodward, [1820?] (which see). BOUND WITH Law, Andrew. *Harmonic Companion, and Guide to Social Worship.* 4th ed. Philadelphia: Thomas H. Palmer, for the author, 1819 (which see). BOUND WITH Law, Andrew. *Musical Magazine, being the Third Part of the The Art of Singing…Number First.* 5th ed. Philadelphia: Robert and William Carr, for the author, [1810] (which see).

\*part of one bound-with item? --see 3 other asterisked items in this list

**Harris hMusic L4152mu 1819 copy 2**

Law, Andrew. *Select Harmony.* Farmington, Conn. (engraved by Joel Allen in Farmington; printed by William Law in Cheshire, Conn.), 1779. Lacks 1st pp. [1]-8, pp. 95-98.

inscriptions: *verso* of t. p., “Ebenezer Hail,” “Lauren Hotchkiss”; additional leaf \_\_\_\_\_,

“[torn away] Hale Ejus Liber Musico June 27th AD 1780,” “Ebenezer Hale”

**Harris Rare hMusic L4152s 1779 copy 1**

Law, Andrew. *Supplement to the Musical Primer.* Philadelphia: Robert and William Carr, for the author, [1811].

**Harris 1-SIZE hMusic L4152mu 1819**

\*Law, Andrew. *Supplement to the Musical Primer.* New Haven, Conn.: Thomas G. Woodward, [1820?]. BOUND WITH Law, Andrew. *Musical Primer.* 3rd ed. Philadelphia: Anderson and Meehan, for the author, [1817] (which see). BOUND WITH Law, Andrew. *Harmonic Companion, and Guide to Social Worship.* 4th ed. Philadelphia: Thomas H. Palmer, for the author, 1819 (which see). BOUND WITH Law, Andrew. *Musical Magazine, being the Third Part of the The Art of Singing…Number First.* 5th ed. Philadelphia: Robert and William Carr, for the author, [1810] (which see).

\*part of one bound-with item? --see 3 other asterisked items in this list

**Harris hMusic L4152mu 1819 copy 2**

Is there a separate item with the call no. **Harris 1-SIZE hMusic L4152mu**

**1819** **copy 2** and containing the *Supplement to the Musical Primer* [1820?],

*Musical Primer*, 3rd ed. [1817], + the *Harmonic Companion*, 4th ed., 1819?

Or should the items above with call nos. including **hMusic L4152mu 1819**

**copy 2** also include **1-SIZE** in their call nos.?

Little, William, and William Smith. *The Easy Instructor, or A New Method of teaching Sacred Harmony.* [New York: G. & R. Waite, 1802]. Lowens edition A*b*.

A second copy of this ed. was at the John Hay Library in 1983; perhaps it was then

deaccessioned.

Mann, Elias. *The Northampton Collection of Sacred Harmony*. [2nd ed.]. Northampton, Mass.: Andrew Wright, for Daniel Wright, 1802.

**Harris Music hM2813**

[*The Middlesex Collection of Church Music: or, Ancient Psalmody Revived.* 2nd ed. Boston: Manning and Loring, 1808]. Lacks pp. [i-ii], 151-[168]; pp. 31-32, 41-42, 55-56, 147-150 incomplete, with loss of text?

**Harris 1-SIZE hMusic M6274m 1808** [copy 3]

Read, Daniel. *The Columbian Harmonist, No. 1.* New Haven, Conn.: for the editor, [1793]. [2nd t. p.?:] Read, Daniel. *The Columbian Harmonist, No. 2.* New Haven: for the editor, [1794].

BruKnow record for this item says “Sub-title of no. 2 varies slightly”; see *ASMI*, top of

p. 503, for possible connection to this remark

BruKnow: “[8] p. of mss. music at end of each part”

**Harris hMusic R2825c**

*ASMI* lists at RPB 2 copies of just *The Columbian Harmonist, No. 1* (*ASMI* 417A,

dated [1793-94] + *ASMI* 417B, dated [1803 or later?]), and 2 copies of just *The*

*Columbian Harmonist, No. 2* (*ASMI* 418, dated [Dec. 1794] + *ASMI* 418A, dated

[1795-97]). Only the first of these four items was located, and is inventoried

here.

Read, Joel. *The New-England Selection; or Plain Psalmodist.* Boston: J. T. Buckingham, for the author, 1808. Leaf bearing t. p. damaged, with [minimal? no?] loss of text.

**Harris Rare 1-SIZE hMusic R2832n**

Shaw, O[liver], and H[erman] Mann. *A Favourite Selection of Music; adapted to the Piano Forte*. Dedham, Mass.: H. Mann, 1806.

**Harris 1-SIZE Music S5354r**

**MISCELLANEOUS**

A copy of the following item listed in BruKnow at Brown University’s Rockefeller Library was unlocated in 2022:

Shaw, Oliver. *The Providence Selection of Psalm and Hymn Tunes.* Dedham, Mass.: H. Mann and Company, for the author, 1815.

**Storage Cutter VYR Sh2**

1. Adams, Josiah. *Commonplace book (includes MS. music).* 1776-1778. 15 unnumbered leaves; stubs of at least 3 more leaves at back. Poems both copied and original, song lyrics, prose excerpts, gravestone epitaphs, notes on the meanings of personal names, “A Humerous love letter taken from ye. Norwich Gazette,” and one hymn or psalm tune.

inscriptions: front cover, “Enoch Dummer,” “David adads His Bok,” “Josiah

Ada[ms?],” much else; inside front cover, “Josiah Ada[ms?],” part of letter

signed “Jno. Turner Cap,” part of another letter mentioning “M.r Gowen”; leaf

[1] *recto*, “Josiah Adams’s Book / In Camp at Winter Hill [now part of

Somerville, Mass.] April 15th 1778”; leaf [9] *verso*, “Manchester March 14

1776”; leaf [15] *verso*, “Mr Robert Morss”; stub inside back cover, “Maria

[A?]dams”; inside back cover, “Nov:r 21 1777,” “Newbury May [2?]4th,”

“Newbury July,” “May 5 Canada / Quebeck”; back cover, “Robert Morss”

(writ large), “Josiah Adams,” “[R?]ep[o?]rt of?] the Mas[s.?] Guard [?]

[W?]intor hill,” “Prisoners / Names,” “1778,” much else

MS. music entry:

leaf [13] *recto*::Falmouth Tune [Tans’ur],,4 voices,,3|11-2|33-4|5-4-31|2

**Manuscripts Ms.11.1** [formerly Coll. AD167 Harris Mss.; listed in BruKnow as

“Josiah Adams’s book for camp at Winter Hill [Mass.], April 15, 1778”]

2. Adams, Josiah. *Commonplace book (includes MS. music).* 1778. 15 unnumbered leaves; stubs of at least 6 more leaves, including one that contained music. Ca. ¼ of leaf [15] torn off; less than half of back cover remains. Poems, song lyrics, “A Paraphrase Upon the Lords prayer,” prose excerpts, list of “Principal Cities in Asia,” facts about China, and 2 psalm tunes.

inscriptions: inside front cover, “Joseph Good[?],” “Be[n?]ja”; leaf [5] *verso*, at end of

“A Paraphrase Upon the Lords prayer”: “Taken from a Book own’d by The /

Chaplain of one of the German Regts / Barracked at Winter Hill [now part of

Somerville, Mass.] / [?] Josiah Adams”; leaf [14] *verso*, “J.A. – 1778”; leaf [15]

*recto*, “[poem] Taken from Ye london / Magazine Vol: 38: for the Year / 1769

/ Josiah Adams”; inside back cover, “Samuel,” “Thomas”

MS. music entries:

leaf [12] *recto*::Rineton Tune,,“Treble,” “Counter,” “Tenor,” “Bass”,,G,, 133|31|

55|5,,The lord appears my helper now

leaf [12] *verso*::Psalm III.d [Psalm 3] “by Joseph Stephenson”,,4 voices, melody

in tenor,,Am,,512|32|1-2-34|5,,Look down o lord – regard my Cry,,

incomplete (leaf torn out)

**Manuscripts Ms.11.2** [formerly Coll. AD1672 1778 Harris Mss.; listed in BruKnow

as “Commonplace book, ca.1778” by “Adams, Joseph”]

3. Adgate, A[ndrew]. *Philadelphia Harmony, or, A Collection of Psalm Tunes, Hymns, and Anthems*. Philadelphia: for Mathew Carey, n. d. [2nd t. p.:] Adgate, Andrew. *Rudiments of Music.* 8th [i. e., 9th] ed. Philadelphia: for Mathew Carey, 1803. [3rd t. p.:] Adgate, Andrew. *Philadelphia Harmony, or, A Collection of Psalm Tunes, Hymns, and Anthems…Part II.* Complete, with wacky pagination ([2], 13, 15-16, 18, 21-110 pp.), explained on p. 86 of *ASMI*.

inscriptions: front cover, “Wm E. M[?]”; slip of paper glued to preliminary leaf *recto*,

S. FEARIS’S. 1807 ------- / A, *S.F.* d, a, *J.R.*b.”

🖝 outlines of female + male profiles ruled on *verso* of 3rd t. p. (p. [78]

MS. music (all treble parts?) on leaf bound in at back:

leaf [1] *recto*::Garden,,Am,,11D7|U13-214-3|2-3-2-1,,God from his cloudy

cistern pours,,several notes are scratched out, + tear in paper removes

most of a measure

leaf [1] *recto*::Livona,,Em,,5|5557-5|5-345,,I[’]ll praise my maker with my

breath

leaf [1] *verso*::Precept,,C,,1|31D5U1|D7,7|U1122|3,,The watch-men join their

voice,,parts of 2 mm. removed by tear in paper

leaf [1] *verso*::Rockbridge,,C,,5U12|1D6|U123\_|3,,Far from my thot.s vain

world begone

**Harris hMusic AD532p 1803** [note: BruKnow lists only the 1797 ed., with [2], 102

pp., giving this call no.]

4. Allen, Gilbert. *MS. music book.* 1810? 15, [31] pp., numbered here pp. 1-[46].

inscriptions: front cover, “Gil[be?]rt Allyn”; inside front cover, “Seth Allen,” “Orange

County / Newyor[o?]k / State 1810 / Armend[a?] / Browndene[r?] /

Newtown,” “Dece[m?] / AD 18” (cut off by trimming of cardboard used for

cover); inside back cover, “Gilbert Allen Book,” “Groton,” “AD 18[?],” “How

Long / [dear?] Saviur,” “B B[illom?]”; back cover, “No more,” “Mr, Gilbert,

Allen,” “[L?]elly”

first 16 pp. (numbered, except for p. [16]) are copied on leaves that are slightly

smaller than the remaining leaves in the book (these 8 leaves are in danger of

losing their right-hand edges to fraying; handling only the bottom edges of

the leaves is recommended)

copyist of music on first 16 pp. uses round note-heads, and almost all stems descend

(always from the right side of the note-head), even when notes are on bottom

line of staff

copyist/s of entries on unnumbered leaves after first 16 pp. use mix of round

notes + shape notes; assume round-note notation, unless otherwise

indicated

some shape-note entries have stems descending from left sides of note-heads (+

ascending from right sides), while others have stems both descending +

ascending from right sides of note-heads

occasional slurs over larger groups of notes are indicated with dotted lines

MS. music entries are either 4-voice settings (with melody in tenor) or bass parts:

pp. 1-[16]::Judgment Anthem [Morgan],,4 voices,,Em, Eb, Em, Eb, Em, Eb,,

tenor: 5|U1; treble: 5|U1D5|315U1|D77U1D7|5U32D7|5,,Hark hark[,]

hark ye mortals hear the trumpet

p. [17]::Williamstown,,bass,,Gm,,1|1232|32-1D5\_|5,,Shew pity, lord, O lord,

forgive,,shape notes

pp. [18-19]::Schenectady,,bass,,Eb,,111|D6655|U1,,From all that dwell below

🖝 the skies,,”Sharp Key on E” written above music (note that this bass

part’s copyist is definitely not the same person who copied Judgment

Anthem [above], with its Em/Eb key signatures); shape notes

pp. [20-21]::Sherburne [Read],,bass,,D,,111|4441|D6

pp. [20-21]::Symphony [Morgan],,bass,,Eb,,111|11|21D76|5,,Behold the

🖝 judge de[s]cends, his g[u]ards are nigh,,”Sharp Key on E” written

above music; shape notes

pp. [22-23]::Fifty Eighth Psalm,,bass,,C#m,,1|115|555|U1,,Judges who rul[e]

the world by laws

pp. [22-23]::Religion,,bass,,Am,,1|1547|U1[-]23[-]1D7,5|3565|1,,Some walk

in honour’s gaudy shew

pp. [24-25]::Exertation [Exhortation] [Doolittle],,bass,,Am,,1|11|D55|35|4,,

Now in the heat of youthful blood

pp. [24-25]::Venus,,bass,,A,,1|111D4|5,5|U111D5|1,,Let ev’ry creature join

pp. [24-25]::Edom [West],,bass,,F,,1|12|1D656[-]7|U1,,With songs and

honours sounding loud

p. [26]::Little Marlborough,,4 voices,,Am,,5|U13|2-1D#7|U1,,Welcome sweet

day of rest

p. [27]::Bridgewater [Edson],,bass,,C,,111|55|651\_|1,,O come, loud anthems

let us sing

p. [27]::Greenfield [Edson],,bass,,Am,,1|11D55|345,,Think mity God on

fe[e]ble man

pp. [28-29]::New Hartford,,4 voices,,G,,1|35|U1D1[-]4|32|1,,From all that

dwell below the skies

pp. [30-31]::Sardinia,,bass,,Dm,,133|11|D77U1,,How did his flowing teares

condole,,shape notes

pp. [32-33]::Guilford,,bass,,Dm,,1|111D5|75|U1,,Return o god of love return,,

shape notes

p. [32]::Warren,,bass,,A,,11D4|55|1,5|U1D7|U12|D5\_|5 (starts 774|55|1 in

the MS., but 1st 2 notes have triangular note-heads, indicating fa rather

than mi),,; shape notes

pp. [34-35]::Liberty [Jenks],,bass,,F#,,111|1321|D5,,No more beneath the

oppressive hand,,shape notes

pp. [36-40]::Easther [*sic*] Anthem [Billings],,bass,,A,,1|D5-6-7-5|U1-D7-U12|

3-2-1 (slurring *sic*), The lord is risen indeed,,pp. [41-46] blank except

for staff on p. [41]

**Manuscripts Ms.18.12** [formerly hMusic AL793m; listed in BruKnow as “Hymns,

New York, 1810?”]

5. Atwill, Thomas H. *The New York & Vermont Collection of Sacred Harmony.* 2nd ed. Albany, N. Y.: Backus and Whiting, [1806?]. Complete. A fine copy, with original covers and endpapers.

inscriptions: preliminary leaf *recto*, “[indecipherable] / Pa[?] Reve[re?] Ma[ss?]”

(pencil)

no MS. music

**Harris hMusic A8872**

6. Babcock, Samuel. *The Middlesex Harmony.* Boston: Isaiah Thomas and Ebenezer T. Andrews, 1795. Complete. A beautiful copy, with original marbled thick paper covers.

bookplate pasted inside front cover: “THE WATKINSON LIBRARY / THE

COLLECTION OF / [reproduction of signature:] Charles T. Wells”; slip of

paper pasted to preliminary leaf [1] *recto*: “Charles T. Wells, / 17 Spring

Street, / Hartford, Conn.”

no MS. music

**Harris hMusic BA134 1795**

7. [Bayley, Daniel]. *The American Harmony; or Royal Melody Complete…by William Tans’ur.* [2nd t. p.:] *The American Harmony, or, Universal Psalmodist…by A. Williams.* 7th ed. Newburyport, Mass.: Daniel Bayley, 1771. Vol. I (*Royal Melody Compete*) lacks 2 leaves numbered 7-8 in introductory matter; Vol. II (*Universal Psalmodist*) lacks pp. 41-42, 47-48, 83-86.

inscription: preliminary leaf *recto*, “Gershom Jones.”

no MS. music

**Harris hMusic T1685a 1771**

8. [Bayley, Daniel]. *The American Harmony; or Royal Melody Complete…by William Tans’ur.* [2nd t. p.:] *The American Harmony, or, Universal Psalmodist…by A. Williams.* 8th ed. Newburyport, Mass.: Daniel Bayley, 1773. Vol. I (*Royal Melody Complete*) lacks pp. 81-96; vol. II (*Universal Psalmodist*) lacks pp. 93-94; leaf bearing pp. 5-6 is just a stub (about 1/7 of leaf remains); pp. 95-96 bound in reverse order. The volume has been re-bound, with new endpapers.

inscriptions: vol. II, leaf [2] *verso*, “Josiah [ ?]ster,” “Benj[n ?] Dod[?]”

signature embossed in gold on front cover: “Mary Lowell Putnam”

no MS. music

**Harris hMusic T1685a 1773**

9. [Bayley, Daniel]. *The American Harmony, or Universal Psalmodist…by A. Williams.* [5th ed.]. Newburyport, Mass.: Daniel Bayley, 1769. Lacks pp. 9-18, 23-24, 87-96 of music. Several leaves frayed or chipped, but with minimal loss of text. Re-bound, with new endpapers. *ASMI* 57.

no inscriptions

no MS. music

**Harris hMusic WI287a 1769**

10. Bayley, Daniel. *The Essex Harmony.* Newburyport, Mass.: the author, 1770. Lacks pp. 7-8, 13-16. BOUND WITH Watts, I[saac]. *The Psalms of David, imitated in the language of the New Testament.* 37th ed. Boston: John Boyles [*sic*], 1774. Not examined for completeness. BOUND WITH Watts, I[saac]. *Hymns and Spiritual Songs.* Boston: John Boyle, 1774. Not examined for completeness.

inscriptions: *verso* of Watts *Psalms* t. p., “Molley Page / her book”; inside back cover,

fragmentary inscription due to paper having been torn away (illegible)

no MS. music

**Harris Rare hColl BI1214 1774b**

11. Bayley, Daniel. *The Essex Harmony.* [2nd ed.]. Newburyport, Mass.: the author, 1771. Complete. BOUND WITH Watts, I[saac]. *The Psalms of David, imitated in the language of the New Testament.* 25th ed. Boston: Kneeland and Adams, for Thomas Leverett, 1767. Not examined for completeness.

inscriptions: Watts t. p., “B Goldthwait”; additional leaf [2] *recto*, “Benjamin /

Go[ldt?]h[wait?]”

no MS. music

**Harris Rare hColl BI1214 1767**

12. Bayley, Daniel. *The Essex Harmony.* [2nd ed.]. Newburyport, Mass.: the author, 1771. Complete. BOUND WITH Brady, N[icholas], and N[ahum] Tate. *A New Version of the Psalms of David.* Boston: John Boyles [*sic*], 1771. Not examined for completeness. BOUND WITH *Appendix, containing a number of Hymns, taken chiefly from Dr. Watts’s Scriptural Collection.* Boston: John Boyles [*sic*], 1771. Complete.

inscription: preliminary leaf [2] *recto*, “Reading June [8th?] [? Year?] / David

Parker[’?]s

no MS. music

**Harris Rare hColl BI1214 1771a**

13. Bayley, Daniel. *The Essex Harmony, or Musical Micellany* [*sic*]. Newburyport, Mass.: the author and son, 1785. Complete, though lacking half of back cover.

inscriptions include: front cover, “Levi”; preliminary leaf *recto*, “Levi Bartlett’s /

Book”

no MS. music

**Harris Rare hMusic B358e 1785**

14. Bayley, Daniel. *A New and Compleat Introduction to the Grounds and Rules of Musick.* [4th ed.]. Boston: Thomas Johnston, 1766. Complete. *ASMI* 72.

inscriptions: preliminary leaf [1] *recto*, “No. 13,” “Asa Alford Tufts / The Gift of

Walter Cooper Esq / Aug. 3. 1819. / It was formerly the property of his

🖝 Father / Mr. Nathaniel Cooper / Part of it was executed by him & Dr. Ezra

Green.”; t. p., “Nathl; Cooper,s Book 1767”; additional leaf [4] *recto*, “Mr Nath

Cooper [first? Junr?]”; inside back cover, “Danie[l?]”

MS. music on 2 preliminary leaves, on blank *verso*s + *recto*s of 7 leaves with music

printed on *recto*s + *verso*s only, + on 6 additional leaves, numbered pp. 30-41

MS. music is mostly for 3 voices, all written with diamond-shaped note-heads except

where specified; when “Cantus” or “Tenor” is present, that part has the

melody

MS. music entries:

p. l. [2] *recto*::Consecration Hymn,,“Cant.,” “Med.,” “Bass”,,Am,,12D#7|

U321D#7|U1

p. l. [2] *recto*::Martyr’s,,“Cant,” “Med,” “Bass”,,Em,,1|31|53|21|5,,; bar lines

used for most part, but neglected in 2 phrases

p. l. [2] *verso*::Psalm 136,,“Cant.,” “Bass,” not written in score,,G,,

1D65U321,,; end-of-phrase double bars used, rather than bar lines

p. l. [3] *recto*::S:t James’s. Tune,,“Medius,” “Tenor,” “Bass”,,C,,5U12|3124|3

p. l. [3] *recto*::Litchfield,,“Medius,” “Tenor,” “Bass”,,Am,,112|3234|5

p. l. [3] *verso*::Anthem to 100,,“Medius,” “Tenor,” “Bass”,,Am,,1|1D7[|]U35|

4-32|1,,; bar-lines applied inconsistently

p. l. [3] *verso*::Mear Tune,,“Medius,” “Tenor,” “Bass”,,F,,1|55|33|1-23|2

leaf 22 *verso*::Trinity,,non-melodic part using treble clef,,D,,5|U11|D7-65|

65|5,5|5U1|1-D76|7,,; written on second staff down of 4 staves (other

staves blank); p. hand-numbered 23; round note-heads

leaf 23 *recto*::Winchester,,non-melodic part using alto clef, but treble clef

makes more sense,,C?,,if treble clef + C: 1|33|1-2#4|52|3,3|23|

D77|32|2,,; p. hand-numbered 24; round note-heads

leaf 24 *verso*::Sutton,,3 voices, melody in middle voice,,F,,1|53|67|U1,,Behold

the lofty sky,,“Psalm 19.th D.r W. S. M.”; p. hand-numbered 25;

round note-heads

leaf 25 *recto*::Mansfield [Tans’ur],,“Tenor,” bass,,G,,1|13|42|3,3|56|5#4|5,,

Lord of the worlds above,,round note-heads

leaf 26 *verso*::Westerham [Evison],,3 voices, melody in middle voice,,Am,,

1|54|3-2-1D#7|U1-2-34-3|2,,O happy Man whose Soul is fill’d,,round

note-heads

leaf 27 *recto*: Brookfeild [*sic*] [Billings],,“Treble,” “Counter,” “Ten.r,” “Bass”,,

Dm,,5|U13|23-2|1-D7U1|2,,O, may thy chh thy turtle Dove,,round

note-heads

leaf 28 *verso*::Ten Commandment Tune,,“Medius,” “Tenor,” “Bass”,,A,,

112|3543|2,,; diamond-shaped note-heads; p. hand-numbered 29

leaf 28 *verso*::Guilford,,3 voices, melody in middle voice,,Am,,1|54|32|1,,;

round note-heads

l. [1] *recto* (hand-numbered p. 30)::Isle of White,,“Medius,” “Tenor,”

“Bass”,,Gm,,15-43-4|57-65#4|5,,; diamond-shaped note-heads from

here on

l. [1] *recto* (hand-numbered p. 30)::S.t Humphrey’s,,“Medius,” “Tenor,”

“Bass”,,G,,123|254-3-21|2,,; bar-lines applied inconsistently

l. [1] *verso* (hand-numbered p. 31)::S.t Peter’s,,“Medius,” “Tenor,” “Bass”,,G,,

🖝 1|3453|3,3|255#4|5,,; bar-lines applied consistently within a system

that sets off the first and last notes of each 6-syllable phrase in their

own “bar,” with an additional bar-line for any line of text with 8

syllables

l. [1] *verso* (hand-numbered p. 31)::Worcester,,“Medius,” “Tenor,” “Bass”,,

Em,,1|23|21|44|#3,1|54|7#6|5

l. [2] *recto* (hand-numbered p. 32)::Coulchester,,“Medius,” “Tenor,” “Bass”,,

G, tenor begins 132|1453|2, but medius is at least as melodic, beginning 112|3453|2

l. [2] *recto* (hand-numbered p. 32)::Evening Hymn,,“Tenor,” “Bass” (staff

inbetween, labeled “Med:,” has end-of-phrase double-bars but no

notes),,Am,,11-D76|5U23-21|D#7,,; bar-lines applied inconsistently

l. [2] *verso* (hand-numbered p. 33)::Wareham, or All Saints,,“Med,s,”

“Tenor,” “Bass”,,C,,1|1-D76|5U1[|]2-1D7|U1,,; bar-lines applied

inconsistently

l. [3] *recto* (hand-numbered p. 34)::Great Milton,,“Med,s,” “Tenor,” “Bass”,,

G,,1|23-4[|]56-5|4-32|1,,Joy to the World the Lord is come,,; 8-phrase

tune, setting 2 stanzas of text

l. [3] *verso* (hand-numbered p. 35)::Putney Tune,,“Altus,” “Tenor,” “Bass”,,

Am,,1|1-2-32|54|3-2-13|2,,Man has a Soul of vast Desire,,; 3 stanzas of

text written below music (not underlaid); in upper right-hand corner

of page, “(Dr. Greens [transcript?])”

l. [4] *recto* (hand-numbered p. 36)::Littleton,,3 voices, melody in middle

voice,,A,,1354-3|2-343tr-21,,Lo he cometh countless Trumpets,,“A

Hymn G. W. [George Whitefield]” written after title

l. [4] *verso* (hand-numbered p. 37)::Bethesda,,3 voices, melody in middle

voice,,G,,1|3234-2|1,,Lord of ye worlds above

l. [5] *recto* (hand-numbered p. 38)::Islington,,3 voices, melody in middle voice,,C,,1|1-D54|3-45|6-7U1|D7-6-5,,This Life’s a Dream an Empty

Show

l. [5] *verso* (hand-numbered p. 39)::Trinity [space] Doxology,,“Tenor”,,G,,

1|1-2-3-21|5-43|4-5-67|U1,,Let God the Father, and the Son

l. [6] *recto* (hand-numbered p. 40)::Buckingham,,3 voices, melody in

middle voice,,Am,,1|5-4-32|34|5-43|2,,Help Lord for Good & Godly

men

l. [6] *recto* (hand-numbered p. 40)::Wantage,,3 voices, melody in middle

voice,,Dm,,1|D77-6|55|67|U1,,With reverance [*sic*] let the Saints

appear

l. [6] *verso* (hand-numbered p. 41)::Ripon,,2 voices, probably tenor + bass,,

Am,,1|3-2-1D#7|U1-2-34|5-43|2,,With earnest Longings of the Mind

l. [6] *verso* (hand-numbered p. 41)::Lutterworth,,2 voices, probably tenor

+ bass,,Dm,,1|1D#7|U1D5|U13|2

**Harris Rare hMusic B358n 1766**

15. [Bayley, Daniel. *The Psalm-Singer’s Assistant.* [Boston?]: for the author [or “auther,” if *ASMI* 77] in Newburyport, [1764-1766]]. Lacks pp. [1]-8. *ASMI* 77 or 77A. See table on p. 148 of *ASMI*; because typeset matter is missing, only the points relating to leaves 1, 7, + 9 could be used to determine as closely as possible which issue this is. “Living next Door” is part of the colophon on leaf 1; the topmost line of the bass staff for Bromsgrove, leaf 7, is clear throughout; and the attribution “by Dr. Green” for Psalm 148 on leaf 9 is clear. *ASMI* dates issue 77 [1764-66], and issue 77A [1765-66].

inscriptions: leaf 1 *recto*, ‘Kent’s 1767.,” “Benjamin Kent’s / Singing Book”; leaf 16

*verso*, “Benjamin Kent’s Singing Book Boston 1767”

no MS. music

**Harris Rare hMusic B358p 1765**

16. Bayley, Daniel. *The Psalm-Singer’s Assistant.* Boston: W. M’Alpine, for the author in Newburyport, Mass., 1767. Lacks leaves 5, 8-16; engraved leaf 2 misnumbered 4. *ASMI* 77C (see table, p. 148); *ASMI* doesn’t mention misnumbering of leaf 2.

no inscriptions

no MS. music

**Harris Rare hMusic B358p 1767a**

17. Bayley, Daniel. *The Psalm-Singer’s Assistant.* Newburyport, Mass.: for the author, [1768]. Lacks pp. 7-8, leaves 1-3, 8-13; leaves 4-7, 14-16 bound in order 15, 14, 16, 5-7, with leaf 4 pasted inside back cover. ASMI 77C; see table in *ASMI*, p. 148, and note that issue 77C is the only one where the topmost line of the bass staff for Bromsgrove, leaf 7, is invisible, as it is here. BOUND WITH [Watts, I[saac]. *The Psalms of David, imitated in the language of the New Testament*. 25th ed., Boston: Kneeland and Adams, for Thomas Leverett, 1767?] (t. p. lacking; t. p. of 25th ed. is supplied in photostat from another copy at the John Hay Library, hColl BI1214 1767). Not examined for completeness; p. [iii] headed “Advertisement to the Readers on the Following Heads,” pp. [iii]-v have interesting advice on “the Use of the D Psalm Book,” “chusing or finding the Psalm,” “naming the Psalm,” “dividing the Psalm,” + “the Manner of Singing” [3 photos].

no inscriptions

no MS. music

**Harris Rare hMusic B358p 1767**

18. Bayley, Daniel. *The Psalm-Singer’s Assistant.* Newburyport, Mass.: for the author, [1767?]. Lacks plates 8-9, 12, 16; plates 1-7, 10-11, 13-15 bound in following order: 1-4, 6-7, 5, 10-11, 13-15. Brown cataloguer guesses this is *ASMI* 77D, but according to the table on p. 148 of *ASMI*, issue D has a different colophon on leaf 1 (“…Living next Door…”). In all other respects (leaf 9 missing here, so that point can’t be checked), this copy fits 77D. 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: Wm. M’Alpine, 1767. Not examined for completeness. BOUND WITH *A Collection of Hymns, from Dr. Watts, &c.* Boston: Wm. M’Alpine, 1767. Complete. The entire volume has been re-bound, with additional endpapers added.

inscriptions: inside front cover, “Susanna Bradshaw / her Book / January / 1776”;

preliminary leaf [1] *recto*, “E King / Eleazer Kingsbery / His Book 1791”;

preliminary leaf *verso*, “Eleazer Kingsbery / His Book / August 1 [“the”

directly above “1”] = 1778” [repeated immediately below]; Brady + Tate t. p.,

“[crossed-out text; indecipherable] / 1771”; part of an original leaf, pasted

inside back cover when vol. was re-bound, “Eleazer Kingsbery / of Needham

/ His Book / Dated August 4th [“th” written directly above “4”] 1778”

*recto* of 1st of 2 blank leaves bound between p. 74 of *A Collection of Hymns* and *The*

*Psalm-Singer’s Assistant* t. p., 2 hymn texts: 1 stanza beginning “Life is the

time to serve the Lord” (with note: “the Words to Brookfield Tune”; this L. M.

text would fit Billings’s Brookfield), + 2 stanzas, the 1st beginning “While

Shepherds Watch’d there [*sic*] flocks by Night” (with note: “the Words to

Charlstown Tune”)

MS. music: *The Psalm-Singer’s Assistant*,leaf 7 *recto*, 5 half-notes on partial staff (not

all 5 lines present); probably notation practice, or a doodle

**Harris Rare hColl BI1214 1767a copy 1**

19. [Bayley, Daniel]. *The Royal Melody Complete: or the New Harmony of Zion.* 3rd ed. Boston: W. M’Alpine, 1767. *ASMI* 54A, with 112 pp. of music. Lacks frontispiece, pp. 27-30.

inscriptions: preliminary leaf *recto*, “James Blakes Book 1777,” “Doctr. Glover”;

numerous other occurrences of James Blake’s name

no MS. music

**Harris Rare hMusic T1685r 1767**

Beard, George. MS. music book – SEE

McCamey, John. MS. music book

20. Belcher, S[upply]. *The Harmony of Maine.* Boston: Isaiah Thomas and Ebenezer T. Andrews, 1794. Complete; front cover detached.

no inscriptions

no MS. music

**Harris hMusic BE376**

21. Belknap, Daniel. *The Evangelical Harmony.* Boston: Isaiah Thomas and Ebenezer T. Andrews, for the author, 1800. Complete. A beautifully floppy, much-used and well-worn old object. Insides of front + back covers lined with newspaper; no dates visible, but one notice on the newspaper p. used to line the inside of the back cover mentions “THE excellent fast sailing brigantine MOUNT ÆTNA, built at Medford 2 years since,” and two sources on the web state that the brig Mt. Aetna was built in 1803 by Medford ship-builder Thatcher Magoun, so this sheet of newspaper was printed in 1805.

inscriptions: t. p., “Sam’l Richardson Jun’s property”; *verso* of t. p. (p. [ii]), “John C

Richardson: / … / His propperty…” (X’d out), “Samuel Richardson jun’r / … /

His property”; inside back cover, “Samuel Richardson”

no MS. music

**Harris hMusic B4328e**

22. Belknap, Daniel. *The Harmonist’s Companion.* Boston: Isaiah Thomas and Ebenezer T. Andrews, 1797. All pp. present, but all have chunks torn away, with considerable loss of text; did these chunks become nest-building material for a mouse? Lacks back (paper) cover.

inscriptions: front cover, “David W[rubbed out][s?] / Book / Feby 21 [“st” directly

above “21”] – 1799—”; preliminary leaf *recto*, “David Warren[?] / Book”

no MS. music

**Harris hMusic B4328h**

[Belknap, Daniel]. Judgment Anthem – SEE

[Morgan, Justin]. Judgment Anthem

23. Belknap, Daniel. *The Middlesex Collection of Sacred Harmony.* Boston: Isaiah Thomas and Ebenezer T. Andrews, for the author, 1802. Lacks pp. [iii-vi].

inscription: preliminary leaf *recto*, “jabez Wallcott,s Singing, / Book, [space] July,

10th,, 1804 / Sing at Your Leisure,”

no MS. music

**Harris hMusic B4328m**

24. Belknap, Daniel. *The Village Compilation of Sacred Musick.* Boston: J. T. Buckingham, for the author, 1806. Complete. original board covers, wrapped in paper; front cover detached.

no inscriptions

no MS. music

**Harris hMusic B4328v**

25. Benham, Asahel. *Social Harmony.* [2nd ed., 1799].

inscriptions: slip pasted inside front cover, “T[hi?]s singing book was the property

of / my great-grandfather, Theodore Hale, and / was given to me by my

father, James / M. Hale\_\_ August, 1895 – /Lucy J. Hale [Wright?]”;

preliminary leaf *recto*, “Price 3/9 / Jonathan Hale,s, Glastenbury. / January 1st

1800”; t. p., “Jonathan Hale’s”

MS. music on 2 unpaged leaves with printed staff lines, bound in at back of book

MS. music entries:

leaf [1] *recto*::Amanda [Morgan],,treble,,Am,,5|57|5-7[*sic*]7-5|3-4-55|5

leaf [1] *recto*::Troy,,probably counter,,Am,,555|7U1|D7,7|77U1D5|5

leaf [1] *verso*::Naples [Read],,4 voices, melody in tenor,,Dm,,1|D755|757|

U1\_|1,,Lord thou hast search’d & seen me th[rough]

leaf [1] *verso*-leaf [2] *recto*::Walpole [Wood],,4 voices, melody in tenor,,Bm,,

1\_|132|3-4-54|32|1

leaf [2] *recto*::[“Portage” crossed out?],,3 voices, melody apparently in top

voice,,G,,5|U11-2-3D55-6-7|U11-2-32,,Sweet is the work my God my

my [2nd “my” *sic*] king

leaf [2] *verso*::Musical Concert “Tans’ur”,,4 voices, melody in tenor,,A,,

5|U111D7|U1,1|3332|3,,You that in Concert sing,,“Beat Minims”

written in upper left-hand corner of p.; no hint of sacredness until last

2 lines of text: “Our art it is divine / the scriptures say”

**Harris Rare hMusic BE5832s 1799 copy 1**

26. [Benham, Asahel. *Social Harmony.* [1st ed., 1798, or 2nd ed., 1799]]. Lacks pp. [1-4], 11-14, 19-22, 35-38, 43-46, 51-54; front cover in 2, almost 3 pieces.

inscriptions: front cover, “Eph[“r” directly below “h” of “Eph”; abbreviation of “Ephraim”?]; inside front cover, “Jerusha Hotchkiss” (now in 2 pieces);

preliminary leaf *recto*, “Jerusha Hotchkiss Her Singing Book Price 3/,”

“Labour for learning before thou art old / for learning is better than silver or

gold,” “Jerusha Hotchkiss / Book,” “Stephen Cook”; preliminary leaf *verso*,

“[D?]av[?] / ab [break in p., 2 parts sewed together] nt / Ho[t?c?]hk[?]”;

additional leaf *verso*, “Jerusha Hotchkiss Her / Singing Book Price 3/”; back

cover, “Epping”

MS. music on 2 unpaged leaves with printed staff lines, bound in at back of book

MS. music entries appear to be all treble parts:

leaf [1] *recto*::Ridg field,,“Treble”,,Am,,1|1122|3-4-5-6-55|5,,Who can

command &c.

leaf [1] *recto*::North-Salem [Jenks],,treble,,Em,,555|7U1D55|5,,My soul come

meditate the day

leaf [1] *recto*::Florence [Woodruff],,F,,3|555|5-367|U1,,Sweet is the work my

God my king

leaf [1] *recto-verso*::Esther [*sic*] Anthem [Billings],,treble,,A,,after 4 mm. rest:

3-4-5-4-32|22,,The lord is ris’n indeed [🡨not sung by treble]

hallelujah

leaf [1] *verso*::China [Swan],,treble,,D,,5|55|3U1|D5[-]6U2|D5

leaf [1] *verso*::New Jerusalem [Ingalls],,treble,,G,,355|3234|2

leaf [1] *verso*::Exhortation [Doolittle],,treble,,Am,,1|5-6-5-43-1|D7U1-2|

32[-]3|4

leaf [2] *recto*::Friendship,,Em,,5U1[D7? Blot]|U11D7U1|D5

leaf [2] *recto*::Liberty [Jenks],,treble,,F,,333|3565|5

leaf [2] *recto*::Wintonbury [Jenks],,treble,,Em,,5|5344|5,,Alas the [brittle clay]

leaf [2] *recto*::Mount Calvary [Jenks],,treble,,Am,,1D7|U15-4|32|1,,hearts of

stone relent

leaf [2] *verso*::Triumph,,G,,5|5551|2221-2|3

leaf [2] *verso*::Tolland,,C,,1|3332|1D5|6

**Harris Rare hMusic BE5832s 1799 copy 2**

27. Benham, Asahel. *Social Harmony.* N. p., [1801?]. Lacks pp. 11-14; pp. 27-30 bound in between p. 22 + p. 23; pp. 51-54 bound in after p. 60. Covers detached.

no inscriptions

no MS. music

**Harris Rare hMusic BE5832s 1801**

28. Benjamin, Jonathan. *Harmonia Cœlestis: A Collection of Church Music, in two, three, and four parts.* Northampton, Mass.: Andrew Wright, for Oliver D. and I. Cooke in Hartford, 1799. Complete.

inscriptions: preliminary leaf *recto*, “Lauren Hotchk[iss?] / Owner of / this Book,”

“Lauren Hotchkiss’ Singing Book / Price 2/6 Bought jany 27th 18[0??] /

🖝 “Keep him at least three paces / distant who hates Music.” / Columbia in

🖝 Cheshire,” also a drawing of an open oblong tunebook; t. p., “John [space] F

[space] C[urtiss?] [space] [? Burck?]”

no MS. music

**Harris hMusic BE584**

29. Billings, William. *The Continental Harmony.* Boston: Isaiah Thomas and Ebenezer T. Andrews, 1794. Complete, though leaf bearing pp. 189-190 is torn, with loss of about half of text.

inscriptions: t. p., “Hen[ry?]” (pencil), “Martin Jun[r?]”

no MS. music

**Harris hMusic B5982**

30. Billings, W[illiam]. *Music in Miniature.* Boston: the author, 1779. Complete.

inscription: front cover, “John Bi[?]e[?]”

no MS. music

**Harris Small hMusic B5982m**

31. Billings, W[illia]m. *Peace an Anthem.* [Boston, 1783]. Complete; the only copy known.

inscription: preliminary leaf *recto*, “Ladd’s. / Newport, August. 1783.”

no MS. music

🖝 last m. on leaf 13 + 1st 11 mm. on leaf 14: Billings depicts multitude of exulting

people by having all 4 voices sing different 2-m. phrases of text at once:

varied combinations of “Glory Glory,” “Hallelujah,” “*PEACE* be on Earth,” +

“good will to men”

**Harris Rare Music B5982p**

32. Billings, William. *The Psalm-Singer’s Amusement.* Boston: the author, 1781. Complete; back paper cover in 2 pieces.

no inscriptions

no MS. music

**Harris Rare hMusic B5982p**

33. [Blanchard, Amos]. *The Newburyport Collection of Sacred, European Musick.* Exeter, N. H.: Ranlet and Norris, 1807. Complete, though pp. [3]-6 are bound in between frontispiece + t. p.; also, the 4 leaves bearing pp. [1]-8 have their edges reinforced with tape, with minimal loss of text; the final leaf has tape along its inner edge, with minimal loss of text.

inscription: t. p., “Edm, Racklyest Book Nov [6?] [year obscured by tape along edge

of p.]”

no MS. music

**Harris hMusic N53526**

34. Boston. First Church. *The First Church Collection of Sacred Musick.* 2nd ed. Boston: Thomas and Andrews, for the First Church singers, 1806. Lacks pp. 35-38; back cover almost detached.

inscription: preliminary leaf *recto*, “First Church Singers / N.o 11”

no MS. music

**Harris hMusic F5276**

35. Boston. First Church. *Sacred Musick, selected for the use of The First Church in Boston.* Boston: Joseph T. Buckingham, 1815. Complete with 4, [68] pp. (tunes numbered, not pp.); front cover detached, hinges giving way.

inscription: preliminary leaf *recto*, “Frederic Warren Goddard’s / May 28.th 1815”

no MS. music

**Harris hMusic BO834s**

36. Boston. Hollis Street Society. *Psalm and Hymn Tunes, selected for the use of the Hollis-Street Society, in Boston.* Boston: J. T. Buckingham, 1811. Complete, with 71, [1] pp.; lacks back cover; p. no. 13 not struck; p. 54 misnumbered 45.

inscriptions: inside front cover, “No. / 52”; t. p., Hollis Street Society”

no MS. music

**Harris hMusic H9963 1811**

37. 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 top of t. p. has been torn off, with no loss of text.

inscriptions: t. p., “Pew. N.o 69.” ; p. [3], “E. N. Perkins from his affectionate mother—

/ Novr 15th 1829.”; additional leaves have various inscriptions, but they don’t

appear to pertain to ownership; inside back cover, “[S S?] Perkins / E N

Perkins / C. C. Perkins / J. H Perkins.” (pencil)

no MS. music

**Harris hColl H9963 1808**

38. 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. *ASMI* 125, with [2], 47, [1] pp.; complete.

inscriptions: front cover, “No 61—”; t. p., “No 1 For the use of Pew No 61—”

no MS. music

**Harris hMusic H9963 1810**

39. *The Boston Collection.* Boston: William Norman, n. d. (BruKnow says “1815?”; my guess, based on typeface of the added “Rudiments” and a needed market for the musical repertory, is ca. 1803). *ASMI* 120B (latest of 3 issues; 120 is dated “ca. 1799,” 120A suggested as “after the above” (i. e., after 120), 120B suggested as “the latest of the three issues”). Complete; new endpapers added, binding reinforced with white + blue tape.

inscriptions: t. p., “Thomas Bittitchee [space] Providence”; leaf [2] *recto*, “Thomas

[B?]ittitchele Providence”; p. [i], “The Property of Thomas Bittitchele.

Bought of John / M Wilson of Worcester August 14 th 1815. Price 4/6”; p.

[iii], “Thomas Bittitchee”; inside back cover, “~~Thomas Bittitchele~~ / Lemuel

Vintons / 1816”

print of an engraved portrait of Lord Byron mounted inside front cover

no MS. music

**Harris hMusic B7474 n.d.(1815?)**

40. *The Boston Collection of Sacred and Devotional Hymns.* Boston: Manning and Loring, 1808. Complete; front cover loose.

no inscriptions

no MS. music

**Offsite Storage hColl B7474**

41. Brown, Avis. *Manuscript book of vocal music [BruKnow designation] (MS. music).* [1820-1829? –BruKnow]. 44 bound leaves, 2 leaves tipped in inside front cover (these 2 are referred to here as preliminary leaves). All leaves unnumbered. Hymn tunes, excerpts from Handel’s *Messiah*, secular songs.

inscription: inside front cover, “Avis Brown / ‘Song sooths the pains of Age, / ‘and

Age has pains to soothe.[’] / There is in souls a sympathy with sounds; / And

as the mind is pitched, the ear is pleased; / With melting airs, or martial brisk

or grave: / Some chord in unison with what we hear; / Is touched within us,

and the heart replies . . .”

at least 2 different hands, showing different degrees of musical literacy

many tunes here first appeared in [Thomas Butts’s] *Harmonia-Sacra, or A Choice*

*Collection of Psalm and Hymn Tunes* (London, 1754), suggesting that the

compiler of this MS. had access to that book

MS. music entries are mostly melody + bass:

p. l. [1] *verso* (as mounted)::Bright Reversion,,3 voices, melody in top voice,,

Cm,,1|5-42|15|U1-2-1Dn7|U1,,when conscious grief laments sincere,,

left-most ¾” of leaf (with clefs + 3-flat key-signatures) folded to fit

inside the vol.’s front cover; almost detached at fold; 4 verses of this

tune’s L. M. text on *recto* of p. l. [2], mounted to face music on p. l. [1]

leaf [1] *recto*::Interlude to All Saints New,,keyboard (2 staves),,Cm,,n7|U1D5|

66|74|55|63|46|5432|1

leaf [1] *recto*::All Saints New,,melody + bass,,Cm,,3|55-67U3|

D7-U1[-]D7[-]65-3|4,,Oh! if my Lord would come and meet

leaf [1] *verso*-leaf [2] *recto*::Dying Stephen,,melody + bass,,G,,134(3-4)[-]54|

3tr2,,Head of thy church triumphant,,tune sets 2 verses of 7.7.4.4.7

text; 6 additional verses on leaf [2] *recto*

leaf [1] *verso*-leaf [2] *recto*::Savannah,,melody + bass,,F,,55-4|32|1-23|2,,Holy

Lamb who Thee receive,,4 additional verses of 7.7.7.7 text on leaf [2]

*recto*

leaf [2] *verso*-leaf [3] *recto*::Arne,,melody + bass,,F,,12|3-43|(3)-2-1D7|

U1-D7-U1-21,,Happy soul, that safe from harm,,tune (on leaf [3] *recto*)

sets 2 verses (if 4 lines each) of 7.7.7.7 text, with 2nd verse repeated to

different music; 6 more verses (or 3 verses of 7.7.7.7.7.7.7.7?) on leaf

[2] *verso*

leaf [3] *verso*::untitled tune “Music Linley”,,melody + bass, with notes for

inner voices occasionally added,,G,,1|1D5|U1-23|4-32|3,,Come let us

lift Our joyful eyes,,“2d Once t[?]” written at end

leaf [3] *verso*::untitled tune “Music Linley”,,melody + bass, with notes for

inner voices occasionally added,,Eb,,5|5U1[-]D7|65|45[-]4|3,,Awake

my heart arise my tongue,,short “Sy[mphony]” at end (i. e.,

instrumental conclusion)

leaf [4] *recto*-leaf [9] *verso*::Gray’s Elegy “Set to Music by the Author of Robin

Gray” but also “Air by Haydn” (leaf [5] *verso*-leaf [6] *recto*), “Air by

Vanhall” (leaf [7] *recto*),,voice + keyboard,,Bb, Eb (“Moderato”), C

(“Allegretto”), F (“Slow Affectuoso”), G, Eb (“Andante affectuoso,” “Air

by Haydn”), C (“Allegretto”), G (“SLOW,” “Air by Vanhall”), E

(“Slow”), D (“GLEE,” “Moderato”), A (“Grazioso”), F, D (“RECIT:”), G

(“ANDANTE”), Eb (“The Epitaph.”),,3|4324|3-421D7|U1,,The Curfew

tolls the knell of parting day,, many instrumental interludes

leaf [10]*recto*::Love Feast,,melody + bass,,F,,5U1|2-43|4-65-4|3-2[-]1,,Come,

and let us sweetly join

leaf [10]*recto-verso*::Mitcham,,melody + bass,,D,,5|365U1|D7U1-2-32,,Some

Seraph, lend your heavn’ly tongue

leaf [10] *verso*-leaf [11] *recto*::Hallelujah,,melody + bass,,G,,3|3-21|5-43|

1D5|U1,,Praise ye the Lord, y’immortal choir

leaf [11] *recto-verso*::Irene,,melody + bass,,D,,1|D56|54|3,,Thou Jesus art our

King,,title occurs on leaf [11] *recto*: “Ierene continued”; *HTI* 1662c

leaf [11] *verso*::Bristol,,melody + bass,,G,,1|32|1D7|6[-]7[-]U12|3,,Being of

Beings God of Love

leaf [12] *recto*::Canterbury,,melody + bass,,G,,1|1-D7-65|U1-2-36|5-4-32-1|2,,

O Jesu, source of calm repose

leaf [12] *recto-verso*::York, melody + bass,,D,,5|43|2-3-43|61|D7,U5|2-34|

3-45|6-7U1|D7,,O God of good th’unfathom’d sea!,,*HTI* 2232

leaf [13] *recto*::Calvary,,melody + bass,,D,,32[-]1|54[-]3|6[-]7[-]U1D7[-]6|5,,

Lamb of GOD whose bleeding love

leaf [13] *verso*::Thou Shepherd of Israel,,melody + bass,,Am,,5-U3|21D#7|

U132|3,,Thou Shepherd of Israel, and mine

leaf [13] *verso*-leaf [14] *recto*::Brochmer,,melody + bass,,D,,1|3-4-55-6|57|

U1-2-32|1,,God of all grace and majesty,,*HTI* 1657d

leaf [14] *recto*::Traveller,,melody + bass,,G,,554|32|1-2-1-61|D7,,Come on

my partners in distress

leaf [14] *verso*::Epworth,,melody + bass,,C,,11-2-32-D76-5|6U1-D65U3-D5,,

Happy soul, thy days are ended

leaf [14] *verso*-leaf [15] *recto*::Handel’s March,,melody + bass,,G,,

1. D5|U1111|1,2|313#4|5,,Soldiers of Christ arise

leaf [15] *verso*::Trumpet,,melody + bass,,A,,5|35U1D5|U1-D7-U1-23 (D7 *sic*),,

Blow ye the trumpet, blow

leaf [16] *recto*-leaf [17] *recto*::Magnificat,,melody + bass, with notes for inner

voices occasionally added,,F,,1|12[-]3|4321|D7,,My soul doth Magnify

the Lord

leaf [17] *recto-verso*::Barcelona “Dr Miller”,,melody + bass,,G, D,,5U13|54|

3-2-1D7|U1,,Sing to thee [*sic*] Lord a new made song,,”Chorus” in D at

end

leaf [17] *verso*::Conquest,,“Air” + bass,,E,,12?|31|66|6tr-5,,Angels roll the

stone away

leaf [17] *verso*-leaf [18] *recto*::Sion,,melody + bass,,E,,5-4|321|567|U1,,A-Way

with our sorrow and fear!

Leaf [18] *recto*::Builth,,melody + bass,,D,,5-4|3212,65|4323,,Come let us

ascend, My Companion & friend

leaf [19] *recto*::Morning Hymn “Ehrenberg”,,melody, bass, + inner part (vocal

or instrumental?), ending with 2 chords of 4 notes each,,Eb,,

1|555-U2D7-U2|2-1,,How smiles the op’ning dawn,, “Dolce a [*sic*]

andantino” written above start of music; “German” written before

title; 4 verses of this text written on leaf [28] *verso*

leaf [19] *recto*::Italian [title?],,melody + bass,,F,,5-4|3-2-1-2D7|U1-6-54-3|

4-3-2-35|1-D7,,O God, my God, my all thou art

leaf [19] *verso*::Judgment,,melody + bass,,G,,5|U1232|3#45,,He comes, he

comes, the judge severe

leaf [19] *verso*::Evesham,,melody + bass,,Em,,5|1-2-32|3-21|5U1|D#7,,O that

my load of sin were gone

leaf [20] *recto-verso*::untitled piece marked only “Adagio. Maestoso.”,,melody

+ bass throughout, but much of the entry has a 3rd voice, and

occasionally there is a 4th voice,,F, Bb, F (the return of F marked

“Sicilina [*sic*] Andante”),,5-65|3-4-35|U1D765|4-3,,Father, Father how

wide thy glory shines

leaf [21] *recto*::Portuguese Hymn,,melody + bass,,A,,1D5U1|2D5|U3[-]23[-]4|

3-2,,; no text

leaf [21] *recto*::Funeral Hymn,,melody + bass,,Am,,1|34|5-43|2,,My life’s a

shade, my days

leaf [21] *verso*::Auspicious Morn, a Christmas Hymn “Holden”,,melody + bass,,

E,,3|5U1|D54|3,6|5[-]35[-]U1|D76|7,,No war or battle sound

leaf [21] *verso*::Nantwich “Dr. Madan”,,melody + bass,,Bb,,5|U13tr[-]2|12|

35tr[-]4|3,,Thus saith the high and lofty one

leaf [22] *recto*-leaf [23] *recto*::Amesbury “Dr.. Arnold”,,melody + instrumental

bass, with 3 “sym[phonies]” for keyboard,,G, Gm, G,,5|5433[-]45|

4322[-]3,,Come, let us anew our journey pur sue [spacing *sic*]

leaf [23] *recto*::Paris,,melody + bass,,G,,12|3-45|4-32|1,,Come desire of

nations Come

leaf [23] *verso*::Foundry,,melody + bass,,F#m,,1-2[-]32-1|2-3-42|3-4[-]53|

4-5-6-5[-]4,,God of all redeeming grace

leaf [23] *verso*::Bray’s,,melody + bass,,Am,,13|2D5|64|5,,Son of God, thy

blessing grant

leaf [24] *recto-verso*::The Hermit [1st of 2 sections],,melody + keyboard

accompaniment,,F,,after 8-m. keyboard intro: 34534|531U2-1D76|

(6)[-]5,,At the close of the day when the Hamlet is still

leaf [25] *recto*::Hermit [2nd of 2 sections],,melody + probably vocal bass,,Dm,,

1-2|321|21D#7|U143|2,,’Tis night & the landscape is lovely no more

leaf [25] *recto-verso*::Pleyel’s Hymn,,melody + bass,,Bb,,1|35|23|42|3,,So

fades the lovely blooming flower

leaf [25] *verso*::Plymouth,,melody + bass,,A,,32[-]1|25|1-2-32-1|D7-6-6 [*sic*],,

Lord and God of heav[’]nly pow’rs

leaf [26] *verso*::The Hermit,,melody + bass,,Em,,12|321|21D7|U1-2-343|2,,At

🖝 the close of the day when the Hamlet is still,,the scene-setting text of

section 1 (4 entries above) set to the hermit’s melody of section 2 (3

entries above); note completely different song “The Hermit” on leaf [40]

leaf [27] *recto*::Brookfield [Billings],,melody + bass,,Dm,,5|U13|23-2|

1. D#7U1|2,,Shall the vile race of flesh & blood,,1 verse underlaid,

followed by 4 additional verses of text written separately from the

🖝 music; 6-m. “Symphony to Brookfield” (2 staves, probably intended

for keyboard) next to additional verses of text

leaf [27] *verso*::The Sun sets at night,,melody + (likely) keyboard

accompaniment, all on 2 staves,,F,,5|534565|4222,,The Sun sets at

night, & the stars shun the day,,3 additional verses of text (about

Jesus’s sacrifice for humankind) written on leaf [28] *recto*

leaf [27] *verso*::untitled tune,,melody + (likely) keyboard accompaniment, all

on 2 staves,,F,,55|6-54-3|33|4-32-1,,Love Divine all loves excelling,,

melodic incipit not found in *HTI*; 3 additional verses of text (or double

verses: 8.7.8.7.8.7.8.7) written on leaf [28] *recto*

(leaf [28] *verso*: 4 verses to Morning Hymn, music on leaf [19] *recto*)

leaf [29] *recto-verso*::untitled march on 2 staves,,keyboard?,,D,,

34|5555U1D76|556543

leaf [29] *verso*::Welling,,melody + bass,,Am,,5|U1-2-32-1|2-5D5|U1-2[-]32-1|

D7[-]#6-5,,God of my Life, whose gracious pow’r,,3 more verses of text

written on leaf [30] *recto*

leaf [31] *recto-verso*::Adeste Fideles / A Portuguese hymn on the Nativity,,

voice “with Accompaniment for the Piano Forte” (on its own 2

staves),,A,,1|1D5U1|2D5|U3234|32,,Adeste fideles læti triumphantes,,

2 additional verses of text written below music (not underlaid)

leaf [31] *verso*::Participation “Arne”,,melody + bass,,G,,1|3332|111,,Jesus,

with all thy saints above

(leaf [32] blank)

leaf [33] *recto*::untitled 2-stave piece,,probably keyboard,,Eb,,5|U32D7|

U1D6535tr654332,,; marked “Adagio”

leaf [33] *recto*::Total Eclipse “Handel”,,probably keyboard,,Em,,53tr215|

U1D5U1,,; fragment; complete aria written on leaves [41-42]

leaf [33] *verso*-leaf [34] *recto*::Lamp’s,,melody + bass,,Em,,5|315D#7|U1,,

Jesu my Lord attend,,the piece sets 2 S. M. verses; 2 additional pairs of

verses written on leaf [34] *recto*

leaf [33] *verso*::Cambridge,,melody + bass,,Dm,,1|5-65|4-#7U1|

D3[-]4[-]5[-]4[-]32|1,,Happy the man who finds the grace

leaf [35] *recto*-leaf [37] *verso*::He was despised “Handel’s Messiah”,,voice +

accompaniment on 2 staves,,Eb, Cm,,voice incipit : 5|U1D7U32|3|

43[-]231D7U1,,He was despised[,] despised and rejected,,leaf [36] is

blank, probably to act as “blotter” for pp. on either side

leaf [37] *verso*-leaf [38] *verso*::He shall feed his Flock [Handel],,voice +

accompaniment on 2 staves,,Bb,,voice incipit: 5|5[-]4321D57|

U1[-]2[-]3[-]4[-]5D5,,He shall feed his flock like a shepherd,,left hand

of keyboard is figured bass

leaf [39] *recto*::Musician’s,,melody + bass,,G,,5|U123-13-5|5-43-23,,Thou God

of harmony and love

leaf [39] *verso*::Heaving the Lead,,voice + accompaniment on 2 staves,,F,,voice

incipit: 1[-]2|3324[-]2|1D7U1,,For England, when with Fav’ring gale

leaf [40] *recto-verso*::The Hermit,,voice + accompaniment on 2 staves,,D,,

voice incipit:1D7U21D5|6-7-6-544[-]3,,Turn gentle Hermit of the

Dale,,in second section, marked “Andantino,” the Hermit replies (still

in D: 5|U12D75|U12D7, Forbear my son the Hermit cries); incomplete,

breaking off at the end of the p. mid-measure in a keyboard interlude;

note completely different song “The Hermit” on leaves [24-26]

leaf [41] *recto*-leaf [42] *recto*::Total Eclipse “Handel”,,voice (1 staff) +

keyboard accompaniment (2 staves),,Em,,voice incipit: 532[-]115|

U1D5U1D5|1[-]2[-]3[-]4[-]5,,Total eclipse no sun no moon all dark,,

keyboard intro. Also written on leaf [33] *recto*

leaf [42] *recto*::Funeral,,melody + bass,,Dm,,1-2|345|543tr|2,,Ah lovely

appearance of death

leaf [42] *verso*-leaf [43] *verso*::The Exile of Erin,,voice + accompaniment on 2

staves,,Am, A, Am (ending with 4 V chords),,5|U121|343|251D#75

[extra bar-line after U121 *sic*],,There came to the Beech a poor exile of

Erin,,4 additional verses of text written on leaf [43] *recto* + *verso*

leaf [44] *recto*::untitled incomplete sketch for keyboard piece,,C,,1D34|5655|

6U1D7U2|1,,; left hand drops out after 12 mm., right hand continues

to ending 33 mm. later (counting internal 1st + 2nd endings as 1 m.)

leaf [44] *verso*::untitled song,,voice + accompaniment on 2 staves,,G,,voice

incipit: 1[-]253|21|D76U2D7|65,,Cold was the night wind, drifting fast

the snows fell,,alternation of 1 m. of vocal melody for a later verse of

text (beginning “Drear were the downs more dreary her reflections”)

written at bottom of p.

🖝 leaf [45] *recto*::Song,,voice (or 2 voices) + accompaniment on 2 staves,,G?, F

or Fm,,if starting in G (key signature of 1 sharp), 77U44|77(7)[-]6,|

5472[-]5|32,,Tell me, where’s the vi’let fled,,includes expressive

marking [?] “Schultz”; very curious piece; clearly a home-made effort

leaf [45] *verso*::Ode to Charity,voice (or 2 voices) + accompaniment on 2

staves,,G,,5|5435|432,,Where e[’e]r in life[’]s broad path we tread

**Manuscripts 1-SIZE Ms. Harris Codex 1953**

42. Brown, Bartholomew, and others. *Columbian and European Harmony: or, Bridgewater Collection of Sacred Music.* Boston: Isaiah Thomas and Ebenezer T. Andrews, 1802. Lacks 1 leaf of printed staves at end.

inscriptions: preliminary leaf *recto*, “Price. $1.00,” “The Property, of. / Samuel Allen.”

MS. music on 3 leaves of printed staves at end, followed by 3 pp. of handwritten

indexes

MS. music entries:

leaf [1] *recto*::Andover [Wood],,4 voices, melody in 3rd voice from top,,Cm,,

5|U1Dn7U12|3-1Dn7|U1,,My passions fly to seek their king

leaf [1] *verso*::Salem “A. G.”,,3 voices, melody in top voice,,D,,1|35U1[-]33[-]2|

1D7U1,1|1D7[-]65#4|5,,Before the rosy dawn of day,,not in *HTI* under

incipit or title 🡪 incipit

leaf [2] *recto*::Caphtor,,3 voices, melody in middle voice,,D,,5|32|12|

3-4-57-(6-7)|U1-D7,,From the third Heaven whear God resides

leaf [2] *verso*-leaf [3] *recto*::Pelican,,3 voices, melody in middle voice,,C,,

5|U1D5-4|3-4-5U1|3-22-1|1,,Lord when thou didst ascend on high

leaf [2] *verso*-leaf [3] *recto*::An Anthem from Psalms 150th,,3 voices, melody

in top voice,,A,,1115[-]6[-]5[-]4[-]3[-]4[-]3[-]2[-]|1[-]2[-]3[-]1[-]2D5

U1[-]D5[-]U13|2,,Let the shrill trumpet[’]s warlike sound

leaf [3] *verso*::Norway,,3 voices, melody in middle voice,,Dm,,5|U1D5|

4-5-6,5-4|4-23-2|1-23-4|5,,Time flies man dies Eternity’s at hand

leaf [3] *verso*::China [Swan],, 4 voices, melody in 3rd voice from top,,D,,3|22|

11|3-D66|3

**Harris Rare hMusic B8778c3**

43. Brown, Bartholomew, and others. *Columbian and European Harmony: or, Bridgewater Collection of Sacred Music.* Boston: Isaiah Thomas and Ebenezer T. Andrews, 1802. Complete; leaf bearing t. p. detached. BOUND WITH *The Village Harmony: or, Youth’s Assistant to Sacred Musick*. 6th ed. Exeter, N. H.: Henry Ranlet, 1803. Complete. BOUND WITH Read, Joel. *The New-England Selection; or Plain Psalmodist.* Boston: J. T. Buckingham, for the author, 1808. Lacks leaf bearing pp. 119-120; leaf bearing pp. 117-118 torn in half, with a chunk missing (loss of text). Back cover detached.

inscriptions: inside front cover, “The Property of / Stephen S. Wardwell.”; additional

leaf [2] *verso* between *Columbian and European Harmony* + *The Village*

*Harmony*, “S. S. Wardwell”; additional leaf [2] *verso* between *The Village*

*Harmony* + *The New-England Selection*, “S. S. Wardwell.”; final leaf *verso*,

largely indecipherable name (first letters of first + last names C J?) (pencil)

MS. music on 8 leaves bound in at back, + numbered pp. 161-173 (with 3

unnumbered pp. after p. 173); these leaves were clearly numbered to

continue the pagination of *Columbian and European Harmony*, whose printed

music ends on p. 159 and whose printed index has been numbered 160 by

hand; when the three tunebooks were bound together, these leaves of MS.

music were moved to the end of the vol.; the first 4 leaves (pp. 161-168) bear

staves printed from type, + were originally part of *Columbian and European*

*Harmony* (see *ASMI* 127); the last 4 leaves (pp. 169-[176]) bear printed

staves, but not printed from type

MS. music entries are bass parts, unless otherwise indicated:

p. 161::London “By Swan”,,Bb,,1D55|6U1D55|U1

p. 161::Exhortation [Doolittle],,Am,,1|11|D55|35|4

p. 161::Buckfield [Maxim],,C,,111|4[-]32[-]D7U11|5

p. 161::Lanes Field,,G,,1|1D7|6544|3\_|3

p. 162::Allsaints [Hall],,Cm,,1|3333|5-4-31|D7

p. 162::Southborough,,Fm,,1|1D5U11|3-2-12|D5

p. 162::Cowper [Holden?],,Gm,,1|1133|1D5U1

p. 162::Trumpet,,G,,1|35U1D7|U1D65

p. 163::Majesty [Billings],,F,,1|1-D5-U12|D5-U13|45-3|1

p. 163::Victory [Read],,Eb,,111|15|65|U1

p. 163::Exortat[i?]on,,F,,1|2-D5-U12|D55|U1-D4-55|U1

p. 163::China [Swan],,D,,1|D5D5U14|3-22|1

p. 163::Watlham [*recte* Waltham?],,Am,,1|D5434|U1D4|5

p. 164::Mortallity [*sic*],,Em,,111|1D7U34|D7

p. 164::Willington,,G,,1|D65U12|1,1[-]2|32[-]121|D5

p. 164::America [Wetmore],,Am,,1|31D7U1|D5

p. 164::Psalm 46,,D,,11D5|U1345|1

p. 164::Green Field [Edson],,Am,,1|11D55|3454

p. 165::Farmington,,F#m,,1|11D5|U13D7|U1

p. 165::Dedication,,F,,1|11|D5U1|1,1|21D76|5,,; probably *HTI* 12640

p. 165::Delight [Coan],,Em,,112|354

p. 165::Exaltation [Janes], B,,1|35|U1D1|35|U1

p. 166::Amity [Read],,A,,1|11D55|U1

p. 166::Philedelphia [*sic*],,G,,1|11-D7|65|U1,,; this is *HTI* 12646

p. 166::Pennsylvania [Ingalls],,Am,,111|D5534|565

p. 167::Olive Branch “O. Shaw”,,Bb,,1|1-35|U1-D42|5

p. 167::Sorrow’s Tear “Jenks”,,Dm,,1|1D5|7U3-2|1D5|U1,,Death like an

overflowing stream

p. 167::Mendon “Billings”,,Am,,11|5345|1

p. 167::Emmaus “Billings”,,Gm,,1|1-D76|51|3-4-51+U1|D5

p. 168::Funeral Anthem “Billings”,,Fm,,1|111|D54|U132|12|D5,,I heard a

great voice from heav[’]n saying unto me

p. 168::Phoebus “Billings”,,F#m,,1|11[-]232|1D7[-]65

p. 168::Littleton “Williams”,,A,,11|32[-]1|D56[-]7|U1D1

p. 168::Evening Hymn,,G,,1|U1D531|57U1

🖝 p. 169::Hosannah,,3 voices, melody in middle voice,,Gm,,1|11D#7|U123|

423[-]1|D7[-]n65,,Hosannah to Jesus I’m fill’d with his praises,,1st pr.

(in Bm; att. “Chapen”) in Davisson, *A Supplement to the Kentucky*

*Harmony*, 1820; *HTI* 17120

p. 170::New Sabbath,,D,,1|11|13|4-5D5|U1

p. 170::Cambridge New “Dr. Randall”,,C,,111|D56|415

p. 170::Sinai “J. W. Callcott”,,D,,1|31|5-4-31|2-1-D75|U1

p. 170::Burnham “T. Clarke”,,D,,1|11|3-45|1,1|1[-]43[-]2|12|D5

p. 171::Ceylon “M. Noyes”,,A,,1|1U1D53|1,U1|D7U12D2|5

p. 171::Connection “Billings”,,E,,1|11|45|1

p. 171::Sardis “Goff”,,G,,1|1D514|55|1

p. 171::Gospel Pool [Ingalls or arr. Ingalls],,Am,,1|1D5U1D7|3

p. 172::Linnet [Stone],,D,,1|1-D5-|U1-2353|5-65|1

p. 172::Zion,,D,,11D5|U1232|1

p. 172::Advent [= Bunker Hill],,Am,,1D51|54|3365|55 (“65” in 3rd m. *sic*;

should be 76)

p. 173::Celestial Watering [Ingalls or arr. Ingalls],,A,,11|11|D55|55

p. 173::Voice of Free Grace,,G,,1|11D5|45|555|11,,; 1st printed in this key in

Ingalls 1805 (only previous printing: Holyoke *CH* 1804, where it’s in

D)

p. 173::Invitation,,Dm,,11|4455|11,,;printed before 1821 only in Ingalls 1805

pp. [174-175]::[Stafford: variant] [Read],,4 voices, melody in third voice

from top,,[A],,5|U1-2-35|4-32|1,|5|34|54-3|2,,; written in pencil; p.

[175] originally had other music written in pencil, mostly erased to

make room for this piece

**Harris Rare 1-SIZE hMusic B8778c**

44. Brown, Bartholomew, and others. *Columbian and European Harmony: or, Bridgewater Collection of Sacred Music.* 2nd ed. Boston: Isaiah Thomas and Ebenezer T. Andrews, 1804. Complete, though disbound. P. 15 misnumbered 13; p. no. 118 printed backwards (811).

inscription: t. p., “John M P\_”; monogram “JM[P?]” stamped on t. p.

no MS. music

**Harris Rare hMusic B8778c2 copy 1**

45. 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. [iii]-vi, 165-[168]; leaf bearing pp. 163-164 damaged, with loss of text.

inscriptions: front cover: “J. B. Chadbourn / [January?] [year?]”; *verso* of t. p., “Jno B

Chadbourne”; p. [9], “John, Beck, Chadbourne’s Jany … 1809—Bot.

at WW&Co 6/- / Dover New-Hampshire” (forward slash after 6 is original)

🖝 Hamilton MacDougall’s copy; his typed + penciled notes appear inside front cover + at least once in music (Morning Flower, p. [9]: “Ten[or] cros[ses?] Bass” at

one point), + he has supplied a 4-p. typed index at the end

no MS. music

**Harris Rare hMusic B8778c2 copy 2**

Brown, Bartholomew, and others. *Bridgewater Collection of Sacred Musick.* 3rd ed. – BOUND WITH

*The Village Harmony: or Youth’s Assistant to Sacred Music*[*k*]. 11th ed.

46. [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. Leaf bearing pp. vii + viii is torn, with minimal loss of text; final leaf, with 2 pp. of index, is a stub. Otherwise complete, with 321, [1—should be 3] pp. P. no. 310 not struck.

inscriptions: preliminary leaf [2] *recto*, “Sion C. Howard / Burlington / Vermont. /

18th. Sept. 1819.”; t. p., “Sion C. Howard / Burlington / Chittenden County /

Vermont.”

no MS. music

**Harris hMusic B8778t 1816 copy 1**

47. [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. Complete, though back cover is fragmentary. P. no. 310 printed backwards: 013. Typed notes, probably made by former owner Hamilton C. Macdougall, inside front cover.

no inscriptions

no MS. music

**Offsite Storage hMusic B8778t 1816 copy 2**

48. [Brown, Bartholomew, and others]. *Templi Carmina. Songs of the Temple, or Bridgewater Collection of Sacred Music*. 6th ed. Boston: J. H. A. Frost, for West, Richardson, and Lord, 1818. Complete, with 325, [3] pp.

“THOMAS M. LOVELL” stamped in gold on front cover

no inscriptions

no MS. music

**Harris hMusic B8778t 1818 copy 1**

49. [Brown, Bartholomew, and others]. *Templi Carmina. Songs of the Temple, or Bridgewater Collection of Sacred Music*. 6th ed. Boston: J. H. A. Frost, for West, Richardson, and Lord, 1818. Complete.

inscriptions: inside front cover, “Mariah [F ?] [ ?] Easttown,” “Franklin [Norton?] /

Burlington / Burlington / Elia[?] Gon[?]rd Easton” (pencil); additional leaf

*verso*, “Eliza Hodges Norton D[ec?] [missing no.?]th”

no MS. music

**Harris hMusic B8778t 1818 copy 2**

50. [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. Complete, with xvi, 9-325, [3] pp.; p. no. 246 printed upside-down.

inscriptions: preliminary leaf [1] *recto*, “David M. Coffin / ---1819---“; inside back

cover, lots of writing in pencil, including “[April?] 9th 1826”

no MS. music

**Harris hMusic B8778t 1819**

51. [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. Complete, with 321, [3] pp. Unnumbered leaf bound in between p. 240 + p. 241 to supply 16 omitted mm. of J. Peck’s Easter Ode; p. 308 misnumbered 408.

inscription: preliminary leaf [1] *recto*, “Jabez Walcott / Jany. 10t[h?]. 1821”

no MS. music

**Harris hMusic B8778t 1820**

52. Bull, Amos. *The Responsary.* Worcester, Mass.: Isaiah Thomas, 1795. Complete.

inscriptions: preliminary leaf *recto*, “Prudence S.--- Benton”; t. p., “Prudence S.

Benton / From her friend and kinsman A. B.”; additional leaf [1] *recto*,

“Andrew / Hartford”

13 additional unnumbered leaves of various sizes, containing MS. music + printed

texts, bound in between last p. of printed music (p. 100) + the book’s original

back flyleaves

all MS. music entries except the last appear to be for 1st + 2nd treble, with 1st treble

carrying the melody; the notations “1 & 2” or “1st and 2d” appear on most pp.

(note that Bull’s tunebook is scored for 2 trebles, tenor, + bass, with melody

often in 1st treble)

assume 2 trebles, melody in 1st treble, unless otherwise indicated:

MS. music entries:

a. l. [1] *recto*::Psalm 150th,,G,,1|1-2112|3-433,5|5-432-32|2

a. l. [1] *recto*::Psalm 33d,,G,,1|313-6-|54|32|1

a. l. [1] *recto*::Psalm 23d,,C,,1|D76|5U2|1D7|U1

a. l. [1] *verso*::Panama,,G,,3|1-D7-U12|3-45|6-5-43|2

a. l. [1] *verso*::Trinity,,G,,in 2/4: 1|12|D7U1|2,3|34|32|1,2|1D7|U1

a. l. [1] *verso*::St. Ann’s,,C,,5|36|5U1|1D7|U1

a. l. [2] *recto*::Psalm 29th,,G,,5|U1D5|U12|32|3

a. l. [2] *recto*::Psalm 68th,,D,,1|3135|U1D3-4|5,5|5U1D64|22-3|1

a. l. [2] *recto*::Psalm 15th,,G,,5|U32|1D5|U3-42|3,5|1-23-4|3-21|2

a. l. [2] *verso*::Hanover,,A,,5|U1-2-12|3-4-35|1-2D7|U1

a. l. [2] *verso*::Effingham,,G,,1|5-43|3-21|D5-U43|3-2

a. l. [2] *verso*::Addison’s 19th Psalm,,G,,5|U12|3-4-32|1D7|U1,,[The spacious

firmament on high] (see below)

[a. l. [3] *recto*: printed text, 6 verses (L. M.), with printed heading “Psalm”

continued in MS. “19th by Mr. Addison”; 1st line is “The spacious

firmament on high”; *verso* of this leaf is blank]

a. l. [4] *recto*::Newport,,G,,5|31|1D5|U2-3-4-5-43|3-2

a. l. [4] *verso*::Luneville,,G,,1|1-D5U3|3-13|2-1D7|U1,,; 3 sections, the 1st + 3rd

in ¾; the 2nd, in 2/4, is treble 1 only

a. l. [5] *recto*::Milton,,C,,5|U11|31|2-1-D76|5,6-7|U12|1D7|U1

a. l. [5] *recto*::Piermont,,D,,134|55|U1-D7-656-4|3

a. l. [5] *recto*::St. Mary’s,,Em,,5|55-4|32|1,|5|75|34|5

a. l. [5] *verso*::Carlisle,,E,,5|365U1|D76|5,4|3654-3|2

a. l. [5] *verso*::Lisbon,,G,,1D5U1|2D5|U3-23-4|3-2,,Hither ye faithful haste

with songs of triumph,,this text (3 verses handwritten on a. l. [6]

*recto*) is surely intended for this tune, although the tune is made into

L.M. (8.8.8.8) with the use of slurs, while the text is 11.10.11.10; 2nd

treble doesn’t enter until repeat of the verse’s 2nd half

a. l. [5] *verso*::108th Psalm,,G,,1|24|25|4-3-21|2,,; 2nd treble doesn’t enter until

2nd half

a. l. [6] *verso*::Pleyel[’]s German Hymn,,G,,35|23|42|3,,Praise O praise the

name divine,,4 verses of text written below music (not underlaid)

a. l. [7] *recto*::Psalm 136th,,G,,1|D5U124|3,1|23-1D76|5

a. l. [7] *recto*::Easton,,G,,1|53|42|31|2,3-4|54-3-2|1D7|U1

a. l. [7] *recto*::St. Paul’s,,Bb,5|3-56|U2-1D7|U1,2|1-D76-U2|1-D76|5

a. l. [7] *verso*::Plymouth,,Am,,5|32|22|1-23-4|5,,; neither treble likely has the

melody

a. l. [7] *verso*::Psalm 67th,,D,,1|1-D76|5-43|4-32-1|5,5|6-7U1|2-1D7|U1,,; “2

first verses” appear to be treble 1 alone (gs clef) above a staff with

bass clef, key + time signatures, but no notes, in 3/2; “3d. verse”

appears to be treble 1 alone, in cut time; “4 last verses” are trebles 1 +

2, also in cut time

[a. l. [8] *recto* is blank]

a. l. [8] *verso*::Trumbull,,D,,1st treble, entering at m. 5: 1|D5-65-4|3,1|66|61|

55|5,3|U13-2|1D7|U1,,only text here written under last 5 mm. + upbeat: To him [to him, to him] who rules the sky,,3 verses of text

including the line “To Him, who rules the sky” are printed on a. l. [10]

*recto* (see below); 2nd treble enters at end of m. 11, probably with “To

bless the Lord Most High”

a. l. [8] *verso*::Psalm 24th,,G,,1|3-4-32|3-4-51|2-3-43|2

[a. l. [9] *recto*:: printed text, 8 verses (8.8.6.8.8.6), the 1st 4 headed “PSALM

19th, / *First 4 verses, altered from Doctor Watts*” (1st verse, 1st line:

“Great God, the heavens’ well ordered frame”) + the 2nd 4 headed “*A Paraphrase of the* 45*th*, *Psalm.*” (1st verse, 1st line: “Now be our hearts

inspir’d to sing”); *verso* of this leaf is blank]

[a. l. [10] *recto*:: printed text, 3 verses (8.8.6.8.8.6), headed “GRATITUDE

FOR NATIONAL BLESSINGS”; 1st line is “Hail Happy Land! Hail Happy

State!”; *verso* of this leaf is blank]

[a. l. [11] *verso*::(as bound, in order to face a. l. [12] *recto*): printed text, 3

verses (L. M.), headed “*A FUNERAL DIRGE*”; 1st line is “Unveil thy

bosom faithful Tomb”; *recto* of this leaf (i. e., *recto* as bound) is blank]

a. l. [12] *recto*::St. Catherine’s a Funeral Dirge,,E,,3|33|33|3-2-3-43|3-2,,

[Unveil thy bosom faithful Tomb] (see above),,2nd treble has staves

with gs clef, key + time signatures, but no notes until last 8 mm.

a. l. [12] *recto*::Psalm 89th,,G,,5|34|51|6-54-3|2,3-4|54|32|1

a. l. [12] *verso*::Psalm 39th,,Dm,,1|32|1-5|4|5-32|1

a. l. [12] *verso*::Washington,,F,,5|543|654|3,,; “Psalm 33d. P.M. 46th B[rady] &

T[ate]” written after title

a. l. [12] *verso*::Vernon,,C,,1|35|U1-21|D76|5,4|3-56|U2D7|U1

a. l. [13] *verso*:: (*recto* blank)::St. Helen’s,,”Tenor,” “Treble”,,C,,tenor begins

5|35|U1D5|6U2|D7

**Harris hMusic BU412r**

53. Bushnell, John. *MS. music book,* 180[3?].

inscription, front cover: “John Bushnell / S[on?]g Bo[??] / October 5th 180[3?]”

unless specified, MS. music entries are all 4-voice settings, with melody in 3rd voice

from top (probably tenor)

92 pp., the first 81 numbered, probably by Bushnell (occasionally a frayed page

corner means that a number is no longer visible)

MS. music entries:

p. 1::Northampton “by French”,,F,,5|U1-33-5|53|4-65-6-7|U1,,Rejoyce ye

shining worlds on high

p. 2::Dooms-day “By Wood”,,D,,5|U11|11-D7|U1,,Behold with awful pomp

p. [3]::Messiah “By Wright”,,F,,155|556-U1D7-U2|1,,Sun moon & Stars

Convey thy praise

pp. 4-5::The Pilgrim[’]s Farewell “By Field”,,F,,543|U1D65|1232-1|56|

5-43-21\_|1,,Fare you well my friends I must be gone,,includes “I’ll

march to Canaan[’]s land” section

pp. 6-7::David[’]s Lamentation “By Billings”,,Am,,112|32|323|4-2D7,,David

the King was grieved and moved

pp. 8-9::New Jerusalem “By Ingals”,,G,,132|1234|5,,From the third heaven

where God resides

p. 10::Norfolk “By Capin”,,C,,5|U1331|244,,Sweet is the work [my God, my

king]

p. 11::Arnon “By Swan”,,Eb,,1|1D675|3-45-65,,Great God to thine almity love

pp. 12-13::Grafton “By Stone”,,C,,5U11|3-21-D7|U11|1,,; extra bar-line *sic*

(p. 14 numbered but blank, except for lots of bleed-through!)

p. 15::Conflagration “John Bushnell Com”,,F,,1|5314|23-45\_|5,,Thron’d on a

Cloud our God shall Come,,composer attribution written at bottom of

p. because there’s no room to the right of the tune title; attribution

goes right to frayed edge of leaf, may have originally been “John

Bushnell Comp.”

pp. 17-17::Connecticut “By French”,,C,,555|U11|22-3-4|3,,Come let us Sing

unto the Lord

pp. 18-19::Hudson “Bushnell”,,F,,1|3-1-3-43|212\_|2,,How pleas’d and blest

was I

pp. 20-21::Poughkeepsie “By Bushnell”,,A,,1|D5U11-D7-|U123-21|5,,I’ll

praise my maker with my breath

p. 22::New Durham “By Austin”,,Am,,1|D557U3|21-D7U1

p. 23::Feronia “Bushnell”,,Em,,533-4|5U1D7-67-U1|D7,,Ye Sons of pride that

hate the just

pp. 24-25::Mount Vernon Hymn on the Death of Gen[.] Washington “By

Jenks”,,Em,,1|33-455|U1D7|U1,,What Solemn sounds the ear invade

p. 26::Solitude,,Em,,1-3|45|4327|5,3|475-65|4,,As on Some lonely

building[’]s top,,not in *HTI* under incipit or title 🡪 incipit

p. 27::Willington “By West”,,G,,1|3-456-54|5,,Far be thine honor spread

pp. 28-29::Deluge “Bushnell”,,F,,1|33-425|6U1D7-U1-D7-6-|5,,When earth

was Cover’d with ye flood

p. 30::Cambridge “Bushnell”,,AM,,1|D7U125|432,,Alike both Saints and

Sinners die

p. 31::147th “Bushnell”,,F,,5U1D5|365-31-3|5,,With Songs and honors

[sounding loud]

pp. 32-33::Montacute [Shoel],,555|53|65|3,2|32|3-45|54|5

pp. 34-35::Burlington “Bushnell”,,Em,,555|5343|2,,Think mighty God on

fe[e]ble man

pp. 36-37::Liverpool “by Mann”,,3 voices, melody in middle voice,,G,,1|3154|

3-121

pp. 38-39::Mansfield “By Bushnell”,,Am,,12|3-12D7|57U1-3-|5,,Twas from

thy hand my God I Came

pp. 40-41::Adoration [John Billings, Jr.],,F,,155-4|3166|5,,Mortals Can you

refrain your tongues

pp. 42-43::Verona “Swan”,,C,,5|3-53-5|15|U1-D32-1|5,,From all that dwell

below the skies

pp. 44-45::Evening Shade [Troop],,Em,,5|5U1D75-4|5,,The evening Shades of

life

pp. 46-47::Animation [Buel],,G,,bass begins 1|3-2-1, then tenor: 3|5-6-5U1|

D3-55-4|3,,Seasons and month’s and weeks and days

pp. 48-49::Lamentation “By Holden”,,3 voices, melody in middle voice,,Cm,,

5U1D7|U1321|2,,Earth has detain’d me pris[’]ner Long

pp. 50-51::Supplication “Bushnell”,,Em,,135|U1-D5-45-6|77-U1D7\_|7,,To God

I Cry’d with mournful voice

pp. 52-53::Rome “By Swan”,,Em,,54-3|75|54-3|75,,Wand[‘]ring pilgrims

mourning Christians

pp. 54-55::West Saybrook “By Bushnell”,,F,,1|355U1|D675,,Their tongues are

us’d to speak deciet [*sic*]

pp. 56-57::Mountolive,,G,,5|531D7|U1-23-45,,The King of saints, how fair his

face

pp. 58-59::Herald “By Bushnell”,,C,,1|D5-U1-23|2-1-4-32|1-D6-5-35|U1,,

Sheepherds rejoyce lift up your eyes

pp. 60-61::Lebanon,,F,,5|U1D536|56-7U1\_|1,D566|55-432-3|2,,To Lebanon

he turns his voice,,not in *HTI* under incipit or title 🡪 incipit

p. 62::Erie “Bushnell”,,F,,1|56-434|5,,The waters of the Lake

p. 63::Venice “Bushnell”,,Cm,,1|1D7-U1|23-2|13-4|5,,The God of heaven,

maintains his state

p. 64::Ascension “Bushnell”,,Cm,,1|D55-435|U32-12\_|2,,Jesus our Lord

ascend thy throne

p. 65::Conviction [Bushnell],,Em,,1|4-32-15-6-5-|4567-6|5,,Strike mighty

grace my flinty soul,,version in Bushnell 1807 lacks “-6-5” flourish at

end of m. 2

pp. 66-67::Falmouth [Bushnell],,F,,535|U1D6|7562|5,,The God of glory sends

his summons forth,,version in Bushnell 1807 begins 535|U1D6|

7564-6|5

p. 70::Conquest “Bushnell”,,Am,,1|32|1345|3,,Stand up my soul shake off thy

fears

p. 71::China “By Swan”,,D,,3|22|11|3-D66|3,,Why should we mourn

[departing friends]

pp. 72-73::Claradon “by Swan”,,Gm,,1|543|4,,O come let us join

p. 73::Mount Calvary “Jenks”,,Am,,12|33-2|1D7|U1,,Hearts of stone relent,

relent

p. 74::Redemption [Jenks],,Em,,1|D5554-3|7,,And must this body die

(p. 75 numbered but blank)

pp. 76-77::Liberty “Ingham”,,Am,,1|3345|312,,; printed before 1821 only in

Bushnell 1807

pp. 78-79::Chatham “Bushnell”,,Em,,1|35|4-375U1|D7-U1-D7-6-5,,Hear me O

God nor hide thy face

pp. 80-81::Calvary “Ingham”,,C,,1|3213|2,,Lord of the worlds above,,printed

before 1821 only in Bushnell 1807, titled Phoebus

pp. [82-83]::Exhortation “By Doolittle”,,Am,,1|3-4-3-21|23-4|5-3-2-1D7|U1,,

Now in the heat of youthful blood

(p. [84] blank)

p. [85]::Shiloh [Bushnell],,Am,,1|55|42|1-3-2,,Down to the shades of death

(pp. 86-89 blank)

pp. [90-91]::Freedom [Edson Jr.],,D,,1|D53-2-3|15U12|312|2,,Tune your loud

harps ye nine to strains Celestial

p. [92]::Matrimonial Hymn,,melody, bass,,A,,1|3523|1D66,5|U2142|655\_|5,,;

not in *HTI* under incipit or title 🡪 incipit

**Manuscripts Ms.28.15** [formerly A 85.620]

54. Bushnell, John. *The Musical Synopsis.* Northampton, Mass.: Graves and Clap, for the compiler, 1807. Complete.

inscriptions: inside front cover, “Musico The[“orico” surely intended, though these

letters are a bit jumbled] --- 11 L”; preliminary leaf *recto*, “Lauren Hotchkiss,

/ Property Price $0 – 75 [“Ct” above “75”]”

no MS. music

**Harris hMusic BU854**

C., W. “The Northwestern Harmony, and Musician’s Companion” – SEE

C[ouch?], W. “The North-Western Harmony, and Musician,s Companion...Vol. 1”

C[ouch?], W. “The North-western Harmony and Musicians Companion…Vol. 2”

55. Capen, Samuel. *The Norfolk Harmony-----No. 1.* Boston: Manning and Loring, for the author, 1805. Complete, though lacking front cover.

no inscriptions

no MS. music

**Harris hMusic C239**

56. Carew, Eunice. *MS. music book* 1789-1790. Pp. [1], 1-37[a], [37b], 38[a], [38b], 39-[61]. Pp. 3, [53], [55-59] blank. Pp. 1-2 are the top half of a folded leaf with the tune Jordan; the bottom half originally contained the tune Isle of Wight (top of title remains).

inscriptions: inside front cover, “Eunice Carew’s ; 1790.”; p. [1], “Jordan, / & / Isle of

Wight. / Jany 1789”; p. [61], “Eunice Carew’s – 1790”

MS. index on p. [60]

MS. music entries:

pp. 1-2::Jordan [Billings],,4 voices, melody in tenor,,A,,5|U11|32-1|2-32-3|4

p. 4::Windsor,,“Treble”,,Am,,1|34|54|34|2

p. 4::Portsmouth,,“Treble”,,F,,1|35|53|12|4

p. 4::Rainbow [Swan],,“Treble”,,C,,1D55|5-U1D7-5|6U1D7\_|7

p. 4::Lenox [Edson],,“Treble”,,C,,1|3311|D7

p. 5::Greenwich [Read],,“Treble”,,Em,,1|3555|65|5

p. 5::New 50th [Psalm 50 New],,“Treble”,,G,,1|1-2344|6543|2

pp. 6-7::Sherburne [Read],,4 voices, melody in tenor,,D,,531|6665|6

pp. 7-8::Greenfield [Edson],,4 voices, melody in tenor,,Am,,1|3355|7U1D5

pp. 9-10::Bristol [Swan],,4 voices, melody in tenor,,F,,1|5-6-53|U1-D5-31|

6-5-67|U1

p. 11::Walpole [Wood],,treble,,Bm,,1\_|11D7|U32|1D7|U1

p. 11::Calvary [Read],,treble,,Am,,after 3 mm. rest: 1D75|U5552|3-2-1

p. 12::Surry,,probably treble,,Eb,,567|U1D5|65-4|5

p. 12::Amity [Read],,treble,,A,,1|1322|3

p. 12::Mortality [Read],,treble,,Fm,,5|555-6-7-6|543\_|3 (slur *sic*)

p. 13::Humiliation,,probably treble,,Bb,,1|1D76|55\_|5,5|U1-D7-67|U13|3

p. 13::Southwell,,probably treble,,Am,,3|11|1D7|U1

pp. 13-14::Maribah,,probably treble,,Bm,,14-3-2-1|31-D7-65|U11-D7-6|55,,;

are bar-lines misplaced (*recte* 1|4-3-2-13|1-D7-6-5U1|1-D7-65|5?);

not in *HTI* under title

p. 14::Jordan [Billings],, treble,,A,,after 4½ mm. rest: 1|14-3|2-4-3-2|3 (2nd

slur *sic*)

p. 14::Stratfield,,probably treble,,A,,1|3355|3-2-12|3

pp. 15-16::Ocean,,4 voices, melody in tenor,,F,,5|5-6-5-4-32[*sic*; *recte* 5]|

U111D7-6|5,,; cool design at ends of score

pp. 17-18::Hebron,,4 voices, melody in tenor,,C,,5|U111D7|U1,,; another cool

design

pp. 19-21::Harmony [= Huntington] [Morgan],,4 voices, melody in tenor,,A,,

5|U1-2-31|55|315

pp. 21-22::Trumbull [Benham],,4 voices, melody in tenor,,Am,,132-1|

D7-5U3-1|D7-U1-D7-5-|7U12\_|2

pp. 23-25::Westford [Read],,4 voices, melody in tenor,,Bb,,starts with bass

solo: 11D6|5-6-54|321

pp. 25-26::Maryland [Billings],,4 voices, melody in tenor,,Am,,1|3543|2

pp. 27-28::An Anthem Solomon Songs Chap= 2nd [Billings],,“Treble”,,A,,

5|U1212|31D7U1|21D76|75,,I am the rose of Sharon, & the Lilly of the

Vallies

pp. 29-30::Naples [Read],,4 voices, melody in tenor,,Dm,,1|D755|757|U1\_|1

pp. 31-32::Judgment [Read],,4 voices, melody in tenor,,C,,5|U1D7|U1D5[-]4|

35|U1-2-31|2

pp. 33-36::A Funeral Anthem Rev= Chap=[?] 14th [Billings],,4 voices, melody in

tenor,,Fm,,1|55U1|D76|554|34|5,,I heard a great voice from heaven

saying unto me

pp. 37[a]-[37b]::Williamstown,,4 voices, melody in tenor,,Gm,,1|1D7U12|

345\_|5

pp. 38[a]-[38b]::Stafford [Read],,4 voices, melody in tenor,,A,,5|U1-2-32-1|

4-32|1

pp. 39-[49]::Friendship, An ode from Watts’s Lyrick Poems,,4 voices, melody

in tenor,,G, Gm, G,,112-3|44-5-61D7|U1,,Freindship [*sic*] thou Charmer

of the mind

pp. [50-52]::Mount Vernon ------ A Solo,,voice (treble?) + instrumental bass,,

D,,1|345U1|1D56-U1D7[-]U2|1,,From Vernon[’]s mount, behold the

Hero Rise

p. 54::Delight [Coan],,4 voices, melody in tenor,,Em,,1|D54|3-214,,;

incomplete: breaks off 1 m. into fuging section

**Manuscripts Ms.27.9** [BruKnow lists this as “Jordan, and Isle of Wight : manuscript

music book, Norwich, Connecticut, 1789-1790”]

57. Cole, S[amuel], and J[ohn] Cole. *Sacred Music; published for the use of the Cecilian Society.* Baltimore, [1803]. Complete, though disbound.

no inscriptions

no MS. music

**Harris hMusic CO454s**

58. *The Collection of Psalm and Hymn Tunes sung at the Chapel of the Lock Hospital. From the last London Edition.* Boston: Manning and Loring, for West and Blake, and Manning and Loring, [1809]. Complete with viii, [2], 9-198, [2] pp. (collation in *ASMI* is incomplete). Front cover almost detached.

no inscriptions

no MS. music

**Harris 1-SIZE hMusic MA2216c copy 1**

59. *The Collection of Psalm and Hymn Tunes sung at the Chapel of the Lock Hospital. From the last London Edition.* Boston: Manning and Loring, for West and Blake, and Manning and Loring, [1809]. Lacks blank leaf between p. viii + p. 9; otherwise complete.

inscriptions: slip of paper pasted inside front cover, “Mary Keith” (pencil); t. p.,

“P [H?]”

no MS. music

**Harris 1-SIZE hMusic MA2216c copy 2**

60. *A Collection of Sacred Music, designed principally for the use of churches which sing without a choir.* Albany, N. Y.: published by E. F. Backus, and Utica, N. Y.: printed by William Williams, 1817. Appears to be complete with [4], 67, [1] pp.

inscriptions: preliminary leaf [1] *recto*, “[Isaac McDaniel?]” (pencil); preliminary leaf

[2] *recto*, Isaac McDaniel / Book / Danby / Sold / John Col[cin?] / Dan[b?]y”;

index p. following p. 67, “[Th? W?]arburn”

no MS. music

**Harris hMusic BA16c**

61. Connor, John. *MS. music book*, 1807. 64 leaves, with music and/or text on 37 leaves. Pages (or pieces?) are numbered up to a point, but erratically, so leaf numbers are assigned here.

inscriptions : inside front cover, “N. H.”; leaf [1] *recto*, “John. Connors. Book. / Of

Henniker 1807,” “J[.] C. Ray” (pencil)

2 handwritten indexes: leaf [2] *recto*, index of numbered pieces in this book; last leaf

*verso*, selective index of 15 pieces in “vilage harnony”

MS. music entries:

leaf [5] *recto*::Elstow,,3 voices, top voice labeled “Are”,,F,,53U1|D56|5-43|2,,;

p. numbered 6

leaf [5] *verso*::North Salem [Jenks],,4 voices, from top down treble, counter,

[“bass”?], “Tenor,” melody in tenor,,Em,,555|3157|U1,,; p. numbered 7

leaf [6] *recto*::Lima,,3 voices, “Are” in top voice,,Dm,,5|U12|1D5-4|32|1,,; p.

numbered 8

leaf [6] *verso*::Wantage,,3 voices, melody in middle voice,,Dm,,1|D77-6|55|

67|U1,,; p. numbered 9

leaf [7] *recto*::Wilington [Willington] [West],,4 voices, melody in third voice

from top,,G,,2|3[-]456[-]54|5 [*recte* 1|3-456-54|5],,; p. numbered 10

leaf [7] *verso*::Machias,,4 voices, melody in third voice from top,,Am,,

5|U11[-]234|5,,; p. numbered 11

leaf [8] *recto*::Durham,,4 voices, melody in third voice from top,,Bm,,

1|D57U13|21-D7U1,,; p. numbered 12

leaf [8] *verso*-leaf [9] *recto*::Annamation [Animation] [Buel],,4 voices, melody

in third voice from top,,G,,starts with bass: 1|3-2-1 then tenor:

3|5-6-5U1|D3-55[-]4|3,,; leaf [8] *verso* numbered 13

leaf [9] *verso*-leaf [10] *recto*::Montazuma [surely Montezuma],,4 voices,

melody in third voice from top,,E,,5U11|1D5|6[-]543,|345|67U1|

D7U1\_|1,,; leaf [9] *verso* numbered 14; not located in *HTI* under title

(Montezuma, Montazuma) or incipit

leaf [10] *verso*-leaf [12] *recto*::Oad to Siance [Ode to Science] [Sumner],,3

voices, melody in middle voice,,G,,1|D5-32-1|25|6-5-67|U1,,; leaf [10]

*verso* numbered 15

leaf [12] *verso*-leaf [13] *verso*::Mortlake,,“Trible,” counter (“Second triple”

crossed out; alto clef), “Second triple,” “Air,” bass,,G,,535|U1D5|

U111D7|U1,,Not to our names thou only just and true,,this tune

printed before 1821 only in Holyoke’s *Columbian Repository*, [1803],

in G, with 5 voices, with this text; text not underlaid, just written out

between staves; leaf [12] *verso* numbered 16

leaf [13] *verso*-leaf [14] *recto*::Delight [Coan],,4 voices, melody in third voice

from top,,Em,,1D54|3[-]214,,; leaf [14] *recto* numbered 17

leaf [14] *verso*::Exhartation [Exhortation],,4 voices, melody in third voice

from top,,G,,1|3553[-]1|32|1,,p. numbered 18

leaf [15] *recto*::The Musical Society,,4 voices, melody in third voice from top,,

C,,5|U1D7U1D7|U111,3|2D567|U1,,Well met my loveing I of

art,,text not underlaid, just written out between staves (lacks last 5

syllables)

🖝 leaf [15] *verso*-leaf [16] *recto*::Dirg [Dirge] “Set to music by Mr Joseph

Herrick”,,4 voices, melody apparently in top voice,,Am,,555|5,|444|4,

333|3,6[-]5[-]4[-]3|22[-?]2|2,,Why veil’d, O Sun! Where fled thy light?,,

5 verses of text written on leaf [15] *verso* are here assumed to be for

textless “Dirg” on leaf [16] *recto*, although in every verse the 3rd (or

4th?) line comes up one syllable short; title originally written as “Durg”

(crossed out); attribution to Herrick appears at top of text, under

three letters: “ODE”? “T D. C”? “J D. C”?

leaf [16] *verso*-leaf [17] *recto*::Dern [Herrick],,3 voices, “Air” (originally

written “Are,” then corrected) in middle voice,,G,,12|3[-]43[-]2|

5[-]43[-]2|1,,Lord we Come before the[e] now,,leaf [16] *verso*

numbered 20 (*sic*; no no. 19); “Sevenee” written after title probably

means “Sevens” (text meter is 7.7.7.7.7.7.7.7); text not underlaid, just

written out between staves

leaf [17] *verso*-leaf [18] *recto*::Byfiele [Byfield],,4 voices, melody in third

voice from top,,C,,1|11-D766|U22-1D7,,; leaf [17] *verso* numbered 21

leaf [18] *verso*::Ipswich [Kimball],,3 voices, melody in middle voice,,F,,1-5|

5[-]43[-]2|1D7|U1,,; p. numbered 21 and/or 22 (“1” + “2” apparently

written one on top of the other)

leaf [19] *recto*::[S?]tamos [Stamos],,4 voices, melody in third voice from

top,,C,,5|31|56|75|U1,|1|31|D57|U1,,; no number at top of p.

leaf [19] *verso*-leaf [20] *recto*::Savoy,,4 voices, melody in third voice from

top,,D,,5|5434|5,U3|21D7U1|2,,; these 2 pp. both numbered 23

(changed from 22 on both pp.)

leaf [20] *verso*::Egham,,4 voices, “Air” (changed from “Are”) in third voice

from top,,C,,1|D54|32|15|U1,,; p. numbered 23 (apparently changed

from 22)

leaf [21] *recto*::Dover,,4 voices, “Air” in third voice from top,,F,,536|57|U1,,;

p. numbered 25

leaf [21] *verso*::Plympton,,3 voices, “Air” in middle voice,,Em,,1-231|54|

3-4-5U1|D#7-U1-2,,; p. Numbered 26

leaf [22] *verso*-leaf [23] *recto*::Leicester,, 4 voices, melody in third voice from

top,,Em,,1|5564[+ 5, but smaller note-head; evidently an error,

corrected]|5-6-5-4-34|5

leaf [23] *verso*-leaf [25] *recto*::Babylon,,treble? (non-melodic),,A,,133|3432|

2,2|1233|3,,; staff drawn below this part, but no musical notation

leaf [25] *verso*-leaf [26] *verso*::Christian Song [Ingalls],, 4 voices, melody in

third voice from top,,Dm, D,,5|U1D7U1[-]2313|2,,My eyes are now

closing to rest,, text not underlaid, just written out between staves;

“our nou” written on continuation of treble staff after end of music

leaf [27] *recto*::Painswick,,“trip” (“tripple” = treble?),,Eb,,3|35|U1D5|67|U1,,

Arise, my soul, my joyful pow’ers [*sic*],,“Allegretto. Annimated.”

Written over start of music; text not underlaid, just written out below

music; “Sonnr[?]n” written on staff after end of music

leaf [27] *verso*::Harboro’ [Harborough],,“trip” (“tripple” = treble?),,C,,3|3435|

55[-]#45,U1|221D7|U1,,Ye highborn seraphs tune your lyre,,

“Allegretto Annimated” written over start of music; text not

underlaid, just written out below music

leaf [28] *recto*::Dunstan,,“Counter”,,G,,111|D55|56|7,U1|11|D55|55|5,,;

“Sophronna” written on staff after end of music

leaf [28] *verso*-leaf [29] *recto*::Penrose “Tucker”,,“Tennor,” “Alto,” “2d

Treble,” “Air,” bass,,F,,33335|555,5|6U1D77|U1,,Know that his kingdom is supreme,,last 9 words of text spill over onto leaf [29] *recto*

leaf [29] *verso*::Old 100th [Old Hundredth],,“Tennor,” “Treble” (neither

melodic; only in rough vertical alignment),,A,,tenor: 3|32|11|1D7|U1

leaf [30] *recto*::old ten Commandments,,non-melodic part,,A,,3|44|53|21|D7,|

U5|21|D7U3|25|5

leaf [30] *verso*-leaf [35] *verso*::Occasional Anthem Ps XCV,,treble? (seems

melodic, most of the time),,A,,after 2 mm.: 5|U1123234|5,,O come let

us sing unt[o] the lord,,various sections marked “verse Treble and

Bass” (though there is no bass part), “Chor[?]us Largo expressivo.,”

“duett.,” “Chorus”; there seems to be a second part written smaller

under the “main” part in one 10-m. internal section (“O come let us

worship”); one 12-m. section apparently written a second time

(erroneously), crossed and rubbed out

leaf [36] *recto-verso*::Monmouth,,treble?,,A,,3|35|53|65|5,3|12|32[-]1|

1D7|U1

leaf [37] *recto*::Dundee,,treble?,,G,,3|56|73|55|6,,Let not dispair or fell

revenge,,text not underlaid, just written out below music

leaf [37] *verso*-leaf [38] *recto*::Pelham,,treble?,,D,,5|57|U1D4|5,,My soul

repeat his praise,,leaf [38] followed by 25 blank leaves, then final leaf

with partial “vilage harnony” index on its *verso*

**Manuscripts Ms. Harris Codex 1951**

62. Cooper, William. *An Anthem. Designed for Thanksgiving Day. But proper for any Publick Occasion.* Boston: Isaiah Thomas and Ebenezer T. Andrews, 1792. Lacks pp. [3]-6.

no inscriptions

no MS. music

**Harris Rare hMusic C7787a 1792**

63. Cooper, William. *The Beauties of Church Music; and The Sure Guide to the Art of Singing.* Boston: Manning and Loring, [1804]. Lacks ca. 2/3 of leaf bearing pp. 197-198; leaf bearing pp. 199-[200] torn partway through, with almost no loss of text. BOUND WITH Jenks, Stephen. *The Harmony of Zion, or Union Compiler* (“Laus Deo!” at head of title). Dedham, Mass.: Daniel Mann, for the author, 1818. Complete with 79, [1] pp. BOUND WITH Shaw, Oliver. *Melodia Sacra: or Providence Selection of Sacred Musick.* Providence: Miller and Hutchens, 1819. Complete with 151, [1] pp.

no inscriptions

additional leaves (unnumbered) bound in after each printed tunebook title; MS.

music on some of these, remaining leaves blank

MS. music entries:

a. l. [1] *recto-verso* after Cooper [1804]::Come thou fount of every blessing. A

Sacred Song,,melody + bass,,F,,34[-]5|3U11[-]D77[-]6|6[-]55,,Come

thou fount of ev[’]ry blessing,,dated “1826.”

a. l. [1] *verso*-a. l. [2] *recto* after Cooper [1804]::Adams,,melody + bass,,Gm, G,,

12|34|3-11|2-D55,,O my soul what means this sadness,,dated “July 13.

1826.”; after an upward scalar flourish (intended for an instrument?),

an abrupt shift to G major for “Let thy grief be turn’d to gladness”

a. l. [2] *verso* after Cooper [1804]::untitled, untexted tune,,melody + bass, E,,

1|3567|U1,D7|6543|(3)[-]2,,; dated “July 17. 1826”

a. l. [1] *verso*-a. l. [2] *verso* after Jenks 1818::untitled, untexted tune,,melody +

bass, Gm,,122|32|1-32-1|(1)[-]D7,7|U12|3-54[-]6[-]5[-]4|32|1

a. l. [1] *recto* after Shaw 1819::Broad Street,,melody + bass,,G, 3|3-4-55[-]3|

2-3-44[-]2|3[-]2[-]3[-]45[-]3|3-2,,; dated “Sept 4. 1826.”

**Harris Rare hMusic C7787b**

64. Cooper, William. *Original Sacred Music.* Boston: Manning and Loring, [1803]. Complete, though re-bound.

no inscriptions

no MS. music

**Harris Rare hMusic C7787**

65. C[ouch?], W. *“The North-Western Harmony, and Musician,s Companion...Vol. 1.”*  MS. music book, undated. The title page of vol. 2 (see below) has “W. C. Compiler.”; nine tunes in vol. 1 (many of which have not been located in the printed repertory; see notes below) are attributed to “W. C.” This is likely the “W. Couch” whose name appears (inaccurately) as the attribution for Richard Merrill’s tune Freedom New on p. 49.

inscriptions: inside front cover, “Salks [J A?]”; inside back cover, 5 practically

illegible inscriptions that could include “Har ri s”

appears to be a mock-up (along with vol. 2) for a printed tunebook

after title, t. p. continues “Containing / A Concise Introduction to the grounds of

Music, / with a variety of plain psalm Tunes, Anthems / and Occasional

Pieces, Modern, Original / and selected, in Volumes, suited [“to all”? –hole in

p., obliterating some text] / Worshiping assemblies / in all [socitiees?].”; then

the “Vol. 1.” Appended to the title above, then 4 lines attributed to “Harris”:

“Music, the cordial of a troubled breast, / The softest remedy that grief can

find, / That gentle spell that charms our ears to rest, And swell[s] with

heavenly hope the pensive mind.”

t. p. (p. [i]) followed by unnumbered pp. [ii-xxiii]: pp. [ii]-[xvi], “A concise

Introduction to the grounds of Music” (p. [ii], “Of the general Scale of Music”;

p. [iii], “The Scale of Music divided, and discribed”; pp. [iii-viii], “Musical

Characters E[x]plained”; pp. [viii-x], “Of Transposition of Keys”; pp. [x-xi], “Of

time”; pp. [xii-xiii], “General Remarks”; pp. [xiii-xiv], “Lessons For Tuning The

Voice”; pp. [xv-xvi], “Definition of Musical Characters”); pp. [xvi-xxi], “General

Index” covering almost all the tunes in the book (Harlington, 1st p. 1, is not

listed, but Willington, 2nd p. 1, is; there may be other anomalies); pp. [xxii-

xxiii] blank

[xxiii] pp. of introductory matter followed by tunes on numbered pp. 1, 1-88, [1],

88-214

occasionally 2 leaves have been pasted together, likely when a mistake was made;

each pair of pasted-together leaves is counted here as one leaf, and the

compiler’s pagination, which doesn’t observe the covered-up pages, is

followed here throughout

slips of paper occasionally pasted onto leaves, probably to correct or supersede previously-written information

certain tunes have x’s written to the left of their titles; this might indicate their

removal from a projected final draft of the tunebook, or it might mean that

they had been engraved or set in type (as in some of Timothy Swan’s music

MSS., where “Set” is written to indicate that a tune had been set in type; see

AAS inventory no. 528)

13 tunes copied on pp. 141-152 (all but The Pilgrim, p. 146) undoubtedly taken from

Jeremiah Ingalls’s *The Christian Harmony*, 1805

unless otherwise indicated, MS. music entries are 4-voice settings with melody in

third voice from top (likely tenor)

MS. music entries:

p. 1::Harlington “E. Haartwells Coll.”,,Am,,1|13|25|31|2,,As lost in lon[e]ly

grief I tread

p. 1::Willington,,G,,1|3[-]456[-]54|5,,Far be thine honour spread

p. 2::Coronation [Holden],,3 voices, melody in middle voice,,Ab,,

5|U1133|212,,All hail the power of jesus name

pp. 3-7::The Heavenly Vision, an Anthem [French],,3 voices, melody in middle

voice,,G,,1234|5\_|54|322|24|322|11,,I beheeld [*sic*] and lo! A great

multitude which no man could number

p. 8::Hadley,,Gm,,1|5-4-52|3453|2,,That awful day will sur[e]ly come

p. 9::Solemnity “W. C.”,,Dm,,5|U1D#7|U1D543[-]4|5,,Why do we mourn

departing friends,,not in *HTI* under melodic incipit or title 🡪 melodic

incipit

p. 10::Charlston,,D,,5|U1D7|U1-D7-65|U1D7-U2|1,,When God reveal,d his

gracious name

p. 11::Morning-Hymn,,3 voices, melody in middle voice,,G,,

133|315[-]43[-]2|1,,God of the morning at whose voice

p. 12::New-Danbury “W. C.”,,G,,1|55|56|5-43|2,3|33|67|U1-D6-54|5,,; no text;

not in *HTI* under title or melodic incipit

pp. 12-13::Bristol “Swan”,,F,,1|5-6-53|U2[*sic*]-D5-31|6-5-67|U1,,The lofty

pillows [!] of the skies

p. 14::Stillwater “W. C.”,,Em,,1|3-4-54|7-6-54|5,5|U12|3-2-1D7|U1,,And

must this body die,,not in *HTI* under melodic incipit or title 🡪 melodic

incipit

p. 14::Jersey “W. C.”,,C,,1|1143|2,|231|4[-]321\_|1,,Let all our pow,rs be join,d,,

*HTI* identifies this tune as by Richard Merrill (*HTI* 7420)

p. 15::Turner “Maxim”,,A,,1|3342|555,,Come holy spirit heav’nly dove

p. 16::China “Swan”,,D,,3|22|11|3-D66|3,,Why do we mourn departing friends

pp. 16-17::Montazuma,,3 voices, melody in middle voice,,E,,5U11|1D56-543,|

345|67U1|D7U1\_|1,,Sweet is the work, my [God], my King,,not in *HTI*

under melodic incipit or title (Montazuma or Montezuma); staff ruled

for counter part, with alto clef, key + time signatures, but no notes

pp. 17-18::Protection [Holden?],,3 voices, melody in middle voice,,Em,,

5|5U1D75|65[-]45\_|5,5|7534[-]3|2,,[My God, the steps of pious

men],,no text until 9th m., then: “rise again / Thy hand supports them

still.”; staff ruled for counter part, with G clef, key + time signatures, but no notes

p. 18::Consolation,,G,,155|6567|U1,,O may the sons of men record

p. 19::Williamsburgh “Original”,,D,,1|5553|67|U1,|1|21D57|U1D6|5,,Ye holy

souls, in God rejoice,,*HTI* identifies this tune as by [Ichabod?] Johnson

(*HTI* 4292)

p. 20::Funeral Hymn,,Am,,532|12|34|5,,Eternal King, I fear thy name

pp. 20-21::Admonition,,Am,,1|3234|54[-]322|1,,Sinners, awake betimes; ye

fools be wise

p. 21::Union “Ingals”,,C,,1|D7654|57|U1,,Lo what an entertaining sight

pp. 22-23::Jerusalem,,F,,135|U1D531|2,2|3657|U1,,Lo what a glorious sight

appears,,“New” originally written before “Jerusalem,” then partly

erased

pp. 23-24::Albany “W. C.”,,D,,11D7|U1D5|315\_|5,,O for this love let earth &

skies,,not in *HTI* under melodic incipit or title 🡪 melodic incipit

pp. 24-25::Montague [Swan],,Dm,,5U11|D75U32-1|2,,Ye sons of men with joy

record

p. 26: Hollis,,Dm,,5|U11|D75345\_|5,,My soul come meditate the day

p. 27::Sherburne “Read”,,D,,531|6665|6,,While shepherds &c night

pp. 28-29::Gilford “W. C.”,,F,,134|55|5-6-77|U1,1|D77|U1-D76|5,,How

wond,rous great! How glorious bright!,,not in *HTI* under melodic

incipit or title 🡪 melodic incipit

pp. 29-30::Yarmouth,,E,,5U11|D56-7|U1,,My soul repeat his praise

pp. 30-31::Parma “W. C.”,,F,,531|4321|2,2|3454|5,,When shall the time, dear

jesus when,,*HTI* identifies this tune as by Richard Merrill (*HTI* 7421);

see Jersey on p. 14, also by Richard Merrill and the directly preceding

*HTI* number; also see Freedom New on pp. 49-50

pp. 31-32::Activity “W. C.”,,D,,5|U11D5|567|U1,,Stand up my soul, shake of[f]

thy fears,, not in *HTI* under melodic incipit or title

p. 33::Resignation,,3 voices, melody in middle voice,,Dm,,5U12|32-1D7U1|2,,

Jesus the vision of thy face

pp. 34-35::Fifty Eighth Psalm “by Harwood”,,Cm,,1|332|2Dn77|U1,,Judges,

who rule the world by Laws,,slip of paper pasted onto p. 35, probably

in order to correct errors

p. 36::Alfred,,A,,135|3-12|2,5|32-1|D56-7|U1,,Behold the morning Sun

pp. 36-37::Scotland,,Dm,,5|U1113-1|D765,,Deep in our hearts let us record

p. 38::Shelburne,,A,,1|3322|1-23-45,,How did my heart rejoice to hear

p. 39::Mountain,,top 2 voices labeled “1st Treble,” “2nd treble,” melody in

tenor voice,,Gm,,1|3211|543,3|4532|1,,When some kind shepherd,

from his fold,,”The faithful shepherd” written above music, to right of

title

p. 40::Harmony,,3 voices, melody in middle voice,,G,,5|321D5|U13-45\_|5,,

Wake all ye soaring throng, and sing

p. 41::Protection,,E,,1|5556-7|U1,D5|6665|6,,Ye tribe[s] of adam join

p. 42::Howland,,Cm,,1|1D7U12|32-1D7,5|U11D77|U1,,Indulgent God with

pittying eyes

p. 43::Danbury New “Sumner”,,F,,5|U11D53|5,,Behold the lofty sky

p. 44::Troy,,Am,,131|21-2-3-4|5,,See what a living stone

pp. 44-45::Contemplation,,Am,,1|54[-]323|1D#7U1,,Lord what a thoughtless

writch [*sic*] was I

p. 45::Littlemarlborough “Williams”,,Am,,5|U13|2-1D#7|U1,,Welcome sweet

day of rest

p. 46::Bridgewater “Edson”,,C,,131|22|1D7U1\_|1,,My soul thy great Creator[s?] praise

pp. 46-47::Majesty “Billings”,,F,,5|U1-D7-U1D6|5-31|43-1|U1,,The Lord

descended from above

pp. 48-49::The Pilgrim’s Farewell,,F,,543|U1D65|1232[-]1|56|5[-]43[-]21\_|1,,

Fare you well Fare [you well] Fare you well my friends I must be

gone,,includes “I’ll march to Canaan’s land” section, labeled “Chorus”

🖝 pp. 49-50::Freedom New “W. Couch”,,3 voices, melody in middle voice,,G,,

133|321-23-4|5,5|U1D56-54-3|2,,joy to the world the Lord is come,,

staff ruled for counter part, with G clef, key + time signatures, but no

notes; *HTI* identifies this tune as by Richard Merrill (*HTI* 7413)

pp. 50-51::Sardis,,G,,3|5-4-32|1-D5U4|32|1,,This life,s a dream, an empty

show

p. 51::Bunker-Hill,,3 voices, melody in middle voice,,Am,,321|D7U1|

D5U1D7U1|22,,Good is jehovah In besto[w]ing sunshine,,staff ruled

for counter part, with G clef + time signature, but no notes

p. 52::Buckfield “Maxim”,,C,,535|66U11|2,,When strangers stand & hear me

[tell]

p. 53::Chockset,,Dm,,554|3654|5,,Lord, where shall guilty souls retire

🖝 pp. 54-55::Concert,,Am,,31|2D7|U13|4[-]32,|31|2D7|5[-]67|U1,,Wand’ring

pillgrims, mourning Christians,,“This Counter must be sung in a Treble

voice.” Written above music; slip of paper pasted onto p. 55 to correct

counter part there

pp. 55-56::Roxbury “Babcock”,,3 voices, middle voice labeled “Air”,,F,,

5|3567|U1,,The Lord, he reigns above,, “Air” on 2nd staff down of 4

staves; 3rd staff down has G clef, key + time signatures, but no notes;

note at bottom of p. 55: “or in these words, Ye tribes of Adam join, &c

Watts,”

pp. 56-57::Reflection,,Dm,,1|34|55-U1|1D#7|U1,,Whence do our mournful

thoughts arise

p. 57::Wells “Holdrayd”,,F,,1|35U1|D7U1D6|5,,Life is the time to serve the

Lord

p. 58::Test, or Corridon,,Dm,,5|5455U1D7|U1,,What think ye of Christ? Is the

test,,“(In its antient form)” written after title

p. 59::Beauty,,D,,53[-]21|23[-]456[-]7|U1,,Hov’ring among the leaves there

stands,,“Original” written above music, but mostly erased

p. 60::Hallowell “Maxim”,,Em,,134|5U1D#7#7|U1,,As on some lonely

building top

p. 61::Linnet “Stone”,,D,,5|U1-D7-|U1D55[-]31|3-4-5-67|U1,,The swelling

billows know their bound,,additional verse of text written at bottom

of p.: starts “From pleasant trees that shade the brink, / The Lark &

Linnet light to drink”; “143” written in upper left corner of p.

p. 62::Milton “West”,,E,,1|5556-7|U1,,The shining worlds above,,“[111?]”

written in upper right corner of p.

p. 63::Sumner “Maxim”,,A,,1|1231|222,,Could we but climb where Moses

stood,,“49” written in upper left corner of p.

pp. 64-65::Newberg “Sumner”,,C,,5|35U12|1,1|31[-]3|2-1-D76|5,,Let ev’ry

creature join,,“54” written in upper right corner of p. 64, + “146”

written in upper left corner of p. 65

pp. 65-66::New-plymouth “Washburn”,,Fm,,1|3577|535\_|5,,Thou whom my

soul admires above

p. 66::Raleigh “billings”,,Dm,,1|D555|577|7,,My flesh shall slumber in the

ground

p. 67::German or Pleyel’s Hymn “Pleyel”,,treble?, “Air,” “Counter,” bass,,Bb,,

1|35|23|42|3,,So fades the lovely blooming flow,r

pp. 67-68::Farmington,,Em,,5|345U1|D75[-]43,4|57[-]543|2,,Return o God of

love, return

pp. 68-69::Complaint,,3 voices, melody in middle voice,,Em,,5|77U1D5[-]6|

73[-]45, Thou God of love, thou ever blest

p. 70::Fluvanna,,Em,,1|D5#7U11|231,1|D755#4|5,,Lord in the morning thou

[shalt] hear

p. 71::Portugal “As is came from its author. Dr. Thorley.”,,A,,5|U12|3-13-5|

4-32|1,,How lovely, how divinely fair

p. 72::Surry “Nolton”,,E,,11D7|65|67|U1,,Happy the man whose hopes rely

p. 73::Northfield-New “Meservey”,,G,,5|3142[-]4|3-1-3-22|3,,Now shall my

inward joys arise

p. 74::Salem,,Am,,135|4[-]321,|D#7U12|34[-]65,,Lord what a feeble piece

p. 75::Crucifixion,,Em,,155|75U1D#7|U1,,Alas and did my Saviour bleed,,

copyist ran out of room, so last 2 mm. of each part are written

separately, “Treble” + “Coun[ter]” below the top system on the page,

“Tenor” + “Bass” below the bottom system on the page

p. 76::Tamworth “Lockhart”,,3 voices, melody probably in middle voice

(though top voice is equally melodic),,F,,53|U1D531|2D5,,Who but

thou Almighty Spirit

p. 77::Martyrs,,3rd voice down marked “Air,” but melody is in top voice,,Fm,,

1|31|53|21|5,,The year rolls round and steals away

p. 77::Bedford “Wheall”,,F,,5|31|65|43|2,,The heavens declare thy glory Lord

pp. 78-79::Hinton,,G,,5|5-435|4-324|3-1D6U2|1-D7,,O Zion afflicted with

wave upon wave,,“German air” written above music; 4 additional

verses of text written on p. 79; at bottom of p. 79, this note: “This tune

may be sung as L. M. by slurring three fourths of the first of each bar.”

p. 80::Sicilian Hym[n],,F,,56|5[-]43|56|5[-]43,,In this world of sin & sorrow,,3

additional verses of text written at bottom of p.

p. 81::Poland “Swan”,,Cm,,1|D55|7U3|D7-U1-D75|4

pp. 82-83::Auspicious Morn “Babcock”,,3 voices, melody in middle voice,,D,,

1|D54|35|U1D7|U1,,Again the Lord of life & light,,staff ruled for

counter part, with G clef, key + time signature, but no notes

p. 83::Dunbarton,,D,,5|U1D6|55|67|U1,,My God, how endless is thy love!

p. 84::Doomsday “Wood”,,D,,5|U11|12[-]D7|U1,,Behold with awful pomp

p. 85::Conway,,F,,13|56|5[-]43[-]2|1,,Jesus, lover of my soul

pp. 86-87::Repentance “Rollo”,,F#m,,5|U11D75|3-5-43|2,,O if my soul was

form’d for woe

p. 87::Concord “Holden”,,C,,5|U1132[-]1|2

p. 88::Castle Street “Air & Bass by Dr Madan”,,“1st Treble,” “2d Treble,” “3d

Counter,” “Air,” “Bass”,,G,,1|3-4-5U1|D42|1-3-5U1|D6-5,,Sweet is the

day of sacred rest,,followed by blank p., then 2nd p. 88

p. 88::Redem[p]tion,,G,,112345\_|54|3143|2,,Glory to God on high And

heav,nly peace on earth

p. 89::Samaria,,3 voices, melody in middle voice,,G,,11|34|32|1,|

35|U1D6|5#4|5,,Now begin the heav,nly theme

p. 90::Ecstacy,, 3 voices, melody in middle voice,,C,,1D5|U13[-]5|

4[-]32[-]1|D75, O that I could now adore him,, staff ruled for

counter part, with G clef + time signature, but no notes

p. 91::Treasure,,F,,55|31|35|U1D5,|56[-]7|U1D7|66|5,,Precious Bible! What a

treasure

p. 92::Christians Song “Original”,,Eb,,1|D5435|43|2,|234|51-4|32|1,,The

wond,ring world enquiers to know,,not in *HTI* under melodic incipit or

title 🡪 melodic incipit

p. 93::Acclamation,,F,,35|U1D5|53|31,|22|34|56|5,,Soon we hope to sing

most sweetly

pp. 94-95::Tennessee,,G,,5|U1-2-35|5-4-32|1-2-34|5,,How shall affrighted

mortals dare

p. 95::Durham,,Dm,,5|U1D#7|U11-3|21|D#7,,Death may dissolve my body

now

p. 96::Cyrene,,Am,,1|1-2-32|12|3,4|5-6-54|32|1,,Well if our days must fly

p. 97::Vision,,3 voices, melody in middle voice,,F,,1|31353|5U1D7U1,,Our

shepherd, The Lord let us bless,,Whitefield’s line is “The Shepherd

alone the Lord let us bless,” which would fit this music; staff ruled for

counter part, with G clef, key + time signature, but no notes

p. 98::Freedom [Jenks],,F,,555|U1D65[-]33[-]1|2,,No more beneath

th,oppressive hand

p. 99::Lynn,,F,,1|3[-]555U1|D6[-]5n45,,The voice of my beloved sound[s],,

“Slow. And delicate.” Written above beginning of music

p. 100::Exhortation,,G,,1|3553[-]1|32|1,,Sweet is the work, my God, my King

pp. 100-101::Union “Hartwell”,,D,,5|U1D567|U1,|D531|65-3|2,,How pleasant

‘tis to see

p. 101::Windham “Read”,,Fm,,1|345|532|1,,Broad is the road that leads to

death

p. 102::Petition “Hartwell”,,Dm,,155|U1-D#7-U1D5|75|U1,D5|37|545,,Dear

Saviour steep this rock of mine

p. 103::Washbourn “Cuzens”,,G,,112|35|5[-]4[-]3[-]2-1D7|U1,,All that have

motion, life & breath

pp. 104-105::Gospel Herald,,3 voices, melody in middle voice,,A,,

5|U111[-]23|D555,5|U121[-]23[-]1|22,D5|U111[-]23|D555,U3[-]4|

543[-]12[-]D7|U11,,Ye heralds publish all abroad, The work of man’s

salvation,,staff ruled for counter part, with G clef, key + time signature,

🖝 but no notes; charming, folky melody with “Chorus”

p. 105::Green[’]s 100th “Dr. Green”,,A,,1|13|43|42|1,,Sweet is the work, my

God, my King

p. 106::Wedlock “E. hartwell”,,3 voices, melody in middle voice,,F,,1|53|23|

64|5,5|U12D55|666,|353|222\_|2,,Say mighty love, and teach my song,,

🖝 another charming tune, with declamation of text speeded up so that

first 8 syllables occupy 4 mm., while next 8 occupy 2; additional verse

of text at bottom of p.

p. 107::Mount Olivet,,G,,5|3-1-35|U1D5|U1-D5-31|2,,Sweet is the work, my

God, my King

p. 108::Complaint “Parm[a?]ter”,,Em,,1|33[-]45U1|D777\_|7,,Spare us O Lord

aloud we cry

p. 109::Victory “Read”,,Eb,,555|56[-]7|U12|3,,Now shall my head be lifted

high

p. 110::Lisbon “Read”,,Bb,,1|D65U12|3,,Welcome sweet day [of] rest

pp. 110-111::Stafford “Read”,,A,,5|U1-2-32[-]1|4-32|1,,See what a living

stnone [*sic*]

p. 111::Plymouth “Tansur”,,Am,,1|34|54|31|2,,With rev’rence let the saints

appear

pp. 112-113::Balloon “Swan”,,Em,,5|U1-2-3D7-5|45|3-2-14-3-4|5,,Behold I

fall before thy face

p. 113::Old-hundred “Dr. Dowland”,,A,,1|1D7|65|U12|3,,Be thou, O God

exalted high

p. 114::Greenwich “Read”,,Em,,5|5U1D75|U1D7-U1-2|1,,Lord what a

thoughtless wretch was I

p. 115::Winter “Read”,,F,,1|55|65|U1D5-3|1,,His hoary frost, his fle[e]cy

snow

p. 115::Mear “Williams’ Coll.”,,G,,1|55|33|1-23|2,,O Twas a joyful sound to

hear

pp. 116-117::All-Saints-New “Hall”,,Dm,,3|55[-]67U3|D7-U1-D75[-]3|4,,Oh!

if my Lord would come and meet

p. 118::Stratfield “Goff”,,F#m,,5|U11D75|3-4-56|5,,Through ev’ry age

eternal God

p. 119::Psalm 119tth [*sic*] “Smith”,,Em,,531|5577|7,,Had not thy word been

my delight

pp. 120-121::Ocean “Swan”,,F,,5|5-6-5-4-35|U111D7[-]6|5,,Thy works of

glory, mighty Lord

p. 121::Arnheim “Holyoke”,,D,,1|3-55-U1|1D5|6-55-4|3,,All ye bright armies

of the skies

pp. 122-123::Edom “West”,,F,,5|3-4-56[-]7|U1D653|5,,With songs and honors

sounding loud

p. 123::Lebanon “Billings”,,Am,,132|1D#7|U1-23-4|5,,Lord what is man, poor

feeble man

p. 124::Brookfield “Billings”,,Dm,,5|U13|23-2|1-D#7U1|2,,Shall the vile race

of flesh and blood

pp. 124-125::Sutton-New “Goff”,,F#m,,5|77U1D5[-]4|316,,Save me, O God;

the swelling floods

p. 125::Paris “Billings”,,A,,112|3-4-35|4-32|1,,He reigns the Lord the Saviour

reigns

p. 126::Danbury “Read”,,Am,,1|55|4231|2,,Our life is ever on the wing

pp. 126-127::Amity “Read”,,A,,1|312D7|U1,,How pleasant ‘tis to see

p. 127::St. Martin’s “Tansur”,,A,,1|1-2-1D5|U1-2-33-4|5-4-31|2,,Arise my

soul, my joyful pow’rs

p. 128::Fairford “Kimball”,,G,,555|55|54|3,,Jesus who dy’d a world to save

p. 129::Greenfield “Edson”,,Am,,1|3355|7U1D5,,God is our refuge in distress

p. 130::Northfield “Ingalls”,,C,,1|D54|35U13|2,,How long, dear Saviour, O

how long

p. 130::Devotion “Read”,,C,,3[*sic*; *recte* 5]U112D7|U12|3,,Sweet is the day of

sac[e?]red rest

p. 131::Amherst “Billings”,,G,,135|4-32|1,,Ye boundless realms of joy

p. 132::Death,s Alarm,,3 voices, melody in middle voice,,Em,,5U11|D1234|5,,

Hark from the tombs a dol[e]ful sound

p. 133::Hiding-Place “Smith”,,Gm,,5|U1232[-]3|4[-]32[-]1D7,,Hail sov’r[e]ign

love that first began

p. 133::America [Wetmore],,Am,,1|1321|5,,And must this body die

p. 134::Virginia “Brownson”,,Em,,1|55U1D7|6-4-76|5,,Thy word the raging

winds control

pp. 134-135::Invitation “Kimball”,,D,,5U1D5|65|67U1,,Come my beloved

hast[e] away

pp. 136-137::Montgomery “Morgan”,,C,,1|3331|2[-]1D7[-]65,,Early my God

without delay

p. 137::Barby “Tansur”,,A,,1|33|23-2|1D7|U1,,Was it for crimes which I had

done

p. 138::Norwich “Brownson”,,Am,,1|1-2-32|1D#7|U1,,My sorrows like a flood

pp. 138-139::Sutton “Williams”,,Em,,5|U1-D7U1|D55|6-5-43[-]4|5,,Behol[d]

the man, three score and ten

p. 140::Machias “Maxim”,,Am,,5|U11[-]234|5,,How pleasnt ’tis to see

p. 141::Millennium,,3 voices, melody in middle voice,,G,,1|5-6-53[-]4|

55[-]31,4|3[-]45[-]312[-]D7|U1,,The glorious day is drawing

nigh,,printed before 1821 only in Ingalls’s *The Christian Harmony*,

1805; 4 more verses of text at bottom of page (the tune sets 2 verses

of text)

p. 142::Hope,,3 voices, melody in middle voice,,Am,,5|U1234|5U11[-]D7,,O

glor’ous hope of perfect love!,,clearly copied from Ingalls 1805, this

tune’s only pre-1821 printing (see, e. g., the idiosyncratic D#s in the

third full m.)

p. 143::Wandering Pilgrims,,3 voices, melody in middle voice,,G,,1131|22D75,

U1135|12[-]D7U1,,Wand,ring pilgrims, mourning christians,,printed

before 1821 only in Ingalls 1805 (as The Wandering Pilgrim)

p. 144::Danville,,3 voices, melody in middle voice,,Dm,,5|U1-D7-U13|

2-1-D7U1|2-3-21|2,,Ill tidings never can surprise,,printed before

1821 only in Ingalls 1805

p. 145::Christian Uniform,,3 voices, melody in middle voice,,F,,1|3332|555,,

Dress’d uniform Christ,s soldiers are,,printed before 1821 only in

Ingalls 1805

p. 146::The Pilgrim,,3 voices, melody in middle voice,,A,,3333|2[-]12[-]322,,

Wand’ring pilgrims, mourning christians,,The Wandering Pilgrim in

Ingalls 1805 sets this text to a different melody

p. 146::Pleasure,,3 voices, melody in middle voice,,G,,5|U1212|332,,There is a

land of pure detight [*sic*],,printed before 1821 only in Ingalls 1805

p. 147::Salem,,3 voices, melody in middle voice,,A,,5|U113|353|2,,He dies, the

[frie?]nd of sinners dies!,,printed before 1821 only in Ingalls 1805

p. 147::Naragansit,,3 voices, melody in middle voice,,E,,111|15|53[-]45,,

Throughout our Saviour’s tife [*sic*] we trace,,printed before 1821 only

in Ingalls 1805 (with “Naragansit” spelled identically)

p. 148::Farewell Hymn [Ingalls],,Dm,,355|53[-]45[-]43|1,,Farewell my

brethren in the Lord,,“Smith & [yone?] H. B. 51.” Written after title +

text meter,,printed before 1821 only in Ingalls 1805

p. 149::Columbia,,3 voices, melody in middle voice,,Em,,5U1D5|44|

345-6-5-4-|5,,Farewell my brethren in the Lord,,printed before 1821

only in Ingalls 1805 (but setting a different text there)

p. 150::Heavenly Ode,,G,,1|3321|555,,Jerusalem, my happy home,,printed

before 1821 only in Ingalls 1805 + Forbush 1806

p. 151::New Jerusalem “Ingals”,,G,,132|1234|5,,From the third heav’n where

God resides,,“Jerusalem” clearly written as title at first, then “New”

added later (at some distance, in darker/more recent ink); the tune is

titled Jerusalem in Ingalls 1805, and sets this verse of text

p. 152::Charity,,3 voices, melody in middle voice,,G,,5|U113|

55[🡨fermata]6[-]5|312|3,,Oh! jesus, my Saviour, to thee I submit,,

printed before 1821 only in Ingalls 1805

p. 153::Farnham “Playford”,,G,,1|3#4|55|3,3|23|5#4|5,,Behold the morning

sun

p. 153::Ailesbury “Chetham”,,Am,,154|32|1,,Ah! whither shall I go

p. 154::Address,,3 voices, melody in middle voice,,G,,1|333-21|223,5|6653|

111,,Yo[u]ng people all attention give

p. 155::Omega “Holden”,,3 voices, melody in middle voice,,C,,1|331D6|535,,

My Saviour, my almighty friend

p. 156::Evening-Shade “West”,,Em,,5|5U1D75[-]4|5,,The eveni[n]g shade of

life

p. 157::Pilesgrove,,G,,1|35|53|1D7|U1,,Awake, my tongue thy tribute bring

p. 157::St. Thomas “A. Williams”,,A,,5|U11|32-1|2,,Come sound his praise

abroad

p. 158::Funeral-Hymn “Holden”,,Em,555|U1-D#7-U1D5|3-4-76|5,,Why do we

mourn departing friends

p. 159::Corinth “Blanchard”,,G,,555|55[-]4|3[-]U1D7[-]6|5,,Jesus shall reign

where, er [*sic*] the sun

p. 160::Milford “Stephenson”,,A,,533|1-2-1-23[-]4|5D5|U1,,If angels sung a

Saviour[’]s birth,,marked “Brisk” at start

p. 161::Born to die,,3 voices, melody in middle voice,,Em,,5|543-45|#7#7#7,,

Thou God of glorious majesty,,in Ingalls 1805

p. 162::Armly “T. Williams’ Coll.”,,Am,,5|U1-2-32|32|1-2-32-1|D#7,,Thou

whom my soul admiers [*sic*] above

p. 163::Limehouse “Husband”,,Em,,1|5U1|1-D76|5-4-32|1,,In mem’ry of your

dying friend

pp. 164-165::Solitude-New “West”,,Am,,532|1234|5,,Alas! and did my

Saviour bleed!

p. 165::London “Dr. Croft”,,F,,1-3|53|U1D5|6U1|D7,,Come let us join our

friends above

p. 166::Mirando,,Am,,5U13|2D5|7-U1-D7U2|1,,When all thy mercies O my

God

p. 167::Woburn “Kimball”,,Am,,11[-]23[-]4|54[-]3|2-1D#7|U1,,Firm was my

health, my day was bright

pp. 168-169::Spring,,Dm,,1|11D55|345,,He sends his word and melts the

snow

p. 169::Watchman,,E,,135|U1D3|2,5|#45-U1|D76|5,,My soul repeat his praise

pp. 170-171::Christians Song [Ingalls],,3 voices, melody in middle voice,,Dm,

D,,5|U1D7U1[-]2313|2,,Mine eyes are now closing to rest

pp. 172-174::Ode on Science “Sumner”,,3 voices, melody in middle voice,,G,,

1|D5-32-1|26|6-5-67|U1,,The morning sun shines from the east

p. 175::Delight [Coan],,3 voices, melody in middle voice,,Em,,1D54|3[-]214,,

No burning heats by day

p. 176::Russia “Read”,,Am,,132|1D#7U13|2,,False are the men of high degree

p. 177::Calvary “Read”,,Am,,11D5|U1-2-32|3-43|2,,My thoughts that often

mount the skies

p. 178::Canterbury-New “Smith”,,Em,,5\_|515|345U1|D7,,Why should the

chilldren [*sic*] of a King

p. 179::Ashby “Kimball”,,G,,1|42|31|2,,To spend one sacred day

pp. 180-181::Worcester “Wood”,,F,,starts with bass solo: 132[-]1|D56[-]7U1,,

How beauteous are their feet

p. 182::Elysium “Dr. Arnold”,,D,,1[-]D5|5-3U1[-]D7|6-54|3,,On the fair

heav’nly hills

pp. 183-184::Walpole “Original” [Wood],,Bm,,1\_|132|3-4-54|32|1,,Oh! if my

soul was form,d for woe

p. 184::Naples “Original” [D. Read],,Dm,,1|D755|757|U1\_|1,,Shall the vile race

of flesh and blood

p. 185::North-Salem [Jenks],,Em,,555|3157|U1,,My soul come meditate the

day

pp. 186-187::Grafton [Stone],,C,,5U11|3[-]21[-]D7U11|1,,Jesus, the vision of

thy face

pp. 188-189::Sheffield,,G,,113|2234|5,,Joy to the world: the Lord is come

p. 189::Dissolution,,Am,,1|5534|55-4-3|2,,My soul come meditate the day

pp. 190-191::Mount-Zion,,C,,5|U1233|5-3-2-1,,The hill of Zion yealds

p. 192::New Devotion [Maxim],,F,,15U1|D6421|2,,Sweet is the day of sacered

[*sic*] rest,,also titled Portland

pp. 193-194::Huntington [Morgan],,A,,5|U1-2-31|55|315,,Lord what a

thoug[ht]less wretch was I

p. 194::Alexandria,,3 voices, melody in middle voice,,G,,1|25|65[-]4|3,2|1-35|

21|2,,; not in *HTI* under melodic incipit or title 🡪 melodic incipit; staff

ruled for counter part, with G clef, key + time signature, but no notes;

this entry has the feel of a compositional draft

p. 195::Savoy,,D,,5|54345,U3|21D7U1|2,,The Lord Jehovah reigns

pp. 196-200::Anthem for Thanksgiving,,G,,13|5-4-31|4-25-3|2,|55|31|

D77|U1,,Greaful [*sic*] songs and anthems bring Unto Christ our

heavenly King,,treble + counter show signs of revision in penultimate

measure (is the piece original with this MS.’s compiler?)

p. 201::Washington,,Am,,1|3-4-3-21|23[-]4|5-3-1-D75|U1,,; a close variant of

E. Doolittle’s Exhortation

pp. 202-203::Stockbridge,,F,,5|U1D76|565|5,5|543|234|5

pp. 204-205::Sunday’s-Warning,,Am,,112|34|543[-]46|5,,Sinners awak[e]

betimes; ye fools be wise!

p. 205::Hebron,,Dm,,5|U1-D#7-U12|3-2-32|1,,And must this body die

p. 206::Remembrance,,Am,,1|3-21-2-3|25|4-32|1,,Tis with a mournfull

pleasure now

p. 207::Salisbury “W. C.”,,3 voices, melody in middle voice,,D,,

1D53|1[-]3[-]55|U1D7|U1,2|3212|3-|2,,With songs and honor

sounding loud,,apparently not in *HTI* under melodic incipit or title 🡪

melodic incipit (lots of Salisburys!)

p. 208::Litchfield,,Am,,1|55|3-1-35|43|2,3|2-1-24|31D7-U1-|231\_|1,,Twas

from thy hand my God I came

p. 209::Hartford,,Dm,,5|U1122|32[-]12,,This spacious earth is all the Lord’s

p. 210::Stoddard,,E,5|11U1D7|U1,D5|65|4-3-4-56|5

p. 211::Beauty,,G,,5|3165[-]4|3-4-3-2-13|2-D7-5,,We are a garden wal[l]’d

around

pp. 212-213::Animation,,G,,bass has first 2 words of first line of text solo:

1|3-2-1, then tenor joins bass: 3|5-6-5U1|D3-55[-]4|3,,Sweet is the

work, my God, my king

p. 213::Warren “Lane”,,A,,534|32|1,,Let all our tongues be one

p. 214::Worthington [Strong],,Dm,,5U12|1D5[-]434[-]6|5,,Thee we adore,

eternal name

**Manuscripts Ms. Harris Codex 1909**

66. C[ouch?], W. *“The North-western Harmony and Musicians Companion...*Vol. 2 / W. C. Compiler.” Front cover split. Pages numbered 3-165 by the compiler; this numbering is followed here, with additional leaves containing music numbered pp. [166-177]; the pages with music are followed by 23 blank leaves. Nine tunes in vol. 1 (many of which have not been located in the printed repertory) are attributed to “W. C.” This is likely the “W. Couch” whose name appears (inaccurately) as the attribution for Richard Merrill’s tune Freedom New on p. 49 of vol. 1.

appears to be a mock-up (along with vol. 1) for a printed tunebook

after title, t. p. continues “Containing, / A concise introduction to the grounds of

Music, / with a variety of Psalm and Hymn Tunes, / Anthems and Occasional

Pieces, Modern, Original / and selected, &c in volum[e]s, – suited suited to all

/ worshiping assemblies of Christian sos[ci?]et[?]s.”

t. p. (p. 3) followed by partial alphabetical index of tune titles (pp. 5-8); only tunes

through p. 109 are listed, with the exception of Duane Street, p. 158

6 pp. of introductory matter followed by tunes on numbered pp. 9-165 and

unnumbered pp. [166-177]

occasionally 2 leaves have been pasted together, likely when a mistake was made;

each pair of pasted-together leaves is counted here as one leaf, and the

compiler’s pagination, which doesn’t observe the covered-up pages, is

followed here throughout

one pasted-together pair of leaves has become separated, and the MS. music entry

on one of the revealed pages is inventoried here with an assigned p. no.

(125A)

slips of paper occasionally pasted onto leaves, probably to correct or supersede previously-written information; many tunes are followed by pasted-on slips

cut from printed hymnals or tunebooks, containing additional verses of text

most MS. music entries are 3- or 4-voice settings; unless otherwise indicated,

assume that melodies are in the middle voice in 3-voice settings, and in the

third voice down in 4-voice settings; the nature of this musical repertory

suggests that the melodic voice in both 3-voice and 4-voice settings would be

tenor, perhaps with treble doubling in some cases

MS. music entries:

p. 9::Gospel Pool,,3 voices,,Am,,1|1234|5,,Beside the gospel [pool],,7

additional verses of text written below music; caption title on this p.

reads “The / North-Western Harmony, / And / Musician’s

Compa[n]ion. Vol. 2.”

p. 10::Friendship,,melody, bass,,G,,34325|1[-]232,,Jesus to every willing

mind,,3 additional verses of text written below music

p. 11::America [Wetmore],,4 voices,,Am,,1|1321|5,,The day is past and gone,

4 additional verses of text written below music

pp. 12-13::Night Thought,,4 voices,,Bm,,3|111-D75|577,,How can I sleep

while angels sing,, 12 additional verses of text written below music +

on p. 13 (the tune sets 2 verses, so these verses cover 6 more pass-

throughs)

p. 14::Head of the Church,,3 voices,,Am,,131|521|1,,Head of the Church

triumphant,,7 additional verses of text written below music

pp. 15-16::Begone Unbelief,,3 voices,,G,,1|3|32[-]1|D6,,Begone unbelief,,6

additional verses of text written below music + on p. 16

pp. 16-18::Harvest Hymn,,3 voices,,Dm,,55U1D#7|U1D5[-]67U1[-]D76|5,,

The fields are all white, the ha[r]vest is near,,8 additional verses of

text written below music + on p. 18

pp. 18-19::Union Hymn,,3 voices,,Am,,5|U112|321|2,,From whence doth this

union arise,,5 additional verses of text written below music + on p. 19

p. 19::Pembroke “Ingals”,,4 voices,,C,,1|3313|2,,How pleas’d and blest was I

pp. 20-21::Free Grace,,3 voices,,G,,1[-]2|33|2[-]34\_|43[-]4|5[-]65[-]4|

3[-]21|1,,The voice of free grace cries ‘scape to the mountains,,3

additional verses of text written below music

p. 22::Love to Jesus,,3 voices,,G,,1|3335|32,,O! when shall I see Jesus,,“See

Christian Hymns page 112,” presumably for additional verses of text

p. 23::Conviction,,3 voices,,Am,,1|5544|3325|31D#7U1|21,,Ye brave & bold,

ye brisk & dull, Come listen to my story,,4 additional verses of text cut

from printed source + pasted below music

pp. 24-25::Knowledge of Jesus,,3 voices,,C,,1-D65U1-23|555,,Vain delusive

world, adieu,,4 additional verses of text written below music + on p.

25

p. 25::Dundee,,4 voices,,G,,1|3#4|51|23|4,,; no text

pp. 26-27::Good Shepherd,,3 voices,,G,,53|11|4[*sic*]52|2,,Let thy kingdom,

blessed saviour,,7 additional verses of text written below music + on

p. 27

pp. 28-29::Lady Washington,,melody, bass (staff, bar lines, clef, key + time

signatures for treble, but no notes),,G,,1[-]234|55|6U21|D7[-]65,,Saw

ye my Saviour, saw ye my Saviour,,7 additional verses of text written

below music + on p. 29

pp. 30-32::Gloom of Autumn,, melody, bass (staff, bar lines, clef, key + time

signatures for treble, but no notes),,Bm,,31[-]D754|33U31[-]D7,,Hail

ye sighing sons of sorrow,,15 additional verses of text written on pp.

31-32 (the tune sets 2 verses, so these verses cover 7½ more pass-

throughs); note at bottom of p. 30: “In other words Wand’ring Pillgrims, mour[ni]ng Christians, &c.”

pp. 32-33::Livonia,,3 voices,,Em,,5|57U12[-]1|D75[-]45,,Think, mighty God,

on feeble man,, 1 additional verse of text written below music

pp. 34-35::Rich Provision,,4 voices,,G,,5|U1121|D7[-]675,,Jesus thy blessings

are not few,,4 additional verses of text written on p. 35 (the tune sets

2 verses, so these verses cover 2 more pass-throughs)

p. 35: Irish “A. Williams”,,4 voices,,G,,1|1D5|U1-23|4-32|3,,; no text

🖝 pp. 36-37::Pilgrim-Strager [Pilgrim Stranger],,melody, bass (staves, bar

lines, clefs, key + time signatures for treble + counter, but no notes),,

G,,5+3|5+3[-]4+25|56|U1D6|5,,Whither go’st thou Pillgrim stranger?,,

7 additional verses of text cut from printed source + pasted below

music; a lively + “speaking” tune, with the pilgrim practically

interrupting his questioner with an impetuous answer which is also

an invitation: “No I’m bound for the Kingdom, Will you go to glory

with me?” [2 photos]

pp. 38-39::Land of Pleasure,,melody (staves, bar lines, clefs, + time signatures

for treble + bass, but no notes for bass + only 1st 5 notes for treble),,C,,

3-2|1D664|5-65,5|U1321|321,,There is a land of pleasure,,14

verses of text cut from printed source + pasted on p. 39 (the tune sets

2 verses, so these verses cover 7 pass-throughs); attractive, folky tune

pp. 40-41::Procrastination, or F[i]erce-North-Winds [Fierce North Winds],,

melody, bass (staves, bar lines, clefs, key + time signatures for treble +

counter, but no notes),,G,,112+D5|11|1D67U1|22,,Harken, ye

sprightly! And attend, [ye] vain ones!,,12 additional verses of text

written below music + cut from printed source + pasted on p. 41

pp. 41-42::Powerful Sound,,melody, bass (staff, bar lines, clef, key + time

signatures, + 1st 4 notes for treble),,G,,5|U1113[-]1|222,,Wak,d by the

gospel,s powerful sound,,5 additional verses of text written on p. 42

pp. 43-44::Solicitation,,melody (staves, bar lines, clefs, key + time signatures

for treble + bass, but no notes),,F,,1|3533|2-123,,To day, if you will

hear his voice,, 12 verses of text cut from printed source and pasted below music + on p. 44 (the tune sets 2 verses, so these verses cover 6 pass-throughs)

pp. 45-46::Bath,,4 voices,,G,,1|3567|U1,1|D6U1D6#5|6,,By whom was David

taught,,4 additional verses of text written on p. 46

pp. 47-48::Worship,,3 voices (treble written only to middle of tune),,G,,

1D6|55U11[-]2|3[-]22,,Brethren, we have met to worship,,5 verses of

text written on p. 48; above these verses of text, “(By the late G.

Ashins.)”

p. 49::Ganges, or Indian Philosopher,,4 voices,,D,,133|3255|5,,Why s[h]ould

our joys transform to pain?

pp. 50-51::Born to Die,,4 voices,,Em,,5|543-45|#7#7#7,,Thou glorious God of

majesty,,5 additional verses of text cut from printed source (Ingalls

1805?) + pasted on p. 39

p. 51::Tedious Hour,,3 voices,,Dm,,5|U1D#7U1321|2,,How tedious & tasteless

the hours

p. 52::Exhibition,,melody, bass (staff, bar lines, clef, key + time signatures for

treble, but no notes),,Em,,3-4|5346|51,,Ye jewels of my master

p. 53::Sense of Duty::melody (staves, bar lines, clefs, + time signatures for

treble + bass, but no notes),,C,,5-6|U11D6[-]54[*sic*]|56,,Call’d to a

sense of duty,,5 additional verses of text written below music + cut

from printed source + pasted below music

p. 54::Tribunal,,3 voices,,G,,5|U121-23|2-1D65\_|5,,And must I be to

judgement brought

pp. 54-55::Christian Soldier “Read”,,4 voices,,D,,1|35|U1D7-6|U2,,Soldiers of

Christ arise

p. 56::Anxiety,,melody, bass (staves, bar lines, clefs, key + time signatures for

treble + counter, but no notes),,G,,5|U1-234|5-654|3-422|1,,O thou in

whose presence my soul takes delight,,“See Christian Hymns page

39,” presumably for additional verses of text

p. 57::Preachers Farewell [Preacher’s Farewell],,melody, bass (staff, bar

lines, clef, key + time signatures for treble, but no notes),,Em,,3[-]4|

535|21D7|U1[-]23[-]121\_|1,,Farewell my dear brethren, the time is at

🖝 hand,,”actual” meter alternates between 2 mm. of 2/2 + 2 mm. of ¾

for most of the piece

p. 58::The Three parting Friends,,“Air,” “Treble,” bass,,Em,,655-43|215,|

777U1|D545,,When shall we three meet again,,probably the version of

the text that appears in the *Choice Collection of Hymns and Spiritual*

*Songs* (Concord, N. H., 1830s): “When shall we three meet again? /

When shall we three meet again? / Oft shall glowing hope expire, / Oft

shall wearied love retire; / Oft shall death and sorrow reign, / E’er we

three shall meet again.”

p. 59::True Penitent “Billings”,,3 voices,,Am,,1|1234|531,1|2343|2,,Hark!

hear the sound on earth is found

pp. 60-61::The Happy Convert,,melody (staves, bar lines, clefs, key + time

signatures for treble + bass, but no notes except for treble’s 1st note),,D/Bm in alternation,,Come brethren and rejoice with me,“See

Christian Hymns page 263,” presumably for additional verses of text

p. 61::Dartmouth,,4 voices,,Em,,5|54|32|1,,Is this the kind return

p. 62::Dependence,,tenor melody, 1st 9 notes of bass (staff, bar lines, clef,

key + time signatures for treble, but no notes),,Bm,,3|1D754[-]3|

45[-]7U1,,What various hindrances we meet,,“See Christian Hymns

page 142,” presumably for additional verses of text

pp. 62-63::Rugged Maze,,melody (staves, bar lines, clefs, + time signatures for

treble + bass, but no notes),,Am,,1|1545|34[-]32,,What poor despised

compa[n]y

p. 63::Sincerity,,3 voices (staff, bar lines, clef, + time signature for counter,

but no notes),,C,,5|U1D6-U1|21-D6|5,5|U1D6-U1|23-2|1,,Come we

that love the Lord

p. 64::Palms of Victory,,3 voices,,Am,,11D7[-]65|U3[-]452[-]1D7,,Come thou

fount [of] ev’ry blessing,,1 additional verse of text written below

music

p. 65::The Holy War,,melody (staves, bar lines, clefs, key + time signatures for

treble + bass, but no notes),,Bm,,1|D5554|5-45[-]67,7|U3-4531|

D7-67U1,,; no text

p. 66::Fountain,,3 voices,,C,,1[-]D65|6U1|3[-]12\_|23[-]2|1D6[-]5|65\_|5,,A

fountain in jesus, which always runs free,, “Chn Hymns page 167”

written in upper right-hand corner of p.

p. 67::The Faithful Christian,,3 voices,,G,,5535|11,|665U1|D55,,O Brethren

be faithful,,1 additional verse of text written below music

p. 68::Melodious Sonnet,,melody, bass (staff, bar lines, clef, + time signature

for treble, but no notes),,C,,31D6U1|3232,,Come thou fount of ev,ry

blessing

pp. 69-70::Trumpeter,,melody (staves, bar lines, clefs, key + time signatures

for treble + bass, but no notes except for bass’s first 2),,D,,1|D5654|

345,,Hark, listen to the trumpeters,,5 additional verses of text cut from

printed source + pasted below music + on p. 70

p. 70::Unity,,3 voices (staff, bar lines, clef, + time signature for counter, but no

notes),,C,,1|D6U1D56[-]7|U1,,Let strife forever cease,,“see page 88 /

Christian Hymns,” presumably for additional verses of text

p. 71::Loving-Kindness,,melody (staves, bar lines, clefs, + time signatures for

treble + bass, but no notes),,C,,5|U1111|2[-]1D7U1,,; no text, but “C.

Hymns page 22”

pp. 72-73::Eastern Star [Star in the East],,3 voices,,Bm,,1-(D7)|U121-D7|

557|7U1D7-6|5,,Hail, the blest morn when the great Mediator,,3

additional verses of text, + refrain numbered as a verse, cut from

printed source + pasted below music; “Author R. Heber / d. 1826”

written in pencil on p. 73 [2 photos]

p. 74::Germany,,4 voices (top 2 voices labeled “1st Treble,” 2d Treble”),,A,,

153|11|42|D7,|75U1|D7U123|1,,With all my pow[r’?]s of heart and

tongue

p. 75 + tipped-in leaf::Meditation, or Honorable Hills,,3 voices,,Dm,,

1|312D#7|535|646|5,,Through all this world below, God we see all

around,,1 additional verse of text written below music, with note “For

the remainder see Christian Hymns / page 429”; 4 verses of a

different text using this meter (12.9.12.12.9), “Precious Name,” on

smaller leaf tipped in to face p. 75 (1st line of this text: How precious is

the name, brethren sing, brethren sing”)

pp. 76-77::Lamentation, or Mourning Souls,,3 voices,,C,,1D65|U1D65U1|2,,

Poor mourning souls in deep distress,,6 additional verses of text cut

from printed source + pasted below music + on p. 77, also note:

“Christian Hymns page 217”

p. 77::The Enquirer,,3 voices,,Dm,,11D77|U3322,,Oh! that some kind one

would tell me,,5 additional verses of text cut from printed source +

pasted below music

pp. 78-79::Diss[o]lution, or Angel’s Hymn [Dissolution],,4 voices,,Am,,

1D7U12|34[-]322,,Hark, ye mortals, hear the trumpet,,6 additional

🖝 verses of text cut from printed source + pasted below music; clear

debt to Morgan’s Judgment Anthem here, especially in counter at m. 6

p. 79::The Great Physician,,3 voices,,C,,5|U1113|2-1D6,6|U1D655|5,,”Chan

Hymn page 279” for additional verses

p. 80::Bruce’s Address,,melody, bass,,C,,555356U1,,; no text

p. 81::Inspiration, or Song of Moses,,3 voices,,starts in D but ends in Bm,,

1-2|3235|6-U1D6|5313|2,,Almighty love inspires my heart with

sacred fire,,5 additional verses of text cut from printed source +

pasted below music

p. 82::Parting Blessing,,3 voices,,Am,,1D#7U12|54[-]321\_|1,,Jesus, grant us

all a blessing,,3 additional verses of text written below music

p. 83::Garden Hymn,,3 voices,,G,,5|U111[-]23|533[-]2,,The Lord into his

garden come[s],,“page 240 / Christian Hymns” for additional verses of

text

p. 84::Firm Foundation,,3 voices,,D,,5|U111|1[-]D535|U111|1,,How firm a

foundation, ye saints of the Lord,,6 additional verses of text cut from

printed source + pasted below music

p. 85::Visitation,,3 voices,,A,,1[-]23|1[-]23|2[-]12[-]3|4[-]32,,Saviour, visit

thy plantation

p. 86 ::New Durham [Austin],,4 voices,,Am,,1|D57U13|21[-]D7U1,,; no text

p. 87::Indulgence,,3 voices,,Em,,3|5316|55,,Young man, indulge thy passion,,

5 additional verses of text cut from printed source + pasted below

music

pp. 88-89::Hail Immanuel,,melody (staves, bar lines, clefs, key + time

signatures for treble + bass, but no notes),,F,,55-35|U1D65-35|1,,

Praise God the Father heavenly light,,3 additional verses of text cut

from printed source + pasted below music

p. 90::Sinful Youth,,3 voices,,Bm,,1|3111|1-D#775|[n]775|7,,Remember

sinful youth You must die, you must die,,6 additional verses of text cut

from printed source + pasted below music

p. 91::Maryland “Billing”,,4 voices,,Am,,1|3543|2,,And must this body die

pp. 92-93::Seperation [Separation],,3 voices,,Am,,5[-]4|31|13[-]1|

D7[-]53[-]5|7,,Come we that love the Lord in deed,,6 additional verses

of text cut from printed source + pasted on p. 93 (the tune sets 2

verses, so these verses cover 3 pass-throughs)

p. 94::Psalm 34th “Stephenson”,,4 voices,,C,,1|332D7|U1-2-32|1,,Through all

the changing scenes of life

p. 95::Psalm Forty-sixth [Psalm 46] “Chandler”,,4 voices,,D,,5U1D7|6567|U1,,

The Lord hath eyes to give the blind

pp. 96-97::Missionary,,3 voices,,F,,1231|543[-]21,,Yes, my native land, I leave

thee,,5 additional verses of text written below music

p. 98::Redemption Hymn,,3 voices,,A,,5|U113|D666|U222|2,,Come friends &

relation’s lets join heart & hand,, “For the remainder [i. e., additional

verses], see / Christian, Hymn Book / page 164”

pp. 98-99::Weeping Mary,,3 voices,,G,,133|323[-]45[-]3|2,,Com[e?] all ye

mourning pilgrims now,,“Chorus to weeping Mary” (Sing glory, honor

to the Lord…”) written at bottom of p. 98, + 6 additional verses of text

cut from printed source + pasted below music on p. 99 (each

additional verse has “Chorus….Sing glory, honor, &c.” as text for 2nd

half of tune, whereas 1st verse, written with the music, doesn’t include

the chorus text)

p. 100::The Rich Man,,3 voices,,Am,,5|U12|1[-]D#7U1|D5|5U1|21[-]D#7|U1,,

Come all ye poor sinners, that from Adam came,,7 additional verses of

text cut from printed source + pasted below music

p. 101::Weary Traveler,,3 voices,,Am,,5|4311|3-45,,Come all ye weary

trav’lers,,“C.tian Hymns page 318” as source of additional verses of

text; melody includes idiosyncratic application of #s on 6th + 7th

degrees of scale in minor, showing that this tune was clearly copied

from Ingalls 1805

p. 102::Heavenly Courtier,,3 voices,,Am,,1|1234|55,4|3143|2,,Let Christ the

glorious lover

p. 103::Fellowship,,3 voices,,Am,,34|5354,32|321[-]D75,,Come away to the

skies,,“Ctian Hymns page 336” as source of additional verses of text

p. 104::Sensation,,melody (staves, bar lines, clefs, key + time signatures for

treble + bass, but no notes except treble’s 1st note),,Em,,5+U1|5U113|

2-1D7,,Come think on death and judgement!

p. 105::Prompter,,3 voices,,Em,,5|U1-D7UD54|321,,When pity prompts me to

look round,,“See Christian Hy— page 203” for additional verses of

text

p. 106::Soldier of the Cross,,3 voices,,Am,,1|5535|44[-]32,,Am I a Soldier of

the cross,,“See Christian Hymn Book page 121” for additional verses of

text

p. 107::Lena “Belknap”,,4 voices,,F#m,,12|32|34|55,,See the Lord of glory

dying!,,“See Christian Hymn Book page 55” for additional verses of

text

p. 108::Tunbridge “Kimball”,,3 voices,,Dm,,5|U1D5[-]4|(4)[-]35|6-54-3|

(3)[-]2,,Our sins, alas! how strong they be!

p. 109::Knoxville “Maxim”,,3 voices,,E,,5|U1D5|3[-]16|5[-]U1D7|U1,,O for a

shout [of] sacred joy

p. 110::Joy,,3 voices (staff, bar lines, clef, key + time signatures for counter,

but no notes),,A,,5|U111D6|U222,,My soul doth magnify the Lord,,

“Christian Hymns, page 174” for additional verses of text

p. 111::Humility,,3 voices,,Am,,5|U11D#75|U312,,Alas! and did [my] Saviour

bleed

p. 112::Sittuate [Scituate],,melody (staves, bar lines, clefs, + time signatures

for treble + bass, but no notes),,C,,1|3[-]21[-]D767[-]U1|2D7[-]65,,No

sleep or slumber to his eyes

p. 112::Tallis’ Chant “Tallis”,,4 voices, melody in treble?,,D,,treble: 1|1111|

D7U2|1,,O all ye nations, praise the Lord

p. 113::Suffolk,,4 voices,,C,,55|U11|31|21,,Lo! he comes with clouds

de[s]cending

p. 114::Calvery [Calvary] “Stanley”,,4 voices,,C,,12|32|1[-]D76-5|5-U11,,

Hark! the voice of love & mercy,,“See Christian Hymn Book / page

289” for additional verses of text

p. 115::St. Denis “Irish Air”,,4 voices,,E,,1[-]2|3U1|D7[-]65|31[-]2|

34[-]3|21\_|1,,My soul,s full of glory it [l?]ines my tongue [*recte* My

soul’s full of glory, inspiring my tongue],,“See Christian Hymns page

275” for additional verses of text

pp. 116-117::Scotland “Dr Clark”,,4 voices,,Bb,,5|5655-U133|21235,,The

voice of free grace cries escape to the mountain,,has chorus with text

starting “Hallelujah to the Lamb”

pp. 118-119::Tabor “Composed & sung by the ancient Bohemian Brethren in

times of persecution”,,4 voices on 3 staves (2 voices on top staff),,F,,

5|55|6|5,|U11|1D7|6|5,,Praise God forever! / Boundless is his favour

pp. 120-122::Dismission,,4 voices on 3 staves (2 voices on top staff),,Eb,,

13|5-3U1-D5|65-43-45,,Lord dismiss us with thy blessing

pp. 122-123::Greece, or Dismission second,,4 voices,,F,,12|3[-]21|23|43,,Lord,

dismiss us with thy blessing

p. 123::Partner,,melody (staves, bar lines, clefs, + time signatures for treble +

bass, but no notes),,Am,,12|1D757|1,12|1D757|U1,32|4353|1-D7,

U5-43|1D757|U1,,Hark, my soul! It is the Lord!,,“Christian Hymns

page 309” for additional verses of text

p. 124::Devotion-New “Child”,,4 voices,,C,,5|U111D7|U1,,With looks & hearts

serene,,printed before 1821 only in Ebenezer Child’s *The Sacred*

*Musician*, 1804

p. 125::Dauphin “French”,,4 voices,,Am,,1|3343|2,,Welcome sweet day of rest

p. [125A]::Amazing Grace,,melody (staves, bar lines, clefs, key + time

signatures for treble + bass, but no notes except treble’s 1st note),,G,,

5|U1113|212,3|113[-4]5|6,,; no text (but “What sound is this.” written

upside-down on facing p.)

p. 126::Union Hymn,,3 voices,,G,,5|U111123|2,3|12321D7|U1,,From whence

doth this union arise

p. 127::Festival day,,3 voices,,G,,12|333|5,43|222|4,,Come away to the skies

p. 128::Bounding Billows,,3 voices, middle voice labeled “Air”,,G,,33|43|22|

31,,Bounding billows, cease your motion,,appears to be secular

p. 129::Contrast,,3 voices,,G,,1|1D5U1313|5,4|345543|2,,How tedious and

tas[te]less the hours

pp. 130-131::The Exile of Erin,,melody, bass (staff, bar lines, clef, + time

signature for treble, but no notes),,C,,5|U112|1-D765|6U1D6|6-53,,

Atlength [spacing *sic*] has the sad parting season arrived,,sacred text

p. 131::The Bright rosy Morning,,melody, bass (staff, bar lines, clef, key + time

signatures for treble, but no notes),,G,,5|U132[-]1|243[-]2|31D7|U1,,;

no text; secular?

p. 132::The Prisoner for Life,,melody, bass (staff, bar lines, clef, + time signature for treble, but no notes),,C,,1|D6-55U1|D6-55U1|221|3,,

Farewell ye green fields, ye soft meadows adue

p. 133::Ceylon’s Isle [= Missionary Hymn] [Mason],,3 voices,,F,,1|3556|53,,

From Greenland[’]s icy mountain,,1 additional verse of text written

below music

pp. 134-135::Dialogue,,2 voices (melody + bass) for verse, 3 voices for

chorus,,E,,12|3234|5,,Watchman! Tell us of the night

p. 136::The Promises,,3 voices,,Bb,,5|U111|222|35[-]43[-]2|1,,; no text

p. 137::Reflection,,melody, bass,,C,,5|U11D7U1|232,|133|21D53|5,,My days,

my months, my weeks[,] my years,,not overtly sacred text

pp. 138-139::Eden of Love,,melody, bass,,D,,1[-]3|555|54[-]32[-]1|666|65,,

How sweet to reflect on those joys that await me

p. 140::Expostulation,,melody, bass,,A,,1|321|321|D656|5,,O turn ye, poor

sinners, for why will you die; in 8 chords, bass part has 2 notes

p. 140::Pisgah,,melody (staff, bar lines, clef, key + time signatures for bass,

but no notes),,Bb,,5|U11|13[-]1|D66|6,3[-]4|55|5U1[-]2|3-2-1-3-|2,,;

no text; incomplete: contains only 2 more notes than those given here

p. 141::Forest,,melody, bass (staff, bar lines, clef, + time signature for treble,

but no notes),,C,,1D65|U11|321,|135|31|232,,O that my load of sin

were gone

pp. 142-143::On the Mountain’s Top. Appearing [On the Mountain’s Top

Appearing] “Wilcox”,,3 voices,,F,,53|3121|33,53|642D7|U1,,On the

mountain’s top appearing

pp. 144-145::Gabriel’s Trump,,3 voices,,Eb,,5|U111[-]35|5[-]422,3[-]4|

53[-]5U1D3[-]4|555[-]4,,What sound is this salutes my ear?,,fun, folky

melody

p. 145::Depth of Mercy,, melody, bass (staff, bar lines, clef, key + time

signatures for treble, but no notes),Em,,11|5543|2,35|

U1D#7U1Dn7[-]#6|5,,Depth of mercy: can there be, / Mercy still

reserved for me?

pp. 1456-147::Deciple or Taking up the Cross [Disciple],,melody, bass (with

notes for 2 additional voices added in one m.),,A,,1111|322[-]11,|

2222|432,,Jesus, I my cross have taken,,5 additional verses of text (8

lines per verse) written below music + on p. 147

p. 148::Though Troubl[e]s Assail; or Confidence [Though Troubles Assail],,

melody, bass,,F,,5[-]6|5[-]311|3-56|5[-]312|1,,Though troubles assail,

and dangers affright,,“Christian Hymn page 425” for additional

verses of text

p. 149::Athens. And will the Lord thus condescend,,melody, bass,,Eb,,

1|D5432|121,,And will the Lord thus condescend

p. 150::Come let us ascend,,melody, bass,,D,,5|3212,65|4323,,Come let us

ascend, / My companion & friend,, “Me [Methodist?] – Hymns, page.

359” for additional verses of text

p. 151::Elevation,,melody, bass,,D,,555|5-U11|D3#4|5,,Jesus, I love thy

charming name

pp. 152-153::Star of Bethlehem,,melody, bass,,G,,5|U1122|3[-]532[-]1,,When

marshall,d on the nightly plain,,2 additional verses of text written on

p. 153

pp. 154-156::All is Well,,3 voices,,A,,1|12|31|D7U123|4,,What,s this that

steals—that steals upon my frame?,,3 additional verses of text written

below music + on pp. 155-156

pp. 156-157::Hebron,,3 voices,,Bb,,5|3565|67U1,,Thus far the Lord hath led

me on

pp. 158-159::Duane Street. way faring man,, 4 voices (top 2 voices on 1 staff),,

A,,5|U1331|244,2|31D7U1|2D55,,A poor wayfaring man of grief,,1

additional verse of text written below music + on p. 159

pp. 160-161::Christ in the Garden,,3 voices,,G,,1[-]2|31D6|5U12|342|1,,While

nature was smiling in stillness to rest,,11 additional verses of text cut

from printed source + pasted below music + on p. 161; melody has

absolutely strict ABBA structure (i. e., As are identical, Bs are

identical)

pp. 162-163::Canaan,,3 voices,,G,,tenor solo: 5|U1324|3[-]1U1[-]D65,

followed by tenor with other 2 voices: 34|5314[-]32|11,,To gether

[spacing *sic*] let us sweetly live, / I am bound for the land of Canaan,,2

verses written between staves of music, 3 additional verses of text

written on p. 163

p. 164::Ecstatic Harp or, O! land of rest “Bass, Trebl[e] & alto by P Bean”,,4

voices,,A,,5|U1325|11D6[-]5,,O land of rest, for thee I sigh,,mainly in

6/8 but with one real m. of ¾ (nice; photo); p. 165 blank

p. [166]::When sorrows encompass me ’round “Bass & Treble by P. Bean”,,3

voices,,C,,5|U112|D567|U1,,When sorrows encompass me ’round,,

“Sacred Mellod[ie?]s hymn 140” for additional verses of text

p. [167]::Ballerma,,3 voices,,Bb,,1|32|1D6|56|U1,,Oh happy is the man who

hears

p. [168]::Mam’s Creation or free Salvat[i ?]on [Man’s Creation or Free

Salvation],,melody, bass (staff, bar lines, clef, key + time signatures for

treble, but no notes),,G,,5|U1112|32,1|11135+2,,Man at his first

creation

p. [169]::The Contrast,,melody, bass,,Eb,,12|332|355,,I have sought round

the vardant [*sic*] earth,,3 additional verses of text written below

music; text meter is 8.5.8.5.5.7.5.4

p. [170]::The Pensive Dove,,melody, bass,,G,,5|U111D6|555,,O tell me where

the Dove has flown,,5 additional verses of text written below music

p. [171]::Jerusalem or Happy home,,melody, bass (staff, bar lines, clef, key +

time signatures for treble, but no notes),,F,,5|5335|542,2|3553|2,,

Jerusalem, my happy home

pp. [172-173]::Shouting Victory,,3 voices (treble only has first 8 notes),,G,,

1|3344|655,1|3344|5,,When I can read my title clear

pp. [174-175]::Old Church Yard,,melody, bass,,F (ends on C in both voices),,

1D7|6666|65,35|5555|53,,You will see your Lord a coming,,8

additional verses of text written on p. [175]; this tune sung by the

Hutchinson Family

p. [174]::The Happy Morn,,melody, bass,,C,,5|3456|5,U1|1D766|5,,Thrice

happy morn for those,,this 1 verse isn’t overtly sacred

p. [176]::The New Covenant,,melody, bass,,C,,34|5U1D6U1|D5[-]43,,Ye who

know your sins [for]given,,”Or in other words. / Come thou fount of

every blessing, &c”

p. [177]::Come all ye Sons of Zion,,melody, bass,,D,,1|1112|32,22|5556|53,,

Come all ye sons of Zion, / Who are waiting for salvation

**Manuscripts Ms. Harris Codex 1910**

67. *David’s Harp: being A Choice Collection of the Songs of Zion; for the use of Worshipping Assemblies.* New London, Conn.: Samuel Green, 1816. Leaf bearing t. p. torn, mended with tape (no loss of text); leaf bearing pp. 47-48 fragmentary (ca. 1/3 survives); lacks any after p. 52.

no inscriptions

MS. music on 11 unnumbered additional leaves of various sizes, bound + sewn in at

end

a. l. [11] *verso* has “A Song,” words beginning “The sun-light is streaming / Dalgaith

on thy towers”; no music

MS. music entries assumed to be treble parts, (melodic or non-melodic), unless

otherwise indicated

MS. music entries:

a. l. [1] *recto*::Burway,,“Treble”,,E,,3[-]4|5U1D76|51[-]23

a. l. [1] *recto*::Blendon,,D,,11D7|U11[+3,in later hand]|11|1,3|11|1D7|5-43|

(3)[-]2

a. l. [1] *recto*::Christmas,,G,,5|55|56|54tr|(4)-3

a. l. [1] *recto*::[Auld Lang Syne],,melody,,G,,5|U[1?]113|212,3|1135|6,,;

fragment—breaks off in middle of 3rd phrase

a. l. [1] *verso*::Armley,,melody,,Am,,5|U1-2-32|32|1-2-32-1|(1)[-]D7

a. l. [1] *verso*::Durham,,F,,314|32[-](3[-]4)|3

a. l. [1] *verso*::Trinity,,G,,335[|]42tr|3,|321|D7-U21|D7,,; distinctly different

hand from preceding entries

a. l. [1] *verso*::St[.] Thomas,,A,,1|13[-]2|1D5-U1|D7

a. l. [2] *recto*::Lea [Lees],,melody,,D,,1|53|6-7-6[-]54|3[-]2[-]1[-]23[-]4|4

a. l. [2] *verso*::Pelham,,D,,3|32|1D6|U1,4|32|11|1

a. l. [2] *verso*::Tamworth,,F,,53|U1D531|2D5,,Guide me O thou great Jehovah

a. l. [2] *verso*::Supplication,,Gm,,1|D5U3|23|6-5#4|5

a. l. [3] *recto-verso*::Portland [West],,F, F#m, F,,355|5U1D76|5

a. l. [4] *recto*::Sicilian Mariner’s Hymn,,melody,,F,,1|56|5[-]43[-]4|56|5[-]4[-]3

a. l. [4] *recto*::Dunstan,,G,,131|43|21|5

a. l. [4] *recto*::Dismission,,Am,,1D7|57|U13|22

a. l. [4] *verso*::Philadelphia,,A,,3|3334|555

a. l. [4] *verso*::Italy,,Bb,,5|5-3U1|1-D5U3|3-15|(5)[-]4

a. l. [5] *verso*::Oporto [= Adeste Fideles],,harmony part + melody,,A,,

incomplete; begins in middle of 5th m.; melody is 7[-]6|7[-]U12[-]3|

D76[-]5|5, harmony part is 5[-]#4|55|5#4[-]5|5,,royal honors of thy

throne [with surviving music setting text from “[roy-]al honors” to

end],,tune (probably by John Francis Wade) begins 1|1-D5U1|2D5|

U3-23-4|3-2 + text (by Philip Doddridge) begins Exalted Prince of Life,

we own The royal honors of thy throne; written on much smaller slip

of paper, sewn to preceding leaf

a. l. [6] *recto*::Manlius [Olmsted],,melody,,D,,1|1-D7-67[-]U1|D56|

5-4-34[-]5|3

a. l. [6] *verso*::Auld Lang Syne [title written in pencil],,bass,G,,1|1111|D555

a. l. [7] *recto-verso*::Praise to the Redeemer,,G,,32[-]3[-]434|

52[-]3[-]45[-]43[-]2,,Might[y] God while angels bless thee,,large set

piece; text meter is 8.7.8.7

a. l. [8] *recto*::Stepney,,C?,,if in C: 3354|323,U2|123D7|U1,D5|5#456|532,5|

5676|5

a. l. [8] *recto*::New 50th,,G,,1|1[-]2345|6543|2

a. l. [8] *verso*::Alzey,,melody,,D,,5|U1D6|7U1|1D7|U1

a. l. [8] *verso*::Lorrain,,melody?,,G,,5|U13[-]2|1D5|U35-4|4[-]3,,; “Swailee

meekly” appears to be written after this entry

a. l. [8] *verso*::Southwell,,D,,3|57U1D1[-]2|34[-]33

a. l. [8] *verso*-a. l. [9] *recto*::Haverhill,,“Air”,,G,,3-4|54-3|22-3|43-2|1

a. l. [9] *recto*::Third Strain in Denmark,,Bm? (lacks key signature),,if in Bm,

5|U15|3(2)[-]1|D6-54|5,,We are his people We his care

a. l. [9] *verso*-a. l. [10] *recto*::Hallelijah [*sic*] Chorus [Handel],,melody,,D,,

1D565|U1D565U11|1111111|D7-U12[*sic*]1,,hallelujah [ditto] [ditto]

(etc.)

a. l. [10] *verso*::Gloom of Autumn,,“Ai[r?]”,,D,,1232|11U1D6,,Hail ye sighing

son,s of sorrow

a. l. [10] *verso*::Gloom of Autumn,,“Bass”,,D,,1D765|U1112,, Hail ye sighing

son,s of sorrow

a. l. [10] *verso*::Exultation,,Dm,,5|3213[-]4|57|7,,3rd- + 2nd-from-last notes

probably erroneously written as 8ths

a. l. [11] *recto*::Psalm 97th (leaf torn; title missing?),,Eb?,,if in Eb:

[3?]13|25-4|36|6-n5,|U12-1D7|U1D5|6-7-U1D7|U1

a. l. [11] *recto*::The destruction of Sennachrib,,G,,32|131|533|643|4,,The

Assyrians came down like the wolf on the fold

**Harris Rare hMusic GR32 1816** (formerly hMusic DA953 Hay Harris)

68. *David’s Harp.* 2nd ed. New London, Conn.: Samuel Green, 1818. Appears to be complete with 38 pp. + 6-p. “Appendix.”

no inscriptions

no MS. music

**Harris hMusic GR32 1818**

69. Doll, Joseph. *Leichter Unterricht in der Vocal Musik*. 2nd ed. Harrisburg, Pa.: John Wyeth, 1814. Complete with x, 110 p.

inscription: preliminary leaf [1] *recto*, “This Book is the Property of / Jacob

Wittenmyer Bought December the 15th 1817”

no MS. music

**Harris Rare 2-SIZE hMusic D664 1814**

70. Doll, Joseph. *Leichter Unterricht in der Vocal Musik...Zweyter Band.* Harrisburg, Pa.: Johan [John] Wyeth, 1815. Surely complete with 120 pp. Back cover detached.

no inscriptions

no MS. music

**Harris Rare 2-Size hMusic D665**

71. [Doolittle, Amos, and Daniel Read]. *The American Musical Magazine...Vol. I.* New Haven, Conn.: Amos Doolittle and Daniel Read, [1786-1787]. Lacks pp. 43-46 (no. XI of vol. I); supplied in photostat; also lacks covers. P. 35 misnumbered 38.

inscription: p. 31, “Mr Backus [S?]u[tt?]”

no MS. music

**Harris Rare Music AM564mu**

72. Down, John. *MS. music book,* 1771. [4] p. l.; pp. numbered 1-6, 16-56; [1] p.

inscriptions: front cover, “John Dwn,” “[J?]ohn / Jame[s?] / Jo[h?]n”, “[?]d [heats?]

her [b?]ook”; inside front cover, “Betty / Curious / March the 2017”; p. l. [1]

*recto,* “John Down His Gamut. / March the 16th. A.D. / 1771.,” “Paul / Othman,” “George Wyllys / Chnand – Abigail / Brgan”

p. l. [1] *verso* is an index of the booklet’s musical content through p. 38, showing that

missing pp. 7-15 contained, among other tunes, 4th Psalm, Plymouth,

[W]arwick, Glouc[ester?], Angels [Hymn?], 5th Psalm, 15th Psalm, St. Hellens,

Little Marlborough, + 19th Psalm

p. l. [2-4] are musical rudiments + vocal exercises (“The Gamut or Scale of Musick,”

“Musical [Characters?],” “Of Time, or the different Moods in Music,” “The

Thirds,” “The Leaps,” etc.)

p. l. [1-4] have chunk torn out of top center of each leaf, with loss of text

p. [57] + inside back cover have multiple verses for 2 poems: “The Evening Hymn”

(“Sleep, downy sleep, come close my eyes”) + “The Gliding Streams” (“On a

bank beneath a willow”)

MS. music entries:

p. 1::Mear Tune,,“Tenor,” “Bass”,,G,,1|55|33|1-23|2

p. 1::Canterbury Tune,,“Tenor,” “Bass”,,F,,1|32|31|23|4

p. 2::Utoxeter Tune,,“Tenor,” “Bass”,,Am,,1|D#7U1|32|1

p. 2::Bangor Tune,,“Tenor,” “Bass”,,Em,,5|32|15|U1D7-6|5

p. 3::Standish Tune,,“Tenor,” “Bass”,,Am,,1|32|15|43|2

p. 3::Bedford Tune,,“Tenor,” “Bass”,,F,,5|31|65|43|2

p. 4::Southwell Tune,,“Tenor,” “Bass”,,Am,,1|31|22|1,,; tenor clef used for

tenor part, but the part is written as if in treble clef

p. 4::The 108th Psalm Tune [Psalm 108],,“Tenor,” “Bass”,,G (though no key

signatures),,1|24|25|4-3-21|2

p. 5::Portsmouth Tune,,“Tenor,” “Bass”,,F,,1|12|31|3n4|5

p. 5::Brunswick Tune,,“Tenor,” “Bass”,,Am,,1|12|34-3|25|1

p. 6::Bath Tune,,“Tenor,” “Bass”,,A,,1|23|21|1D7|U1

p. 6::The 100th Psalm New [Psalm 100 New],,“Tenor,” “Bass”,,Am,,1|1D7|U35

4-32|1

p. 16::An Elegy made on the Death of Queen Mary,,“Tenor,” “Bass” (not

written in score),,C,,32-13-4-5D5|U1D7-67-U12

p. 17::The 45th Psalm Tune [Psalm 45],,“Tenor,” “Bass”,,C,,5|U1-23|2D7|U1

p. 18::Woodbury Tune,,“Tenor,” “Bass,” “Treble” (in that order, top to

bottom),,G,,1|32|42|1,3-4|53|1-2-34|2,,; most whole notes have

diamond-shaped noteheads

p. 18::Mear,,“Bass”,,G,,1|1D5|U1D6|67-U1|D5 (slurring *sic*) [tenor: 1|55|33|

1-23|2]

p. 19::North-Britain Tune,,“Treble,” “Tenor,” “Bass”,,G,,1|3-2-1D5|U15-4|

32|1,; some whole notes have diamond-shaped noteheads

p. 20::Falmouth Tune,,“Treble,” “Tenor,” “Bass”,,G,,3|11-2|33-4|5-4-31|2

p. 21::All-Saints Tune,,“Tenor,” “Bass”,,C,,1|1-D76|5U1|2-1D7|U1

p. 21::St. Martins Tune [St. Martin’s] [Tans’ur],,“Tenor,” “Bass”,,A,,1|1-2-1D5|

U1-2-33-4|5-4-31|2

p. 22::Buckingham Tune,,“Tenor,” “Bass”,,Am,,1|5-4-32|34|5-43|2

p. 22::Putney Tune,,“Tenor,” “Bass”,,Am,,1|1-2-32|54|3-2-13|2

p. 23::Wantage Tune,,“Treble,” “Tenor,” “Bass”,,Dm,,1|D77-6|55|67|U1

p. 23::Wantage,,“Trebbe”,,Dm,,5|55|32|12|5,,; “according to Jocelin” written

after title; this is the treble part for Wantage in [Jocelin and Doolittle],

*The Chorister’s Companion*, 1782

p. 24::Aylsbury Tune [Aylesbury],,“Tenor,” “Bass”,,Am,,154|32|1

p. 24::Sutton Tune,,“Tenor,” “Bass”,,F,,1|53|67|U1

p. 25::A Funeral Thought. Hymn,,“Tenor,” “Bass”,,Am,,5|4323|21D#7

p. 26::Brookfield Tune [Billings],,“Tenor,” “Bass”,,Dm,,5|U13|23-2|1-D7U1|2

p. 26::Brookfield [Billings],,“Treble”,,Dm,,5|55|57|5U1|D#7

p. 26::Kingsbridge,,“Treble”,,Am,,1|3-4-51|D#7U2|3-4-54-3|2-1-D#7,,; see pp.

35-36 for tenor + bass of this tune

pp. 27-28::The 34 [Psalm 34] “by Stephenson”,,“Tenor,” “Bass”,,C,,1|332D7|

U1-2-32|1,,Thro’ all ye changing sceenes of Life

pp. 27-28::Dalston,,“Tenor,” “Bass”,,G,,5|U112D7|U1,,How pleas’d & blest

was I

pp. 29-30::Norwich,,“Tenor,” “Bass”,,C,,5U1D7|U12|3,,Give thanks to God

most high

pp. 29-30::Landaff Tune,,“Tenor,” “Bass”,,Gm,,5|432|454|321

p. 31::The 148th Psalm New [Psalm 148 New],,“Treble,” “Altus,” “Tenor,”

“Bass”,,G,,1|13|42|3,3|56|5#4|5

p. 32::Colchester,,“Tenor,” “Bass”,,C,,1|1-D76|54|3-21|5

p. 32::Parindon Tune,,“Tenor,” bass,,Am,,1|3-5-43|22|5-4-32|1

pp. 33-34::The New 50th Psalm [Psalm 50 New],,“Tenor,” “Bass”,,G,,1|3365|

4321|D7

p. 33::Newcastle Tune,,“Tenor,” “Bass”,,G,,1|3-21|5-43|2

pp. 35-36::Bethesda Tune,,“Tenor,” “Bass”,,G,,1|3234-2|1

pp. 35-36::Kingsbridge,,“Tenor,” “Bass”,,Am,,5|U1-2-32-1|2-5D5|U1-2-32-1|

D#7-#6-5,,; see p. 26 for treble of this tune

p. 37::Ricmansworth [Rickmansworth],,“Treble,” “Tenor,” “Bass”,,G,,1|13|53|

13|2

p. 38::A Christmas Hymn,,counter, “Tenor,” “Bass” (staff, bar lines, clef, + time

signature for treble, but no notes),,C,,bass: 15, overlapping with tenor:

5|1, overlapping with counter: 15, then tenor: 1|3215|43|2,,Hark hark

[x 3], Hark, hark, what news ye Angels bring

pp. 39-40::The 23rd Psalm [Psalm 23], “Tenor,” “Bass,” “Treble” (in that order,

top to bottom),,A,,1|1-2-32|3-4-55|3-2-11|D7

pp. 41-42::The 122nd Psalm [Psalm 122],,“Treble,” “Counter,” “Tenor,” “Bass”,,

G,,1|3-4-32|1D7|U1,,How pleasant tis to See

pp. 43-44::Poole,,“Treble,” “Tenor,” “Bass” (staff provided for “Counter,” but

no notes),,Gm,,5|55-4|32|1-32-1|D#7,,Sweet is the work my God my

King

pp. 45-46::Hatfield [Billings?],,“Treble,” “Counter,” “Tenor,” “Bass”,,Gm,,

11234|531

pp. 47-48::Deerfield [Billings],,“Treble,” “Counter,” “Tenor,” “Bass”,,Gm,,

1|1D7U12|345

p. 49::Amherst Tune [Billings],,“Treble,” “Counter,” “Tenor,” “Bass”,,G,,

135|42|1,,Lord of ye worlds above,,probably the version from *The*

*New-England Psalm-Singer*, [1770] (most or all later printings start

135|4-32|1)

p. 50::Chester [Billings],,“Treble,” “Counter,” “Tenor,” “Bass”,,F,,567|U1D5|

6-U1-D76|5,,Let Tyrants shake yr. Iron rod

pp. 51-53::Stockbridge [Billings],,“Treble,” “Counter,” “Tenor,” “Bass”,,F,,

starts with bass solo: 1|1D76|567|U1; then tenor: 5|543|234|5

pp. 54-55::136 [Psalm 136],,“Treble,” “Counter,” “Tenor,” “Bass”,,C,,

1|3-2-1D5|U1D7|U1,,Hast thou not giv’n thy word

p. 56::15th Psalm Tune [Psalm 15],,“Treble,” “Counter”,,G,,treble: 3|2233|

42|1

p. 56::The Slow March,,melody,,G,,1-232-15|3-1665|3-454-32-4-3-2|11-11,,;

bar lines displaced by one quarter note; should be 1-2|32-153-1|665

(etc.)

**Manuscripts Ms.17.1** (former call nos.: A 80 79; hMusic DO973g)

73. Dyer, Samuel. *A New Selection of Sacred Music.* 2nd ed. Baltimore: J. Robinson, for the author, [1819 or 1820]. Appears complete with xx, [180] pp., but lacks back cover; paper covering front cover (with variant of t. p. printed thereon) is torn, with loss of text. Tunes, not pp. of music, are numbered; 2 tunes numbered 20, no tune numbered 124, tune no. 147 misnumbered 148, tune no. 167 misnumbered 168.

inscription: preliminary leaf [2] *recto*, “Zion Church / by Henry Potter”

no MS. music

**Harris hMusic DY47ne 1820**

74. Emerson, [Reuben?]. *Ode for Commencement* 1798. MS. music booklet, 8 unnumbered leaves. Listed under “Ode for commencement, 1798: song, by Emerson, Hanover, N.H., 1798?” in BruKnow.

inscription: leaf [8] *verso*, “July 6th 1798.”

Rev. Reuben Emerson (1771-1860) of South Reading, Massachusetts delivered “An

Oration on Music” to the Handel Society of Dartmouth University [*sic*] on 23

August 1814; published at Andover, Mass. by Flagg and Gould, 1814

MS. music entry combines primary vocal + instrumental music on 2 staves:

leaf [1] *recto*-leaf [8] *verso*:: Ode for Commencement 1798 “by Emerson”,,

melody (identified as “Prim” on leaf [7] *verso*), bass,,D,,11[-]2[-]333|

4[-]33[-]211,,sacred be the day to science,,begins with 9-m.

instrumental introduction; 8 additional passages (some very brief),

marked “Sym,” “Symp,” or “Sympho,” are instrumental echoes,

commentary, interludes, + conclusions; expressive terms abound:

“For[te],” “Viv[ace],” “Lively,” “Vivace, Louder when repeated,”

“Moderately increase,” “Vigoroso,” “Con spirito,” “Fortis[simo]”

**Manuscripts Ms.27.1**

75. Erben, Peter. *Sacred Music in two, three, and four parts.* New York, [1808]. Lacks 1st pp. 1-12 (rudiments, etc.), pp. [53-54].

no inscriptions

no MS. music

**Starred Book Collection CW Er1**

76. Evans, James. *David’s Companion, or, The Methodist Standard.* [2nd ed.]. New York, [1810]. Lacks pp. 57-58. Top of t. p. trimmed, with no loss of text; covers detached.

🖝 inscription: t. p., “Compiled for [J?]ohn St M. E. Church. By J Evans the Chorister /

18[1?]1”

MS. music on leaf glued inside front cover + on slip glued inside back cover

MS. music entries:

leaf inside front cover::Cranbrook,,“Alto” (but with smaller notes for a 4th,

higher part written on the Alto’s staff), “Air,” bass,,D,,1D565-43-2|1,,

Come ye that Love the Lord

slip inside back cover::Baltimore,,“Air”,,F,,5-3|11-23-23-4|5,,Ye simple souls

that stray,,originally barred in 2/4, with 2-note upbeat (+ its later

repetition) written on the downbeat; barring has been corrected in

ink + pencil, + revised barring is followed in my transcription; below

this slip, written on the back cover paste-down, are the 1st 2 notes of

this melody, with later G clef (“gs” is used on the slip)

**Harris hMusic EV276d 1810?**

77. *The Federal Harmony.* [1st, i. e., “3rd” ed.]. Boston: for the editor, [1788]. Lacks leaf bearing pp. 17 + unnumbered p. on verso (containing index of tunes).

inscriptions: inside front cover, “Thomas [T?] [? –partly obscured by pasted-on

label]”; t. p., “John Plummer / 1859” (a Brown U. cataloger’s “John Phineas

Plummer ” is I think “John Plummer / Plummer,” the first “Plummer” written

through the t. p.’s printed ornamentation and not clear, so re-written outside

of the ornamentation], “probably printed before 1790”

no MS. music

**Harris Rare hMusic FE226 1788 copy 1**

78. *[The Federal Harmony.* [1st, i. e., “3rd” ed.]. Boston: for the editor, [1788]]. Lacks pp. [1]-4, 15-17, [unnumbered p. on *verso* of p. 17], 18-21, 24-25, 28-29, most of 44-45, most of 76-77, most of 102-103, most of 118-119; leaf bearing pp. 90-91 has a chunk torn out, with loss of text; pp. 5-6 bound in reverse order (i. e., 6-5); newspaper clippings mounted on all surviving pp. from 7 to 42, covering much or most original text.

no inscriptions

MS. music on 17 unnumbered leaves bound in at end (only ¼ of leaf [17] survives); also some fragments of MS. music (virtually unreadable) pasted (stuck to)

inside back cover

most MS. music is for 4 voices, with melody in third voice from top (likely tenor);

one piece divides trebles into 3, so has total of 6 voices

MS. music entries:

a. l. [1] *recto*::Greenwich [Read],,4 voices,,Em,,5|5U1D75|U1D7-U1-2|1,,Lord;

what a thoughtless wretch was I

a. l. [2] *recto*::Sterling,,4 voices,,D,,5U1D7|6-56-7U1,D5|6543|2

a. l. [2] *verso*::The CXIX Psalm,,4 voices,,Em,,531|5577|7

a. l. [3] *recto*::New Philadelphia,,4 voices,,F,,5|51|4-32|1,|1|3-5U1-D7|

6-54-3|2

a. l. [3] *verso*-a. l. [5] *recto*::The Heavenly Vision, Anthem [French],,4 voices,,

G,,tenor begins solo: 1234|5\_|54|322|24|322|11,,I beheld & lo a great

multitude, which no man could number

a. l. [5] *recto*::Branford,,4 voices,,Em,,133|7-5-7U1|1-2-3-1-2D7|5,,Why

should the Children of a king

a. l. [5] *verso*::Eighth Psalm Tune,,4 voices,,A,,1|3311|553,,O thou, to whom all

Creatures bow

a. l. [6] *recto*::Russel,,4 voices,,G,,after one m. of bass, tenor begins 535|1\_|1|

346|5,3|4321|2,,My lot is fallen [fall’n] in that blest land

a. l. [6] *verso*-a. l. [7] *verso*::Farewell Anthem [French],,4 voices,,Am,,after 2

half-measures of bass, tenor begins 5|U133|223|56|5-43|3[*sic*]2|

321D5|U1,,My friends I am going a long & tedeous Journey never to

return

a. l. [8] *recto*::Saco,,4 voices,,C,,13|32-D7U1|2-3-4-32|1+3,,Time what an

empty vapor tis,,rhythmic declamation of text is awkward, suggesting

a missing upbeat (1|13|3-2-D7U1|…)

a. l. [8] *recto*::Pembroke,,4 voices,,G,,13-4-3-2-|1155|64|5,,Now for a tune of

lofty praise

🖝 a. l. [8] *verso*-a. l. [17] *recto* or beyond::O! come, let us sing unto the Lord

[untitled anthem],,basically 4 voices, dividing into as many as 8 (see

1. l. [15] *recto*, where each of 8 vocal parts has its own staff),,E, C, F,

Bb, C, Fm, C, Am, C,,5|5|U111|32|1D7|U1|55|55U12|31D7-6|

5U1D32|11,,O! O! come, let us sing unto the Lord,,a very lively piece,

with many changes of time signature as well as key; seems to be

winding up on first quarter of leaf [17] *verso* (the incomplete leaf), so

(if a printed version were not found) an ending could be supplied

without much trouble

**Harris Rare hMusic FE226 1788 copy 2**

79. *The Federal Harmony.* [2nd, i. e., “4th” ed.]. Boston: John Norman, 1790. Lacks pp. 61-64.

no inscriptions

8 unpaged, originally blank additional leaves sewn in at end; MS. music on the first 3

of these

MS. music entries:

a. l. [1] *recto*::David[’]s Lamentation [Billings],,4 voices, melody in tenor,,Am,,

112|32|323|4-2D7

a. l. [1] *verso*::untitled fragment, written with G clef,,treble?,,probably C,,

if in C: 1|31|43-2|32|1,|111|11|D77|7\_|7 (entire entry)

a. l. [1] *verso*::Baltimore,,”Treble” + “Bass”,,G,,treble: 3|1111|D7U22,5|3311|

D7U23,,; changes to 2/2 time after 10 mm.; “Particular metre 96th

Psalm” written after title

a. l. [2] *recto*::Surry,,2 voices, probably treble + definitely bass,,Eb,,567|U1D5|

65-4|5

a. l. [2] *verso*-a. l. [3] *recto*::Solitude [E. West],,4 voices, melody in tenor,,Am,,

532|1234|5,,My refuge is the God of love

**Harris Rare hMusic FE226 1790**

80. *The Federal Harmony.* [4th, i. e., “6th” ed.]. Boston: John Norman, 1792. Complete, though re-bound.

inscriptions: p. 19, “Thomas Frothingham / his book May 7th 1799,” “Old Tunnel Church 1799 Lynn”; p. 47, “Frothingham” (pencil); p. 130, “…Book May the

[3?] 1799”

no MS. music

**Harris Rare hMusic FE226 1792**

81. Frame, Eliza Maria. *MS. music book*, ca. 1815. 45 unnumbered leaves. Mostly secular instrumental + vocal pieces, with sacred-texted pieces on leaves [26], [42-44]; only these pieces are inventoried here.

stamped in gold on front cover: “MISS. ELIZA FRAME.”

inscriptions (representative sample): inside front cover, “Dr Lee Griggs,” “Charles

town,” “Eliza M. Griggs,” “Rev R. T. Berry / George Town / D. C.” (also twice

on leaf [45] *verso*); leaf [33] *recto*, “Jane R Rome”; leaf [40] *verso*, “E[?] M.

Griggs”; leaf [45] *recto*, “Eliza Maria Frame”; leaf [45] *verso*, “Mary Jane

Beckham / [Penn?],” “Charles Town / April 12[th?] 1815,” “Lee / Griggs”;

inside back cover, “Josep[h?] F Taylor”

pieces on leaves [33] *verso*, [37] *verso*-[38] *recto*, [38] *verso*, + [39] *verso*-[40] *recto*

att. “T. Timberlake” or “T[.] B. Timberlake”; mostly unfinished + several

written in pencil, suggesting a composer’s sketches/first drafts

sacred-texted MS. music entries:

leaf [26] *recto*::Albion Chapel “J. Hayden”,,voice, “Piano”,,A,,5-1|3322|1[-]D5,,

I love my shepherd’s voice,,1st verse underlaid, 2 additional verses

written below music; H. M. (6.6.6.6.4.4.4.4), extended by word

repetition to 6.6.6.6.6.6.6.6

leaf [42] *verso*::[untitled piece],,treble?,,D,,557|U1D544|3,U12D6|

U22D7[-]65[-]#4|5,,Our Lord is risen from the dead

leaf [43] *recto*::That day of Wrath,,3? Voices, “Organ”,,Eb,,after almost 4 mm.

of organ intro., 1|1235|565,3|311D7|U22D5,,That day of wrath that

direful day,,incomplete: breaks off, + “For he’s a jolly good fellow”

takes over, to lighten the mood

leaf [44] *verso*::Hotham,,voice, keyboard,,Eb,,5126|54tr3,,Jesus lover of my

soul,, “imp[ow?]ed [“improved” intended?] by Miss Jane Page”

John Hay Library also has (Manuscripts Ms.30.49) “Data for the old music book with

source ‘Miss Eliza M. Frame,’ 1926-1950?” by Mrs. E. G. Wilson (formerly

shelved with the Frame MS.)

**Manuscripts 1-SIZE Ms. Harris Codex 1908** (listed in BruKnow as “Music book of

old songs by various composers, Charles-Town, West Va., 1815?” by “Griggs,

Eliza Maria (Frame)”)

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

inscriptions: front cover, “Miner Walden”; preliminary leaf *recto*, “Miner Waldens

Singing Book / Bought Jan 26th [“th” written directly above “26”] 1810 price

$1/00”; preliminary leaf *verso*, “The Property of / William Wheeler Denison /

1827”

newspaper pasted inside front + back covers; latest date is June 15, 1812

no MS. music

**Harris hMusic FR39**

83. French, Jacob. *The Psalmodist’s Companion.* Worcester, Mass.: Leonard Worcester, for Isaiah Thomas, 1793. Complete.

inscriptions: front cover, “W. Barrows”; t. p., “William Barrows”

no MS. music

**Harris Rare hMusic FR37p**

84. *A Gamut, or Scale of Music.* Hartford: Oliver D. Cooke (printed at Northampton, Mass. by Graves and Clap), 1807. Complete.

inscription: preliminary leaf *recto*, “Ester Crandal’s Property,” “Esther Crandal”

(Esther’s name appears 8½ times on this p.)

17 unnumbered additional leaves after printed music; a. l. [1-8] have printed staves,

on which is written MS. music (a. l. [1-3] are numbered in pencil pp. 33-37,

continuing the printed book’s pagination); a. l. [9] (blank) is likely the book’s

original back flyleaf; a. l. [10-16] are smaller, and were clearly bound in at

some point after the book was published (a. l. [10-11] have MS. music, a. l.

[12-16] are blank); and a. l. [17] (blank, except for the book’s call no.) is a

further endpaper, probably added fairly recently

MS. music is all treble parts:

a. l. [1] *recto*::Newmark,,“Treble”,,G,,5|U13-2-3|13|2-1D7|U1,,Come holy

spirit heavenly dove

a. l. [1] *recto*::Balloon [Swan],,“Treble”,,Em,,5|57|77|57|7,,behold I fall before

thy face

a. l. [1] *recto*::Windham [Read],,“Treble”,,Fm,,5|543|355|5\_|5,,Broad is the

road that leads to death

a. l. [1] *verso*-a. l. [2] *recto*::Amherst [Billings],,“Treble”,,G,,153|65|3,,Ye

boundless realms of Joy

a. l. [1] *verso*-a. l. [2] *recto*::Doom[s?]day [Wood],,“Treble”,,D,,5|55|65|5,,

Behold with awful pomp

a. l. [1] *verso*-a. l. [2] *recto*::Exhortation [Doolittle],,treble,,Am,,1|5-6-5-43-1|

D7U1-2|32-3|4,,

a. l. [1] *verso*::Charlestown,,trebles 1 + 2?,,Am,,top line: 1|55-4|32-3|21|D#7;

bottom line: 1|32|1D7[-]U1|21|D#7,,lord I am vile Conceiv,d in sin

a. l. [2] *recto*::China [Swan],,“Treb[be?]”,,D,,5|55|3U1|D5-6U2|D5

a. l. [2] *verso*::Psalm Eighth,,“Treble”,,Dm,,5|U1D5|3-5-4-34|5

a. l. [2] *verso*-a. l. [3] *recto*::50th Psalm tune,,“Treble”,,D,,554|36|5342|3

a. l. [2] *verso*-a. l. [3] *recto*::Anthem 2,,treble?,,G,,12|3121D7|U132|

1354-32|1,,o praise god in his holiness o praise god in his

holiness,,after concluding double bar at bottom of a. l. [2] *verso*,

bottom of a. l. [3] *recto* has 8 mm. in G, but in ¾ time: 3D7|U14|

3D7|U1-D7U1|1D7|U1-2-34|3D7|U1; 3 “Hallelujah”s + an “Amen” to

close the anthem?

a. l. [3] *verso*-a. l. [4] *recto*::Farewell Anthem,,“Tre[b?]le”,,Am,,after 3 mm.

rest: 55|5433|255|5555|554[-?]32|1

a. l. [4] *recto*::Portsmouth,,“Treble”,,Bb,,5|35U1D5|U1-2-1-2-3,1|4321|2,,Ye

tribes of adam join

a. l. [4] *recto*::Hotham,,“Treble”,,E,,1544|32(34)54|321 (something missing

there? –doesn’t seem to fit text),,jesus [l?]over of my soul

a. l. [4] *verso*-a. l. [5] *recto*::Friendship,,“Treble”,,Em,,553|7553|4,,thy wrath

lies heavy on my soul

a. l. [4] *verso*-a. l. [5] *verso*::Newyork,,“Treble”,,G,,56-7|U11|D76|5,,Vital spark

of heavenly flame

a. l. [5] *verso*::Warren [Lane],,“Treble”,,A,,313|D77|U3,554|32|2,,let all our

tongues be one

a. l. [5] *verso*::Lovedivine,,“first Treble”,,G,,34|5-4-32|12|3-23,,Love divine all

love excelling,,text borrowed from following entry

a. l. [6] *recto*::Love:divine,,“2 Treble”,,G,,3D7|U14|3D7|U1-D7U1,,Love divine

all love excelling

a. l. [6] *recto*::Hotham,,“Treble”,,E,,5126|54(4)-3

a. l. [6] *verso*-a. l. [7] *recto*::Hartford or 148,,“Treble”,,G,,5|54|32|

1-D7-U12|D7,,loud hallelujahs to the Lord

a. l. [6] *verso*-a. l. [7] *recto*::115.th.,,“1.t[n?] treble.”,,Dm,,5|775|455|67|U1\_|1

a. l. [6] *verso*-a. l. [7] *recto*::Edom [West],,“1th treble”,,F,,3|5-4-32|

13-456-7|U1,,With songs and honors sounding loud

a. l. [7] *verso*-a. l. [8] *recto*::Easter. Aanthem. [*sic*] [Billings],,“Treble”,,A,,after 4

mm. rest: 3-4-5-4-32|22,,the lord is risen indeed hallelujah,,this voice

enters on “hallelujah”

a. l. [10] *recto*-a. l. [11] *recto*::Judgemen[t]. Anthem. [Morgan],,treble,,Em, Eb,

Em, Eb, Em, Eb (all key changes included here),,after 1 m. rest:

5|U1D5|315U1|D77U1D7|5U32D7|5,,[H?]ark you mortals hear x

ttrumpet sounding loud x mity roar [all *sic*],,“x” used as shorthand for

“the” throughout; all or most of Morgan’s tempo + dynamics

indications included here

**Harris Rare hMusic G19471**

85. *A Gamut, or Scale of Music.* Hartford: Oliver D. Cooke (printed by Samuel Green in New London, Conn.), 1814. 32 pp.; complete.

no inscriptions

MS. music on 17 unnumbered additional leaves after printed music; a. l. [1-8] have

printed staves, a. l. [9-17] are slightly smaller and were originally blank

MS. music entries are mostly counter parts, with mix of alto + treble clefs; when an

entry is another part than the counter, that is noted

some entries have solmization-syllable abbreviation next to 1st note (e. g., L, S, F)

MS. music entries:

a. l. [1] *recto*::Northfield [Ingalls],,C,,354|3565|5

a. l. [1] *recto*::Spring,,Dm,,1|1112|345,5|3213|2\_|2

a. l. [1] *verso*::London [Swan],,Bb,,555|U11D77|U1,,Methinks I hear the

heav,ns resound

a. l. [1] *verso*::Poland [Swan],,C#m,,5|55|57-5|35-3|4

a. l. [1] *verso*::Florence [Swan],,C,,3|3355|5,5|4365|5

a. l. [2] *recto*::orange [Swan],,C,,35U1|D66|5,|555|U1[-]D36|5

a. l. [2] *recto*::[New] Jordan [Shumway?],,C#m,,5|5554|334,,On Jordan[’]s

rugged banks I stand

a. l. [2] *verso*::Patmos [Swan],,Am,,555|U1D5|47-5[*sic*; should be 6]|5,,Think

mighty God on feeble man

a. l. [2] *verso*::Waterbury,,Am,,5|U11|D55|5-7-55|5,,Hark my gay friends that

solomn [*sic*] toll

a. l. [3] *recto*::Brentwood,,E or C#m,,if E: 1|1111|1,1|2234|3,,Not all the blood

of beasts

a. l. [3] *recto*::Schenectady,,Eb or Cm,,if Eb: 133|3322|3,,From all that dwell

below the skies

a. l. [3] *recto*::Truro,,melody?,,F,,134|55|67|U1,D5|U1D5|4[-]32[-]1|43|2,,thy

praise shall sound from shore to shore

a. l. [3] *verso*::Mount Olivet,,G,,5|U1112|332,,; alto clef written, but treble clef

intended; see 3 entries below

a. l. [3] *verso*::Weeping Nature [Jenks],,Am,,5|55|57|7U1|D7,,Natu[re?] she

shows her we[e]ping [eyes],,3 mm. of tenor part copied erroneously

for one phrase; marked “Wrong,” followed by counter part

a. l. [4] *recto*::Reliance,,G,,5|U1D7U11|D7U1D5,,My shepherd will supplly

[*sic*] my wants

a. l. [4] *recto*::Mount Olive,,G,,5|U1112|333,,The king of saints how fair his

face,,this copy uses treble clef—see 3 entries above

a. l. [4] *recto*::Devizes,,A,,554|3-U1D6|U1D5|3,,With my whole heart i[’]ll

raise my song

a. l. [4] *verso*::Williamstown,,Gm,,5|5655|U11D7\_|7,,Sweet is the work my

god my king

a. l. [4] *verso*::Sardinia,,Dm,,1D77|U13|225,,How did his flowing tears

condole,,mm. 1-3 of tenor melody (1D75|5-6-5-455|77U1) copied in

before counter part

a. l. [4] *verso*::Portugal,,A,,2|35|5-35|65-4|3,,Lord I will bless the[e] all my

days

a. l. [5] *recto*::Milton [Olmsted],,Bm,,5|5556|555,,With earnest longings of

the mind

a. l. [5] *recto*::Hollis,,Dm,,1|13|5554|3,,My soul come meditate the day

a. l. [5] *verso*::Newport [Read],,Bm,,555|55-43-45|5,,I send the joys of earth

away

a. l. [5] *verso*-a. l. [6] *recto*::Dismission,,Am,,1D7|57|U13|22,,Lord dismis[s] us

with thy blessing

a. l. [6] *recto*::115,,F,,1|1D5U1|21D6|55|6,,Not to our names thou only just

and true

a. l. [6] *verso*::Westford [Read],,Bb,,after 6½ mm. rest: 3|5432|345

a. l. [6] *verso*::Ohio [Holyoke],,A,,5|5U1[-]D767|U1D6|5,,I,ll praise my maker

with my breath

a. l. [7] *recto*::Springfield,,F,,3|33|31|22|D7,,On the[e] each morning o my god

a. l. [7] *recto*::Peace,,F,,1|3[-]432[-]1D7|U1,5|4321|2

a. l. [7] *verso*::Sutton,,”Counter”,,F,,1|53|67|U1,,Behold the lofty sky,,alto clef

written, but treble clef intended; this is melody part, despite “Counter”

written above start of music

a. l. [7] *verso*::Westfield,,Gm,,5|55|57|75|5,|5|77|75|77|7,,God is a refuge in

distress

a. l. [7] *verso*::Norwich,,Am,,5|U1-2-1D7|65|5,|5|U1D7|U1D7|5

a. l. [8] *recto*::Plymouth,,A,,5|5555|55U1D6|7,,; no text, but surely a setting of

“The God of glory sends his summons forth”

a. l. [8] *recto*::Franklin [Swan],,“Counter”,,C,,3|355|355|5,,Hosanna to jesus

on high

a. l. [8] *verso*::Hosanna,,G,,1|111|D755|6,U12D7|U1D7|U1

a. l. [8] *verso*::Trinity,,G,,113|65|3,|555|4-3-23-4|5

a. l. [8] *verso*::Tamworth,,F,,53|U1D531|2D5

a. l. [9] *recto*::Extollation [Janes],,G,,1|1111|D7U2|1,,; this is from the version

in Janes’s *Massachusetts Harmony*, not from the revised version in his

*Harmonic Minstrelsey*; 2 erroneous mm. written first, then clef, key +

time signatures written a second time, followed by the part from

which this incipit is taken

a. l. [9] *recto*::Pleyel[’]s Hymn,,Bb,,5|55|55|65|5,,so fades the lovely blooming

flower

a. l. [9] *verso*-a. l. [10] *recto*::Epsom,,G,,5|U1236|5D7U1,,; long set piece in

common time, with ¾ section in middle

a. l. [10] *verso*::Verona [Swan],,treble (air),,C,,5|55[-]6[-]7|U1[-]D7[*sic*]5[-]3|

3[-]55[-]6|U1,,; entire entry crossed out with one big X

a. l. [11] *recto*::Verona [Swan],,non-melodic tenor,,C,,5|3[-]53[-]5|3[*sic*]5|

U1[-]D32[-]1|5

a. l. [11] *verso*::Christian Soldier,,G,,1|55|54|5,|552-3|43-4|5

a. l. [11] *verso*::Hotham,,F,,1114|321,,Jesus lover of my soul

a. l. [12] *recto*::Walsal,,Am,,1|1D6|5U1|D65|5,,Lord in the morning thou

shal[t?] hear

a. l. [12] *recto*::Messiah,,F,,1|D55|36|67|U1,,I know that my Redeemer lives

a. l. [12] *recto*::St. Bridges,,Am,,5|35|55|5,7|57|77|7,,From lowest depths of

wo[e]

a. l. [12] *verso*::Weymouth,,melody?,,G,,5|U13|53|6-7-U1-|D5,1|D7U1|43|3-2,,

The Lord Jehovah reigns

a. l. [12] *verso*::Messiah,,Dm,,3|53-2|13|32-4|3

a. l. [13] *recto*::Pilgrims, Song,,D,,53U1[-]23|2[-]1D7[-]65[-]4[,?]3|3[-]2123|4

a. l. [13] *recto*::Sorrow[’]s Tear [Jenks]

a. l. [13] *verso*::Hallelujah,,mighty melodic for a counter part,,G,,1|3-21|

5-43|1D7|U1

a. l. [14] *recto*::Harborough,,C,,1|D5657|U1D5[-]U1D7,U1|221D7|U1

a. l. [14] *recto*::Pilgrim[’]s Farewell,,F,,321|343|321D7-6|7U1|1D7U1\_|1,,;

“Soft & Slow” then “Loud & quick” written over last 4 mm.

a. l. [14] *verso*-a. l. [15] *recto*::Christianity,,F,,1|3123|12-1D7,,We walk

through De[s?]arts dark as night

a. l. [15] *recto*::Burwick,,A,,5|55-4|35[-?]4|35|5

a. l. [15] *recto*::Armly,,Am,,1|1D#7|U12|3-4-54-3|(2)-2,,Why sinks my weak

desponding mind

a. l. [16] *recto*::Marly,s,,Fm,,1|11|2D6|77|n7+2,1|21|3Dn7|U1,,The year rolls

round and steals away,,2 mm. seem to be missing here; written in a

new hand, not as musically literate as previous entries

a. l. [16] *recto*::Luton,,Eb,,3|34|31|1D7|U1,3|3-22|1[-]23|2-D7U1|D7

a. l. [16] *recto*::Burway,,tenor or treble melody,,Eb,,3-4|5U1|D76|51-2|3,

3[-]4|55|54-3|3-2,,Awake my soul arise my tongue

a. l. [16] *verso*::Newcort,,F,,11D7|U1-D7-U12|34|3,,Blood has a voice to

pierce the skies

a. l. [16] *verso*::Watchmon [*sic*],,E,,1|12-4|31|D7,U2|22-3|22|2

a. l. [17] *recto*::Bristol,,G,,5|U1D7|U11|1D7|U1,1|D55|56|5

a. l. [17] *recto*::Warwick,,A,,333|55|77|U1

**Harris Rare hMusic G19471.2**

86. *The Gamut: or, Rules of Singing.* Utica, N. Y.: Seward and Williams, 1815 (t. p.); Utica, N. Y.: William Williams, 1818 (front cover). viii, [5]-67, [1] pp.; appears to be complete. 10 additional leaves with printed staves bound in at end; MS. music on the first of these.

no inscriptions

MS. music entries:

a. l. [1] *recto*::untitled excerpt,,melody + bass,,C,,333|53|2[-?]34[-?]5|3,,;

written in pencil

a. l. [1] *recto*::untitled excerpt,,melody? + bass,,C,,5|333|21|12|5,,; written in

pencil; later section of same piece as previous entry?

**Harris Rare hMusic G1947**

87. *A Gamut, or Scale of Music.* Hartford: Cooke and Hale (printed by Samuel Green in New London, Conn.), 1816. Lacks printed staves, back cover; otherwise complete.

inscriptions (selection): preliminary leaf *recto*, “Emily Leonard[’]s Book / Feedinghills Mass[.],” “Miss Emily Leonard[’]s / Mrs. [Emily] Bailey’s / Book,”

“Miss A. Leonard / This Book is Miss Ann Leonard[’]s”; preliminary leaf *verso*,

“E , Leonard[’]s Book,” “Feedinghills,” “Emily Leonard[’]s Book 1823,” “Maria

Leonard,s / Book,” “Jacob Day[’]s / Book,” “Cheeter”

MS. music (all treble parts?) on 5 unnumbered additional leaves at end:

a. l. [1] *recto*::Silver Street,,“Tribble”,,C,,1D55|35|U1,,Come [sound his praise

abroad? –ink very faded]

a. l. [1] *recto*::Peterborough,,“Tribble”,,A,,1|3344|32|1,,Once more my soul

the rising Day

a. l. [1] *recto*::Dalston,,Bb,,5|U112D7|U1,,How pleas,d and blest was I

a. l. [1] *recto*::Luton,,Eb,,5|56|54|32|1,,Whith [*sic*] all my powers of heart and

tongue

a. l. [1] *verso*-a. l. [2] *recto*::Devizes,,“Tribble”,,A,,112|34|3-21-D7|U1,,With

songs and honor,s sounding loud

a. l. [1] *verso*-a. l. [2] *recto*::Portugal,,A,,5|U12|3-13-5|4-32|1,,Lord I will bless

thee all my days

a. l. [1] *verso*-a. l. [2] *recto*::New Hundr[edth?],,G,,5|U12|3-4-55|5-4-32|1,,Ye

nations round the earth r[e]joice

a. l. [2] *recto*::Martyrs,,“Tribble”,,Fm,,1|31|53|21|5,,The year rolls round and

steals away

a. l. [2] *verso*-a. l. [3] *recto*::Coronation [Holden],,“Treble”,,Ab,,1|3355|555

a. l. [2] *verso*-a. l. [3] *recto*::Greenfield [Edson],,treble,,Am,,1|1122|332,,God is

our refuge in distress

a. l. [2] *verso*-a. l. [3] *recto*::Delight [Coan],,treble,,Em,,534|55U1,,No burning

heats by day

a. l. [3] *recto*::China [Swan],,treble,,D,,5|55|3U1|D5[-]6U2|D5,,Why [“should”

crossed out] do we mourn departing friends

a. l. [3] *verso*::Maj[e]sty [Billings],,treble,,F,,3|5n4|55|65|5,,The lord

descended from above,,lacks last 3 mm. because of torn-out leaf

following this

a. l. [4] *recto*::Morning Hymn,,Eb,,5|U1(1)-D7|U1D55-6U1|D7-U1,,soon as the

morn salutes your eyes

a. l. [4] *recto*::[end of a treble part],,probably G,,surviving notes, if in G:

3[-]4|5U1D55|3,,only word of text remaining is “pra[i]se”,,most of

tune lost to torn-out leaf preceding this

a. l. [4] *recto*::Arlington,,G,,3|1112-5|333,,Jesus with all thy saints above,,

lacks 1 m., so re-copied below…

a. l. [4] *recto*::Arlington,,G,,3|1112-5|333,,Jesus with all thy saints above,,all

mm. present here

a. l. [4] *verso*::Winter [Read],,“Treble,” “Tenor,” not copied strictly in score,,F,,

treble: 1|35|U1D5|3-65|5; tenor: 1|55|65|U1D5-3|1,,His hoary frost

his fleecy snow

a. l. [4] *verso*::Wantage,,“Treble“,,Dm,,5|54|U1D7|54|5

a. l. [4] *verso*::Walsal,,“Treble”,,Am,,3|32-1|23|2-1D#7|U1,,Lord in the

morni[n]g thou shalt hear

a. l. [5] *recto*::St. Thomas,,“Treble”,,A,,1|13-2|1D5-U1|D7,,High as the heav’ns

are rais’d

a. l. [5] *recto*::Windham [Read],,“Treble”,,Fm,,5|543|355|5\_|5,,B[r?]oad is the

road that leads to death

a. l. [5] *recto*::Dover,,F,,314|32-(3-4)|3,,Behold the morning sun

a. l. [5] *verso*::Springfield,,treble?,,F,,5|55|55|66|5,5|55|5[-]U1D3[-]4|5,,While

thee I seek prot[e?]c[t]ing pow[’]r

a. l. [5] *verso*::Tilden [Brown],,treble,,D,,3|3[5-]7|U11-D7|6-5#4|5,,This life’s

a dream an em[p]ty show,,ink extremely faded, one note had to be

guessed at using a printed copy of the tune

**Harris Rare hMusic G19471 1816**

88. Gerhart, Isaac, and Johann F. Eyer. *Choral-Harmonie.* Harrisburg, Pa.: John Wyeth, 1818. Appears complete with 10, [2], 105, [3] pp.

inscriptions: front cover, “[Paul?] Sher[f?]eigh”; inside front cover, “James Kilgour’s

/ Book,” “James Anderson’s / Book,” “James Anderson / B, W, Harrison

[G?]arner / Vacated the Union School on the 22nd / of June 184[1?]”;

preliminary leaf *recto*, “Sebastian Remsberg his Music Book / January 6th

182[1?]”; t. p., “[S?]ebastian Remsberg His M[obscured by slip pasted on

t. p.][1?]82[3?]”

no MS. music

**Harris 1-SIZE hMusic GE676c 1818**

89. Gillet, Wheeler, and Co. *The Maryland Selection of Sacred Music.* Baltimore: Henry S. Keatinge, 1809. Complete.

no inscriptions

no MS. music

**Harris hMusic GI293m**

90. Gillet, Wheeler, &c. &c. *The Virginia Sacred Minstrel.* Winchester, Va.: J. Foster, for the author, 1817. Complete. Pp. 46-47 printed in the order 47, 46; p. no. 52 printed upside down.

inscriptions: preliminary leaf *verso*, [S?] Lindsley” (pencil); inside back cover, “Swain

Lindsley” (additional inscription in pencil, indecipherable to this reader)

no MS. music

**Harris hMusic GI293v**

91. Gilman, John Ward. *A New Introduction to Psalmody; or The Art of Singing Psalms.* Exeter, N. H.: John W.d Gilman, 1771. Complete. BOUND WITH Brady, N[icholas], and N[ahum] Tate. *A New Version of the Psalms of David.* Boston: John Fleeming, 1771. Not checked for completeness.

inscriptions: inside front cover, “[F?]orbes”; preliminary leaf *recto*, “Bought March ye

27th 1773 / Price 3[“s” above “3”] [£?].m--------------- / Cornelius White His /

Book,” “John Lyon”; additional leaf *verso*, “Hannah Robbins,” “Cornelius

White.s / Book / Bought March ye 27th 1773 / Price 3s [£?]:m,” “Lemuel /

Cady,” “Woodstock”; inside back cover, “Helth is / Better then Wetlh [*sic*] /

CorneliusWhite / Wee all hope to at tain It / In the [f?]e[i?]r of God”

no MS. music

**Harris Rare hColl BI1214 1771b**

92. [Goodale, Ezekiel]. *The Hallowell Collection of Sacred Music.* Hallowell, Maine: E. Goodale, 1817. Lacks pp. 155-158, and last leaf is missing a chunk, with loss of text. Otherwise complete, with [4], 197, [3] pp. Covers detached; becoming disbound.

no inscriptions

no MS. music

**Harris hMusic GO64h 1817**

93. [Goodale, Ezekiel]. *The Hallowell Collection of Sacred Music.* 2nd ed. Hallowell, Maine: E. Goodale, 1819. Appears complete with 213, [3] pp., but lacks original covers and is

disbound. P. 86 misnumbered 68.

no inscriptions

no MS. music

**Harris hMusic GO64h 1819**

94. [Gram, Hans, Samuel Holyoke, and Oliver Holden]. *The Massachusetts Compiler of Theoretical and Practical Elements of Sacred Vocal Music.* Boston: Isaiah Thomas and Ebenezer T. Andrews, 1795. Lacks pp. 25-32; front cover detached, back cover almost detached.

🖝 inscriptions: t. p., “John Stickney” (pencil); inside back cover, “John,” “William,” “John

[possible last name indecipherable: Teril?]”

no MS. music

**Harris Music M4142 copy 1**

95. [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, though badly treated over the years by both rodents (?) and humans: the upper corners of many leaves have been chewed off; the inside front cover, pp. ix, xi, xiii, xv, xvii, and p. [17] of the manuscript music at the end have newspaper clippings (mostly poems) pasted to them (with evidence of paste-ons having been removed on pp. [I]-viii and additional pp. of the introduction), and many other clippings remain loose in openings through p. 9 of the music.

inscriptions: front + back covers, “1799. / P. H. / BOOK”

MS. music on 9 additional leaves at end, apparently originally numbered pp. 1-18;

leaf nos. + *recto-verso*s will be used here to locate entries

most MS. music is 4-voice settings, with melody in tenor; exceptions will be noted:

🖝 a. l. [1] *recto*-a. l. [4] *verso*::Judgment Anthem “Morg[na]”,,Em, Eb, Em, Eb, Em,

Eb,,5|U1, then treble: 1D5315U1|D77U1D7|5U32D7|5,,Hark, hark,,this

anthem’s presence in a MS. supplement to this printed tunebook is an

unusual juxtaposition of musical idioms + orientations

a. l. [5] *recto*::Acton,,G,,1|5U1|D5432|1,,Rise rise my soul and leave the

ground

a. l. [5] *verso*::Albany,,C,,11-23-2|1D5U1-23-2|1,,jesus our God ascend[s] on

high

a. l. [6] *recto*::Claremont,,Gm,,133|5534|5,,As on some lonely building[’s] top

a. l. [6] *verso*::Stillwater,,D,,5|U1-D7-65|U1-2-3-2-1D7|U1,,Raise your

triumphant song

a. l. [7] *recto*::St Stephen[s?],,3 voices, top voice labeled “air”,,Bb,,5|U1111|

333,3|55|43|2,,my soul how lovely is the place

a. l. [7] *recto*::Lynnfield,,4 voices, top voice labeled “air”,,F,,5U1D5-4|

3-45-65-43-2|1,,When God is nigh my faith is Storng

a. l. [7] *verso*-a. l. [8] *recto*::Handel Oratorio,,solo voice + instrumental bass

(recitative), then 3 voices, with melody in either top or middle voice (incipits of both are given here),,C,,recitative: 555U11|11123,,All

ready see the daughters of the land,,3-voice section: top voice begins

3524-2|1-D7-U12D7, middle voice begins 1352|3-2-342, text incipit is

Well Come Well Come migtty [*sic*] King

a. l. [8] *recto*::Harwick,,Bb,,5|U1112|3,,Exalt the Lord our God

a. l. [8] *verso*::Parthia,,Bb,,5U11|2212|3,,to god the Father God the son

a. l. [9] *recto*::Fulden,,G,,535|655-43-2|3,,Let everlasting glory, Crown,,this

entry partly obscured by pasted-on newspaper clipping

a. l. [9] *verso*::Inverness,,Bb,,535|U1-D7-U1-2-32|3-2-3-4-54|3,,Soon as [I?]

heard my Father say

a. l. [9] *verso*::Boothbay,,E,,567|U11|1D7|U1,,I Lieft [*sic*; *recte* “lift”] my

banner saith the Lord

**Harris Music M4142 copy 2**

96. [Graupner, Gottlieb]. *The Monitor, or Celestial Melody.* Boston: G. Graupner, [1806] (BruKnow says “1813?”). Complete; leaf bearing index precedes leaf bearing subscribers list (see list of contents in *ASMI*, pp. 294-295).

no inscriptions

no MS. music

**Harris Rare 1-SIZE hMusic M744**

Griggs, Eliza. MS. music book – SEE

Frame, Eliza Maria. MS. music book

97. Griswold, Elijah, and Thomas Skinner. *Connecticut Harmony.* [2nd ed.]. N. p., [ca. 1798]. Lacks 4 leaves of blank staves at end; original board covers fragmentary.

no legible ownership inscriptions

p. 62 of printed book has staves, filled in this copy with a variety of MS. music:

p. 62::Southwick,,bass,,G,,123-21|D55U1,|11D44|551,,; “69 Hymn” written to

right of title; bass part written on bottom-most staff of two 4-stave

systems, with the following entries occupying the staves above this

bass part

p. 62::[vocal exercise with expanding intervals; no text]

p. 62::[untitled secular melody, apparently a variant of “The first good joy

that Mary had”],,G,,5|U111[-]D7U1|311[-]D7U1|22D5[-]67|U1,,;

written in pencil

p. 62::Kinsale,,“Bass”,,C,,1|15|U1D1|1,1|4255|1

**Harris Rare hMusic GR593c copy 1**

98. Handel, [Georg Frideric]. *The Messiah. An Oratorio.* Boston: James Loring, for The Handel and Haydn Society, [ca. 1816]. Complete with [2], 144 pp. BOUND WITH Haydn, Joseph. *The Creation, an Oratorio.* Boston: Thomas Badger, Jr., 1818. Complete with 169, [3] pp.

inscription: *Creation* t. p., “Dexter Leland.”

embossed in gold on front cover: “*S. S. WARDWELL.*”

no MS. music

**Starred Book Collection 1-SIZE VYR H19mh**

99. Hardy, Daniel, Jr. *A Thanksgiving Anthem.* Boston: Manning and Loring, for the author, 1808. Complete.

no inscriptions

no MS. music

**Harris Music H2686**

100. Hartford. First Church. *Church Music: selected by a committee of the First Ecclesiastical Society in Hartford, and designed for the use of that Society.* Hartford: George Goodwin and Sons (printed at New London, Conn. by Samuel Green), 1817. Lacks pp. 19-20.

inscription: preliminary leaf *recto*, “Clara Barber’s / Canton [2?]0th Jany 1818”

3 additional unnumbered leaves with printed staves bound in after printed music

(stub of 4th leaf remains); MS. music on the 1st 2 of these

MS. music entries:

a. l. [1] *recto*::Portsmouth “Handel”,,“Treble,” “2nd Treble,” tenor, bass,,Bb,,

5|35U1D5|U1[-]2[-]1[-]2-3

a. l. [1] *verso*::Lorrain,,“Air” (1st treble?), 2nd treble?, tenor, bass,,G,,5|U13-2|

1D5|U35-4|4-3,,Salvation is forever nigh

a. l. [2] *recto*::Springfield,,“2nd Treble”,,F,,3|33|31|22|D7

a. l. [2] *recto*::Greenfield [Edson],,“Tenor”,,Am,,1|3355|7U1D5

a. l. [2] *recto*::Torrington,,“Tenor”,,Em,,557|U1D5-4-3|23-2|1,|57-53|45-3|

13|2

a. l. [2] *recto*::Limehouse,,“Bass”,,Em,,1|11-2|34|5D5|U1

**Harris hMusic HA788c**

101. Hartwell, Edward. *The Chorister’s Companion.* Exeter, N. H.: C. Norris and Company, for the author, 1815. Appears complete with 166, [1] pp.

no inscriptions

no MS. music

**Harris hMusic HA7926c**

102. Hastings, Thomas. *The Musical Reader: or Practical Lessons for the Voice.* Rev. ed. Utica,

N. Y.: William Williams, 1819. Appears to be complete with 84 pp.; lacks covers.

inscription: t. p., “No. 5”

no MS. music

**Harris Music H3585mr**

103. Hastings, Thomas, and Solomon Warriner. *Musica Sacra: or Springfield and Utica Collections United.* Rev. ed. Utica, N. Y.: William Williams, 1818. Complete, with [2], 273, [3] pp.; p. iv misnumbered vi, p. 16 misnumbered 61, p. 48 misnumbered 47.

inscriptions: preliminary leaf *recto*, “1822”; frontispiece (1st p. [1]), “1822”; p. 132,

“apr 28[th?] 1822” (all inscriptions in pencil)

MS. music on loose leaf laid between p. 106 + p. 107

MS. music entries are both vocal parts:

leaf [1] *recto*::“Chorus”,,“Alto”,,D,,324|3|324|3,|111|1|111|1,,The swelling

flood and raging flame [repeated]

leaf [1] *verso*::“Chorus”,,“Tenor”,,F,,excerpt in its entirety is 335|5|||554|3|

5|5[-?]6[-?]7U1|D5|56|5|5,,; written in pencil

**Harris hMusic H3585mu 1818 copy 1**

104. Hastings, Thomas, and Solomon Warriner. *Musica Sacra: or Springfield and Utica Collections United.* Rev. ed. Utica, N. Y.: William Williams, 1818. Complete with 273, [3] pp. P. iv misnumbered vi; p. 16 misnumbered 61, p. 48 misnumbered 47.

no inscriptions

no MS. music

**Offsite Storage hMusic H3585mu 1818 copy 2**

105. Hastings, Thomas, and Solomon Warriner. *Musica Sacra: or Springfield and Utica Collections United.* 2nd rev. ed. Utica, N. Y.: William Williams, 1819. Complete with 277, [3] pp.

inscriptions, inside front cover + preliminary leaf *recto*: “Sarah M Day”

no MS. music

**Harris hMusic H3585mu 1819 copy 1**

106. Hastings, Thomas, and Solomon Warriner. *Musica Sacra: or Springfield and Utica Collections United.* 2nd rev. ed. Utica, N. Y.: William Williams, 1819. Complete with 277, [3] pp.

inscription: slip of paper pasted to preliminary leaf [1] *recto*, “Dorrence Welles

Book”

preliminary leaves [1] + [2] have written or pasted on them various cake recipes:

“Sponge Cake,” “Cake Without Eggs,” “Lemon Cake,” “Cheap sponge Cake”

no MS. music

**Offsite Storage hMusic H3585mu 1819 copy 2**

Haydn, Joseph. *The Creation* – BOUND WITH

Handel, [Georg Frideric]. *The Messiah*

107. Hill, Uri K. *The Sacred Minstrel. No. 1.* Boston: Manning and Loring, 1806. Complete.

inscriptions: front cover, “First Church / No 5”; preliminary leaf *recto*, “Alden B

[Moore?], / [Ha?llerill?] [🡨variant of “Hallowell”?] / M[e?] (mostly scratched

out)

no MS. music

**Harris hMusic H6487**

108. Hill, Uri K. *Solfeggio Americano*[:] *A System of Singing for the American Conservatorio with a Variety of Psalmody suited to every metre.* [New York, 1820]. Complete (96 pp.). Front cover almost detached.

inscription: preliminary leaf [1] *recto*, “F. L, Gleason / 1875.”

no MS. music

**Harris hMusic H6487s**

109. Holden, Oliver. *American Harmony.* Boston: Isaiah Thomas and Ebenezer T. Andrews, 1792. Complete, though disbound.

inscriptions: preliminary leaf [1] *recto*, “Charles T Wells / Hartford / Conn / 1903”;

slip pasted inside back cover, “Sally Witham”

no MS. music

**Harris hMusic H7264a**

110. [Holden, Oliver]. *The Modern Collection of Sacred Music.* Boston: Isaiah Thomas and Ebenezer T. Andrews, 1800. Complete, though lacks covers.

no inscriptions

no MS. music

**Harris hMusic H7264m 1800**

111. [Holden, Oliver]. *Sacred Dirges, Hymns, and Anthems, commemorative of the Death of General George Washington, the Guardian of his Country, and the Friend of Man.* Boston: I. Thomas and E. T. Andrews, [1800]. Complete, including printed paper covers; a beautiful copy, leaves untrimmed (pleasing variety of leaf size!).

inscription: t. p., “By O. Holden”

no MS. music

**Harris Rare 1-SIZE Music H7264s** **copy 1**

112. [Holden, Oliver]. *Sacred Dirges, Hymns, and Anthems, commemorative of the Death of General George Washington.* Boston: I. Thomas and E. T. Andrews, [1800]. Complete, including printed paper covers; nicely bound at a later date, with words “FUNERAL / MUSIC” tooled in gold on spine.

inscription: t. p., “By O. Holden”

2 unnumbered leaves of MS. music bound in between last p. of printed music + back

cover

MS. music entries:

leaf [1] *recto*::Dirge on the death of Gen:l. Washington “Music by Van Hagen”,,

3 voices on 2 staves (or 2 voices + instrumental bass), with

instrumental coda,,Am,,112|31|3[-]2[-]1D#7|U1,,Assembled round

the patriot[’]s grave,,1 verse of text underlaid, 2 additional verses of

text written below music

leaf [1] *verso*::Frankfort,,melody, bass,,C,,5|U1D5|66|54|3[-]2[-]1,,Father of

lights from whom proceeds,,ends with instrumental “Sy[mphony]”

leaf [2] *recto*::Westminster,,melody, bass,,G,,3-45|15|6[-]5[-]66|5[-]43,,Love

Divine all Love excelling

leaf [2] *verso*::Bradford,,melody, bass,,Am,,11-D76|5U2|3-21|D#7,,Jesus! thy

Boundless love to me,,2nd half (8 mm.) written a second time, without

text

**Harris Rare 1-SIZE Music H7264s copy 2**

113. Holden, Oliver. *The Union Harmony, or Universal Collection of Sacred Music…Vol. I.* Boston: Isaiah Thomas and Ebenezer T. Andrews, 1793. Complete. BOUND WITH 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, front cover almost detached.

no inscriptions

no MS. music

**Harris hMusic H7264u 1793 1-2**

114. Holden, Oliver. *The Union Harmony, or Universal Collection of Sacred Music…Vol. I.* 2nd ed. Boston: Isaiah Thomas and Ebenezer T. Andrews, 1796. Complete.

inscriptions: t. p., “Samuel Tingley” ; inside back cover, “Silvanus and Samuel /

Tingley’s / Music Book / 1800.” [photo]

many tunes with “Words by Dr. Watts” have Psalm/Part nos. or Hymn/Book nos.

written in next to tune title

MS. music on 11 leaves bound inbetween printed pp. [x] + [11] + hand-numbered

pp. [1]-22 (this numbering used here), + on 1st 2 of 4 unnumbered leaves

bound between printed pp. 16 + 17 (assigned leaf nos. + *recto*/*verso* used

here); all MS. music neatly copied, with high degree of musical literacy—a

real extension of the printed book

MS. music entries mostly 4-voice, with melody in 3rd voice from top; the three 3-

voice tunes have melody in middle voice

MS. music entries:

pp. [1]-2::Triumph,,4 voices,,F,,1|34|55|55[-]6|5,,Who shall the Lord[’]s elect

condemn!

pp. 2-3::Morning,,4 voices,,F,,155|55-432|1-23,,Lord in the morn.g thou [shalt

hear]

p. 4::Newport [Read],,4 voices,,Bm,,5U13|2-1D7U12|3,,I send the joys of

earth away

p. 5::Newburgh “by A. Munson.”,,4 voices,,C,,5|35U12|1,,Let ev’ry creature

join

p. 6::119th Psalm Tune,,4 voices, Em,,531|5577|7,,My soul lies cleaving to the

dust

p. 7::Troy,,4 voices,,Am,,131|21-2-3-4|5

pp. 7-8::New-Jerusalem [Ingalls],,4 voices, G,,132|1234|5,,From the third

Heav’n, Wh.re God resides

pp. 8-9::Livonia,,4 voices,,Em,,5|57U12-1|D75-45,,Think, mighty God, on

feeble man

p. 10::Sharon,,4 voices,,D,,1|D5U1D7U1|2,,How pleas’d & blest was I

p. 11::Trumbull [Benham],,4 voices,,Am,,132-1|D7-5U3-1|D7-U1-D7-5-|

7U12\_|2,,Lord what is man, poor feeble man,,leaf torn so some text is

missing; an excellent tune that should be in *American Harmony*

p. 12::Venus,,4 voices,,F,,1|35|6-5-6-7U1|D5,,Behold the lofty sky

pp. 13-14::Ode, *on Science* “by Munson” [*recte* Sumner],,3 voices,,G,,

1|D5-32-1|26|6-5-67|U1,,The morning sun shines from ye east

p. 15::Haveril “by Sumner”,,4 voices,,C,,111|D5567|U1,D5|U11D66|5,,With

songs & honors sounding loud,,not in *HTI* under incipit or title

(Haveril, Haverhil) 🡪 incipit

pp. 16-17::Masonic Ode “by Sumner”,,3 voices,,G,,1|31-3|53-5|6-43-2|3,,The

soft enchanting pow’rs of love

pp. 18-19::Devotion “by French”,,4 voices,,C,,5|U1353-1|43|2

p. 19::Sutton,,3 voices,,F#m,,5|77U1D5|316

p. 20::Sardis,,4 voices,,G,,3|5-4-32|1-D5U4|32|1

p. 21 ::Dominion [Read],,4 voices,,E,,1|55-6-7|U1D5-3|1-65-4|3,,Jesus shall

reign where e’er the sun

p. 22::Shelburn,,4 voices,,A,,1|3322|1[-]23[-]45,,How did my heart rejoice to

hear

leaf [1] *recto-verso*::Extollation [Janes],,4 voices,,G,,1|3554|32|1,,Loud

hallelujah’s to the Lord

leaf [1] *verso*-leaf [2] *recto*::Hallelujah “by Dr Rogerson”,,4 voices,,D,,

5|U111D5|666,,Loud Hallelujah’s to the Lord

**Harris hMusic H7264u 1796 1**

115. Holden, Oliver. *The Union Harmony, or Universal Collection of Sacred Music…Vol. I.* 3rd ed. Boston: Isaiah Thomas and Ebenezer T. Andrews, 1801. Complete.

inscriptions: inside front cover, “Tempy. / 2nd [remainder illegible],” slip pasted

inside front cover, “J G Johnson” (pencil); t. p., “John G Johnson. / Phila”; p.

[iii], over presentation of “Counter stave” in printed rudiments, “Old”; inside

back cover, “Miss Johnson / Polly Johnson / Gifford / Mary”

stamped “J. G. Johnson” in many locations, including on pp. of music (see p. 37: “JO”

of ink stamp positioned directly over “Jo” of title “Jordan” (Billings tune)

MS. music entries on *recto* of additional leaf:

a. l. [1] *recto*::Piety [Thomas Clark],,melody,,D,,11D7|U113-21-D7|U1,,;

written in pencil

a. l. [1] *recto*::Devizes [Tucker],,melody,,A,,112|34|3[-]21[-]D7|U1,,; written

in pencil

**Harris Rare hMusic H7264u 1801 v.1**

116. Holden, Oliver. *The Worcester Collection of Sacred Harmony* (“Laus Deo!” at head of title). 6th ed. Boston: Isaiah Thomas and Ebenezer T. Andrews, 1797. Less than half of each of last 2 leaves (pp. 141-142, [143-144]) remains; bite taken out of leaf bearing pp. 93-94, with loss of text.

no inscriptions

no MS. music

**Harris hMusic W923 1797**

117. 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 final leaf, bearing pp. 143-[144]; leaf bearing pp. 133-134 torn, with loss of text (one fragment almost detached from the rest of the leaf).

inscription: inside front cover, “5/3,” “presented to G. W. A by / Charles [?]dley of

Dracut Mass” (pencil)

no MS. music

**Harris hMusic W923 1800**

118. Holt, Benjamin. *Occasional Music. An Anthem, composed for the dedication of the new meeting-house belonging to the Second Baptist Society in Boston, and suitable to be performed at the ordination of a minister. Together with a few new tunes. To which is added, an appropriate Anthem for Thanksgiving, by Pring.* Boston: Manning and Loring, 1810. Complete.

inscriptions: front (paper) cover, “C. Little”; t. p., “Little’s g Presented by Mr /

Joseph Bailey”

no MS. music

**Harris Music H75804**

119. Holyoke, Samuel. *The Columbian Repository of Sacred Harmony.* Exeter, N. H.: Henry Ranlet, [1803]. Complete. Front cover detached.

inscriptions: front cover, “Holyoke --- / B: Champney’s 1803.”; preliminary leaf

*recto*, “Benja Champney”

no MS. music

**Harris hMusic H761 copy 1**

120. [Holyoke, Samuel. *The Columbian Repository of Sacred Harmony.* Exeter, N. H.: Henry Ranlet, [1803]]. Lacks all before p. ix; pp. [i-ii] supplied in photostatic copy, pp. [iii]-viii represented by summaries of contents handwritten probably by Hamilton C. Macdougall, whose bookplate graces a preliminary leaf. It is also likely Macdougall who tipped in 2 handwritten texts (including that for Billings’s “Chester”) + some handwritten music between pp. 190 + 191, and who typed the 14 pp. of indices (psalm-tune + hymn-tune titles combined; “authors” [including several tunebooks + 3 pp. of tune titles headed “FIRST TIME ANYWHERE”]) that are bound in at the end. Re-bound.

no inscriptions

no MS. music

**Harris hMusic H761 copy 2**

121. Holyoke, Samuel. *The Columbian Repository of Sacred Harmony.* Exeter, N. H.: Henry Ranlet, [1803]. Final leaf (pp. 471-[472] torn, with loss of about half the text.

inscription: preliminary leaf *recto*, “John Applet[o?]n / June 15. 1837”

no MS. music

**Offsite Storage hMusic H761** **copy 3**

122. Holyoke, Samuel. *The Columbian Repository of Sacred Harmony.* Exeter, N. H.: Henry Ranlet, [1803]. Excellent condition. “[N]umerous pressed leaves in book at time of cataloging”—BruKnow. These are no longer there, unfortunately; they might have provided some points of interest.

inscription: inside front cover, “The property / of / JOHN PALMER. / January 1822. /

The gift of a friend.”

no MS. music

**Offsite Storage hMusic H761 copy 4**

123. Holyoke, Samuel. *Harmonia Americana.* Boston: Isaiah Thomas and Ebenezer T. Andrews, 1791. Lacks original covers + flyleaves; pp. 83-86 bound in between p. 104 + p. 105.

inscriptions: p. [2], “Asa Chaplins ’Book / Reading Vermont” [crossed out; spacing,

punctuation *sic*], “Asa Chap[lin?]” written backwards, “Chaplain,s Book”

no MS. music

**Harris hMusic H761h copy 1**

124. [Holyoke, Samuel. *Harmonia Americana.* Boston: Isaiah Thomas and Ebenezer T. Andrews, 1791]. Lacks pp. [1-2], 11-18.

inscriptions: inside front cover, “Mary [Bartl]et’s Book” (partly obscured by pasted-

on label); p. 92, “Mary Bartlet” (pencil); inside back cover, “Mary Bartlet’s,”

“Mary Bartlet’s / 18[0?]7”

occasional printed Italian expressive indications are translated: e. g., Andante, “Slow

and distinct” (p. 66); Fortissimo, “or very full” (p. 68); Vivace, “or life and

Spirit” (p. 69); Maestoso, Moderato, “majesty Strength & firmness”

MS. music on 24 unnumbered additional leaves bound in after printed music + index

in the MS., when phrases end in middles of measures, hatch-marks are sometimes

drawn through top line or space of tenor staff (+ sometimes other voices’

staves) at those points

when more than 1 named vocal part is present, part-names are given here from top

voice down

MS. music entries:

a. l. [1] *recto-verso*::Walpole [Wood],,tenor,,Bm,,1\_|132|3-4-54|32|1,,Oh, if

my soul was form[’]d for woe,,2 staves ruled above tenor + 1 staff

ruled below, but no musical notation other than bar lines + repeat

signs

a. l. [1] *verso*::Windham [Read],,tenor,,Fm,,1|345|532|1,,; 2 staves ruled above tenor + 1 staff ruled below, but no musical notation other than

bar lines

a. l. [2] *recto*::Sherburne [Read],,tenor,,D,,531|6665|6,,; 2 staves ruled above

tenor + 1 staff ruled below, but no musical notation other than bar

lines + repeat signs

a. l. [2] *verso*::Russia [Read],,4 voices, melody in tenor,,Am,,132|1D#7U13|2

a. l. [2] *verso*::Virginia [Brownson],,tenor + treble,,Em,,1|55U1D7|

6-4-76|5,,; staves ruled for counter + bass, but no musical notation

other than bar lines + repeat signs

a. l. [3] *recto*::Calvary [Read],,tenor,,Am,,11D5|U1-2-32|34-3|2,,; 2 staves

ruled above tenor + 1 staff ruled below, but no musical notation other

than bar lines + repeat signs

a. l. [3] *verso*::Greenwich [Read],,tenor,,Em,,5|5U1D75|U1D7-U1-2|1,,Lord

what a tho,tless wretch was I,,2 staves ruled above tenor + 1 staff

ruled below, but no musical notation other than bar lines + repeat

signs

a. l. [4] *recto*::Old Hundred,,tenor,,A,,1|1D7|65|U12|3,,; 2 staves ruled above

tenor + 1 staff ruled below, but no musical notation other than bar

lines + phrase-end hatch-marks

a. l. [4] *recto*::Islington,,tenor,,C,,1|1-D54|3-45|6-7U1|D7-6-5,,; 2 staves

ruled above tenor + 1 staff ruled below, but no musical notation other

than bar lines

a. l. [4] *verso*::Windsor,,tenor,,Am,,1|12|32|11|D#7,,; 2 staves ruled above

tenor + 1 staff ruled below, with time signature, clef (other than

counter’s clef), + 1st note for each other voice, but no further musical

notation other than bar lines

a. l. [4] *verso*::Dalston,,tenor,,A,,5|U112D7|U1,,; 2 staves ruled above

tenor + 1 staff ruled below, with time signature, clef, key signature, +

1st note for each other voice, but no further musical notation other

than bar lines

a. l. [5] *recto*::Wells,,tenor,,G,,1|35U1|D7U1D6|5,,; 2 staves ruled above

tenor + 1 staff ruled below, with time signature, clef, key signature, +

1st note for each other voice, but no further musical notation other

than bar lines

a. l. [5] *recto*::Christmas [Madan],,tenor,,G,,5|55|56|54|3,,While shepherds

watch their flocks by night,,2 staves ruled above tenor + 1 staff

ruled below, but no musical notation other than bar lines

a. l. [5] *verso*::Winter []Read],,tenor,,F,,155|65U1D5[-]3|1,,; 2 staves ruled

above tenor + 1 staff ruled below, but no musical notation other than

bar lines

a. l. [5] *verso*:: St[.] Patrick[’]s,,tenor,,G,,1|1D5|U1-23|4-32|3,,; 2 staves ruled

above tenor + 1 staff ruled below, with clef, key signature, + time

signature for bass, clef for counter, + 1st note for treble, counter, +

bass, but no further musical notation other than bar lines

a. l. [6] *recto*::St[.] Martin[’]s [Tans’ur],,tenor,,A,,1|1-2-1D5|U1-2-33-4|

5-4-31|2,,; 2 staves ruled above tenor + 1 staff ruled below, but no

musical notation other than bar lines

a. l. [6] *recto*::Low Dutch,,tenor,,G,,1|32|31|23|4,,; 2 staves ruled above tenor

+ 1 staff ruled below, but no musical notation other than bar lines

a. l. [6] *verso*::Sunday,,“Tenor,” bass,,D,,135|U1-2-1D7|U1-D7-65[-]4|3,,; 2

staves ruled above tenor, but no musical notation other than bar lines

a. l. [6] *verso*::Invitation,,“Air” (on 3rd staff from top),,Eb,,5|3(2-1)-D7|

U1(4-5)-6|54tr|3,,Sinners obey the Gospel word,,2 staves ruled above

tenor + 1 staff ruled below, with clef, key signature, time signature, +

1st note for top + bass staves + last note for bass, but no further

musical notation other than bar lines

a. l. [7] *recto*::Publick Worship,,melody (top staff) + harmony part (G clef; 2nd

staff down),,Am,,5|U1-2-32|32|1-2-32-1|D#7,,Lo, God is here! Let us

adore,,2 staves ruled below these 2 voices, with clef, time signature,

1st 3 notes, + last 4 notes for bass, but no further musical notation

other than bar lines

a. l. [7] *verso*-a. l. [9] *recto*::Newbury Port,,“Air,” later “Tenor,”Am, A,,1D66|

54|5[-]U32[-]1|(1)[-]D#7,,Happy the heart where graces reign,,2

staves ruled below “Air” at beginning, with clef, time signature, + 1st

note for each other voice, but no further musical notation other than

bar lines, + key signature of 3 sharps at start of “Vivace” section; on

a. l. [8] *verso*, score reduces to 2 staves (“Tenor” with notes, bass with

none; after 14 mm., 3 mm. of 2 unidentified voices (G clefs); then for

ca. 6 mm., no music at all, just text); on a. l. [9] *recto*, score (marked

“Chorus”) expands to 5 staves, all with bar lines but with notes + text

only on 2nd staff from bottom (3333333|2; Then shall we tune our

golden harps)

a. l. [9] *verso*::Builth,,“Tenor”,,D,,5[-]4|321265|4323,,Come let us ascend, my

companion & friend,, 2 staves ruled below “Tenor,” with clef, key

signature (bass), time signature, + 1st note/s for each other voice, but

no further musical notation other than bar lines + final note

a. l. [10] *recto*::Norfolk [Brownson],,“Tenor,” part of bass,,Dm,,1|55|U1D7|5,,

Alas, the brittle clay,,2 staves ruled below “Tenor,” with clef, key

signature, time signature, + 1st + last notes for each other voice + last 8

mm. for bass, but no further musical notation other than bar lines

a. l. [10] *recto*::Greensburgh [Holyoke?],,“Tenor”,,D,,1|3-4-3U1|D7-6-5U1|

1-2D7|U1,,With all my powr’s [*sic*] of heart & tongue,,2 staves ruled

below tenor, but no musical notation other than bar lines

a. l. [10] *verso*::Walsall,,“Treble,” “Air,” bass,,Dm,,5|U112|3D3|556|7,,Ye

servants of God, your master proclaim

a. l. [11] *recto*::Lambeth,,“Air”,,F,,12|32|4-65-4|3-2-1,,Come & let us sweetly

Join,,staves ruled below + above “Air,” but no musical notation other

than bar lines

a. l. [11] *verso*::Pelham,,“Tenor” (“Treble” crossed out), harmony voice with G

clef (probably treble),,D,,5|U1D5|32|1,,My Soul repeat his praise,,staff

ruled for bass, but no musical notation other than bar lines; “L

Hospital” written in pencil in upper right-hand corner of p.

a. l. [12] *recto*::115th,,“Tenor”,,F,,1|356|566|53|2,,Not to our names thou only

just & true,,2 staves ruled below “Tenor” (on top staff), with bar lines

drawn for middle voice + clef, key signature, time signature, 1st + last

notes, + bar lines for bass

a. l. [12] *verso*::Pewsey [Madan],,“Tenor,” “Treble,” “Bass,” melody in tenor,,

E,,1|5-43|(5)[-]4-32|(2)[-]1,,How pleas’d & blest was I,,in middle of

tune, treble has 2 mm. squeezed into space of 1 m. in tenor + bass, so

ends 1 m. before the other voices

a. l. [13] *recto*::Dresden,,“Tenor,” ‘Treble,” “Bass,” melody in tenor,,F,,132|

343-21|2,,He dies! the heav’nly lover dies!

a. l. [13] *verso*::Uffington,,“Tenor,” ‘Treble,” “Bass,” melody in tenor,,Am,,

11-D76|5U2|3-21|D#7,,Happy the Man who finds the Grace

a. l. [13] *verso*::Mantry [Mear],,“Tenor”,,G,,1|55|33|1-23|2,,; “Mear” written in

pencil to right of title “Mantry”

a. l. [13] *verso*::Wickham,,“Treble”,,G,,3|3-21|5-43|U1D7[-]6[-]5[-]4|3-2,,O

Thou in whom the Gentiles trust,,is 2nd line of music + text (7|U12|D5U5|6-5D7|(7)[-]U1, If angels whilst to thee they sing) a

continuation of Wickham’s melody, or a different tune?

a. l. [14] *recto*::Yarum,,“Tenor”,,G,,5|5U1-3(3)-21-D7|(7)[-]U1,,; 2 staves ruled

below tenor, but no musical notation other than bar lines

a. l. [14] *verso*::Walsal,,“Tenor”,,Am,,1|32-1|D5U5|4-32|1,,; 2 staves ruled

below tenor, but no musical notation other than bar lines

a. l. [14] *verso*::St[.] Thomas’s,,“Tenor”,,A,,5|U11|32-1|2,,; 2 staves ruled

below tenor, but no musical notation other than clefs, time + key

signatures, 1st notes, + bar lines (bass also has last note)

a. l. [15] *recto*::Nantwich,,“Tenor”,,Bb,,5|U13-2|(2)[-]12|35-4|(4)[-]3,,O God

how endless is thy love,, 2 staves ruled below tenor, but no musical

notation other than bar lines

a. l. [15] *verso*::Brentford,,“Tenor,” bass,,G,,1|1D7|U13|21|5,,; staff ruled

between tenor + bass, but no musical notation other than bar lines

a. l. [15] *verso*-a. l. [16] *recto*::Enfield [Chandler],,“Tenor”,,E,,1|3332-1|555,,

Before the rosy dawn of day,, 2 staves ruled below tenor (on top staff),

with bar lines + 1st note for middle voice + clef, key signature, time

signature, 1st + last notes, + bar lines for bass

a. l. [16] *recto*::Trinity,, “Air,” harmony part (G clef),,G,,531|2D7|U1,,Come

thou almighty King,,staff ruled for bass part, but no musical notation

other than bar lines

a. l. [16] *verso*::Feversham,,“Tenor”,,A,,5|U153|(2)[-]135|(5)[-]432|(2)[-]1,,

Come let us ascend, my companion & friend,,2 staves ruled below

tenor, but no musical notation other than bar lines

a. l. [17] *recto*::A Song on Mr[.] Handal[’]s [*sic*] Oratorio on Saul,,melody,,C,,

555U11|11123,,Already see, the daughters of the land,,this recitative

followed by 1352|3-2-342, Welcome, Welcome, Mighty King

a. l. [17] *verso*::Exeter,,“Treble“,,D,,5|U1D11U1|1D7U1,,Ye saints & servants

of the Lord,,marked “Andante Allegro”

a. l. [18] *recto*::Jerusalem [Ingalls],,3 voices, melody in top voice,,G,,131[*sic*]|

1234|5,,From the third Heav’n where God resides

a. l. [18] *verso*::Smyrna [Holden],,3 voices, melody in middle voice,,A,,5U11|

1432|3,,Why should the children of a king

a. l. [19] *recto*-a. l. [20] *verso*::Cambridge,,3 voices, “Air” in top voice,,F, Bb, F,,

5-65|3-435|U1D765|4-3,,Father[,] Father[,] how wide thy glory shines

a. l. [21] *recto*::Rondeau “Set by F G” [Felice Giardini],,“Treble”,,F,,3|34|32|

1[-]2D7|U1,,Sweet is the mem[’]ry of thy grace,,1st phrase returns at

end (repeat marks + “Fine” indicated here); *HTI* 2790b

a. l. [21] *recto*::Wandsworth,,“Treble”,,D,,5|55|U2D7|U12|D7,,O Sun of

Right[e]ousness arise

a. l. [21] *recto*::Edgcombe,,“Treble”,,F,,5|55|5U1|1D7|U1,,My drowsy powers

why sleep ye so

a. l. [21] *verso*::New Fiftieth “Williams Coll.” [J. W.],,4 voices, melody in 3rd

voice from top,,G,,1|33|65|43|21|D7,,Not to our names thou only just

[and] true,,*HTI* 1986a

a. l. [22] *recto-verso*::Banner “Milgrove”,,4 voices, melody in 3rd voice from

top,,C,,1D76|5U3|2-3-43|2,,Captain of thine enlisted host

a. l. [22] *verso*::St[.] James’[s] “Williams Coll”,,4 voices, melody in 3rd voice

from top,,C,,5|U1231|243,3|D67U1D6|5,,Depart from mischief,

practice love

a. l. [23] *recto*::Hymn Fifth “By Milgrove”,,3 voices, melody in middle voice,,C,,

1111|2D7|U1,,Praise the Lord who reigns above,,2 additional 8-line

verses of text written at bottom of p.

a. l. [23] *verso*-a. l. [24] *verso*::Anthem Psalm 117th “By Williams,” (a. l. [24]

*recto*:) “Chorus -- -- By Dr Miller”,,3 voices, melody in middle voice,,C,,

5|U12|3|44|33,,O praise the Lord all ye heathen,,assumption here is

that Miller’s chorus continues Williams’s anthem, and that no leaves

are missing between a. l. [23] + a. l. [24]

**Harris Rare hMusic H761h copy 2**

Holyoke, Samuel. *The Occasional Companion…No. V* – BOUND WITH

Shaw, O[liver]. *A Selection of Progressive Airs, Songs, &c.*

125. Holyoke, Samuel. *Occasional Music.* Exeter, N. H.: Henry Ranlet, 1802. Complete.

inscriptions: p. 8, “[Noah Little’s?] Book [not paid?]”; p. 11, “Noah Littlee”

no MS. music

**Harris Rare 1-SIZE Music H761o**

126. Holyoke, Samuel. *The Vocal Companion.* Exeter, N. H.: Norris and Sawyer, 1807. Complete.

no inscriptions

no MS. music

**Harris Rare hMusic H761v**

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

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

127. 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. *ASMI* 274A, with error in music on p. 16 indicated on p. 32. Complete.

inscriptions: t. p., “E. H. Howe.” (pencil), (next to Solomon Howe’s name😊 “E H.

Howes Great Grand Fa[ther?]” (pencil)

no MS. music

**Harris hMusic H8582f**

[Howe, Solomon]. *The Psalm-Singer’s Amusement* – SEE

*The Psalm-Singer’s Amusement*

128. Howe, Solomon. *Worshipper’s Assistant.* Northampton, Mass.: Andrew Wright, for the author, 1799. Complete.

inscription: t. p., “Miss A[chsah ?] W / Richardson,” “Achsah W / Richardson /

Warren / 182[5 ?]”

t. p. info. + tune titles copied by hand, on same leaves where they’re printed; note

that of the 24 lines in the poem on the t. p., those most completely copied are

“When parents lead in sacred songs, / Children pursue with cheerful

tongues”

no MS. music

**Harris hMusic H8582w 1799**

129. Howe, Solomon. *Worshipper’s Assistant* (“Glory to God in the highest, peace on Earth, good will to men!” at head of title). [2nd ed.]. Northampton, Mass.: Andrew Wright, for the author, 1804. Complete; a fine copy, with original marbled heavy paper covers.

no inscriptions

no MS. music

**Harris hMusic H8582w 1804**

Howe, Solomon. *The Young Man’s Instructive Companion* – SEE

*The Young Man’s Instructive Companion*

130. Hubbard, John. *A Volume of Sacred Musick,* *containing Thirty Anthems*. Newburyport, Mass.: E. Little and Company (printed by C. Norris and Company), 1814. Complete.

inscription: inside front cover, “Geo. [O?]lcot[t?] 1814”

no MS. music

**Harris hMusic HU478** (shelved with 1-SIZE)

131. Huntington, Jonathan. *The Apollo Harmony.* Northampton, Mass.: Horace Graves, 1807. Complete. *ASMI* 279, with music to p. 127.

no inscriptions

no MS. music

**Harris hMusic H9516**

132. Huntington, Jonathan. *Classical Sacred Musick.* Boston: Munroe and Francis, for the compiler (printed by J. T. Buckingham), 1812. Lacks pp. 19-20 (leaf torn out, stub remains); corner of leaf bearing pp. 73-74 torn off, with a little loss of text. P. 30 misnumbered 28. [2 photos, of Anthem for Good Friday, att. Purcell]

inscription: back cover, mostly illegible but seems to include “1812”

8 leaves with printed staves for MS. music bound in at back; first 2 leaves cut out, so

not counted here; MS. music on remaining leaves [1], [6]

MS. music entries:

leaf [1] *recto*::St[.] Martin[’]s [Tans’ur],,melody,,A,,1|1[-]2-1D5|U1-2-33-4|

5-4[-]31|2

leaf [1] *recto*::Hampton,,melody,,D,,1|35U1[-]2-3|2[-]D754|(4)[-]3

leaf [6] *verso*::American Rondo,,melody?,,if treble clef, C,,if in C, entire

melody is 351|351|1D7673+57|U12345|351|351|1D76737|U1,,;

written in pencil; all quarter notes, bar lines somewhat haphazard;

“D. C. Repeat 8 va” written at end

leaf [6] *verso*::[untitled ?melody],,if treble clef, C,,if in C, begins 555567U12345,,; written in pencil; all quarter notes, no bar lines;

“D Capo Repeat 8 va” written at end

**Harris hMusic H9516c**

133. Huntington, J[onathan]. *The English Extracts, or Hampshire Musical Magazine. No. I.* Northampton, Mass.: for the compiler, 1809. [p. [33], caption title:] *The English Extracts, or Hampshire Musical Magazine. No. II.* Right end of first leaf torn off, with minimal loss of text; otherwise, complete with 56 pp. The 2 numbers are sewn separately; No. I has portions of its original paper covers.

inscription: t. p. of No. I, “Asahel / pres [originally “presented by”?] / Mr Hu

[originally “Huntington”?]” (fragmentary because of torn leaf)

no MS. music

**Harris Rare hMusic H9516e 1-2**

134. Huntington, Joseph. *MS. music book.* Dated 1821, but repertory and appearance suggest late 18th-century copying. Lacks leaf bearing pp. 16-17. [3], 1-15, 18-27, [28]-[141] pp.; even-numbered pp. 30-136 numbered in pencil, probably by a librarian; 1st pp. [1-3], p. [28], odd-numbered pp. [29]-[135], pp. [137-141] unnumbered.

inscription: 1st p. [1], “Joseph Huntington\_\_\_\_ 1821”

🖝 strong connection to Lyon’s *Urania* suspected; worth comparing repertories

most entries are for 4 voices; assume melody in tenor unless otherwise specified

text incipits, as always, copied verbatim; “*sic*”s not used here

MS. music entries:

pp. 1-2::St Hellens Tune [St. Helen’s],,“Trebel,” “Counter,” “Tenor,” “Bass”,,C,,

5|35|U1D5|6U2|D7,,Ill prais[e] my maker with my Breath

p. 3::Mear Tune,,“Treble,” “Counter,” “Tenor,” “Bass”,,G,,1|55|33|1-23|2,,these

glorious minds how bright they shine

p. 4::Bath hymn,,“Treble,” “Counter,” “Tenor,” “Bass”,,A,,1|23|21|1D7|U1,,Life

is the time to serve ye Lord

p. 5::Old 100 Psalm Tune [Old Hundred, Psalm 100 Old],,“Treble,” “Counter,”

“Tenor,” “Bass”,,G,,1|1D7|65|U12|3,,Sing to ye Lord with joyful Voice

p. 6::Plymouth,,“Treble,” “Counter,” “Tenor,” “Bass”,,Am,,1|34|54|31|2,,Death

tis a malancholy day

p. 7 ::St. Martin’s Tune [St. Martin’s],,“Treble,” “Counter,” “Tenor,” “Bass”,,A,,

1|1-2-1D5|U1-2-33-4|5-4-31|2,,Strait is ye way ye Door is strait

p. 8::Wirksworth Tune,,“Treble,” “Counter,” “Tenor,” “Bass”,,Am,,154|32|1,,

the god we worship now

p. 9::Putney Tune,,“Treble,” “Counter,” “Tenor,” “Bass”,,Am,,1|1-2-32|54|

3-2-13|2,,Rem[em]ber Lord our mortal State

p. 10::Newcastle Tune,,“Treble,” “Counter,” “Tenor,” “Bass”,,G,,1|3-21|5-43|2,,

O bles[s] the Lord my soul

p. 11::Wantage Tune,,“Treble,” “Counter,” “Tenor,” “Bass”,,Dm,,1|D77-6|55|

67|U1,,Early my god without delay

p. 12::Bray hymn,,“Treble,” “Counter,” “Tenor,” “Bass”,,G,,1|5554-3|6-54-32,,

attend while Gods exalted Son

p. 13::All Saints Tune,,“Treble,” “Counter,” “Tenor,” “Bass”,,C,,1|1-D76|5U1|

2-1D7|U1,,the King of saints how fair his face

p. 14::Colchester,,“Treble,” “Counter,” “Tenor,” “Bass”,,C,,1|1-D76|54|3-21|5,,

Salvation O the joyful Sound

p. 15::Greens Hundred [Green’s Psalm 100],,4 voices,,G,,1|31|23|42|1

p. 18::Newbury,,4 voices,,Gm,,552|3-2-1D7|U12|3

p. 19::[Bethesda],,melody, bass,,G,,1|32|34-2|1

p. 20::Littleton Hymn,,3 voices, melody in middle voice,,A,,1|3554-3|

2-343-21 (altered from 1354-3|2-343-21)\*,,Lo he cometh [; countless

trumpets],, \*other 2 voices have similar alterations, starting on an

upbeat and providing notes for 9 syllables of text

p. 21::[Dalston],,melody, bass,,G,,5|U112D7|U1

p. 22::Brookfield [Billings],,“Treble,” tenor, bass,,Dm,,5|U13|23|1-D7U1|2

pp. 23-24::[Psalm 50 Old or Landaff],,“Bass”,,Gm,,1D#7U1|D54|3455|1

pp. 25-26::The Old 50th Psalm [Psalm 50 Old, Landaff],,“Bass”,,Gm,,

1D#7U1|D54|3455|1

pp. [29]-30::The 104 Psalm [Psalm 104],, “Tenor” (melody), “Bass,” then 4-

voice “Chorus,” with melody in top voice,,C,,5|U1-2323|1-D765,,my

Soul thy great Creator Prais[e],,many quarter-notes in opening 6/8

section are dotted, producing a curious amalgam of 6/8 + 2/2; this

tune first printed in Lyon, *Urania*, 1761

pp. [31]-32::The 34 Psalm [Psalm 34],,“Treble,” “Counter,” “Tenor,” “Bass”,,C,,

1|332D7|U1-2-32|1

pp. [33]-34::The 150 Psalm [Psalm 150],,“Treble,” “Counter,” “Tenor,” “Bass”,,

C,,12-1-D7|U23-2-1|54-5-43-4-3-|2D7U1\_|1,,; bar lines are clearly

misplaced, but also “actual” meter seems to vary between ¾, 4/4, +

2/4; tenor part uses tenor clef; this tune printed exactly this way in

Lyon, *Urania*, 1761

pp. [35]-36::[untitled tune],, treble; staves, bar lines, clefs, key + time

signatures for counter, tenor, + bass, but only 1st note in each

part,,D,,treble: 1|D5-43-45U1|23-1D7,7|U1D5-675|5

pp. [37]-38::Middletown a hymn [Bull],,4 voices, but mm. 1-8 are treble,

treble, bass (treble both in its top-staff position + on tenor staff;

counter has staff, bar lines, clef, key + time signatures, but no notes);

from m. 9 to the end, all parts are present (mm. 9-12, treble-counter

duet; mm. 13-16, tenor-bass duet; mm. 17-32, all 4 voices, melody in

tenor),,A,,treble: 32-1|23-5|1-2-32-1|D7 (tenor, not present: 12-3-4|

53|1-2-34-3|2),,hail ye day tha[t?] Sed him rise,,note that a version of

this tune (Middleton, *HTI* 6815), printed before 1821 only in John

Poor’s *A Collection of Psalms and Hymns* (1794), starts with the treble

part as melody; note also that Poor’s tunebook, like Lyon’s *Urania* (see

The 104 Psalm + The 150 Psalm, above), was published in Philadelphia

pp. [39]-40::The 21th [*sic*] Psalm [Psalm 21],,4 voices, G,,1|3135|43|2

pp. [41]-42::The 122d Psalm [Psalm 122],,4 voices,,G,,1|3-4-32|1D7|U1

pp. [43]-44::90 [Psalm 90],,tenor melody (+ 1st note of treble),,Dm,,11-2|

3-45|U12-1-D7|65,,; are some notes elongated + bar-lines misplaced

here?

pp. [45]-46::The 145th Psalm [Psalm 148],,4 voices,,G,,1|3344|5-4-33|2,,

Sweat is ye memry of thy grace

pp. [47]-48::The 98th [Psalm 98],,4 voices,,G,,133|25|3-2-11|2,,Joy to the

world the Lord is Come

pp. [49]-50::The 111th Psalm [Psalm 111],,4 voices,,Am,,1|3-4-3-2-1|3-45|

34-5-4-3|21,,Great is the Lord his works of migh[t]

pp. [51]-52::Chatham or The 43d Psalm [Psalm 43],,“Treble,” “Counter,”

“Tenor,” “Bass”,,Am,,1|5432|34|5

pp. [53]-54::The 15 Psalm [Psalm 15],,“Treble,” “Counter,” “Tenor,” “Bass”,,

G,,1|5531|2D7|U1

pp. [55]-56::Chrismas Hymn [Christmas Hymn],,3 voices (staff, bar lines, clef,

+ time signature for treble, but no notes),,C,,bass: 15, overlapping with

tenor: 5|1, overlapping with counter: 15, then tenor: 1|3215|43|2,,

Hark Hark [x 3], Hark Hark what news ye angless bring

pp. [57]-58::The 136 Psalm Tune [Psalm 136],,“Treble,” counter, tenor, bass,,

C,,1|3-2-1D5|U1D7|U1

pp. [59]-60::The Marriage Hymn,,4 voices,,D,,5|U1D7U1-D5-6-5-4-|

32-3-432|1,,Lord from thy Throne Of Flowing Grace

pp. [61]-62::The 3d Psalm Tune [Psalm 3],,4 voices,,Gm,,tenor starts solo:

512|32|1-2-34|5,,hark from ye tombs a dol[e]ful Sound

pp. [63]-[65]::[St. Matthew’s],,3 voices, melody in middle voice,,D,,5|35|U13|

1D7|U1,,To heaven I Lift my wa[i]ting eyes,,p. 66 blank except for

staves

pp. [67]-[69]::[Northborough] [Billings],,tenor, bass (staves, bar lines, clefs,

key + time signatures for treble + counter, but no notes),,F,,5U11|

D75U1D7|U1,,; p. 70 blank except for staves

pp. [71]-72::The 46 Psalm Tune [Psalm 46],,“Treble,” counter, tenor, bass

(counter has mm. 1-4 only, but bar lines throughout, even a later

rest),,F,,5|543|654|3,,; pp. [73]-76 blank

pp. [77]-[87]::An Antham Taken Out of the 7th Chapter of Job,,“Treble,”

“Counter,” “Tenor,” “Bass”,,Gm,,12|334|5432|321|D#7,,Is there Not an

ap[p]ointed time to man upon Earth,,bass part distinguished in 3

ways: written a slightly greater distance away from the other parts,

staff lines a bit closer together on most pp. of the anthem, + text

written immediately above or below the part

pp. 88-[97]::An Antham Taken Oute of the 96th Psalm [Psalm 96],,“Treble,”

“Counter,” “Tenor,” “Bass”,,G, Gm, G,,starts with tenor solo: 5|U1234|

5-6-5-4-5-4-3-|4-2-3-1-D7|U14-3-2|1,,O Sing unto the Lord a new

Song

pp. 98-104::An Antham Taken out of the 34th Psalm [Psalm 34],,“Treble,”

“Counter,” “Tenor,” “Bass”,,Am,,15|3122|3-2-345-432|1,,I Will Bless ye

Lord will Bless ye Lord at all times,, p. [105] blank except for staves

pp. 106-110::[untitled anthem],,4 voices,,Am,,bass starts solo: 1D7U1D1, then

tenor: 5452|133|2234|5|543|44-3|2,,[bass:] If ye lord him- [tenor:] If

ye lord himself had not be[e]n ye lord himself had not be[e]n on our

side

pp. [111]-[117]::[untitled anthem],,4 voices,,Gm,,1|321|D#7U5|432|1,,

Preserv[e] me o god Preserv[e] me o god

pp. 118-122::An Anthem Taken Out of the [blank; identify + supply] Psalm,,

“Tenor,” “Bass,” “Treble,” “Counter” (switching to normal top-to-

bottom order after 6 mm.),,Am,,54|321|D5U1|123|453|1,,Turn ye unto

me O Lord & have Mercy upon me

pp. [123]-136::Friendship,,“Treble,” “Counter,” “Tenor,” “Bass”,,G, Gm, G,,

tenor: 112-3|44-5-61D7|U1 [treble also very melodic: 135|

6-42-3-432|1],,Friendship thou charmer of ye mind,,remaining pp.

blank or with staves only

**Manuscripts Ms. Harris Codex 1952**

135. Ingalls, Jeremiah. *The Christian Harmony; or, Songster’s Companion.* Exeter, N. H.: Henry Ranlet, for the compiler, 1805. Lacks pp. [3]-6, 131-134, all after p. 184 + back cover.

no inscriptions

beautifully clear MS. “INDEX of TUNES” pasted inside front cover

no MS. music

**Harris 1-SIZE Music I44**

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

inscription: inside front cover, “2/6”

no MS. music

**Harris hMusic J338h**

137. Janes, Walter. *The Massachusetts Harmony, consecrated to devotion.* Boston: Manning and Loring, for the author, 1803. Complete, though original covers have been reinforced with thick cardboard, + new flyleaves have been added.

inscriptions: inside front cover, “Scoch Puc[k?] / Major Andre / Primrose hill /

Ing[le?] Yarig”; t. p., “Canam Domino.” (I will sing to the Lord); inside back

cover, “operty” (“pr” probably underneath reinforcing tape), “Brigham

Smith”

no MS. music

**Harris hMusic J338**

138. Jenks, Stephen. *The Christian Harmony. In Two Parts* (“Laus Deo!” at head of title). Dedham, Mass.: H. Mann, for the author, 1811. Complete; striking wallpaper-like covers (white + pink leaves + flowers against a black background with diamond-pattern of white dots)

inscription: t. p., “Waite Arnolds / Book Warwick July 1st 1812 / Price 331/3 Cts”

slip with MS. music pasted on p. 7, where Jenks’s Evening Hymn (setting text

beginning “The day is past and gone”) is printed

MS. music entry:

pasted-in slip *recto*::[Evening Shade] [Jenks],,melody,,Em,,1|3-4-55|U1D7|

U1,,; no text; usual text set by this tune is “The day is past and gone”

**Harris hMusic J5326c**

139. Jenks, S[tephen]. *Delights of Harmony, or A Choice Collection of Psalm and Hymn Tunes.* [2nd ed.]. “*NEW-HAVEN* [Conn.]*, Engraved & Printed for the Purchaser.”* [🡨t. p.]; “Engrav[’]d & Printed for the Author: at the Office of A. Doolittle New-Haven.” [🡨p. 17], [after 1804]. *ASMI* 288. Appears to be complete, with pp. 9-16 omitted from the pagination, as noted in *ASMI*.

inscription: preliminary leaf *recto*, “Mercy Clark’s Book / Bought Sept, AD. 1811.”

no MS. music

**Harris hMusic J5326d**

140. Jenks, Stephen. *The Delights of Harmony; or, Norfolk Compiler.* Dedham, Mass.: H, Mann, for the author, and company, 1805. [p. [97], caption title:] *Additional Music, to the Delights of Harmony, &c.*  Lacks pp. 105-112. BOUND WITH Jenks, Stephen. *The Delights of Harmony; or Union Compiler. No. II* (“Laus Deo!” at head of title). Dedham, Mass.: H. Mann, for the author, 1806. Lacks pp. 47-48. This is the issue which includes Jerusalem (p. 21) in its index (see *ASMI*, p. 359).

inscriptions: front cover, “23 Books”; inside front cover, “Martha D. Thurston”; t. p.

of *Norfolk Compiler*, “Mrs M Thurston”

no MS. music

**Harris Rare hMusic J5326dn**

Jenks, Stephen. *The Delights of Harmony; or Union Compiler. No. II* – BOUND WITH

Jenks, Stephen. *The Delights of Harmony; or, Norfolk Compiler.*

141. Jenks, Stephen. *The Delights of Harmony; or Union Compiler. No. II* (“Laus Deo!” at head of title). Dedham, Mass.: H. Mann, for the author, 1806. Lacks back paper cover; otherwise complete. This issue does not include Jerusalem in its index (see *ASMI*, p. 359).

inscriptions: front cover, “I. W. / Dedham”; preliminary leaf *recto*, “Isaac Whiting /

Dedham. 1806.” (see Jenks 1805 subscribers list, which includes one “Isace

[*sic*] Whiting” in Dedham)

no MS. music

**Harris Rare hMusic J5326du 1806**

142. Jenks, Stephen. *The Harmony of Zion, or Union Compiler* (“Laus Deo!” at head of title). Dedham, Mass.: Daniel Mann, for the author, [1818]. Lacks pp. 43-46, half of front cover; t. p. torn, with loss of publication date. P. no. 70 not struck.

inscriptions: inside front cover, “A [B?]a[rb?]er”; t. p., “Adeline A Barber”

no MS. music

**Harris Rare hMusic J5326h**

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

Cooper, William. *The Beauties of Church Music*

143. [Jocelin, Simeon, and Amos Doolittle]. *The Chorister’s Companion: or Church Music Revised.* New Haven, Conn.: for Simeon Jocelin and Amos Doolittle, 1782. Complete. BOUND WITH [Jocelin, Simeon, and Amos Doolittle]. *The Chorister’s Companion. Part Third*. New Haven, Conn.: T. and S. Green, for Simeon Jocelin and Amos Doolittle, [1782 or 1783]. Complete. Pasted inside back cover is front p. of *New-York Packet* for Friday, 23 January 1789; newspaper pasted also to front + back covers. See *ASMI*, pp. 367-369, + Table 9 on p. 370; this item is a composite of *ASMI* 297 + 298.

no inscriptions

no MS. music

**Harris Rare hMusic JO156c 1783**

[Jocelin, Simeon, and Amos Doolittle]. *The Chorister’s Companion. Part Third* – BOUND WITH

[Jocelin, Simeon, and Amos Doolittle]. *The Chorister’s Companion: or Church Music*

*Revised*

144. [Jocelin, Simeon]. *The Chorister’s Companion.* 2nd ed. New Haven, Conn.: Simeon Jocelin, 1788. Complete.

inscriptions: inside front cover, “L T”; preliminary leaf *recto* (this leaf’s *verso* pasted to *verso* of leaf containing printed errata), “Catharine Wares / Book”

no MS. music

**Harris Rare hMusic JO156c 1788**

145. [Johnston, Thomas]. *“To learn to sing…”* Boston: Thomas Johnston, 1755. *ASMI* 304. Complete. BOUND WITH Brady, N[icholas], and N[ahum] Tate. *A New Version of the Psalms of David.* Boston: D. and J. Kneeland, for T. Leverett, 1760. 276 pp.; not checked for completeness. BOUND WITH *Appendix, containing a number of Hymns, taken chiefly from Dr. Watts’s Scriptural Collection.* Boston: for T. Leverett, 1760. 84 pp.; apparently complete.

inscriptions: preliminary leaf [1] *recto*, “T. F. 1761.”; preliminary leaf [2] *recto*, “S.

🖝 R. P. Brown” (pencil); Brady + Tate t. p., “Thomas Foxcroft=176[1? 2?].”; *verso*

of *Appendix* t. p., “Brat. St. Chh --- to---Hy[mn?],32. / New North --- to---

Hymn 76. / O. Chh --- to Do. 103.” (Foxcroft’s hand)

7 leaves with staff lines but no MS. music bound in after Johnston tune supplement

penultimate leaf has, on *recto* in Foxcroft’s hand, 3 lists of Psalms (with particular

verses) + Hymns; one list headed “Psalms &c for ye first Singg / [Sent me for /

my Help [?] W.]” (🡨square brackets before “Sent” + after “W.” are original);

pasted to *verso* of same leaf is printed poem “*On the Divine Use of* Musick.”

this Thomas Foxcroft is likely the Boston First Church minister (b. 1697, d. 1769)

**Harris hColl BI1214 1760**

146. [Johnston, Thomas]. *“To learn to sing…”* [2nd ed.]. Boston: Thomas Johnston, [1760]. Lacks all after leaf 14. *ASMI* 305A. BOUND WITH *Appendix, containing a number of Hymns, taken chiefly from Dr. Watts’s Scriptural Collection.* Boston: for the Company of Stationers, 1763. Complete. Front cover partial, detached.

inscriptions: inside front cover, “David Blancherd,” “David Blancher,” “1775,” “Nancy

Blancher”; inside back cover, “Nancy / Blancherd / of Weymouth”

no MS. music

**Harris hColl. BI1214 1763a**

147. Kimball, Jacob, Jr. *The Essex Harmony: An Original Composition, in Three and Four Parts.* Exeter, N. H.: H. Ranlet, for T. C. Cushing and B. B. Macanulty in Salem, Mass., 1800. Corner of leaf bearing pp. 101-102 torn off, with loss of text; otherwise, complete. Binding reinforced with tape, new flyleaves added.

no inscriptions

no MS. music

**Harris hMusic KI32**

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

inscriptions: front cover, “Rural,” “W E Kimball,” “[Johstic?]”; preliminary leaf *recto*,

“W E Kimball”

no MS. music

**Harris hMusic KI32r**

*Das kleine Blumen Sträussgen* – SEE

*Die Aufgehende Lilie*

149. *Das kleine Davidische Psalterspiel der Kinder Zions.* 4th ed. Germantown, Pa.: Christoph Saur, 1777. [6], 572, [4], [22] pp.; complete. Two monophonic tunes, on pp. 528 + 571. The [4] pp. (2 leaves, printed only on facing *verso* + *recto*, containing 2 poems, “Pilger-Lied” + “Von der Liebe JESU”) are identified as a separate issue in BruKnow: *Pilger-Lied.* [N. p., 1790?]. BOUND WITH *Etliche liebliche und erbauliche Lieder, von der liebe Christi.* Chambersburg, Pa.: Johann Herschberger, 1812. 16 pp.; complete. No music. A beautiful volume, still tight, with original clasps.

inscription: inside front cover, 2 lines, 2nd line possibly beginning “ihr,” illegible to

this reader, but should be easily readable by anyone familiar with this script

no MS. music

**Harris Rare hColl KL535 1777**

150. *Das kleine Davidische Psalterspiel der Kinder Zions.* 6th ed. Chestnut Hill, Pa.: Samuel Saur, 1791. [6], 572, [22] pp.; complete. Leaf bearing pp. [13-14] torn, mended with thread. Two monophonic tunes, on pp. 528 + 571. BOUND WITH *Die kleine Harfe.* Chestnut Hill, Pa.: Samuel Saur, 1792. Lacks all after p. 42. No music.

no inscriptions

no MS. music

**Harris Rare hColl KL535 1791**

151. *Das kleine Davidische Psalterspiel der Kinder Zions.* Germantown, Pa.: Michael Billmeyer, 1797. Leaves bearing 2nd pp. [5-6], [9-14] damaged, with some loss of text; otherwise complete.

illegible inscription (a child’s?) on preliminary leaf [1] *recto*

no MS. music

**Harris Rare hColl KL535 1797**

152. *Das kleine Davidische Psalterspiel der Kinder Zions.* 2nd improved ed. Baltimore: Samuel Saur, 1797. T. p., 1st pp. [3-6], 2nd pp. [1]-2 damaged, with a little loss of text; otherwise complete, with [6], 572, [22] pp. One monophonic tune on p. 528. BOUND WITH *Die kleine Harfe.* 2nd ed. Baltimore: Samuel Saur, 1797. 55, [1] pp.; complete. No music.

no inscriptions

no MS. music

**Harris Rare hColl KL535 1797a**

153. *Das kleine Davidische Psalterspiel der Kinder Zions.* 3rd improved ed. Germantown, Pa.: Michael Billmeyer, 1813. [6], 572, [22] pp.; complete. One monophonic tune on p. 528. BOUND WITH *Die kleine Harfe.* 3rd ed. Germantown, Pa.: Michael Billmeyer, 1813. 55, [1] pp.; complete. No music.

inscription: preliminary leaf [2] *recto*, “Gesang-Buch / für / Daniel Mosser /

Geschrieben am 1ten Weinach[ts-?] / Tage / den 25ten December [*sic*] /

1819” (same inscription in German script on preliminary leaf [1] *recto*)

no MS. music

**Harris Rare hColl KL535 1813**

154. *Das kleine Davidische Psalterspiel der Kinder Zions.* 1st improved ed. Baltimore: Schäffer and Maund, 1816. [6], 600 pp.; complete. One monophonic tune on p. 528. BOUND WITH *Die kleine Harfe.* Baltimore: Schäffer and Maund, [1816]. 55, [1] pp.; complete. No music. Covers detached.

inscriptions: inside front cover, “1819 Jun 26” (remainder of inscription illegible to

this reader); additional leaf [1] *recto*, “1/37[?]”

no MS. music

**Harris Rare hColl KL535 1816**

155. *Das kleine Davidische Psalterspiel der Kinder Zions.* 4th improved ed. Philadelphia: G. and D. Billmeyer, 1817. [6], 572, [22] pp.; complete. One monophonic tune on p. 528. BOUND WITH *Die kleine Harfe*. 4th ed. Philadelphia: G. and D. Billmeyer, 1817. 55, [1] pp.; complete. No music.

inscription: preliminary leaf *recto*, “n[?]br / 11/3” (2nd slash in source)

no MS. music

**Harris Rare hColl KL535 1817**

*Die kleine geistliche Harfe der Kinder Zions* – SEE

Mennonite Church. *Die kleine geistliche Harfe der Kinder Zions*

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

*The Worcester Collection of Sacred Harmony*

156. Law, Andrew. *The Art of Singing…Part I.* Cheshire, Conn., 1794. [2nd t. p.:] Law, Andrew. *The Musical Primer; or the first part of The Art of Singing*. 2nd ed. Complete, with 40 pp.; pp. 33-40 typeset. BOUND WITH Law, Andrew. *The Art of Singing…Part II*. Cheshire, Conn.: William Law, 1794. [2nd t. p.:] Law, Andrew. *The Christian Harmony; or the second part of The Art of Singing…Vol. I.* Complete, with 64 pp. BOUND WITH Law, Andrew. *The Art of Singing…Part II*. Cheshire, Conn.: William Law, 1794. [2nd t. p.:] Law, Andrew. *The Christian Harmony; or the second part of The Art of Singing…Vol. II.* Advertisement dated July 4, 1796. Complete, with 56 pp. BOUND WITH Law, Andrew. *The Musical Magazine…Number First*. Cheshire, Conn.: William Law, 1792. Complete, with [4], 64 pp. PASTED INSIDE BACK COVER: Law, Andrew. *The Musical Magazine…Number Sixth.* N. p., 1801. Front cover detached. This composite is *ASMI* 323A, with *ASMI* 326 (*Musical Magazine,* no. 6) added.

inscription: slip of paper pasted inside front cover, “Hetty Allibone”

no MS. music

**Harris hMusic L4152a 1801 1-3**

Law, Andrew. *The Art of Singing…Part II*. 1794. [2nd t. p.:] Law, Andrew. *The Christian Harmony; or the second part of The Art of Singing…Vol. I* – BOUND WITH

Law, Andrew. *The Art of Singing…Part I.* Cheshire, Conn., 1794.

Law, Andrew. *The Art of Singing…Part II*. 1794. [2nd t. p.:] Law, Andrew. *The Christian Harmony; or the second part of The Art of Singing…Vol. II* – BOUND WITH

Law, Andrew. *The Art of Singing…Part I.* Cheshire, Conn., 1794.

157. Law, Andrew. *The Art of Singing…Part I.* Cheshire, Conn.: [Samuel Andrews], 1800. [2nd t. p.:] *The Musical Primer; or the First Part of The Art of Singing.* 3rd [*recte* 2nd] ed. [3rd t. p.:] Law, Andrew. *The Musical Magazine…Number Sixth.* [Philadelphia: John McCulloch], 1801. [See Crawford, *Andrew Law, American Psalmodist*, p. 156, for McCulloch as printer of *The Musical Magazine*, no. 6.] Complete; covers detached. These two items combined are *ASMI* 327.

no inscriptions

no MS. music

**Harris hMusic L4152a 1801a 1-3**

158. [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*. Lacks 1st t. p. + copyright notice (pp. [1-2]); t. p. supplied by typewritten copy. Pp. [7-8] (2nd t. p. + blank p.) bound before pp. [3]-4. BOUND WITH Law, Andrew. *The Art of Singing…Part Second*. 4th [i. e., 3rd] ed. Windsor, Vt.: Nahum Mower, 1805. [2nd t. p.:] Law, Andrew. *The Christian Harmony: or the Second Part of The Art of Singing*. Complete; p. no. 156 printed in upper right-hand corner of the page. 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. [Boston:] E. Lincoln, for the author. Complete. BOUND WITH [Law, Andrew. *Harmonic Companion, and Guide to Social Worship*. Philadelphia: Thomas T. Stiles, for the author and David Hogan, [1807]], pp. 89-112. Entire vol. is *ASMI* 336, variant with pp. added from *Harmonic Companion*.

no inscriptions

no MS. music

**Harris hMusic L4152a 1803 pts. 1-3 copy 1** (envelope this item is stored in

has call no. …v. 1-3)

159. 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*. 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. [Boston:] E. Lincoln, for the author. Complete. These two items combined are *ASMI* 334.

no inscriptions

no MS. music

**Harris hMusic L4152a 1803 pts. 1, 3 copy 2**

160. 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*. Lacks pp. 59-60 (leaf torn out; jagged stub remains)

inscription: preliminary leaf *recto*, “Boston price L/C / 6/[2?],” “Mrs B C. Brown /

Proctorsville / [?]”

no MS. music

**Offsite Storage hMusic L4152a 1803 v. 1 copy 3**

Law, Andrew. *The Art of Singing…Part Second*. 4th [i. e., 3rd] ed., 1805. [2nd t. p.:] Law, Andrew. *The Christian Harmony: or the Second Part of The Art of Singing* – BOUND WITH

[Law, Andrew. *The Art of Singing*. 4th [i. e., 3rd] ed., 1803]

Law, Andrew. *The Art of Singing…Part Third.* 4th [i. e., 3rd] ed., 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. – BOUND WITH

[Law, Andrew. *The Art of Singing*. 4th [i. e., 3rd] ed., 1803] [2nd t. p.:] Law, Andrew.

*The Musical Primer; or the First Part of The Art of Singing*

Law, Andrew. *The Art of Singing*. 4th [i. e., 3rd] ed., 1803. [2nd t. p.:] Law, Andrew.

*The Musical Primer; or the First Part of The Art of Singing*

Law, Andrew. *The Art of Singing…Part Third.* 5th [i. e., 4th] ed. [2nd t. p.:] *Musical Magazine, being the Third Part of The Art of Singing…Number First.* [1811] – BOUND WITH

Law, Andrew. *Musical Primer*, 3rd ed., [1817]

Law, Andrew. *The Art of Singing…Part Third.* [1810]. [2nd t. p.:] *The Musical Magazine; being the Third Part of The Art of Singing…Number Second.* [1810] – BOUND WITH

Law, Andrew. *Musical Primer*, 3rd ed., [1817]

161. Law, Andrew. *A Collection of Hymn Tunes from the most modern and approv’d Authors.* Cheshire, Conn.: William Law, [1783]. Complete. BOUND WITH Law, Andrew. *A Collection of Hymns, for Social Worship.* [Cheshire, Conn.: William Law, 1783]. Complete. No music.

inscription: t. p., “Wm,, F,, Rowland’s”

no MS. music

**Harris Rare hMusic L4152c copy 1**

162. Law, Andrew. *A Collection of Hymn Tunes from the most modern and approv’d Authors.* Cheshire, Conn.: William Law, [1783]. Complete. BOUND WITH Law, Andrew. *A Collection of Hymns, for Social Worship.* [Cheshire, Conn.: William Law, 1783]. Complete, and then some: 2 sequential copies of pp. 25-32. No music.

printed label pasted inside front cover reads “LYDIA RIGGS, / her / BOOK.”

inscription: blank leaf between *Hymn Tunes* + *Hymns*, *verso*, “Miss Cath[a?]rine

Clinton” (partly rubbed out)

no MS. music

**Harris Rare hMusic L4152c copy 2**

Law, Andrew. *A Collection of Hymns, for Social Worship* (2 copies) – BOUND WITH

Law, Andrew. *A Collection of Hymn Tunes* (2 copies)

[Law, Andrew. *Harmonic Companion, and Guide to Social Worship*. [1807]], pp. 89-112 – BOUND WITH

[Law, Andrew. *The Art of Singing*. 4th [i. e., 3rd] ed., 1803]

Law, Andrew. *Harmonic Companion, and Guide to Social Worship*, 3rd ed., [1813] – BOUND WITH

Law, Andrew. *Musical Primer*, 3rd ed., [1817]

Law, Andrew. *The Musical Magazine…Number First* – BOUND WITH

Law, Andrew. *The Art of Singing…Part I.* Cheshire, Conn., 1794.

Law, Andrew. *The Musical Magazine…Number Sixth* – INCLUDED WITH

Law, Andrew. *The Art of Singing…Part I.* Cheshire, Conn., 1794

163. Law, Andrew. *Musical Primer.* 3rd ed. Philadelphia: Anderson and Meehan, for the author, [1817]. 16 pp.; complete. See note on this ed., *ASMI*, bottom of p. 422. BOUND WITH Law, Andrew. *Supplement to the Musical Primer.* Philadelphia: Robert and William Carr, for the author, [1811]. 7, [1], 25-72 pp.; without an index, impossible to comment on completeness. Evidently a variant issue of the 64-p. *Supplement* (also dated [1811]) listed on p. 408 of *ASMI* (see lines 3-4). BOUND WITH Law, Andrew. *Harmonic Companion, and Guide to Social Worship.* 3rd ed. Philadelphia: R. and W. Carr, for the author and William W. Woodward, [1813]. 120 pp.; complete. See note on this ed., *ASMI*, pp. 414-415. BOUND WITH Law, Andrew. *The Art of Singing…Part Third.* 5th [i. e., 4th] ed. Philadelphia: Robert and William Carr, for the author, [1811]. [2nd t. p.:] Law, Andrew. *Musical Magazine, being the Third Part of The Art of Singing…Number First.* 5th [i. e., 4th] ed. Philadelphia: Robert and William Carr, for the author, [1811]. 96 pp.; complete. See note on this ed., *ASMI*, p. 408. BOUND WITH Law, Andrew. *The Art of Singing…Part Third.* Philadelphia: Jane Aitken, [1810]. [2nd t. p.:] Law, Andrew. *The Musical Magazine; being the Third Part of The Art of Singing…Number Second.* Philadelphia: Jane Aitken, [1810]. Pp. [97]-128; complete. *ASMI* 331. This composite is a later version of Law’s restructured “5th” (i. e., 4th) ed. of *The Art of Singing*; see Crawford’s description of the closely similar first version on pp. 407-408 of *ASMI*.

no inscriptions

stamped in gold on front cover: “F. L. GRIFFIN”

no MS. music

**Harris hMusic L4152mu 1819**

164. Law, Andrew. *The Rudiments of Music: or A Short and Easy Treatis[e] on the Rules of Psalmody.* [Cheshire, Conn.: William Law,] 1783. Complete.

inscriptions: front cover, “F. L. Danforth. / Providence R. I. / 1828,” “E. H. W.,”

“182[6?]”; t. p., “F. L. Danforth,” “1829 / 1783 / 46” (🡨written as a

subtraction exercise)

no MS. music

**Harris Rare Music L4152r 1783**

165. Law, Andrew. *The Rudiments of Music: or A Short and Easy Treatise on the Rules of Psalmody.* 3rd ed. [Cheshire, Conn.: William Law, probably 1792]. Lacks pp. 1-2 of rudiments; 76, not 68 pp. of music (thus, issued between *ASMI* 355 + 356, which see). D

The added tunes on pp. 69-76—Lancaster, Winchester, Norfolk, Richmond, Littleton, Amsterdam, Berkly, Augusta, Stockbridge, Britania—are not included in the index on p. [4].

inscriptions: inside front cover, “Solomon Gilbert’s / Book”; t. p., “6/ C[ash?] / 7/-”;

inside back cover, “he is a good for nothing / Rascal” (pencil), “Lebanon”

5 blank unnumbered additional leaves bound in after printed music; MS. music on

the 1st 2 of these

MS. music entries:

a. l. [1] *recto*::3rd & 4th Strains of Cheshunt,,melody (treble?),,G,,534|5-65|

4-32|3,,Lo[o]se all your bars of Massy light

a. l. [1] *verso*-a. l. [2] *recto*::Grand Hallelu[j]ah Chorus “Handel”,,treble,,D,,

1D565|U1D565U11|1111111|D7-U1D7U1,,hal[lelujah] x 5,,see, in this

inventory, *David’s Harp*, 1816, MS. entry on a. l. [9] *verso*-a. l. [10]

*recto*, for a strikingly similar copy of this vocal part; note also that that

MS. supplement includes New 50th + “Third Strain in Denmark” (cf. 1st

entry here)

a. l. [2] *verso*::Weymouth,,treble?,,G,,1|31|D7U1|1-|2,5|43|21|1-D7

a. l. [2] *verso*::New 50th,,treble?,,G (though 2 sharps in key signature),,

1|1[-]2345|6544[-]3|2

a. l. [2] *verso*::Chelsea,,treble?,,Gm,,1|321D#7|U33[-]2[-]1D#7

**Harris hMusic L4152r**

166. Law, Andrew. *The Rudiments of Music: or A Short and Easy Treatise on the Rules of Psalmody.* 4th ed. Cheshire, Conn.: William Law, 1793. Complete; a tight, sturdy copy.

inscription: preliminary leaf *recto*, “John Beach Branford April 21st.. 180[0?] / 17

Then – ”

no MS. music

**Harris hMusic L4152r 1793**

167. [Law, Andrew. *Select Harmony.* Farmington, Conn. (engraved by Joel Allen in Farmington; printed by William Law in Cheshire, Conn.), 1779]. *ASMI* 358, variant E. Lacks leaf bearing t. p., 2nd pp. 1-4, pp. 93-94, 99-100. Front cover detached.

inscriptions: front cover, “[Huntington?]” scratched in leather wraparound; 1st p.

[1], “Jos. C. Huntington,” “By Andrew Law”

no MS. music

**Harris Rare hMusic L4152s 1779 cop. 2**

168. [Law, Andrew. *Select Harmony.* Farmington, Conn. (engraved by Joel Allen in Farmington; printed by William Law in Cheshire, Conn.), 1782]. *ASMI* 358A, with added signature at end: pp. 13-20 from 2nd ed. Brown cataloguer notes that this is variant F, not D (see table in *ASMI*, p. 430), because first p. 13 bears signature letter C. Lacks leaf bearing t. p., 1st pp. [1]-8 (typeset material).

inscription: inside front cover, “Mr Thad.s Perit his Book 1782 / Mr Thaddeus Per”

no MS. music

**Harris Rare hMusic L4152s 1779 cop. 3**

169. Law, Andrew. *Select Harmony.* [2nd ed. Cheshire, Conn.: William Law, 1782-1787]. *ASMI* 359A, variant M (see *ASMI*, Table 13, p. 431; *ASMI* erroneously lists M as variant of 359B, but pagination shows it to be 359A). Front cover detached; entire book practically disbound.

inscription: p. [1], “James C. Swan”

no MS. music

**Harris Rare hMusic L4152s 1782**

170. Law, Andrew. *Select Harmony.* Philadelphia: Robert and William Carr, for the author, [1812]. Complete with 64 pp.

🖝 inscription: preliminary leaf *recto*, “Nathanael Emmons’s. / presented by the

Author.”

no MS. music

**Harris Rare hMusic L4152s 1812 copy 1**

171. Law, Andrew. *Select Harmony.* Philadelphia: Robert and William Carr, for the author, [1812]. Complete; chomp out of leaf bearing pp. 57-58 (also a tear), but no loss of text.

inscriptions: front cover, “N. Th. G. Oliver”; preliminary leaf *recto*, “Thomas H. Oliver

🖝 / from his humble sert / the Author / 1818”; inside back cover, “P B

Fessenden” (pencil)

no MS. music

**Harris Rare hMusic L4152s 1812 copy 2**

172. Law, Andrew. *A Select Number of Plain Tunes adapted to Congregational Worship.* [Cheshire, Conn.: William Law, 1781]. Complete. BOUND WITH Brady, N[icholas], and N[ahum] Tate. *A New Version of the Psalms of David.* Boston: for Nicholas Bowes, 1774. Includes “Appendix, containing a number of Hymns, taken chiefly from Dr. Watts’s Scripture Collection” (no independent publication info.; paged sequentially after Brady + Tate). Not examined for completeness. BOUND WITH: Niles, Nath[aniel]. “The American Hero: A Sapphick Ode.” Norwich, Conn., 1775. *ASMI* considers the 2 leaves with the Niles poem (no music) as part of Law’s *Select Number*.

inscriptions: preliminary leaf *verso*, “John Andrews. -- / Presented by -------- / Nath..l

– Carter. – Esq.r -- / Dec.m – 1788. --------“

*Appendix*, p. [316] (*verso* of t. p.): MS. 5-paragraph minister’s address to any

person/s wishing to join a Christian church

additional leaf *recto*: MS. list, “The Order of the Exercises / in the [changed to

“this”?] First Society at / Newburyport. ------------ / Morning. -- / 1.st Sing.

------- / 2d a Long Prayer / 3d. a Chapter in the old Testament / 4.th - - - - -

Sing. ------ …” (etc.) [photo]

printed label pasted inside front cover reads “John Andrews.”

No MS. music

**Harris Rare hColl BI1214 1774**

Law, Andrew. *Supplement to the Musical Primer*, [1811] – BOUND WITH

Law, Andrew. *Musical Primer*, 3rd ed., [1817]

173. Leslie, Benjamin. *The Concert Harmony; or, Youth’s Assistant to Sacred Music.* Salem, Mass.: for the author, 1811. Lacks pp. [iii]-vi, 3-6; final leaf (subscribers list) torn at upper corner, with some loss of text. Lacks original covers + flyleaves. Quite a few leaves frayed or crimped + curled, with minor loss of text.

no inscriptions

no MS. music

**Harris hMusic L6342**

174. Lewis, Freeman. *The Beauties of Harmony.* Pittsburgh, Pa.: Cramer and Spear, 1818. Appears to be complete, with 200 pp.; unpaged engraved leaves (printed on rectos only) inserted between pp. 12 + 13 and pp. 26 + 27.

inscriptions: preliminary leaf [2] *recto*, “Jonathan Warners Singing Book / Bought of

Joseph Carlon Price one Dollar/31[¢?]”; preliminary leaf [3] *recto*, “Jonathan

Warner’s Note Book / Bought of Joseph Carlon Price / One dollar and tirty

[🡨 “h” written above this] one and a forth / Cents / January th [7? 9?] 1823”;

inside back cover, on beautiful ?calfskin held onto cover with long string

stitches, “Salome Warner”

no MS. music

this book is enjoyable to hold when closed, and to feel the leather inside its covers

when open

**Harris hMusic LE953b 1818**

175. Little, Henry. *The Wesleyan Harmony, or A Compilation of Choice Tunes for Public Worship.* Hallowell, Maine: E. Goodale, 1820. Appears complete with 125, [9] pp. Original covers reinforced with tape, new flyleaves added.

no inscriptions

no MS. music

**Harris hMusic L77843**

176. Little, William, and William Smith. *The Easy Instructor, or A New Method of teaching Sacred Harmony.* [New York: G. & R. Waite, 1802]. Lowens edition A*b*. Complete.

no inscriptions

tune texts added here and there throughout, both where no text was printed + when

a different text is favored

MS. music on 7 unnumbered additional leaves at end, between last p. of printed

music + original flyleaves; most MS. music entries are tenor + bass parts; all

MS. music entries written in 4-shape notation

MS. music entries:

a. l. [1] *recto*::Jordan [Billings],,“Tenor,” “Bass”,,A,,5|U11|32-1|2-32-3|4

a. l. [1] *verso*-a. l. [2] *recto*::Whitestown [Howd],,“Tenor,” “Bass”,,Em,,

1|5555-6|754\_|4,,Where nothing dwelt but beasts of Prey

a. l. [1] *verso*-a. l. [2] *recto*::New Durham [Austin],,tenor, bass,,Bm,,

1|D57U13|21-D7U1,,Hark from the Tombs, a doleful sound

a. l. [1] *verso*::Concord [Holden],,tenor, bass,,C,,5|U1132-1|2,,The Hill of Sion

yields

a. l. [2] *verso*::Ballstown [Shumway],,tenor, bass,,F,,5|55|5-3121-2|3

a. l. [3] *recto*::Bath Chapel [Milgrove],,tenor, bass,,G,,332|34|32|1,,How did

my [heart] rejoice to hear,,this leaf is much smaller than the others, +

was originally pinned to a. l. [4]

a. l. [4] *recto*::Angels’ Hymn,,“Treble,” “Tenor,” “Bass,” melody in tenor,,G,,

1|31|23|42|1..The God of our Salvation hears,,this p. numbered “78” in

upper right corner

a. l. [4] *recto*::Old Hundred,,“Treble,” “Tenor,” “Bass,” melody in tenor,,A,,

1|1D7|65|U12|3,,ye Nations round the Earth rejoice

a. l. [4] *verso*::Florida [Wetmore],,“Treble,” “Tenor,” “Bass,” melody in

tenor,,Dm,,5|31D7U1|5,,Let Sinners take their course

a. l. [4] *verso*-a. l. [5] *recto*::New Durham [Austin],,“Treble,” tenor, bass,

melody in tenor,,Bm,,1|D57U13|21-D7U1

a. l. [5] *recto*::Sutton,,“Treble,” “Tenor,” “Bass,” melody in tenor,,F,,1|53|67|

U1,,Behold the lofty sky

a. l. [5] *verso*::Brookfield [Billings],,“Treble,” “Tenor,” “Bass,” melody in

tenor,,Dm,,5|U13|23-2|1-D7|U1|2,,Look down in Pity Lord and

see,,each voice-part has its last 3 mm. written on a second line before

the next part is copied

a. l. [6] *recto*::Exhortation [Doolittle],,“Tenor,” “Bass”,,Am,,1|3-4-3-21|23-4|

5-3-2-1D7|U1,,Now in the heat of youthful blood

a. l. [6] *verso*::Coronation [Holden],,tenor, bass,,Ab,,5|U1133|212,,[A]ll hail

the Power of Jesus[’] name

a. l. [6] *verso*-a. l. [7] *recto*::Edom [West],,“Tenor,” “Bass”,,F,,5|3-4-56[-]7|

1D653|5,,With Songs & honors Sounding loud

**Harris hMusic L7785e 1802**

177. Little, William, and William Smith. *The Easy Instructor; or, A New Method of teaching Sacred Harmony.* Albany, N. Y.: Websters and Skinner and Daniel Steele, [1810]. Lowens edition G (see Lowens, *Music and Musicians in Early America*, pp. 298-299, for why this is edition G and not F). Complete.

inscriptions: front cover, “Thomas Wentworth Storrow’s / Singing Book, At Engell’s

[Juve]nile Academy, Montrea[l?] ------------------------ 1812” [photo];

preliminary leaf *recto*, “Mrs Stacy’s / [book?],” “D. K[ollmyer? –see below] /

[Montreal?] / February 181[8?]”; preliminary leaf *verso*, “John . Androw .

Kollmyer,” “Thomas Kollmyer”; additional leaf *verso*, “D. Kollmyer / Montreal

/ February 1818”; back cover, “[Thomas Wentwort]h Storrow’[s?] / Singing

Boo[k] / [A?]t NC: Engell’s Juvenile Academy / [M] O N T R E A L .”

pencil notations above treble part for New-Durham, p. 20, suggest a numeral-based

system for indicating pitch (also with “x,” “t”; appears to be inconsistently

applied)

no MS. music

**Harris hMusic L7785e 1809**

178. Little, William, and William Smith. *The Easy Instructor; or, A New Method of teaching Sacred Harmony.* Albany, N. Y.: Websters and Skinners and Daniel Steele, [probably 1812]. Lowens edition J (see Lowens, *Music and Musicians in Early America*, pp. 299-301, including Lowens’s dating of this book to 1812). Complete.

inscriptions: inside front cover, “Seth H Linsley A book of his Uncle / Chauncey

Linsley’s, Presented to me by his / Widow Mother, [P?]arnal Linsley,

September, 26th / 1872.” (pencil); preliminary leaf *recto*, “Chauncey Linsley’s

Book / Branford June 23d 1814 / Price $1,” also several dates in 1843 + 1844;

pp. [3], 32, 99, “Seth H. Linsley. September 26th 1872.”; additional leaf *verso*,

more dates, apparently all in 1843

no MS. music

**Harris hMusic L7785e 1811**

179. Little, William, and William Smith. *The Easy Instructor; or, A New Method of teaching Sacred Harmony.* Albany, N. Y.: Websters and Skinners and Daniel Steele, [1814]. Lowens edition M*b* (see Lowens, *Music and Musicians in Early America*, Table VIII, pp. 299-300, to confirm that this is one of the “M” editions, + Table IX, p. 302, to confirm that it is M*b*). Complete.

inscriptions: inside front cover, “Book Jan 7 1816”; t. p., “Welthon Spencer’s Book”

(3x); p. 112, “Bohanam”; inside back cover, practically illegible name: “Sary

Soo[?] / [?]” (pencil)

tune titles expanded with pencilled-in additions: Ocean becomes “Atlantic Ocean,”

America becomes “North America,” Russia becomes “Empire RUSSIA,”

Hundred & Forty-Eighth becomes “2 Hundred & Forty-Eighth,”

Salisbury becomes “Salisbury Plains,” Complaint becomes “Summer

Complaint,” Heavenly Vision becomes “A Heavenly Vision,” Majesty

becomes “His Majesty Prince Albert,” etc.

no MS. music

**Harris hMusic L7785e 1814**

180. Little, William, and William Smith. *The Easy Instructor; or, A New Method of teaching Sacred Harmony*. Albany, N. Y.: Websters and Skinners and Daniel Steele, [1815]. Lowens edition N (BruKnow says J, and [1812], but this is undeniably Lowens N). Complete; front cover detached, back cover almost detached.

inscriptions: additional leaf *recto*, “Andrew H [F? T?]rot,” “Andrew H [T?]rot”

(pencil), “Hartford / New Haven” (pencil); other pencil inscriptions not quite

decipherable to this reader

no MS. music

**Harris hMusic L7785e 1812**

181. 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.

inscriptions: inside front cover, “April 17th 1829” (pencil); preliminary leaf *verso*,

“Edmund Darrow” (pencil)

no MS. music

**Harris hMusic L7785e 1817**

Lock Hospital Collection – SEE

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

182. Lyon, James. *Urania, or A Choice Collection of Psalm-Tunes, Anthems, and Hymns.* Philadelphia, 1761 [*recte* 1767]. Lacks 1st pp. [1]-2 (dedication “TO The Clergy…”), pp. I-II (1st 2 pp. of rudiments); these 2 leaves supplied in photostat. Unpaged leaf with index fragmentary; completed with new partial leaf pasted on, + titles written in by hand. Despite the incompleteness of the index leaf, it does seem that this copy is Issue II, as reported in Table 14 of *ASMI*, p. [446]. Because there is no indication that the 1761 edition’s list of subscribers was ever a part of this volume, it is likely the second edition of 1767, again as reported in *ASMI*. This copy was formerly owned by Hamilton C. Macdougall, whose review of Sonneck’s *Francis Hopkinson…and James Lyon*, enclosed in an envelope taped inside the front cover, “collates his copy of URANIA with Sonneck’s description of various copies he has seen.”

inscriptions: *verso* of t. p., “Samuel Dorrance,s / Book” (“orrance,” inked out, but still

legible); *verso* of index p., “muel Dorrance,[s?] / [H?]is Book”

no MS. music

**Harris hMusic LY554u 1761**

Madan, Martin. *The Collection of Psalm and Hymn Tunes sung at the Chapel of the Lock Hospital* – SEE

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

183. Mann, Elias. *The Massachusetts Collection of Sacred Harmony.* Boston: Manning and Loring, for the author, 1807. Lacks final leaf, pp. 199-[200]; front cover detached, back cover almost detached.

inscription: t. p., “[S?] Hill” (pencil)

MS. music fragment (key signature, G clef, 5 notes, bar lines) on final surviving leaf:

p. 198::[Psalm 100? –incomplete],,melody?,,G,,1|1D7|65

**Harris hMusic M2813m**

184. Mann, Elias. *The Northampton Collection of Sacred Harmony*. Northampton, Mass.: Daniel Wright and Company, 1797. Complete; a fine, tight, sturdy copy, no torn pp.

inscriptions: inside front cover, “Lo[??]e”; t. p., “Geo. H. Clapp \_” (pencil)

no MS. music

**Harris hMusic M2813 1797**

185. *MS. music book* (1) with no clear owner’s name. Dates of 1789, 1790, 1791 (Jan., Sept., Oct., Oct.), 1798. 25 unnumbered leaves of various sizes. Leaves [9-12] are the same size and are stitched together independently of the other leaves, as well as connected to the other leaves by different stitching. Leaves [14-23] are the same size and were likely originally part of one blank book, to which other leaves of various sizes have been sewn. Several leaves in the present count of 25 were originally 2 leaves, then were folded; each half is counted as a separate leaf here.

inscriptions: leaf [1] *recto*, “this is what we call a / afillits,” “Anna [other end of leaf,

but seems related] Book,” “Topsfield December. 11. Ye 1789,” “Nothing,”

“Symon[?][s?],” “Mc Jacob,” “Polly Perkins and [So?],” “No more at Present”

(crossed out), “[M?]olles,” “[T? J?]owore B[?]” (crossed out); leaf [6] *recto*,

“(Feb.20.1798)”; leaf [9] *recto*, “Jacob” (partly rubbed out); leaf [15] *recto*,

“(Jan. 12. 1791.)”; leaf [16] *recto*, “|Oct.31. 1791|”; leaf [19] *recto*,

“(Dec.24.1790 –)”; leaf [21] *recto*, “(Sept.6. 1791–)”; leaf [23] *recto*,

“Oct.3.1791.”; leaf [23] *verso*, “Rural Harmony” (title of Jacob Kimball’s 1793

tunebook)

several different hands are present here (compare, for example, Greenwich +

Eastham on leaf [10] *recto*)

MS. music entries:

leaf [1] *verso*::Annapolis [Read],,treble,,C,,1|32|31|1-D77|U1 [tenor melody

starts 5|U1D7|U1-D76|5-4-34|5],,a wake

leaf [1] *verso*::Norwich [Brownson],,treble,,Am,,1|3-2-1D7|U12|3 [tenor

melody starts 1|1-2-32|1D7|U1],,my sorrows like a flood

leaf [2] *recto*::Milford “Set By Mr Joseph Stephenson”,,“Treble”,,A,,after 3

mm. rest: 533|1-2-1-23-4|552,,If angels sung a saviours birth

leaf [2] *recto*::Psalm 136,,probably treble,,C,,5|U1-2-1D7|U12|3,,Hast thou

not giv’n thy word

leaf [3] *recto*::Brecknock [Breaknock] [J. Smith],,“tib[l?]e” [treble],,D,,3|11|23|

12|3 [tenor melody starts 1|33|55|67|U1],,So let [o?]ur lives and lips

express

leaf [4] *recto*::Charlestown [Read],,treble,,D,,5|55|5-43|65|5,,When god

rev[e]al[’?]d his gracious name

leaf [5] *recto*::Condescension,,probably treble,,E,,135|U1D7-65#4|5

leaf [5] *recto*::Chelsea, surely treble,,C,,555|555,555|555,555|5,,Come thou

almighty king

leaf [6] *verso*::Newton,,“Treble”,,A,,3|3331|1-D7-U13-4|5,,Salvation &

immortal praise

leaf [6] *verso*::Marietta,,probably treble,,D,,1|54-3|U1D3|54-3|3,,The Lord

my pasture shall prepare

leaf [6] *verso*::Monmouth,,probably treble,,D,,555|67-5|5,5|U1-D75|65|5,,

Upward I lift mine eyes

leaf [7] *recto*::Aurora [Billings],,treble,,C,,1|3-45-3|1D7|U1 [tenor melody

starts 5|U13-5|4-32|1],,Awake my soul, awake

leaf [7] *recto*::Hillsborough,,probably treble,,C,,5|U11D76|5-4-34|5,,Come

saints adore Jehovah’s name

leaf [8] *recto*::Woburn [Kimball],,“Treble”,,Am,,111-2|32-1|D#7-U12|3,,Firm

was my health my day was bright

leaf [8] *recto*::Psalm 25,,probably treble,,Am,,533|21|D#7,,I lift my soul to

God

leaf [8] *recto*::Alstead “Set by Mr Holden----------------------”,,probably treble,,

D,,5|55U11|331,,Shepherds rejoice lift up your eyes

leaf [9] *recto*::Naples [Read],,treble,,Dm,,5|577|554|5\_|5,,Shall the vile race of

flesh & blood

leaf [9] *recto*::Devotion [Read],,treble,,C,,1|3322|1D7|U1 [tenor melody starts

5|U112D7|U12|3],,Sweet is ye day of sacred rest

leaf [10] *recto*::Greenwich [Read],,treble,,Em,,1|3555|65|5 [tenor melody

starts 5|5U1D75|U1D7-U1-2|1]

leaf [10] *recto*::Eastham “By Reed” [Read],,probably treble,,Am,,1|1-23|55-3|

2-1D#7|U1,,’Tis with a mournful pleasure now

leaf [11] *verso*-leaf [12] *recto*::Jordan [Billings],,treble,,A,,after 4½ m. rest:

1|14-3|2-43-2|3 [treble melody starts 5|U11|32-1|2-32-3|4],,There is

a land of Pure Delight

leaf [11] *verso*-leaf [12] *recto*::Benington [Bennington],,probably treble,,C,,

555|5-U11|D6-7-U122-1|D7,,Ye sons of men with joy record,,

“Benington words” on leaf [9] *verso*

leaf [11] *verso*::Windham [Read],,treble,,Fm,,5|543|355|5\_|5,,Broad is ye

road yt leads to death

leaf [12] *recto*::Hollis,,probably treble,,Dm,,5|55|3357|U1\_|1

leaf [13] *recto*::Bridgwarter [Bridgewater] [Edson],,bass,,C,,111|5565|1

leaf [13] *recto*::Mortality [Read],,treble,,Fm,,5|555-67-6|543\_|3,,Death like

an over flowing stream

leaf [13] *verso*::She[e?]rbune [Sherburne] [Read],,bass,,D,,111|4441|D6

leaf [13] *verso*::Berlin “Billings”,,treble,,Em,,3|3|5|5|5|54|3-4-55|5,,He dies!

He dies! the heav’enly lover dies!

leaf [14] *recto*-leaf [15] *recto*::An Anthem for Christmas Day from Sundry

Scriptures “By A. Williams”,,probably treble,,D, A, D,,5|U1D5|55|U1|D7

|7|U1-D7-U1-21|1D7,,Arise, arise, arise, shine, shine, shine O Zion,,

dated “Jan. 12. 1791”

leaf [15] *verso*::Sinai,,probably treble,,Am,,1|13-1|22|3-21|D#7,,O ye.

immence th’amazing height

leaf [15] *verso*::Irish,,probably treble,,G,,1|1D7|U1-43|2-1D7|U1,,Blest

morning, whose young dawning rays

leaf [15] *verso*::Lancaster,,surely treble,,D,,5U1D7|65|5-6-7-U1D7-U1|

2-1-D7,,Majestick God our muse inspire

leaf [16] *recto*::Surry,,probably treble,,C,,55|U13|43|2D5,,Saints & angels join

in Concert

leaf [16] *recto*::Trumbull,,probably treble,,Am,,31D7-U1|23-6|5-3-2-1-|

D765\_|5,,Lord what is man poor feeble man; this p. dated “Oct.31.

1791”

leaf [16] *verso*::Framingham,,probably treble,,Am,,1|3-4-32|1-2-12|3,,Shall

Wisdom cry aloud

leaf [16] *verso*::Greenwich [Read],,treble,,Em,,1|3555|65|5 [tenor melody

starts 5|5U1D75|U1D7-U1-2|1]

leaf [17] *recto*::Royalston,,probably treble,,D,,5|55|6-7-U13|2,,The Lord

Jehovah reigns

leaf [17] *recto*::Humiliation,,probably treble,,Gm,,3|321|D77|7,,From lowest

depths of woe

leaf [17] *recto*::98 Psalm Tune [Psalm 98],,probably treble,,G,,112|3-21|

55-4|3,,Joy to the world: the Lord is come

leaf [18] *recto*-leaf [19] *recto*::An Anthem “By Mr William Selby Organist of

the Chapel in Boston, New-England”,,“Treble”,,D, A, D,,5-43|67|U1D5|

5|U1D55|U1D5,,For the Lord Jehovah, Jehovah, Jehovah,, “12 bars.”

Marked before treble’s 1st entrance; indications of what other voices

sing appear throughout (e. g., “(Counter / & Tenor) / 9 bars.,” “(Bass

Solo) / 34 Bars”); note above start of music, after attribution to Selby

quoted above, reads “Performed at the opening of the Old South

Meeting-House in said Town ---”

leaf [19] *recto*::Union,,probably treble,,Eb,,3-4|55|55|55|5,|3-4|55-6|

7-U12-1|D7-65-6|7,,Loud Hallelujah’s to ye. Lord,,this p. dated

“Dec.24.1790”

leaf [19] *verso*::An Anthem…Psalm 134 & 66 “By Mr Handel”,,probably

treble,,Bb,,1|1D7|U12|34|2,,O praise the Lord with one consent

leaf [20] *recto-verso*::Anthem. Psalm 24 “By A. Williams”,,probably treble,,C,,

135|U1|3-3-4-3-4-|54-3|3-21|1-D7,,Lift up your heads O ye gates, ye

gates

leaf [21] *recto*::Victory [Read],,treble,,Eb,,333-2|12|3-45|5 [tenor melody

starts 555|56-7|U12|3],,Now shall my head be lifted high,,this p. dated

“Sept.6. 1791”

leaf [21] *recto*::Marietta,,probably treble,,C,,5|55U1|D7U1D7|U1,,Come let us

Join our chearful songs

leaf [21] *recto*::119 Psalm [Psalm 119],,probably treble,,Em,,555|3344|5,,

Consider all my sorrows, Lord

leaf [22] *recto*::Federal Street,,probably treble,,Am,,1|3\_|352|3-2-1D7|

U3-4-55|5,,Hark Hark ye. eternal rends ye skies

leaf [22] *recto*::115 Psalm [Psalm 115],,probably treble,,Dm,,5|775|455|57|

U1\_|1

leaf [22] *verso*::Maryland [Billings],,treble,,Am,,1|1321|D#7,,And must ys

body die

leaf [23] *recto*::Paris [Billings],,treble,,A,,135|5-4-33|2-15|3,,Praise ye the

Lord; ’tis good to raise

leaf [23] *recto*::33 Psalm [Psalm 33],,probably treble,,D,,1|D5-43-4|5U1|

23-1|D7,,Rejoice ye righteous in the Lord

leaf [23] *recto*::Bristol [Swan],,treble,,F,,5|55|53|4-5-65|5,,The lofty pillars of

ye. sky,,this p. dated “Oct.3.1791”

leaf [24] *recto*::Petersburgh “by Billings”,,surely treble,,D,,3|55|5U1|D53|5,,

Thus saith the high & lofty One

leaf [25] *recto*::Walpole [Wood],,“Treble”,,Bm,,1\_|11D7|U32|1D#7|U1,,Oh if

my soul was form’d for woe

leaf [25] *recto*::Rushia [Russia] [Read],, treble,,Am,,112|3211|D#7,,False are

ye men of high degree

**Manuscripts Ms.17.3** [listed in BruKnow as “Manuscript music, New England, [ca.

1789-1802]”]

186. *MS. music book* (2) with no clear owner’s name. 4 unnumbered leaves with paper covers. Date of 1813 under one entry. Listed under “Hymnbook, ca.1813” in BruKnow; “MANUSCRIPT BOOK OF HYMNS” written on folder containing the MS.

inscription: front cover, “Polly”

MS. music entries appear to be all tenor parts, written in 4-shape notation:

leaf [1] *recto*::Millennial Prelude,,“Tenor”,,A,,5U12|321D5|U1,,This is the day

the Lord hath made,,followed by fragment, crossed out: “Tenor,” Am,

15-4-|31 (erroneous start of tenor part for following piece, Morning-

Flower?)

leaf [1] *recto*::Morning-flower,,“Tenor”,,Am,,13-4-|534|531|D#7,,But

🖝 howsoever fresh & fair,,written below tenor part: “Composed Oct. 10th

AD. 1802. In memory of Hannah Kinney, daugh- / -ter of Samuel &

Abigail Guild, of Cornwall. Copied off June 20th AD. 1813th ----”

leaf [2] *recto*::Greenfield [Edson],,tenor,,Am,,1|3355|7U1D5

leaf [2] *recto*::Windham [Read],,tenor,,F#m,,1|345|532|1

leaf [2] *recto*::New-Jerusalem [Ingalls],,G,,132|1234|5

leaf [3] *recto*::Coronation [Holden],,A,,5|U1133|212

leaf [3] *recto*::Willington [West],,G,,1|3[-]456[-]54|5,,Far be thine honours

spread

leaf [3] *recto*::Dominion [Read],,E,,1|55-6-7|U1D5-3|1-65-4|3

leaf [4] *recto*::Newmark [Bull],,G,,5|U11|35|4-32|1

**Manuscripts Ms.18.3** [formerly hMusic MA6365; listed in BruKnow as

“Hymnbook, ca.1813”]

187. *The Massachusetts Harmony.* Boston: for John Norman, [1784]. Lacks 4th leaf of prefatory material (*recto*, “Lessons for Tuning the Voice”; *verso* blank).

inscriptions: inside front cover, “Manhattan Company discount Deposit,” “Eglantine

Greenwich,” “Ho[w?]e,” “Ebens: Hanford” (x 2); preliminary leaf *recto*,

“Received New York March 4 / from Sykes Ludlow [?] One thre[e?] /

thousand one / Jamaica Currency at 6/\_\_\_ / All the above accounts are / due,”

“Perth Amboy,” “Manhattan Companty discount + deposit[e?],” “Mr,, Thos,, E

Rumsey’s New Jersey / Book,” “Thomas Rumsey New Jersey”; see also MS.

music entries for further inscriptions

“The Eight Notes” (ascending + descending scales, bass clef) on preliminary leaf

*recto*;corrections + additions made to index + rudiments

MS. bass parts on slips of paper pinned to pp. 53, 54, + 87:

MS. music entries:

slip pinned to p. 53::Mear,,“Bass”,,G,,1|1D5|U1D6|63|5,,; “Mr,, Rumsey”

written below end of part

slip pinned to p. 54::Bridge water,,“Bass”,,C,,111|55|651\_|1,,; “T. E. Rumsey”

written below end of part

slip pinned to p. 87::Lenox,,“Bass”,,C,,1|1134|5,,; “Thos,, E Rumsey—” written

below end of part

**Harris Rare 1-SIZE hMusic L4152m**

188. Maxim, Abraham. *The Northern Harmony.* Exeter, N. H.: Henry Ranlet, for the compiler, 1805. Complete.

no inscriptions

no MS. music

**Harris hMusic MA962**

189. McCamey, John. *MS. music book.* 20 leaves, numbered [7]-26.

inscriptions: leaf [7] *recto*, “George Beard,” “William Beard,” “agnes M[k?]emey”;

leaf 8 *verso*, “J4h8 McC1m26 H[3?]9 M593ck / B44k --- 1787” (1=a, 2=e, 3=i,

4=o, 5=u, 6=y, 8=n, 9=s, so this is “John McCamey His Musick / Book”); leaf 10

*verso*, “John W?em[e?]y”; leaf 11 *verso*, “Many men of John Mc?Camey 1789

99”; leaf 12 *recto*, “12 1777,” “Many men of John M[Ri?]ney”; leaf 12 *verso*,

“John M Camey his [B?]ook / March the 14 ------ 1787”; leaf 15 *verso*,

“Ro[bt?]”; leaf 17 *verso*, “John Mnemey his hand”; leaf 18 *recto*, “Robert”; leaf

18 *verso*, “John McCamey his Book”; leaf 20 *verso*, “1789”; leaf 22 *verso*, “J4h8

MC1m26 H39 B44k”; leaf 24 *recto*, “...John N[or?]man / …[1?]78[9?]…”; leaf

24 *verso*, “John M Camey his Book 1787”; leaf 25 *verso*, “William Berd”; leaf

26 *verso*, “George Beard,” “Rachel B”; several other inscriptions, too enigmatic to be deciphered

MS. music is all psalm-tune tenor parts (so identified: “Tenor” written after every

title), written in solmization-syllable abbreviations (using a scale of fa, sol, la,

fa, sol, la, mi, fa [if ascending], abbreviated f, s, l, m) on 5-line staves

(occasionally wrong syllables appear to be used); no clefs or key signatures

(keys are assigned here, assuming treble clef); no bar lines, just double lines

at ends of phrases

sacred tunes have texts on facing pp. that are all secular (amatory!); perhaps

McCamey’s own effusions?; worth noting that these are all tenor parts, + the

object of the speaker’s love is sometimes male, sometimes female

MS. music entries:

leaf [7] *recto*::Marys [St. Mary’s],,Em,,1321U1D765

leaf [7] *verso*-leaf 8 *recto*::Davids [St. David’s],,G,,15U1D35432,,I’ll take my

Journy from this place

leaf 8 *verso*-leaf 9 *recto*::Newtown,,G,,153U1D56U1D7,,I wish my lov[e] was a

Red Rose

leaf 9 *verso*-leaf 10 *recto*::Brunswick,,Bm,,11234-3251,,Joy to the person of

my lov[e]

leaf 10 *verso*-leaf 11 *recto*::The Isle of wight,,Am?,,15-43-457-6545,,I wish my

lov[e] was in th[is?] house / And that I Could her see / Then I would

quit my Musick Book / And keep her Company

leaf 11 *verso*-leaf 12 *recto*::Dundee,,Am?,,1123211D7,,My Love is like the

Morning Star,,cut-time time signature (C with vertical slash) at start of

music?

leaf 12 *verso*-leaf 13 *recto*::London,,Am?,,13321D67U1,,Nor love I thee for

those Sweet lips / Nor for thy Dimple Chin / For in them Both is pow’r

enough / To tempt a Saint to sin

leaf 13 *verso*-leaf 14 *recto*::London Old,,Dm,,5U1D5647U2D7,,First when I felt

the Darts of love

leaf 14 *verso*-leaf 15 *recto*::London New,,E or Eb,,153U1D56U1D7,,But Now

I’m Old and tricky grown

leaf 15 *verso*-leaf 16 *recto*::St Humphreys [St. Humphrey’s],,Am,,

1242543-212,,If my love was a little fish / Sweeming in Yonder Brook

/ I’d mak[e] a line of Silver twine / To pull my true love Out

leaf 16 *verso*-leaf 17 *recto*::Mairs [Mear],,G,,15533132,,My love my Dove lo

thou art fair

leaf 17 *verso*-leaf 18 *recto*::Standish,,Am,,13215432,,My love and I together

mett,,4 lines in alphanumeric code written above text + inscription

leaf 18 *verso*-leaf 19 *recto*::The 100 Psalm Old [Old Hundred, Psalm 100 Old],,

G,,11D765U123,,My love your looks and Gesture’s fine

leaf 19 *verso*-leaf 20 *recto*::The 100 Psalm New [Psalm 100 New],,Bm,,

11D7U354-321,,The moon arising in the East,,3rd note is represented

by an “s” on the 2nd staff line from the bottom; this should have been

placed on the 2nd space from the bottom (by their positions on the

staff, the 1st 4 notes as written here would be BBGD, but solmization-

syllable abbreviations trump staff positions, and la la sol fa [BBAD,

represented by llsf here] is how this melody begins in any case)

leaf 20 *verso*-leaf 21 *recto*::Greens 100 [Green’s Psalm 100],,A,,11343421,,

Haste my Beloved Come away

leaf 21 *verso*-leaf 22 *recto*::Canterbury,,G,,13231234,,I[’]ll Marble wall thee

Round about / My self shall Be the Door / And If that heart Chance to

Creep out / I’ll Never Love thee more

leaf 22 *verso*-leaf 23 *recto*::Westminster,,G,,11123425,,Woe[’]s me that I a

lover am

leaf 23 *verso*-leaf 24 *recto*::Windsor,,Am,,1123211D7,,My Fairist love my

Turtle Dove

leaf 24 *verso*-leaf 25 *recto*::Glocester [Gloucester],,G,,15321456,,My Dearest

Dear take me along

leaf 25 *verso*-leaf 26 *recto*::St Jameses [St. James’s],,C,,5U1231243,,I Never

Saw that face till you

**Manuscripts Ms.27.3** [listed in BruKnow as “Songbook, 1787” by “Beard, George”]

190. Mennonite Church. *Die kleine geistliche Harfe der Kinder Zions, oder auserlesene geistreiche Gesänge*. 2nd ed. Germantown, Pa.: Michael Billmeyer, 1811. [5], 39, [1] pp.; complete. [2nd t. p.:] *Sammlung alter und neuer geistreichen Gesänge*. 2nd ed. Germantown, Pa.: Michael Billmeyer, 1811. Pagination not checked, but seems complete. No music.

inscriptions: inside front cover, “ a/r / 11/3” (1st + 3rd slashes in source);

preliminary leaf [3] *recto*, “Joannes Witmer”

no MS. music

**Harris Rare hColl K642**

191. Mennonite Church. *Die kleine geistliche Harfe der Kinder Zions, oder auserlesene geistreiche Gesänge*. [2nd ed.]. Germantown, Pa.: Michael Billmeyer, 1811. [5], 39, [1] pp.; complete. [2nd t. p.:] *Sammlung alter und neuer geistreichen Gesänge*. 2nd ed. Germantown, Pa.: Michael Billmeyer, 1811. Pagination not checked, but seems complete. No music. [3rd t. p.:] *Zugabe einiger auserlesenen Lieder.* N. p., n. d. 20, [1] pp.; complete. No music. Rebound.

no inscriptions

no MS. music

**Harris Rare hColl K642 1811**

192. Mennonite Church. *Die kleine geistliche Harfe der Kinder Zions, oder auserlesene geistreiche Gesänge*. 3rd ed. Germantown, Pa.: Michael Billmeyer, 1820. [5], 39, [1] pp.; complete. [2nd t. p.:] *Sammlung alter und neuer geistreichen Gesänge*. 3rd ed. Germantown, Pa.: Michael Billmeyer, 1820. Pagination not checked, but seems complete. No music. [3rd t. p.:] *Zugabe einiger auserlesenen Lieder.* N. p., n. d. 21, [1] pp.; complete. No music.

inscriptions: preliminary leaf *recto*, “Lydea Tyson was Born the 25 [= 25th] August /

1808 at 6 o Clock In the Evening / Lydea . B . Tyson is my nane [*sic*] / Lydea . B . Tyson Was Born in the / year of our Lord August the 25 / Henry B. Tys [in

box:] 1808”; slip of paper inserted between p. 348 + 349, “Da[v? b?]it deison

[W? M?] X / DaVid D[?]ison] Z[?]nig bu[?]hrbn[?]”

no MS. music

**Harris Rare hColl K642 1820**

193. Mennonite Church. *Ein unpartheyisches Gesang-Buch enthaltend geistreiche Lieder und Psalmen.* 1st ed. Lancaster, Pa.: Johann Albrecht, 1804. [6], 79, [1] pp.; complete. [2nd t. p.:] *Ein neues, unpartheyisches Gesangbuch zum allgemeinen Gebrauch des wahren Gottesdienstes.* 1st ed. Lancaster, Pa.: Johann Albrecht, 1804. 415, [1], 17 pp.; complete. Leaves bearing t. p., 1st pp. 13-14, 2nd pp. 15-[18] torn or worm-eaten, with a little loss of text.

no inscriptions

no MS. music

**Harris Rare hColl UN962 1804**

194. Mennonite Church. *Ein unpartheyisches Gesang-Buch enthaltend geistreiche Lieder und Psalmen.* 2nd improved ed. Lancaster, Pa.: Georg and Peter Albrecht, 1808. [6], 79, [1] pp.; complete. P. 59 misnumbered 65; p. no. 62 printed in upper right-hand corner of the page. [2nd t. p.:] *Ein neues, unpartheyisches Gesangbuch zum allgemeinen Gebrauch des wahren Gottesdienstes.* 2nd improved ed. Lancaster, Pa.: Georg and Peter Albrecht, 1808. 448, 18 pp.; appears complete. P. 327 numbered correctly (see item below). Leaf bearing pp. 135-136 damaged.

inscriptions: preliminary leaf [1] *recto*, 1st inscription largely illegible to this reader;

includes “…[buch?] / [gehörrt?] zu mirr / … [Mosser?] / 1811,” “this book is

intended / for my son Daniel / [W?] Mosser the 31st of the / fifth month

1829”

no MS. music

**Harris Rare hColl UN962 1808**

195. Mennonite Church. *Ein unpartheyisches Gesang-Buch enthaltend geistreiche Lieder und Psalmen.* 2nd improved ed. Lancaster, Pa.: Georg and Peter Albrecht, 1808. [6], 79, [1] pp.; complete. P. 59 numbered correctly (see item above); p. no. 62 printed in upper right-hand corner of the page. [2nd t. p.:] *Ein neues, unpartheyisches Gesangbuch zum allgemeinen Gebrauch des wahren Gottesdienstes.* 2nd improved ed. Lancaster, Pa.: Georg and Peter Albrecht, 1808. 448, 18 pp.; appears complete. P. 327 misnumbered 723.

no inscriptions

no MS. music

**Harris Rare hColl UN962 1808a**

196. Mennonite Church. *Unpartheyisches Gesang-Buch, enthaltend geistreiche Lieder und Psalmen.* 3rd improved ed. Lancaster, Pa.: Johann Bär, 1820. [6], 79, [1] pp.; complete. [2nd t. p.:] *Unpartheyisches Gesang-Buch, zum allgemeinen Gebrauch des wahren Gottesdienstes*. 3rd improved ed. Lancaster, Pa.: Johann Bär, 1820. 472, 18 pp.; appears complete.

inscription: inside front cover, “this Book / is / the Propperty / of / Benjamin

[B?]ushwoth”

no MS. music

**Harris Rare hColl UN962 1820**

197. Merrill, David. *The Psalmodist’s Best Companion.* Exeter, N. H.: Henry Ranlet, for the author, 1799. Complete; tears in many leaves, but little or no loss of text.

inscriptions: inside front cover, “Lauren / Hotchkiss / Owner,” “Joseph Benham,”

“[L?]auren Hotchkiss’ / [?]ly Price 2/6 1807”; inside (partial) back cover, “Adnah Benha[m?] / His Book,” “~~Joseph Benham~~,” “~~Aanah Ben~~[~~h~~?]”

no MS. music

**Harris hMusic ME722**

198. Merrill, Nathaniel, and John Rogers. *MS. music book,* n. d. pp. [1], 1-68, [69-87]. Pp. 67, [69], [71-83], [85] are blank except for a brief pencil inscription (non-ownership) on p. [79]. Covers decayed, mottled, worm-eaten [photo].

index on pp. [86-87] (leaf torn, so some index text is lacking)

inscriptions: p. [1], “Nathaniel Merrills Book – Acworth [beginning of “N” as in

“N. H.”?] (leaf fragmentary, so further text is lacking) (this inscription written

twice), “John Rogers Book Jun Lempster” (Acworth + Lempster, N. H. are

next to each other, north of Keene + west of Concord); p. [84], “Acworth,

Boston, Cornish, Dover, Enfield, Fitchburg, Goshen, Hadley, Indianapolis..”

(one town or city for each letter of the alphabet through I); p. [87], “Alice R.

Merrill”

several p. nos. worn or trimmed away, but are assumed to have been there

originally, so nos. are not enclosed in square brackets

many tunes here appear to have been copied from Ingalls’s *The Christian Harmony*

(1805)

almost all pieces are 4-, 3-, or 2-part settings, with melody in part immediately

above bass (assumed to be tenor); exceptions are noted

MS. music entries:

pp. 1-2::[?]ia or Turner [Maxim],,3 voices,,A,,[1|3342|555],,[The rising

morning can’t assure],,leaf fragmentary, so alternative title is

unknown, + melodic and text incipits have been supplied (surviving

portion of tenor melody begins 1|555[-]31|222, For death stands

ready at the door)

p. 2::Concord [probably Holden],,4 voices,,C,,5|U1132[-]1|2,,The hill of zion

yields

p. 3::Willington,,4 voices,,G,,1|3[-]456[-]54|5,,Far be thine honors spread

pp. 4-5::New Durham,,tenor, bass; clefs supplied for treble + counter, and key

+ time signatures supplied for treble, but no notes,,Bm,,1|D57U13|

21[-]D7U1,,Hark from the tombs a doleful sound

pp. 5-6::The Heavenly Ode,,4 voices,,G,,1|3321|555,,Thy heavenly walls are

p[r]ecious stone,,treble, counter, + bass occasionally divided,

sometimes producing a 7-voice texture

p. 7::Hebron,,tenor, bass; clefs + time signatures supplied for treble +

counter, but no notes,,Dm,,1|12|3-2-1D7-U1-2|1,,Our moments fly

apace

p. 8::Northfield [Ingalls],,4 voices,,C,,1D54|35U13|2,,How long dear savior O

how long

pp. 9-10::Friend ship [Friendship],, 3 voices,,Em,,155|6475|U1,,From low

pursuits exalt my mind

pp. 11-12::Washington,,3 voices,,Am,,13[-]21[-]D7|U1554[-]3|2,,What

solem[n] sounds the ear invade

pp. 12-13::Freedom or Liberty [Jenks],,treble, bass; staves for counter +

tenor, but no notes,,F,,treble: 333|3565|5 [tenor melody starts

555|U1D65-33-1|2],,No more beneath oppressors hand [*recte* No

more beneath th’oppressive hand]

pp. 14-16::Judgment Hymn,,3 voices; clef supplied for counter, but no notes,,

Am,,567|54-3|431,,The great tremendious day’s approaching

pp. 16-17::The Wandering Pilgrim,,3 voices,,G,,1131|22D75,,Wandering

pilgrims mourning christians

p. 18::Harvest Hymn,,3 voices,,Dm,,5|5U1D#7|U1D5[-]67U1[-]D76|5,,The

fields are all white the harvest is near

p. 19::Naragansit [Narragansett],,3 voices,,E,,111|15|53[-]45,,Throughout

our saviors life we trace

p. 20::The New Union,,3 voices,,G,,1|1556|532[-]1,,Attend ye saints and hear

me tell

p. 21::Love to Jesus,,3 voices,,G,,1|3335|321[-]2|31D67|U1,,O when shall I see

Jesus and dwell with him above

pp. 22-24::Free Grace,,3 voices, G,,1[-]2|33|2[-]34\_|43[-]4|5[-]65[-]4|

3[-]21|1,,The voice of free grace cries ’scape to the mountain,,3/4

melody notated in 2/4 time, as in Ingalls 1805

pp. 25-26::Channel of Mercy,,3 voices,,G,,3[-]4|5[-]43[-]45[-]65|4321|23[-]2,,

Thy mercy my God is the theme of my song,,3/4 melody notated in

3/3 time (+ squeezed a bit in the process), as in Ingalls 1805

p. 26::I am that I am,,3 voices,,Am,,5|U121[-]D#7|U12|5#45|2,,I am that I am,

sa[i]th Christ the dear Lamb

p. 27::Strafford [Stafford] [Read],,4 voices,,A,,5|U1-2-32[-]1|4-32|1,,See

what a living stone

p. 28::Florida [Wetmore],,bass; staves for other 3 voices, but no notes,,Dm,,

1|13D7U1|D5 [tenor melody starts 5|31D7U1|5],,Let sinners take

their course

p. 29::America [Wetmore],,4 voices,,Am,,1|1321|5,,Ye birds of lofty wing

p. 30::[untitled tune],,melody, bass,,G,,3|1D654|565,U121|32|1,,Now shall my

inward joys arise,,not in *HTI* under melodic incipit

p. 31::Lebanon [Billings],,4 voices,,Am,,132|1D#7|U1-23-4|5,,Lord what is

man poor feeble man

p. 32::Little Marlborough,,4 voices,,Am,,5|U13|2-1D#7|U1,,Welcome sweet

day of rest

pp. 33-34::Repentance,,bass,,F#m,,1|113[-]21[-]D7|5-7U1|D5 [tenor melody

starts 5|U11D75|3-5-43|2],,Oh if my soul was formd for wo

pp. 35-36::Adieu “By J, Temple”,,3 voices,,Dm,,5U11|1D7-5|U1D7|U1,,Adieu

my friends along Adieu,,note at bottom of p.: “N B This tune may be

sung in Common Meter”

p. 36::Hiding Place,,4 voices,,Gm,,5|U1232[-]3|4[-]32[-]1D7,,Hail sov’reign

love that first began

p. 37::Russia [Read],,4 voices,,Am,,132|1D7U13|2,,False are the men of high

degree

p. 38::Coronation [Holden],,4 voices,,Ab,,5|U1133|212,,All hail the pow’r of

Jesus name

pp. 39-40::Greenfield [Edson],,4 voices,,Am,,3[*sic*; *recte* 1]|3355|7U1D5,,God

is our refuge in distress

pp. 41-42::Delight [Coan],,4 voices,,Em,,1D54|3[-]214,,No burning heats by

day

p. 43::North Salem [Jenks],,3 voices,,Em,,555|3157|U1,,Naked as from the

earth we came

p. 44::Dying Christian “Child”,,4 voices,,Am,,1|321543|2,,Oh! what is this

drawing my breath,,same G#/G natural dissonance as in Child 1804

pp. 45-48::Ode on Science [Sumner],,3 voices,,G,,1|D5-32-1|25|6-5-67|U1,,

The morning sun shines from the east

p. 48::Sutton-New,,4 voices,,F#m,,5|U77U1D5[-]4|3D7[*sic*; *recte* 1]U6,,Save

me, O God; the swelling floods

pp. 49-50::Montgomery [Morgan],,4 voices,,C,,1|3331|2[-]1D7[-]65,,Early my

God without delay

p. 51::Complaint,,4 voices,,Em,,1|33[-]45U1|D777\_|7,,Spare us, O Lord, aloud

we cry

p. 52::Lena [Belknap],,4 voices,,F#m,,12|32|34|55,,See the Lord of glory

dying!

pp. 53-56::Lynnfield,,4 voices,,Em,,1|55U1D5|321,,My God permit me not to

be

pp. 57-58::Devotion New [Child],,bass,,C,,1|1135|1 [tenor melody starts

5|U111D7|U1],,With looks and hearts serene

pp. 59-60::Separation,,3 voices,,Am,,5[-]4|3113[-]1|D7[-]52[*sic*][-]57,,Come

we that love the Lord indeed,,likely error in 2nd full m. of melody

(marked “*sic*” here), as in Ingalls 1805

pp. 61-62::Tranquility,,3 voices,,G,,3|5[-]3123|5[-]312,,Away, my doubts,

begone, my fears

p. 63::The Tribunal,,3 voices,,G,,5|U121-23|2-1D65\_|5,,And must I be to

judgement bro’t

pp. 64-65::Weeping Mary,,3 voices,,G,,133|323[-]45[-]3|2,,Come all ye

mourning pilgrims now

pp. 65-66::Humility,,3 voices,,Am,,5|U11D#75|U312,,The man that views his

guilt and sin,,seems like a minor-mode version of “All hail to thee, old

apple tree”; does Klocko mention that?

p. 68::The Casmerian Indian or three Friends,,melody, bass,,Dm,,655-43|

215[-](7),|777U1|D545,,; secular?

p. [70]::Caledonia [= Auld Lang Syne],,melody, bass,,G,,5|U1113|212,3|

1135|6,,; jaunty 6/8 version

**Manuscripts Ms.18.8** [listed in BruKnow as “Hymns and songs, New Hampshire,

ca.1820?”]

199. *The Middlesex Collection of Church Music: or, Ancient Psalmody Revived.* Boston: Manning and Loring, 1807. Only 1/3 of final leaf, bearing pp. 135-[136], survives; otherwise, complete.

inscriptions: t. p. + p. 17, “Henry F. Clark”

no MS. music

**Harris hMusic M6274m 1807**

200. *The Middlesex Collection of Church Music: or, Ancient Psalmody Revived.* 2nd ed. Boston: Manning and Loring, 1808. Lacks all after p. 162.

no inscriptions

stamped in gold on front cover: “W COGSWELL’S / MIDD. COLL. 2D EDI.”

11 unnumbered leaves with hand-drawn musical staves bound in front (preliminary

leaves [1-11]); MS. music on p. l. [1-4] (remaining leaves have no musical

notation)

MS. music entries:

p. l. [1] *verso*-p. l. [2] *recto*::Tamworth “By C Lockhart”,,3 voices, melody in

middle voice,,F,,53|U1D531|2D5,,Guide me O thou great Jehovah

p. l. [2] *verso*-p. l. [3] *recto*::A Dirge On the death of a Lady,,“Air”,,Dm,,55|543|

22|1,,Hark she bids all her friends adieu

p. l. [3] *verso*::Hartford,,“Air”,,A,,1|3[-]4[-]53-4-5|5-43|D5-U1-3-5(6)[-]5-4|

(4)[-]3,,The Lord supplies his people[’]s need

p. l. [3] *verso*-p. [4] *recto*::Birksted,,melody?,,F,,1D7[-]65U432|1[-]D7U1,

516543[-]4[-]5|43,,Who hath our report believ[e]d

p. l. [4] *recto*::Windham [Read],,”Air”,,Dm,,1|345|532|

**Harris 1-SIZE hMusic M6274m 1808 cop. 1**

201. *The Middlesex Collection of Church Music: or, Ancient Psalmody Revived.* 2nd ed. Boston: Manning and Loring, 1808. Lacks pp. [iii-iv], 167-[168]; leaf bearing t. p. truncated, with loss of text.

inscriptions: inside front cover, “John W. Barrett / January 1813 ------” (pencil); p.

[v], “John W Barrett Jany 1813.”

no MS. music

**Harris 1-SIZE hMusic M6274m 1808** [copy 2]

202. Miller, Susan. *MS. music book.* 6 leaves, numbered pp. 1-12 in pencil.

inscription: slip of paper pasted to front cover, “Sus[s?]an Miller”

verses of German sacred texts written inside front + back covers

mix of sacred + secular music; only sacred-texted entries are inventoried here

MS. music entries with sacred texts:

pp. 4-5::Hymn of Meditation,,vocal melody + keyboard accompaniment

combined on 2 staves,,Eb,,1D55|U16[-]7[-]U1|D55[-]4[-]3[-]4|4[-]3,,

Jesus and shall it ever be,,4 additional verse of text written over the

music (verse 2) + at the bottoms of pp. 5 (verses 3, 4) + 4 (verse 5)

p. 11::[Portugal] “Composed by [J?] Miller” [probably by Thorley],,4 voices,

melody in 2nd voice from bottom,,G,,6[*sic*; *recte* 5]|U12|3[-]13[-]5|

4[-]32|1,,How lovely, how divin[e]ly sweet

p. 12::[Ashley] “dé Miller”,,3 voices, melody in middle voice, then 4 voices,

melody in 2nd voice from bottom,,G,,5|U1D7|U12|32[-]3[-]4|3,,

Salvation o! the joyful sound,,incomplete; breaks off after “Glory,

honor, praise & power Be unto the Lamb forever,” (missing leaf)

**Manuscripts Ms.27.4-5** [listed in BruKnow as “Music books, Lititz?, Pa., 1800” by

“Miller, Susan”; see Mueller, Sussanna, MS. music book, in this inventory, for

the other book in this pair]

203. Moors, Hezekiah. *The Province Harmony.* Boston: J. T. Buckingham, for the author, 1809. Complete.

inscription: preliminary leaf *recto*, “Lauren Hotchkiss, / Property Price $1,,50 Cts /

Bought ja[n?]y 1814”

no MS. music

**Harris hMusic MO598**

204. [Morgan, Justin]. *Judgment Anthem.* Dedham, Mass.: H. Mann, for D. Belknap, 1810. Complete, with original paper covers.

inscription: front cover, “Sophia Wetherbe”

no MS. music

all Em 🡪 Eb key changes included

**Harris Rare hMusic MO682j**

205. Mueller, Sussanna. *MS. music book.* 10 leaves, numbered pp. 1-17, 19, 18 in pencil (last p., leaf [10] *verso*, unnumbered).

inscription: slip of paper pasted to front cover, “Sussa[n with straight line above it,

representing nn]a Mueller / Nov. 21st / 1800.”

9th leaf, numbered 17 on its *recto* + 19 on its *verso* and with music on p. 19 written in

reverse vertical orientation (i. e., upside-down) to that on p. 17, completes on

p. 17 a song by Hook begun on p. 16, and completes on p. 19 a song by

Reinagle begun on p. 18 (thus the odd numbering sequence)

mix of sacred + secular music; only sacred-texted or -titled entries are inventoried

here

MS. music entries with sacred texts or titles:

p. 1::How shall I meet my Saviour,,4 voices on 2 staves,,D,,1|5567|U11,,[How

shall I meet my Saviour],,treble melody + bass in larger notes (mostly

half-notes), inner voices in smaller, filled-in notes without stems; “T.

151.” Written before title

p. 3::Jesus thy Word is my delight,,3 voices on 2 staves,,Am,,5|1233|445,,

[Jesus thy word is my delight],,treble melody + bass in larger notes

(mostly half-notes), inner voice in smaller, filled-in notes without

stems; “(Tune 14)” written in upper left corner of p.

p. 4::[German script, unreadable by me, followed by] To God our Immanuel

made flesh as we are,,4 voices on 2 staves,,G,,1|1D5U3|543|21D7|U1,,

[To God our Immanuel made flesh as we are],,treble melody + bass in

larger notes (mostly half-notes), inner voices in smaller, filled-in notes

without stems

pp. 6-11::The dying Christian to his soul,, “Primo,” “Second[o?],” bass,,Fm, F,,

11D6[*sic*; *recte* 5]5[-]4|321,,Vital Spark of h[e]avnly flame,, “Secondo”

part written also under “Primo” in middle staff, presumably for

convenience of keyboard accompanist playing from bottom two

staves

pp. 12-13::[untitled piece],,apparently 2 voices (likely treble + counter) over

instrumental bass,,G,,55|6[-]54[-]3|33|4-32-1,,As the branches are

connected,,2 verses of 8.7.8.7 text set here; instrumental intro. +

outro.; “Andantino” written over start of music

**Manuscripts Ms.27.4-5** [listed in BruKnow as “Music books, Lititz?, Pa., 1800” by

“Miller, Susan”; see Miller, Susan, MS. music book, in this inventory, for the

other book in this pair]

206. *A New Collection of Psalm Tunes adapted to Congregational Worship.* [Boston, ca. 1784]. Lacks pp. 9-16. BOUND WITH Watts, Isaac. *The Psalms of David, imitated in the Language of the New Testament and applied to the Christian State and Worship.* 45th ed. Boston: Norman and Bowen, 1785. Lacks pp. 183-222; otherwise, not checked by me for completeness.

inscriptions: preliminary leaf [1] *recto*, “Phebe / Ayer[?]s / Hir Book,” “Greenland

Dece[m?]”;preliminary leaf [2] *recto*,“Portsmouth / Jacob Johnson /

Portsmouth December”; preliminary leaf [2] *verso*,“[D?]olly ayers”; *verso* of

t. p., “Phebe Ayers / hir book and / god give his grace / that in it She may /

look a men”; p. 224, “Phebe Johnson’s. / Hir book”; 2nd p. 4, “Phebe A /

Johnson”

no MS. music

**Harris Rare hColl BI1214 1785 copy 1**

207. *The New Haven Collection of Sacred Music.* “By an Association of Gentlemen for the promotion of Classical Sacred Music in the United Society in New Haven.” Dedham, Mass.: Daniel Mann, 1818. Appears complete with 143, [1] pp. Sometimes attributed to Daniel Read.

inscriptions: t. p. + p. 143, “She[r?]man Bronson”

no MS. music

**Harris hMusic R2825n**

208. New York. Reformed Protestant Dutch Church. *[The Psalms of David, with the Ten Commandments, Creed, Lord’s Prayer, &c. in metre. Also, the Catechism, Confession of Faith, Liturgy, &c. … For the use of the Reformed Protestant Dutch Church of the City of New-York.* New York: James Parker, 1767]. Executed by Francis Hopkinson; see *ASMI*, p. 475. Lacks leaf bearing t. p. (t. p. supplied in photostat); otherwise complete. Covers detached. BOUND WITH New York. Reformed Protestant Dutch Church. *The Heidelbergh Catechism, or Method of Instruction, in the Christian Religion*. N. p., n. d. 143, [1] pp.; complete. *Heidelbergh Catechism*: no music.

no inscriptions

no MS. music

**Harris hMusic R3328p 1767**

“The Northwestern Harmony, and Musician’s Companion” – SEE

C[ouch?], W. “The North-Western Harmony, and Musician,s Companion...Vol. 1”

C[ouch?], W. “The North-western Harmony and Musicians Companion…Vol. 2”

209. *Old Colony Collection of Anthems…Vol. I.* 2nd ed. “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.” Boston: James Loring, [1817?]. Complete with [2], 196 pp.

no inscriptions

tooled in gold on label affixed to front cover: “O. C. COLL. VOL. 1 / J. P. MOULTON

& CO.”

no MS. music

**Harris hMusic OL437 1818a v.1**

210. *Old Colony Collection of Anthems…Vol. II.* “Selected and published under the particular patronage and direction of The Handel and Haydn Society in Boston.” Boston: James Loring, [1818?]. Complete with [2], 194 pp. Front cover detached; back cover practically detached.

no inscriptions

tooled in gold on label affixed to front cover: “O. C. COLL. VOL. 2 / J. P. MOULTON

& CO.”

no MS. music

**Harris hMusic OL437 1818 v.2**

211. Olmsted, T[imothy]. *The Musical Olio.* Northampton, Mass.: Andrew Wright, 1805. Complete. Final leaf torn, but with no loss of text; portions of paper lining inside back cover have stuck to the *verso* of this final leaf, obscuring text.

inscriptions: inside front cover, “Joseph C. Huntington’s,” “Joseph Huntington’s, /

1805 --- ”; t. p., “Joseph C. Huntington’s Book”; p. [9] (1st p. of music), “Joseph

C. Huntington / 1805---”

no MS. music

“Concise Rules for Singing by Note” contain some interesting remarks on fuging

tunes under “Effect,” pp. 8-9, not quoted in *ASMI* [3 photos]

**Harris hMusic OL55m 1805**

212. Olmsted, T[imothy]. *The Musical Olio.* 2nd ed. Hartford: Peter B. Gleason and Company (printed at New London, Conn.: Samuel Green), 1811. Complete with [2], 127, [1] pp.

inscription: inside back cover, “Esther Crandal”

no MS. music

**Harris hMusic OL55m 1811**

213. Penney, Amos. *“A Collection of Sacred Harmony.”*  MS. music book, 1804. 5 unnumbered preliminary leaves, pp. 3-30, 30-[31], 30-31, 31-150, 150-151, 151-152, 152-153, 153-159, [160-164]. Pp. 67, 79, 81 unnumbered. Duplicate p. nos. are distinguished by “[a],” “[b],” + “[c]” here: e. g., p. 30[a], p. 30[b], p. 30[c]; p. 151[a], p. 151[b]. Pp. [163-164] are on a leaf that is a stub, about 1/6 of the leaf remaining.

p. l. [2-5] are musical rudiments, titled “Introduction to the Art of Singing” (p. l. [2]

*recto*)

pp. [160-164] are an index of the book’s tunes

inscription: p. l. [1] *verso*, “A Collection of / Sacred Harmony writ[t]en by / Amos

Penney 1804”

later in the MS., text sources (e. g., “Hymn 11 & 265 Boston Coll”) are frequently

provided; some but not all of these are copied here

MS. music entries:

p. 3::Lisbon [Read],,3 voices, melody in middle voice,,Bb,,1|D65U12|3,,

Welcome sweet day of rest

p. 3::Virginia [Brownson],,3 voices, melody in middle voice,,Em,,1|55U1D7|

6-4-76|5,,Thy words the raging winds control

p. 4::Greenwich [Read],,3 voices, melody in middle voice,,Em,,5|5U1D75|

U1D7-U1-2|1,,Lord what a thotless wretch was I

p. 5::Medina,,3 voices, melody in middle voice,,Am,,5|U1121[-]D#7|1,3[-]4|

5D5U3[-]21|2,,my God my life my love

p. 5::St Martins or Gainsborough [St. Martin’s] [Tans’ur],,3 voices, melody in

middle voice,,A,,1|1-2-1D5|U1-2-33-4|5-4-31|2

p. 6::Irish or St Patrick’s [St. Patrick’s],,3 voices, melody in middle voice,,G,,

1|1D5|U1-23|4-32|3,,Blest morning whose young dawning rays

p. 7::Bangor,,3 voices, melody in middle voice,,Dm,,5|321|5-6-7|U1D7-6|5,,

p. 7::Wells,,3 voices, melody in middle voice,,F,,1|35U1|D7U1D6|5,,Life is the

time to serve the Lord

p. 8::Lenox [Edson],,3 voices, melody in middle voice,,C,,1|11D56|5,,Ye tribes

of adam join

p. 9::Funeral Hymn,,3 voices, melody in middle voice,,Em,,555|U1-D#7-U1D5|

3-4-76|5,,Why do we mou[r]n departing friends

p. 10::Landaff,,3 voices, melody in middle voice,,Gm,,543|24|5432|1,,The God

of glory sends his summons forth

p. 11::Windham [Read],,3 voices, melody in middle voice,,Fm,,1|345|532|1,,

Broad is the road that leads to death

p. 11::Rushia [Russia] [Read],,3 voices, melody in middle voice,,Am,,132|

1D7U13|2,,False are [the] men of high degree

p. 12::Kingsbridge,,3 voices, melody in middle voice,,Am,,5|U1-2-32[-]1|

2-5D5|U1-2-32[-]1|D#7-#6-5,,rejoice ye shining worlds on high

p. 12::24th or Norwich [Psalm 24],,3 voices, melody in middle voice,,Am,,

1|1-2-32|1D#7|U1,,my sorrows like a flood

p. 13::Devotion,,3 voices, melody in middle voice,,C,,5|U112D7|U12|3,,sweet

is the day of sacred rest

p. 13::Ps 25 [Psalm 25],,3 voices, melody in middle voice,,Am,,5U11|

D#7U1-2-3|2,,I lift my soul to God

p. 14::Lebanon [Billings],,3 voices, melody in middle voice,,Am,,132|1D7|

U1-23-4|5,,Lord wt is man poor feeble man

p. 14::Hollis,,3 voices, melody in middle voice,,Dm,,5|U11|D7534|5\_|5,,my

soul come medetate the day

p. 15::Greenfield [Edson],,3 voices, melody in middle voice,,Am,,1|3355|

7U1|D5,,God is our refuge in distress

p. 15::Little Marlborough,,3 voices, melody in middle voice,,Am,,5|U13|

2-1D#7|U1

p. 16::Montague [Swan],,3 voices, melody in middle voice,,Dm,,5U11|

D75U32[-]1|2,,Ye sons of men with joy record

p. 17::Naples [Read],,3 voices, melody in middle voice,,Dm,,1|D755|757|

U1\_|1,,Shall ye vile race of flesh and blood

p. 17::Stafford [Read],,3 voices, melody in middle voice,,A,,5|U1-2-32[-]1|

4-32|1,,See what a living Stone

p. 18::Deliverance,,3 voices, melody in middle voice,,Am,,5|U1235|432,,Soon

shall I quit this mortal shore

p. 18::Bridgewater [Edson],,3 voices, melody in middle voice,,C,,131|22|

1D7U1\_|1,,my soul thy great creator praise

p. 19::Psalm 34,,3 voices, melody in middle voice,,C,,1|332D7|U1-2-32|1,,

Thro’ all the changing sce[an?]s of life

p. 20::Winter [Read],,3 voices, melody in middle voice,,F,,1|5565|U1D5[-]31,,

his hoary frost, his fleecy snow

p. 20::Poland [Swan],,3 voices, melody in middle voice,,C#m,,1|D55|7U3|

D7-U1-D75|4,,God of my life look gently down

p. 21::Sutton New,,3 voices, melody in middle voice,,F#m,,5|77U1D5[-]4|

3D7[*sic*; *recte* 1]6,,Save me, o God; the swel[l]ing floods

p. 21::Fairlee,,3 voices, melody in middle voice,,G,,1|3-2-34|54|

3[-]2[-]1[-]23|2,,Jesus shall r[e]ign where e[’e]r the sun

p. 22::Sutton,,3 voices, melody in middle voice,,Em,,5|U1-D7U1|D55|

6-5-43[-]4|5,,Behold ye man three score and ten

p. 23::Paris [Billings],,3 voices, melody in middle voice,,A,,112|3-4-35|4-32|1,,

He reigns the Lord the saviour reigns

p. 23::Hiding Place,,3 voices, melody in middle voice,,Gm,,5|U1232[-]3|

4[-]32[-]1D7,,Hail sov’r[e]ign love that first began

p. 24::Tunbridge “Kimball”,,3 voices, “Air” in top voice,,Dm,,5|U1D5[-]4|

(4)[-]35|6-54-3|(3)[-]2,,Our sins alas! how Strong they be

p. 25::Dalston,,3 voices, melody in middle voice,,G,,5|U112D7|U1,,The Lord

Jehovah reigns

p. 25::Colchester,,3 voices, melody in middle voice,,C,,1|1-D76|54|3-21|5

p. 26:: Sherburne [Read],,3 voices, melody in middle voice,,D,,531|6665|6,,

While shep[h]erds watch their flocks by night

p. 27::Hebron,3 voices, melody in middle voice,,Dm,,5|U1-D#7-U12|3-2-32|1

p. 27::Buckingham,,3 voices, melody in middle voice,,Am,,1|5-4-32|34|5-43|2

p. 28::Saybrook “Belknap”,,5 voices (including 2 trebles) + instrumental bass,,

D,,1|D5313|56[-]7U1,,There is a house not made with hands,,

instrumental bass is octave Ds in every m.

p. 29::Antipatris “Holden”,,3 voices, melody in middle voice,,G,,5|3322|

1-2-1-2-3#4|5,,Awake my heart arise my tongue

p. 29::Fairfield,,3 voices, melody in middle voice,,Am,,1|31|D57|U12|3,,With

rev’rence let the saints appear

p. 30[a]::Confidence “Holden”,,3 voices, “air” in middle voice,,G,,313|5432|3,,

Now can my soul in God rejoice

pp. 30[b], [31a], 30[c]::Zion. or All is Well,,melody, bass,,G,,1|12|31|

D7U123|4,,What’s this that steals that steals upon my frame,,4

additional verses written on next 2 pp.; the leaves that bear this tune

+ the next 3 tunes were clearly added later (different paper, shakier

handwriting, duplicate pagination)

p. 30[c]::Kentucky,,3 voices, melody in middle voice,,C,,5|U1D6|U21-D6|5,5|

U1D6U23-2|1,,A charge to keep I have

p. 31[b]::Leoni,,3 voices, melody in middle voice,,Am,,5|U1234|5,,He by

himself hath sworn

p. 31[b]::Oxford,,3 voices, melody in middle voice,,C,,1|1-D76|5-67|U1,,How

can a sinner know

p. 31[c]::New Jerusalem “Ingalls”,,3 voices, melody in middle voice,,G,,132|

1234|5,,From the third heav[’]n where God resides

p. 32::Coronation [Holden],,4 voices, melody in tenor,,Ab,,5|U1133|212,,All

hail the power of Jesus name

p. 33::Concord [probably by Holden],,4 voices, melody in tenor,,C,,

5|U1132[-]1|2,,The hill of Zion yields

pp. 34-35::Ocean,,4 voices, melody in tenor,,F,,5|5[-]6[-]5-4-35|

U111D7[-]6|5,,Thy works of glory mighty Lord

pp. 36-37::Psalm 119 th “Smith”,,4 voices, melody in tenor,,Em,,531|5577|7,,

Had not thy word been my delight

p. 38::Amherst [Billings],,4 voices, melody in tenor,,G,,135|4-32|1,,Ye

boundless realms of Joy

p. 39::Malden or Plymouth,,4 voices, melody in tenor,,Am,,1|34|54|31|2

pp. 40-41::Southborough “Belknap”,,4 voices, melody in tenor,,Fm,,

5|57U1D5|3-2-34|5,,See where he languishd on the Cross

p. 42::Renovation,,3 voices, melody in middle voice,,C,,1|1322|2,2|11D77|U1

p. 43::Holland,,3 voices, “Air” in top voice,,D,,5|U1D767|U1

p. 43::Dalton,,3 voices, melody in middle voice,,Am,,1|53|455[-]43|2

pp. 44-45::Newmark “Belknap”,,4 voices, melody in tenor,,Gm,,5|557U1|

D5[-]432\_|2

pp. 46-47::Durham “Belknap”,,4 voices, melody in tenor,,Fm,,5\_|555|

57U1D7|7

p. 48::Vergennes “Holden”,,3 voices, melody in middle voice,,Gm,,1|1-2-34|

55[-]342|1

p. 49::Woburn [Kimball],,4 voices, melody in tenor,,Am,,11[-]23[-]4|54[-]3|

2-1D#7|U1

p. 50::Interrogation [Child],,“Air”; staff above “Air” with clef + time signature,

but no notes,,Em,,134|5-6-5-4-57|U1

p. 50::Wareham,,melody, bass,,C,,1|1-D76|5U1|2-1D7|U1,,O thou [dear]

suff[’]ring Son of God,,shape notation; “Words to Wareham M. H.

195”

p. 51::Pennsylvania [Ingalls],,“Air,” bass; staff, bar lines, treble clef, time

signature, 1st note, + last 2 notes for part between “Air” + bass,,Am,,

131|2531|D7U12

p. 52::Lansingburgh,,“Air”; staff above “Air” with clef, key + time signatures,

but no notes,,Gm,,1|5533|44[-]32\_|2

p. 52::Durham,,melody, bass,,Eb,,536|57|U1,,ah whi[th?]er should I go,,shape

notation; this p. set up exactly as p. 50 is set up: melody + bass for one

tune in shape notation between 2 lines of another tune’s “Air” in

round notation, with additional staff above the first “Air” staff, +

words to the 2-voice setting at the bottom of the p.

p. 53::Content [Janes],,melody; staves above + below melody with clefs

(treble, bass), time signatures, + half-measure rests, but no notes,,Am,,

1|3-2-12|34|5

p. 53::Holliston,,3 voices, melody in middle voice,,G,,1|5543|6,5|

U1D56[-]54[-]3|2

pp. 54-55::Sharon “West”,,4 voices, melody in tenor,,D,,1|D5U1D7U1|2,,How

I tis to see

pp. 56-57::Mantua “Holden”,,3 voices, “Air” in middle voice; staff with bar

lines + time signature between top + middle voices, but no notes,,G,,

133|5312|3,,A blooming paridise of Joy

pp. 58-59::Complaint “Parmenter”,,4 voices, melody in tenor,,Em,,

1|33[-]45U1|D777\_|7

pp. 60-61::Delight [Coan],,4 voices, melody in tenor,,Em,,1D54|3[-]214,,No

burning heats by day

pp. 62-63::Hymn for Chrismas [Hymn for Christmas, Christmas Hymn],,4

voices, melody in tenor,,G,,1|3-21|53|1D7|U1

pp. 64-65::Lord’s Day,,3 voices, melody in middle voice,,D,,531|4[-]32|3,,this

is ye glorious day

pp. 64-65::Waterbury,,melody; staves above + below melody with bar lines,

clefs (treble, bass), + time signatures, but no notes,,Am,,1|33|22|

1-3-2D7|U1

pp. 66-[67]::Paradise [probably by Holden],,4 voices, melody in tenor,,D,,135|

6435|U1,,Now to the shining realms above

pp. 68-69::Bethesda “Williams”,,4 voices, melody in tenor,,G,,1|3234[-]2|1,,;

each bar subdivided with short line through top half of staff, + “2/4”

added to original C (4/4) time signature; lots of crossing-out at

bottom of p. 68, slip of paper originally pasted over the crossing-out

ink (part of the slip remains)

p. 70::Trinity (“Intercession” crossed out),,“air,” bass, “first treble” (“first

treble” not written in score with “air” + bass; the next entry intercedes

between “air” + bass and “first treble”),,G,,“air” actually is “first treble”

part: 531|2D7|U1,,come thou almighty king,,“first treble” written in

shape notation, other 2 parts use round notes

pp. 70-71::Intercession [Babcock],,melody,,Em,,557|76|5[-]43[-]4|5

p. 71::Africa [Billings],,“air,” bass,,Eb,,1|3-4-5U1|D7-6-51|3-43|2,,Now shall

my inward Joys arise

p. 72::Northfield (“Weston” crossed out) [Ingalls],,melody, bass,,C,,1D54|

35U13|2

pp. 72-73::Weston,,“air”,,Bm,,5U13|212,|3-456[-]5|4[-]321

p. 72::Bedford,,melody, bass,,F,,5|31|65|43|2,,God moves in a mysterious

way,,shape notation

p. 73::Chester [Billings],,melody, bass,,F,,567|U1D5|6-U1-D76|5,,Let the high

heav’ns your songs invite

p. 73::Wareham,,melody,,C,,1|1-D76|5U1|2-1D7|U1,,; shape notation; omitted

m. neatly arrowed in from below

p. 74::Alesbury [Aylesbury],,3 voices (but with 2nd pitches written over 11

notes in top part suggesting a 4th voice), melody in middle voice,,Am,,

154|32|1

p. 74::Evening Hymn,,3 voices, melody in middle voice,,Dm,,1|D56|55|

U1-23-2-1|D#7,,; top voice uses alto (counter) clef

p. 75::Suffolk [Billings],,4 voices, melody in tenor,,Gm,,1|5-U1D7-6|5-45|

1-2-34|5

pp. 76-77::North Salem [Jenks],,4 voices, melody in tenor,,Em,,555|3157|U1

pp. 78-[79]::Machias “maxim”,,4 voices, melody in tenor,,Am,,5|U11[-]234|5

pp. 80-82::Worcester “wood”,,4 voices, melody in tenor,,F,,starts with bass

solo: 132[-]1|D56[-]7U1

p. 82::Elim,,3 voices, “air” in middle voice,,G,,12|31|2[-]32[-]3|4,|55|32|

1D7|U1,,Lift your voice and thankful sing

p. 83::Invitation,,4 voices, melody in tenor,,Am,,55-4|3321|D75,U12[-]3|

4233|2,,Come ye sinners poor & wretched

p. 84::Welsh,,melody, bass,,G,,34|5-4-32|12|33,|43-2|5-4-32|12|1

p. 85::Cheshunt,,4 voices, melody in tenor,,C,,11|D5U1|3|1D5|57|U1,,Come

siners [2nd “n” written above “siners”] attend [“t”s not crossed] and

make no delay,,3/2 melody straightjacketed into 2/2; “Hymn 11 &

265 Boston Coll” written at bottom of p.

p. 86::Funeral Thought,,4 voices, melody in tenor,,Am,,5|432|321|D#7

p. 87::Windsor,,melody, bass,,Am,,1|12|32|11|D#7

p. 87::Norwich,,melody, bass,,G,,1|34|51|23|4,,Jesus great Shepherd of the

sheep,,shape notation; “page 338” written next to text at bottom of p.

pp. 88-89::Amsterdam,,4 voices, melody in tenor,,G,,1D5|U1-2-32|32|3-45|

65|43|2,,Rise my soul and stretch thy wings thy better portion trace,,

text meter given as “13 & 7”; text source given as “Hymn 163 Boston

coll”

pp. 90-91::Canterbury-New,,4 voices, melody in tenor,,Em,,5\_|515|345U1|D7

pp. 90-91::Bellerma,,melody,,C,,1|32|1D6|56|U1,,Oh happy is the man who

hears,,”Words to Bellerma” at bottom of p. 90, music at bottom of p.

91; blue ink

pp. 92-93::Canaan,,4 voices, melody in tenor,,Fm,,513|21D7,5|U1134|5,,The

pity of the Lord

pp. 94-95::Liverpool “Capen”,,melody, bass,,F,,5|3456|5,5|U1D567|U1,,To

know that Christ is mine,,4 verses of text written on p. 94 + below

music on p. 95

p. 96::Hereford,,melody, bass,,G,,1|543|4-6-5,3|432|1,,’Tis Jesus doth save,,4

verses of text written above music; “Hymn 24. 83 Boston Coll” written

after title + text meter (“5 & 11”)

p. 97::St Hellens [St. Hellen’s, St. Helen’s],,melody, bass,,C,,5|35|U1D5|

6U2|D7

p. 97::Littleton,,melody, bass,,G,,13|54[-]3|2[-]34|3[-]21,,Lo! he coneth [*sic*],

countless trumpets

p. 98::Union [New-Union] [Holden?],,melody, bass,,Em,,1|1D5[-]433|221

p. 98::Brookfield [Billings],,melody, bass,,Dm,,5|U13|23-2|1-D7U1|2

p. 99::Salem,,melody, bass,,Em,,3|5557|54,3|5311[-]2|3,,How lost was my

condition,,“Hymn 128 281” given as source of text

p. 100::Enfield [Chandler],,melody, bass,,F,,1|33|32[-]1|55|5

p. 101::Dresden,,melody, bass,,F,,132|343[-]21|2,,Jesus the soul of music is

p. 102::Jubilee [Brownson],,melody, bass,,A,,112|342\_|2

p. 103::Free Grace,,melody, bass,,G,,1[-]2|332[-]3|4,34|5[-]65[-]43[-]2|11,,

“Indian Experience” on p. 104 is text for tune Gorham on p. 153[a]

pp. 105-114::Judgement Anthem [Judgment Anthem] [Morgan],,4 voices,

melody in tenor,,Em, Eb, Em, Eb, [Em], Eb (one key signature lost

through trimming of leaf),,tenor: 5|U1, then treble: 1D5|315U1|D77,,

Hark Re[peat] Hark ye mortals hear ye trumpet,,many of Morgan’s

tempo + dynamics instructions reproduced here

p. 115::Scotland,,melody, bass,,Am,,1D5U12|3[-]215,5|3143|2,,; text source

given as “Hymn 182, 232 B Col”

p. 115::sincerity,,melody, bass,,Am,,11|D#7U132|1,55|4476|5,,; text source

given as “Hymn 140. 300. &c.”

p. 116::Mendon [Billings],,melody, bass,,Am,,11|D75U1D#7|U1,,my

Redeemer let me be,,tenor part erroneously copied on bass staff, 1st

1½ mm.

p. 117::America [Wetmore],,“air,” bass,,Am,,1|1321|5,,Ye birds of lofty wing

p. 117::Egypt,,melody, bass,,Gm,,1|35|4-32|1,,Aand [*sic*] must this body die?,,

shape notation

pp. 118-119::Maryland (“New Durham” crossed out) [Billings],,“tener,”

“Bass”,,Am,,1|3543|2,,And must this body dye

🖝 pp. 118-119::New Durham,,melody, bass,,Am,,1|D57U13|21[-]D7U1,,; note

under last 6 mm.: “by omiting 2 notes it may be sung with out a fuge,”

and the notes are indicated by “this and this”: whole note in m. 11, and

dotted half note in m. 12 (i. e., the tenor’s 2 notes before its final

phrase, written here as 2|3153|42D7U3+U1[-]4+2|542[-]1D7|U1

p. 120::West-street,,melody, bass,,C,,55|U153|1,35|432|1,,; text source given

as “Hymn 39. 186”

p. 121::Burder,,melody, bass,,F,,1|554[-]5[-]6|543|2[-]3[-]432|1,,; text source

given as “Hymn 135 133”

p. 122::Bashan,,melody, bass,,F,,1|567|U112|1-D76U1|D5,,; text meter given

as “11 & 8,” text source given as “Hymn 256, 257.”

p. 122::Monmouth,,melody, bass,,G,,1|1D5U3|543|212|1

p. 122::Chiping [Chipping],,melody, bass,,F,,5[-]4|332|1,1[-]2|33#4[i. e., n4]|5

p. 123::Old Hundred [Psalm 100 Old],,4 voices, melody in tenor,,G,,1|1D7|65|

U12|3

p. 124::Cantabury [Canterbury],,4 voices, melody in tenor,,G,,1|32|31|23|4

p. 125::Mear,,4 voices, melody in tenor,,G,,1|55|33|13|2

p. 126::Arlington,,4 voices, melody in tenor,,G,,1|3332|111,,Jesus with all thy

saints above

p. 127::Shelburne [= Sophronia],,melody, bass,,Dm,,1|3254|6-5-43|2

p. 128::Leyden,,melody, bass,,C,,5|U12|3-4-54|32|1,,up rising from the

darksom tomb

p. 129::Brimfield,,3 voices, “Air” in top voice,,Am,,1|5554|212,,Throughout

the Saviour’s life we trace,,staff lines faded almost to invisibility

p. 130::Alexandria or Barby,,melody, bass,,A,,1|33|23-2|1D7|U1,,Come thou

omniscient son of man,,shape notation

pp. 130-131::St Thomas [St. Thomas’s],,melody, bass,,G,,5|U11|32-1|2,,High

as the heavns are raisd,,“Words to St Thomas” on p. 130, music on p.

131

pp. 130-131::Rochester,,melody, bass,,G,,112|31|2D7U1,,God my supporter

and my hope,,“words to Rochester” on p. 130, music on p. 131

pp. 132-133::Dundee,,melody, bass,,G,,1|3#4|51|23|4,,To heaven I lift my

waiting eyes,,“Words to Dundee” on p. 132, music on p. 133

pp. 132-133::Barby,,melody, bass,,G,,1|33|23-2|1D7|U1,,Long as I live I’ll

bless thy name,,“words to Barby” on p. 132, music on p. 133

pp. 134-135::Silver Street or Falcon-Street,,melody, bass,,C,,1D55|

35-(U1)|1,,Come Sound his praise a broad [or] Come, ye that love the

Lord,,“Words to Silver Street or Falcon-Street” … “Silver or Falcon

Street” (2 sets of lyrics, the second marked “M. H. 252”) on p. 134,

music on p. 135

p. 136::Winchester,,melody, bass,,D,,5|U1D5|66|54|3-2-1,,Befor Jehovah’s

awful throne,,shape notation

pp. 136-137::Putney,,4 voices, melody in tenor,,Am,,1|1-2-32|54|3-2-13|2,,

Man has a Soul of vast desires,,“Words to Putney” on p. 136, music on

p. 137

p. 138::China [Swan],,melody, bass,,C,,3|22|11|3-D66|3,,The[e] we adore

Eternal Name,,shape notation; text does double-duty for this copy of

the tune + a 2nd copy with all round note-heads, on p. 139

pp. 138-139::Watchman,,melody, bass,,F,,135|U1D3|2,,My Soul with patience

waits,,“Words to Watchman” on p. 138, music on p. 139

pp. 138-139::China [Swan],,melody, bass,,C,,3|22|11|3-D66|3,,The[e] we

adore Eternal Name,,round-head notation; this copy shares text with

shape-note copy on p. 138; note unusual key for both copies

p. 140::Old Lang Syne,,melody,,G,,5|U1113|212,,When I can read my title

clear,,4 lines of text (“Words to Lang Syne”) written under the music

are marked 1 (lines 1-2) + 2 (lines 3-4), but one pass through the

melody requires all 4 lines

pp. 140-141::Zell,,melody, bass,,Am,,1|12|34|5,5|54|34[-]3|2,,Shall we go on

to Sin,,“Words to Zell” on p. 140, music on p. 141; derived from

German chorale tune

p. 142::Nazerath [Nazareth],,melody, bass,,F,,1|54|32|16|5,,shape notation

pp. 142-143::Redeeming Love,,melody, bass,,C,,56|53|67|U1,,Now begin the

heavenly theme,,“Words to Redeeming Love” on p. 142, music on p.

143

p. 144::old German,,melody, bass,,Am,,5|U1-2-321-D#7|U12-3-4|545-4-3|2,,

O tell me no more of this vain worlds Store,,text source given as “H

260 M.Col.”

pp. 144-145::St Brides [St. Bride’s] (“St Bridge’s” crossed out),,melody, bass,,

Am,,1|D5U1|32|1,,And must this body die?,,“Words to Saint Brides” on

p. 144, doing double-duty for 2 musical settings on p. 145 (see next

entry)

pp. 144-145::St Brides [St. Bride’s] (“St Bridge’s” crossed out—just as in copy

immediately above),,3 voices, melody in middle voice,,Am,,1|D5U1|

32|1,,And must this body die?,,“Words to Saint Brides” on p. 144,

music on p. 145; both melody + bass show variations from melody +

bass of preceding entry

pp. 146-147::Peterborough,,melody, bass,,G,,1|3344|32|1,,Once more, my

soul, the rising day,,“Words to Peterborough” on p. 146, music on p. 147

pp. 146-147::Upton,,melody, bass,,A,,1|3542|1D7|U1,,Bless, O my soul, the

living God,,“Words to Upton” on p. 146, music on p. 147

pp. 148-149::Islington,,melody, bass,,C,,1|1-D54|3-45|6-7U1|D7-6-5,,This

life’s a dream an empty show,,“Words to Islington” on p. 148, music on

p. 149

🖝 pp. 148-149::Parody “A. T.”,,melody,,Am,,1|32|34|5,,2|35|43|2,3|11|D7,U1|

23|45|2+4,3|21|D76|5,7|U12|32|3,5|32|1 (full melody; all half notes,

with fermatas over last notes of each phase),,My country its o’er thee,

/ Dark land of Slavery, / O’er the[e] I weep. / Land proud of

Freedom[’]s name, / Land curstd with Slaverys stain / Thy boastings

loud proclaim / Thy guilt most deep. + 3 more verses [2 photos],,

“Words to parody” on p. 148, music on p. 149; text att. “G. R.” on p. 148

p. 150::New Durham,,melody, bass,,Am,,1|D5#7U13|21[-]D#7U1

pp. 150[a]-150[b]::Sabbath,,melody, bass,,G,,12|32|1D7-6|5,,Safely through

another week,,“Words to Sabbath” on p. 150[a], music on p. 150[b];

another German chorale-tune derivation (see Zell, p. 141)

pp. 151[a]-151[b]::Hebron,,melody, bass,,Bb,,5|3565|67U1,,Thus far the Lord

hath led me on,,“Words to Hebron” on p. 151[a], music on p. 151[b]

pp. 151[a]-151[b]::Uxbridge,,melody, bass,,F,,1|1232|17|U1,,At anchor laid

remote from home [or] Draw near O Son of God draw near,,“Words to

Uxbridge” (“At anchor…”) on p. 151[a], music + second set of words

(“Draw near…”) on p. 151[b]

pp. 152[a]-152[b]::Nottingham,,melody, bass,,Bb,,5|U12|D75|U12|3,,Some

Seraph lend your heav’nly tongue,,“Words to Nottingham” on p.

152[a], music on p. 152[b]

p. 152[a]::Conway,,melody,,C,,5555-U13|3-21-D7U1,,come let us lift our

joyful eyes,,“word[s] to conway” on this p. do double duty for this

copy of the tune + a 2nd copy on p. 152[b]; time signature here is C, +

each m. contains equivalent of 4 half-note beats

pp. 152[a]-152[b]::Conway,,melody, bass,,D,,5555-U13|3[-]21[-]D7U1,,come

let us lift our joyful eyes,,“word to conway” on p. 152[a], this 2-voice

setting on p. 152[b]

p. 153[a]::Gorham,,melody, bass,,E,,133|3255|5,,Come on my partners in

🖝 distress [or] In de dark wood no Indian nigh / Den me look Heben and

Send up cry / Upon my knee so low /Den God on high in Shiney place

/ See me in night wid teary face / De priest [“he” omitted?] teell [*sic*]

me So,,shape notation; this 2nd text [photo], on p. 104 of the MS., is

headed “Indian Experience Tune, Gorham page 153”; on p. 153[a],

under text beginning “Come on my partners…,” is this note: “Indian

hymn page 104”; this melody is usually that of a tune titled Indian

Philosopher; see article by Drew Lopenzina, “’In de Dark Wood, No

Indian Nigh’: William Apess and the ‘Indian Hymn’,” *Early American*

*Literature* 55/2, Spring 2020

pp. 153[a]-153[b]::Peterborough,,melody, bass,,G,,1|3344|32|1,,Once more,

my Soul, the rising day,,“Words to Peterborough” on p. 153[a], music

on p. 153[b]

pp. 153[a]-153[b]::Dartmouth,,Em,,5|54|32|1,,Is this the kind return,,

“Words to Dartmouth” on p. 153[a], music on p. 153[b]

pp. 154-155::Walsall,,melody, bass,,Am,,1|32-1|D5U5|4-32|1,,Rebuke me

not, O Lord forgive,,“Words to Walsall” on p. 154, music on p. 155

pp. 154-155::Norwich,,3 voices, melody in middle voice,,Gm,,12|32|1D#7|U1,,

Gently glides the stream of life,,“Words to Norwich” on p. 154, music

on p. 155

pp. 156-157::Langtree,,3 voices, melody in middle voice,,A,,5|U111D6|U212,,

Jerusalem, my happy home,,“Words to Langtree” on p. 156, music on

p. 157

pp. 156-157::Lisbon,,3 voices, melody in middle voice,,Bb,,1|D65U12|3,,Well

come sweet day of rest,,“Words to Lisbon” on p. 156, music on p. 157;

“second ending” provided here ends on dominant (F); was order of 1st

+ 2nd endings mistakenly switched?

p. 158::Lyons,,melody, bass,,Bb,,5|U112|31|443|2,,Rejoice evermore with

angels a bove

pp. 158-159::Montague,,melody, bass,,G,,123|43|211D7|U1,,Not to our names

Thou only Just and True,,“Words to Montague” on p. 158, music on p.

159

**Manuscripts Ms.18.1**

Pennsylvania German Hymnal, [ca. 1775-1800] – SEE

Zoller, Mathilde C. G. MS. music book

214. Philadelphia. St. Michael’s and Zion Church. *Choral-Buch für die Erbauliche Lieder-Sammlung der Deutschen Evangelisch-Lutherischen Gemeinen in Nord-Amerika.* Philadelphia: Conrad Zentler and Georg Blake, 1813. Appears complete with xiv, [2], 160, [19] pp.

no inscriptions (furious pencil scribbling on p. 122)

no MS. music

**Harris Rare hMusic CH808**

215. Pilsbury, Amos. *The United States’ Sacred Harmony.* Boston: Isaiah Thomas and Ebenezer T. Andrews, 1799. Complete; leaves bearing pp. 59-60 + 61-62 frayed (+ a small chunk missing from the 2nd of these leaves), with negligible loss of text. Handsomely rebound, with new endpapers.

inscription: t. p., “HDW.”

no MS. music

**Harris Rare hMusic PI304u**

216. Pool, David, and Josiah Holbrook. *The American and European Harmony, or Abington Collection of Sacred Musick.* Providence: H. Mann and Company, 1813. Lacks pp. [iii]-vi; leaf bearing pp. 55-56 fragmentary (loss of text). Otherwise complete, with 206, [2] pp.

no inscriptions

no MS. music

**Harris hMusic P8218**

217. Poor, John. *A Collection of Psalms and Hymns, with Tunes affixed; for the use of the Young Ladies’ Academy of Philadelphia.* Philadelphia: John M’Culloch, 1794. Lacks pp. 17-20; p. 28 unnumbered. Back cover detached; front cover almost detached.

inscription: p. [2] (*verso* of t. p.), “Sally [?]og[?] [s?] / Book 1793” (1st line of this

inscription mostly erased; “1793” *sic*)

no MS. music

**Harris hMusic P82313**

218. *The Psalm-Singer’s Amusement.* N. p., [1804-1810]. INCLUDES Billings, W[illiam]. The Bird [and] The Lark (originally printed Boston, 1790), and pp. 3-103, [1] of [Billings, William. *The Psalm-Singer’s Amusement*] (originally printed Boston, 1781). Probably compiled by Solomon Howe and published by John Howe (see *ASMI*, pp. 493-496). Complete; covers detached (were they ever attached?). [9 photos]

no inscriptions

no MS. music

**Harris Rare hMusic B5982p 1804**

219. Read, Daniel. *The Columbian Harmonist, No. 1.* New Haven, Conn.: for the editor, [1793 or 1794]. Complete. *ASMI* 417A.

no inscriptions

MS. music on 4 leaves of printed staves at end:

leaf [1] *recto*::Newburgh,,treble, “Tenor,” “Bass”,,C,,5|35U12|1,,; following

entry written on staff left blank for counter in this tune’s 2nd system

leaf [1] *recto*::Mount I [Mount Pleasant] [Leach],,bass,,Bb,,

5|3-2-1[5]|63[-]4|55|1,,Give me the wings of faith [to rise],, “LITH”

written between tune title + meter (C. M.)

leaf [1] *verso* -leaf [2] *recto*::All Saints [Hall],,treble, “Bass”,,Cm,,treble:

1|D7755|5-6-7U1|D7,,; 3 systems to this entry: treble + bass written

on staves 1 + 4, 5 + 8 of leaf [1] *verso* and staves 1 + 4 of leaf [2] *recto*,

with the 2 staves inbetween intended for counter + tenor, but filled

instead with other tunes’ bass parts

leaf [1] *verso*::Martins Lane,,“Bass”,,F,,1|11|D7U1|D45|U1

leaf [1] *verso*::Hotham,,“Bass”,,Eb,,1|13|44|5D5|U1

leaf [2] *recto*::Manchester,,“Bass”,,D,,1|11|D5U3|5D5|U1

leaf [2] *recto*::Thirty Fourth [Psalm 34] [Stephenson],,treble, “Bass”,,C,,

5|U11D76|U1-D7-U1D7|U1,,; following entry written on staff left

blank for counter in this tune’s system

leaf [2] *recto*::Litchfield,,bass,,Bb,,1|112|34|55|1,|5|32|13|22|5

leaf [2] *verso*::Wesford [Westford] [Read],,“Tenor”,,Bb,,after 3 mm. rest:

5U11|12-34-32-1|2

leaf [2] *verso*::Huntington [Morgan],,“Tenor”,,A,,5|U1-2-31|55|315

leaf [3] *recto*::Saints Repose,,“Treble,” “Bass,” not written in score,,E,,treble:

5U12|3-2-12|1D65-4|-3

leaf [3] *recto*::Sacrament,,“Bass”,,C,,1|3565|U1D5|1

leaf [3] *recto*::Melody,,“Bass”,,A,,1|153|512|5

leaf [4] *recto*::Dance in the Honey Moon,,melody,,D,,5U121|1335|4321|

D7U2D5,,; 2nd half written on top staff, 1st half written on 2nd staff

down with note: “Comme[n]ces here”

leaf [3] *recto*::Yanke Doodle [Yankee Doodle],,melody,,D,,1123|132D7|

U1123|1D7

**Harris hMusic R2825c no. 1**

220. Read, Daniel. *The Columbian Harmonist*. 2nd ed. Dedham, Mass.: H. Mann, 1804 [*recte* 1805]. Complete; *ASMI* 423A.

inscription: preliminary leaf *recto*, “Hannah C. Clarkes Book”

no MS. music

**Harris hMusic R2825c 1804**

221. Read, Daniel [recte Joel Read?]. *The Columbian Harmonist.* 3rd ed. Dedham, Mass.: H. Mann, 1806. Complete. BOUND WITH *Supplement to the Columbian Harmonist* (caption title, p. [1]). [Dedham, Mass.: Herman Mann, 1806]. Complete, though final leaf is frayed, with a little loss of text. Re-bound. *ASMI* 425 + 480.

inscription: preliminary leaf *recto*, “Lemuel Vinton,s / Book / Providence Feb.y 16th

1809”

no MS. music

**Harris hMusic R2825c 1806**

222. [Read, Daniel [recte Joel Read?]. *The Columbian Harmonist.* 3rd ed. Dedham, Mass.: H. Mann, 1806]. Lacks pp. [1]-8. BOUND WITH *Supplement to the Columbian Harmonist* (caption title, p. [1]). [Dedham, Mass.: Herman Mann, 1806]. Lacks pp. 31-[32] (a stub remains). This entire item is dated “1804?” in BruKnow, but it is a 2nd copy of the pirated 3rd ed. (1806) of Daniel Read’s *The Columbian Harmonist*. *ASMI* 425 + 480.

inscriptions: *Columbian Harmonist* p. 9, “Solomon Angell Book”; *recto* of leaf

between *Columbian Harmonist* + *Supplement to the Columbian Harmonist*,

“Solomon Angell Booke,” also a text titled “A Wish” (“from all the buzy of life

the noise + the sennate’s strife / the emty sound of rizeing fame…” etc.)

no MS. music

**Harris hMusic R2825c 1804a**

223. Read, Daniel. *The Columbian Harmonist.* 4th ed. Boston: Manning and Loring, 1810. Complete.

no inscriptions

no MS. music

**Harris hMusic R2825c 1810**

Read, Daniel. *The New Haven Collection of Sacred Music* – SEE

*The New Haven Collection of Sacred Music*

224. Read, Joel. *The New-England Selection; or Plain Psalmodist*, 1808 – BOUND WITH

Brown, Bartholomew, and others. *Columbian and European Harmony*, 1802

225. Read, Joel. *The New-England Selection; or, Plain Psalmodist.* 2nd ed. Boston: Manning and Loring, for the author, 1812. Lacks pp. 51-54, 123-126; p. 46 misnumbered 45.

no inscriptions

no MS. music

**Harris Rare hMusic R2832n 1812**

226. Reed, Ephraim. *Musical Monitor; or New-York Collection of Devotional Church Music.* Utica, N. Y.: William Williams, 1817. Appears complete with 119, [1] pp.

inscription: preliminary leaf [1] *recto*, “Betsey Hutchins / Singing Book / [aborted

attempt to write “Pawlet”?] Pawlet / Bought Jun. 1 1820,” “L H. Rice” (pencil)

MS. vocal parts on 2 additional leaves after printed book:

MS. music entries:

a. l. [1] *recto*::Babylon,,tenor,,F#m,,532|3456|7,,Come sing us one of sion

songs,,not in *HTI* under title, melodic incipit, text incipit, or text code;

printed in Elisha West’s *The Musical Concert* (1802), with no att.

a. l. [1] *verso*-a. l. [2] *verso*::The Rose Anthem [Anthem: I am the Rose of

Sharon] [William Billings],,tenor,,A,,after 5 mm. rest: 1|5555|5313|

5432|31,,I am the rose of sharon and the lilly of the valley,,bass part

for mm. 12-17 erroneously copied in, with note: “This is a mistake The

Tenor Rests here”

a. l. [2] *verso*::Bridgewater [Edson],,treble,,C,,5U11|D75|U123\_|3,,God of my

Life

a. l. [2] *verso*::[Bridgewater] [Edson],,“Tenor”,,C,,131|22|1D7U1\_|1

**Harris hMusic R3235.2**

Reformed Church in the U. S. *Kern alter und neuer, in 750. Bestehender, geistreicher Lieder* – SEE

Reformed Church in the U. S. *Neu-vermehrt-und vollständiges Gesang-Buch*

227. Reformed Church in the U. S. *Neu-vermehrt-und vollständiges Gesang-Buch.* Germantown, Pa.: Christoph Saur, 1753. [2nd t. p.:] Reformed Church in the U. S. *Kern alter und neuer, in 700. Bestehender, geistreicher Lieder*. Germantown, Pa.: Christoph Saur, 1752. *ASMI* 432. *Kern…* was printed w/out a p. numbered 73 + w/ 2 pp. numbered 233; last section of the book, starting with “Heidelbergischer Catechismus,” was printed w/ 2 pp. numbered 120 (these p. no. duplications + the missing p. no. aren’t reported in *ASMI*). This copy lacks 3rd pp. 122-123. Leaves bearing pp. 251-252 + 3rd pp. 87-88 torn, w/ loss of text.

inscription: additional leaf [1] *verso*, “[L?][?] Stou[ffer?]” (pencil)

**Harris Rare hMusic R333ne 1753**

228. Reformed Church in the U. S. *Neu-vermehrt-und vollständiges Gesang-Buch.* 4th ed. Philadelphia: Ernst Ludwig Baisch, 1774. [2nd t. p.:] Reformed Church in the U. S. *Kern alter und neuer, in 750 bestehender, geistreicher Lieder*. 4th ed. Philadelphia: Ernst Ludwig Baisch, 1774. *ASMI* 435. Complete.

inscriptions: 1st p. [1], “Samuel Blensinger / was Born the 2 day / of febuary in the /

year of our Lord / one thousand eight / hun[d?]red and one”; additional leaf

*verso*, “Samuel Blensinger / his Book [S?]”

no MS. music

**Harris Rare hMusic R333ne 1774 copy 1**

229. Reformed Church in the U. S. *Neu-vermehrt-und vollständiges Gesang-Buch.* 4th ed. Philadelphia: Ernst Ludwig Baisch, 1774. [2nd t. p.:] Reformed Church in the U. S. *Kern alter und neuer, in 750 bestehender, geistreicher Lieder*. 4th ed. Philadelphia: Ernst Ludwig Baisch, 1774. *ASMI* 435. Complete. A beautiful little book, with original tooled leather covers, functioning ornamental clasps, + gilt-edged leaves.

no inscriptions

no MS. music

**Harris Rare hMusic R333ne 1774 copy 2**

230. Reformed Church in the U. S. *Das neue und verbesserte Gesangbuch, worinnen die Psalmen Davids samt einer Sammlung alter und neuer geistreicher Lieder*. Philadelphia: Steiner and Kämmerer, and H. Kämmerer, Jr., 1797. [2nd t. p.:] *Sammlung alter und neuer geistreicher Lieder*. Philadelphia: Steiner and Kämmerer, and H. Kämmerer, Jr., 1797. *ASMI* 437. Complete.

no inscriptions

no MS. music

**Harris Rare hColl R3324n 1797**

231. Reformed Church in the U. S. *Das neue und verbesserte Gesangbuch, worinnen die Psalmen Davids samt einer Sammlung alter und neuer geistreicher Lieder*. 2nd ed. Germantown, Pa.: Michael Billmeyer, 1799. [2nd t. p.:] *Sammlung alter und neuer geistreicher Lieder*. 2nd ed. Germantown, Pa.: Michael Billmeyer, 1799. Complete. P. 231 misnumbered 131; p. 275 misnumbered 175.

inscription: additional leaf [1] *verso*, “Maried By the Reven.d / Dr Shoffner ---- / Dr A.

Mosgrove to / Miss M Miller on the / 12th Day of December / 18[1?]6”

no MS. Music

**Harris Rare hColl R3324n 1799**

232. Reformed Church in the U. S. *Das neue und verbesserte Gesangbuch, worinnen die Psalmen Davids samt einer Sammlung alter und neuer geistreicher Lieder*. 3rd ed. Germantown, Pa.: Michael Billmeyer, 1807. [2nd t. p.:] *Sammlung alter und neuer geistreicher Lieder*. 3rd ed. Germantown, Pa.: Michael Billmeyer , 1806. Lacks 2nd pp. 11-14; leaves bearing pp. [6-9] of *Sammlung* index damaged, with some loss of text. Lacks front cover; back cover detached.

inscriptions: preliminary leaf [1] *recto*, “David Eilenberger,” “Frederick Ilenberger /

his Same Book,” “Frederick Ilenbugur / his Same Book” (this last an imitation

by someone else of Frederick’s inscription? Penmanship is rougher),

“Williamsburg”; additional leaf [2] *verso*, “William Eylenberger,” “William

Eylenbe[r?]ga” (same imitator?), “William / Eilenberger / His Psalmbook”

no MS. Music

**Harris Rare hColl R3324n 1807**

233. Reformed Church in the U. S. *Das neue und verbesserte Gesangbuch, worinnen die Psalmen Davids samt einer Sammlung alter und neuer geistreicher Lieder*. 5th ed. Philadelphia: G. and D. Billmeyer, 1814. [2nd t. p.:] *Sammlung alter und neuer geistreicher Lieder*. 4th ed. Philadelphia: G. and D. Billmeyer, 1814. Complete with [5], 148, [8], 585, [9], 26 pp. (“Catechismus” is last 26 pp.).

no inscriptions

no MS. music

**Harris Rare hColl R3324n 1814**

Reformed Church in the U. S. *Sammlung alter und neuer Geistreicher Lieder* – SEE

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

234. Robbins, Charles. *The Columbian Harmony; or Maine Collection of Church Music.* Exeter, N. H.: Henry Ranlet, for the author, 1805. Complete; front cover detached, back cover almost detached. Materials fragile.

no inscriptions

no MS. music

**Harris hMusic R6324c**

235. Roberts, Eli. *The Hartford Collection, of Classical Church Music*. New London, Conn.: Samuel Green, for the compiler, 1812. Complete with 137, [5] pp.; printed *ERRATA* list tipped in between p. [2] + p. [3]. Rebound, with new flyleaves.

inscription: t. p., “N. A. Ph[e ?]lps Jr”

no MS. music

**Harris hMusic RO12**

236. *Sacred Harmony.* Boston: James Loring, 1819. Complete with 7, [1], [112] pp. Tune no. 60 misnumbered 58; 2nd half of tune no. 59 misnumbered 60. BOUND WITH Winchell, James M. *An Arrangement of the Psalms, Hymns, and Spiritual Songs of the Rev. Isaac Watts, D. D.* 2nd ed. Boston: James Loring, for Lincoln and Edmands, and James Loring, 1820. Not checked for completeness. BOUND WITH Winchell, James M. *A Selection of More Than Three Hundred Hymns, from the most approved Authors.* Boston: James Loring, for Lincoln and Edmands, and James Loring, 1820. Not examined for completeness. Fragile condition: book block split in two, back cover barely hanging on.

apparently no ownership inscriptions

printed bookplate of Stephen S. Wardwell, Providence, R. I., pasted inside front

cover

**Harris hColl BI1214 1820 copy 1**

237. *Sacred Harmony*. Boston: James Loring, 1819. Complete with 7, [1], [112] pp. Tune no. 60 misnumbered 58; 2nd half of tune no. 59 misnumbered 60.

no inscriptions

no MS. music

**Harris hMusic S1234h**

238. *Sacred Harmony or A Collection of Psalm Tunes, Ancient and Modern*. Boston: C. Cambridge, [1786-1788]. Complete, with leaf bearing INDEX on *recto* (blank on *verso*) at end rather than following typeset p. 12 (see *ASMI*, p. 530), and unnumbered leaf of rudiments with engraved PLATE I on *recto* + PLATE II on *verso* between typeset pp. 4 + 7, as in copy at MH. Corners of opening leaves very worn, but with minimal loss of text. Only ca. ¼ of front cover and ca. ½ of back cover remain.

inscription: *verso* of leaf whose *recto* is the t. p., “ZACOCK LEWs Book / Bought in the

year 1788 / Gave to him by [Sh?]radric French / Dunstable, / [?]ek L255

B44k B45ght 37 y319 178[9?]” (code where a = 1, e = 2, 3 =I, o = 4, u = 5,

possibly n = 7, possibly r = 9; used here with a couple of errors; note that the

name Lew, coded L255, produces Leuu)

no MS. music

**Harris Rare hMusic SA185 1788**

239. *The Salem Collection of Classical Sacred Musick.* Salem, Mass.: Joshua Cushing, 1805. Lacks all after p. 120.

inscriptions: front cover, “Harriet Orne Clarke”; inside front cover, “Harriet Orne

Clarke 181[3?]”

no MS. music

**Harris 1-SIZE hMusic S16324 1805**

240. *The Salem Collection of Classical Sacred Musick.* 2nd ed. Boston: Manning and Loring, for Cushing and Appleton, 1806. Complete. 2 leaves bound in the back with blank staves.

inscription: front cover, “Kem[?]oy”

no MS. music

**Harris hMusic S16324**

241. Schaffer, Francis C. *Hymns, suitable for the Devotion of Families and Churches: selected from Various Authors.* Boston: J. T. Buckingham, 1811. Appears complete with [4], 68 pp. original thick paper covers, taped to newer board covers. Apart from added covers, a nice, clean, tight copy.

no inscriptions

no MS. music

**Harris Rare hMusic S2964h**

242. *A Selection of Sacred Harmony.* 5th ed. Philadelphia: John M’Culloch, for W. Young, Mills and Son, 1797. Sometimes attributed to Andrew Adgate; see *ASMI*, p. 546. Complete.

inscriptions: inside front cover, “J. Wa[?]n E[llmaker?] / June 10. 1853,” “Catharine

🖝 Ellmaker[’s?], 180[5?]”; t. p., “This music book used by Father[’]s sisters,

Catharine and Elizabeth Ellmaker, 1799 – 1812 / at New Holland / singing

school [continued along bottom of p.:] Catharin[e] eloped with John Leaman

1[0?]th of January 1805, Elizabeth married Wm M [E?]laymaker / 2d of March

1812,” “Elizabeth Ellmaker her hand and pen”; p. 45, “Geo. D.

M[c?] [?]a[?]n[?]” (pencil); p. 89, “[H?]adonfield” (pencil); inside back cover, “J.

Watson Ellmaker / June 10, 1853”

no MS. music

**Harris hMusic AD532s 1797**

243. Shaw, Oliver. *Melodia Sacra: or Providence Selection of Sacred Musick.* Providence, R. I.: Miller and Hutchens, 1819. Complete with 167, [1] pp. A fine, tight copy.

caption title, p. [153]: “Appendix. For the accommodation of those Societies, who are

attached to Ancient Musick, the following Tunes are added.”

inscription: preliminary leaf *recto*, “1822.”

no MS. music

**Harris Rare hMusic S5354**

244. Shaw, Oliver. *Melodia Sacra: or Providence Selection of Sacred Musick.* Providence, R. I.: Miller and Hutchens, 1819. Complete; another fine, tight copy.

inscription: preliminary leaf *recto*, “Thankfull Briggs Book” (pencil)

no MS. music

**Sidney S. Rider Collection on Rhode Island History 2-VZR Sh2m**

Shaw, Oliver. *Melodia Sacra: or Providence Selection of Sacred* Musick – BOUND WITH

Cooper, William. *The Beauties of Church Music*

245. Shaw, Oliver. *The Providence Selection of Psalm and Hymn Tunes.* Dedham, Mass.: H. Mann and Company, for the author, 1815. Complete with 127, [1] pp.; p. no. 46 not struck in this copy.

no inscriptions

no MS. music

**Harris hMusic S5354p copy 1**

246. Sh[aw], Oliver. *The Providence Selection of Psalm and Hymn Tunes.* Dedham, Mass.: H. Mann and Company, for [the author], 1815. T. p. slightly torn, with some loss of text; otherwise complete.

inscriptions: inside front cover, “Lydia R Sprague / Book / 1833”; t. p., “Lydia Page

Providence / R I.”; p. [2], “James Henry’s / P\_\_\_\_e R I.”; additional leaf *verso*,

inscriptions legible to this reader are “Lydia Sprague Song Book / August the

6 183[7?],” “John [L?] Sprague” (pencil; crossed out), “[M? H? ? t?] Good,”

“Phebe Billings,” “A Brown,” “Lydia Sprague”; inside back cover, inscriptions

legible to this reader are “A[dal?]ine Sprague,” “A Sprague,” “Miss Mary

Sprague” (pencil), “Adaline [H?]iggins Sprague” (pencil)

no MS. music

**Harris hMusic S5354p copy 2**

247. Shaw, Oliver. *The Providence Selection of Psalm and Hymn Tunes.* Dedham, Mass.: H. Mann and Company, for the author, 1815. Complete with 127, [1] pp. P. [46] not numbered. Covers detached; disbound.

inscriptions: preliminary leaf *recto*, “Waity F. Howells— / January 30th / 1816,”

“price 4/6. ----"; t. p., “Wai[t?]y F. Howell’s — Book. — 1816.”

no MS. music

**Sidney S. Rider Collection on Rhode Island History 2-VZR Sh2p**

248. Shaw, Oliver. *Sacred Melodies, selected from Handel, Haydn, Mozart, Beethoven, and others, with several Original Compositions.* Providence: Miller and Hutchens, 1818. Complete with 84 pp.

inscriptions: preliminary leaf [1] *recto*, “The property of Warren Batcheller.”; t. p.,

“Warren Batcheller.”

no MS. music

**Harris 1-SIZE Music S5354s copy 1**

249. Shaw, Oliver. *Sacred Melodies, selected from Handel, Haydn, Mozart, Beethoven, and others, with several Original Compositions.* Providence: Miller and Hutchens, 1818.

inscription: preliminary leaf *recto*, “Mary Masons / Book 1818”  
 no MS. music

**Harris 1-SIZE Music S5354s copy 2**

250. Shaw, O[liver]. *A Selection of Progressive Airs, Songs, &c. adapted to the Piano forte.* Dedham, Mass.: H. Mann, for the author, 1810. 12 pp.; most of leaf bearing pp. 9-10 torn out, otherwise appears complete. Mostly secular, but includes Lockhart, Hymn. 1st item in a bound anthology which also includes (2nd) Hill, U[ri] K. “Sweet Mary Near the Haven Wept.” Boston: Manning and Loring, [between 1805 and 1810?]. Facing *verso* + *recto* of 2 unnumbered leaves; complete. Secular. (3rd) Shaw, O[liver], and H[erman] Mann. *A Favourite Selection of Music; adapted to the Piano Forte*. Dedham, Mass.: H. Mann, 1806. 32 pp.; apparently complete; several leaves have long tears, but text loss seems minimal. Mostly secular, but includes Swan, London [photo] + Shaw, Hymn. (4th) Holyoke, Samuel. *The Occasional Companion…No. 5.* Dedham, Mass.: H. Mann, [1809]. *ASMI* 268. Pp. [[79]-108; complete. (5th) Shaw, Oliver. Thanksgiving Anthem. Dedham, Mass.: H. Mann, for the author, 1809. 7 pp.; complete.

no inscriptions

at least 15 leaves (including one with MS. music) have been mostly cut out between

Shaw + Mann, *A Favourite Selection* + Holyoke, *The Occasional Companion*

no MS. music (except for the fragment mentioned above, which preserves 3 notes)

**Harris Rare 1-SIZE Music S5354sp**

Shaw, Oliver. Thanksgiving Anthem – BOUND WITH

Shaw, O[liver]. *A Selection of Progressive Airs, Songs, &c.*

251. Shaw, O[liver], and H[erman] Mann. *A Favourite Selection of Music; adapted to the Piano Forte*. Dedham, Mass.: H. Mann, 1806. Lacks pp. 30-31 (“Cottage in the Grove”; see table of contents); instead, 2 copies of a leaf with p. 29 (“A Favorite March”) on *recto* + p. 32 (“Hymn”) on *verso*. Only sacred-texted pieces are Swan’s London + Shaw’s Hymn.

inscription: t. p., “Elizabeth B. Howell – / 1814 – “

no MS. music

**Sidney S. Rider Collection on Rhode Island History 2-VV Sh2f**

Shaw, O[liver], and H[erman] Mann. *A Favourite Selection of Music* – BOUND WITH

Shaw, O[liver]. *A Selection of Progressive Airs, Songs, &c.*

252. 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 pre-1964 inscriptions

no MS. music

**Harris Music S5354c**

253. 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.

inscription: preliminary leaf *recto*, “Lydia S Stillwell’s / Book”

no MS. music

**Sidney S. Rider Collection on Rhode Island History 2-VZR Sh2c**

254. Shumway, Nehemiah. *The American Harmony.* Philadelphia: John M’Culloch, 1793. Lacks pp. 177-180; covers detached.

inscription: inside front cover, “J. [P?]. Blackwell”

no MS. music

**Harris Rare hMusic SH929a**

255. Stickney, John. *The Gentleman and Lady’s Musical Companion*. Newburyport, Mass.: Daniel Bayley, 1774. Slightly more than half of leaf bearing engraved pp. 1-2 lacking; pp. 81-88, 191-194, 199-202 lacking. Front cover detached.

inscriptions: inside front cover, “Jonoth[a ?]n [M S?],” “James W Drake,” “Amelia,”

🖝 “Lucy Parsons 1782; / Timothy Mather,”; preliminary leaf *recto*, “This Book

belongs to Edward Moore of Windsor price 8[s?]/-- / The compiler was John

Stickney-----of Hadley, in the / State of Massachu[s?]setts --- who imposed on

~~the~~ many / Individuals in publishing a Compilation so [? Crossed out] /

replete with Inaccuracies as this ------------------ / There is not a tune in this

Book but what has / some inaccuracys and ~~none [but?]~~ printed contrary / to

the rules of Mu[sic?] ----- / attested by Christ.[r?] Wolcott ----------------- / Sep.t

🖝 18th 178[7?],” “Ruth Moore Her Singing Book 1777,” “Lucy Parsons Her

Singing Book 1777,” “Kezia Elsworth Her Singing Book 1777” (preceding 3

inscriptions all in the same hand); inside back cover, “L[uc?]y wood”

a Kezia Ellsworth (1756-1805) spent her entire life in Windsor, Conn., marrying

Elijah Bissell in 1778; a Ruth Moore was born in West Hartford in 1748

(death date unknown)

no MS. music

**Harris hMusic ST5566g**

256. Stone, Joseph, and Abraham Wood. *Th[e] Columbian Harmony.* N. p., [1793]. Complete; leaf bearing t. p. frayed, with minor loss of text. Portions of both covers broken off, lacking.

no inscriptions

no MS. music

**Harris hMusic ST664c**

257. *The Suffolk Selection of Church Musick.* Boston: J. T. Buckingham, for Thomas and Andrews, 1807. Complete; p. 68 misnumbered 66.

inscription: inside front cover, “Saml Gilbert”

no MS. music

**Harris Rare hMusic SU9486**

258. Swan, Timothy. *New England Harmony*. Northampton, Mass.: Andrew Wright, 1801. Lacks pp. iii-vi; corner of leaf bearing pp. 67-68 torn off, with loss of text.

inscriptions: preliminary leaf *recto*, “A[?]a[r?]I,” “Miner Walden 1801”;

preliminary leaf *verso*, “The Property of / William Wheeler Denison / 1827”;

additional leaf *verso*, “CAW,” “Cynthia [Wo? –crossed out],” “CAWR / C C C / H

Z E MC / EE W C / C”

no MS. music

**Harris hMusic SW24**

259. Tyler, William H. *“William H. Tyler’s Notes of Psalmody”* (MS. music). 1804-1805. [7], 116, 118-147, [67] pp. P. 115 misnumbered 117; p. 128 misnumbered 129.

both sacred-texted + secular-texted music are well represented; all entries, sacred +

secular, are inventoried

quite a few texts are present (mainly additional verses for secular tunes); these are

located by p. nos., and 1st lines of 1st stanzas are given

a beautiful MS.: a pleasure to hold (flexible leather covers), musical notation is very

precise, calligraphy is fine, attractive ornaments appear here + there

7 unnumbered pp.; pp. numbered by Tyler 1-75, [11 unnumbered pp.], 87-104, [3

unnumbered pp.], 108, [1 unnumbered p.], 110-114, 117 [*recte* 115], 116,

118-127, 129 [*recte* 128], 129-135, [1 unnumbered p.], 137, [1 unnumbered

p.], 139-140, [2 unnumbered pp.], 143-147; 67 unnumbered pp.

Tyler’s p. nos. will be used here, with pp. before p. 1 numbered as preliminary leaves

[1] *recto*-[4] *recto*, + unnumbered pp. at end as pp. [148-214]

inscriptions: p. l. [1] *recto*, “William H, Tyler’s Book, / Sep,, 25th,, 1805”; p. l. [2] *recto*,

“William H. Tyler’s Notes / of Psalmody / Januy,, 24th,, AD,, 1804” (all “,,”s

transcribed here after superscripts are positioned directly under the

superscripts, and look more like hatch marks than commas)

“INDEX” of tunes on p. l. [2] *verso*-p. l. [4] *recto*: tune titles not alphabetical, + not in

page order; secular tune titles listed after sacred tune titles

most sacred-texted entries are 4-voice settings; melody in tenor voice should be

understood for these pieces

MS. music entries:

pp. 1-2::Newburg [Munson],,4 voices,,C,,5|35U12|1,,Let every creature join

pp. 3-4::New Jerusalem [Ingalls],,4 voices,,G,,132|1234|5,,From the third

heaven[s?] where god resides,,”Air” written over start of tenor part

p. 5::Russia [Read],,4 voices,,Am,,132|1D7U13|2

p. 6::Concord [Holden],,4 voices,,C,,5|U1132[-]1|2

p. 7::Florida [Wetmore],,4 voices,,Dm,,5|31D7U1|5,,Lord what a feeble piece

p. 8::Funeral Hymn [Holden],,4 voices,,Em,,555|U1-D#7-U1D5|3-4-76|5,,Why

do we mourn depar[t]ing friends,,”Moderato” written over start of

score

pp. 9-10::Delight [Coan],,4 voices,,Em,,1|D54|3-214,,No burning heats by day

p. 11::Woburn [Kimball],,4 voices,,Am,,11-23-4|54-3|2[-]1D7|U1,,Firm was

&c

p. 12::Willington [West],,4 voices,,G,,1|3-456-54|5,,Far be thine honors

spread

p. 13::Despair [McKyes],,4 voices,,Am,,553|23|1-D7-U1D5-6|7

p. 14::Surprise [McKyes],,4 voices,,Dm,,5|U1-2-32-1|D75U34-2|D7,,Our life

contains a thousand springs

pp. 15-16::Livona,,4 voices,,Em,,5|57U12-1|D75-45

pp. 17-18::Mount Sion,,3 voices, melody in middle voice,,C,,5|U1233|5-3-2-1,,

The hill of sion yields

pp. 19-22::The Voice of my Beloved,,4 voices,,Em,,5|U1-2-3-2-1D#7|U1D5|

5-43-2|3,,The voice of my beloved sounds

p. 23::David’s Harp,,3 voices, melody in middle voice,,G,,bass starts solo:

112|11, then tenor enters: 556|55U1D7|U1,,sweet is the day of sacred

rest,,staff + bar lines provided for counter, but no notes

p. 24::Lena [Belknap],,4 voices,,F#m,,1232|3455,,see the lord of glory dying

pp. 25-26::Confidence [Holden],,3 voices, “Air” in middle voice,,G,,313|

5432|3,,Now can my soul in god rejoice

p. 27::Wintonbury,,4 voices,,Em,,5|5577|7,7|5U1D77|U1,,Alas the brittle clay

p. 28::Emanuel [Fasset],,tenor, bass,,Am,,15|5-453|21|2,,He dies the heavens

in mourning stood,, staves + bar lines provided for treble + counter

(also clef + time signature for treble), but no notes

pp. 29-30::Evening Shade [Troop],,4 voices,,Em,,5|5U1D75-4|5,,The evening

shades of life

pp. 31-32::Symphony [Morgan],,4 voices,,Eb,,135|U1D5|4321|5,,Behold the

judge de[s]cends &c

p. 33::Castle Street,,4 voices,,G,,1|3-4-5U1|D42|1-3[-]5U1|D6-5,,sweet is the

work &c

p. 34::Amanda [Morgan],,4 voices,,Am,,1|54|3-4-53-2-1|D7-U1-D57|U1

pp. 35-36::Montgomery [Morgan],,4 voices,,C,,1|3331|2-1D7-65

pp. 37-38::Rain-Bow [Swan],,4 voices,,C,,5U11|12|312\_|2,,Tis by thy strength

the mountains stand

pp. 39-40::Tomb [C. Lee],,4 voices,,Am,,5|31|D5U1|D#7U3|2,,Hark from the

tombs &c

pp. 41-42::58th PS. [Harwood],,4 voices,,C#m,,1|332|2D77|U1,,Judges who

rule the world by laws

pp. 43-44::Hampton,,4 voices,,F,,112|3-2155|5,,Lord when thou didst ascend

on high

pp. 45-46::Plymouth [Kilbourn],,4 voices, E,,1|3565-4|356-56-7|U1,,The god

of glory sends his summons forth

p. 47::Flanders [Swan],,3 voices (+ 1st note for counter),,E,,5|5-U1D7-U2|

D5-4-36|57|U1,,Loud hallelujahs to the lord,,counter has staff, bar

lines, clef, key + time signatures, + only first m. of music

p. 48::Milton [Swan],,4 voices,,Em,,1|D76|5U1|D76|5,,My soul the awful hour

will come

pp. 49-50::Mountvernon [Jenks],,3 voices (+ 1st note for counter),,Em,,

1|33-455|U1D7|U1,,Shew pity Lord &c,,counter has staff, bar

lines, clef, key + time signatures, + only first m. of music

pp. 51-52::Sheffield,,4 voices,,A,,113|2234|5,,Joy to the world the lord is

come

p. 53::Triumph [McKyes],,4 voices,,F,,1|3-4-5-3-U1D5|4432-1|2,,With

song[s?] & honors sounding loud

p. 54::Devotion [Read],,4 voices,,C,,5|U112D7|U12|3,,Sweet is the day &c

pp. 55-56::Spring,,4 voices,,Dm,,1|11D54|345,,Teach me the measure of my

days

pp. 57-58::Balloon “by Swan”,,4 voices,,Em,,5|U1-2-3D7-5|45|3-2-14-3-4|5,,

Behold I fall before thy face

pp. 59-60::Tunbridge [Kimball],,melody,,Dm,,5|U1D5[-]4|(5)[*sic*][-]35|

6-54-3|2,,Our sins alas how strong they be

p. 61::Edinburgh [Kimball],,melody,,Em,,1|543|4,56|5-43|(4)[-]2

p. 61::Flanders [S. Babcock],,melody,,Dm,,1D56|53|44-5-6|5,,Since I have

plac’d my trust in god

p. 62::Coronation [Holden],,4 voices,,Ab,,5|U1133|212,,All hail the powers of

Jesus name

pp. 63-64::Friendship,,4 voices,,Em,,113|557U1|D7,,Thy wrath lies heavy on

my Soul

pp. 65-66::Leicester [Kimball],,4 voices,,Em,,1|5564|5-6-5-4-34|5,,Not from

the dust affliction grows

pp. 67-68::Sylvia [Wetmore],,4 voices,,Am,,1|3-4-5-3-22|11D5-67|U1,,Let

music roll in mournful strains,,do I detect some variation from the

usual form of this melody?

pp. 69-70::Edom [West],,4 voices,,F,,5|3[-]4[-]56-7|U1D653|5,,He sends his

word & melts the snow,,again the melody seems slightly variant from

the usual form

pp. 71-72::Repentance [Rollo],,4 voices,,F#m,,5|U11D7-65-4|3-5[-]43|2,,O if

my soul was form’d for woe,,more melodic variation here

p. 73::Bradford [Kimball],,tenor melody,,Cm,,5|U1Dn7|U12|3-21|2,,; staves +

bar lines provided for 3 other voices, but nothing else

p. 74::Mortality [McKyes],,3 voices, melody in middle (tenor) voice,,Am,,

1D77|U3-4-3-4-54|5,,; staff + bar liners provided for counter, but

nothing else

pp. 75-[86]::Judgment Anthem “By Morgan”,,4 voices,,Em, Eb, Em, Eb, Em,

Eb,,tenor: 5|U1, then treble: 1D5|315U1|D77,,Hark Hark Hark you

mortals hear the trumpe[t]

p. 87::Emanuel [Billings],,4 voices,,G,,5|U131242|3531,,As shepherds in

jewry were guarding their sheep,,this copying job is a marvel of

compression, with many notes squeezed into tiny measures

p. 88::Dooms Day [Wood],,4 voices,,D,,5|U11|11-D7|U1,,Behold with awful

pomp

pp. 89-90::Canaan [Swan],,tenor melody (but staves, bar lines, clefs, key +

time signatures, and upbeats + 1st full measures are provided for

other 3 voices),,D,,5|5-U11-3|32-1|D6-U1D6[-]U1|2

p. 91::Sophronia,,secular melody, bass,,Am,,1|3254|6543|2,,Forbear my

friends for bear [I? &?] ask no more,,staves + bar lines provided for 2

upper voices, but no notes; 11 additional verses on p. [141]

pp. 92-93::An Ode for the 4th of July,,4 voices,,G,,112|D7U12,|334|321,|

21D7|U1,,Come all ye sons of song,,4 additional verses of text written

below music (p. 92) + on p. 93; pp. 94-97 have 9 verses of text (no

music) for “Adams & Liberty,”; 1st verse starts “Ye sons of Columbia

who bravely have fought”

pp. 97-98::Anna’s Urn [Jackson?\*],,2 voices, probably melody (secular) above

harmonic voice,,G,,upper voice: 1|555[-]45[-]7|666 (*recte*

1|555-35-U1|D666?), lower voice: 3|111[-]35[-]3|222,,Encompass’d

in an angel[’]s frame,,3 additional verses of text written below music

(p. 98); \*attribution of music to “Jackson” taken from the text’s

appearance on p. 23 of J. E. Carpenter, ed., *The Amusing Songster*

(London: George Routledge and Sons, 1866; online)

pp. 99-100::Mary’s Dream,,secular melody, bass,,Eb,,5|12|34|5-65-U1|D5,,

The moon had clim[’]d the highest hill,,3 additional verses of text on p.

100

pp. 99-100::Charms of Nature,,secular melody,,G,,1|56-7|U1D5-6|5-43-2|3,,

The cheek enros’d with crimson dye,,3 additional verses of text

written below music on p. 99 + in lower right quadrant of p. 100

p. 101::Stern’s Maria,,secular melody,,G,,1|5431|2[-]3[-]421,,[’]Twas near a

thicket[’]s calm retreat,,2 additional verses of text written below

music

pp. 102-103::The Banks of the Dee,,secular melody,,G,,5|567U123|46543,,

[’]Twas summer & softly the breezes were blowing,,3 verses of text

written below music (p. 102) + on p. 103; pp. 104-[105] have 14

verses of text (no music) for “The Indian Student or the force of

Natur[e?]”; 1st verse starts “From Susq[u]ehannah’s utmost springs”

pp. [105-107]::The Storm [Leveridge?\*],,secular melody,,F,,35|43[-]23D7|

U12,,Cease Rude Boreas blustri[n]g railer,,9 verses of text written

below music (p. [105]) + on pp. [106-107]; \*attribution of music to

“Leveridge” from the website All Poetry (<https://allpoetry.com/poem/8605183-The->Storm-by-G-A-Stevens)

p. 108::The dispairing Damsel,,secular melody,,D,,5|3135|U1D5,,’Twas when

the seas were roaring

pp. 108-109::The Unhappy Swain [y?],,secular melody,,C,,11|33|11|D66,,

Cease ye fountains cease to murmur,,6 verses of text written below

music (p. 108) + on p. [109]; lower corner of leaf torn off, with some

loss of text

p. 110::Lisbon “by Swan,”,,4 voices,,C,,1|31D65|6,,O let thy god & king

pp. 111-112::Complaint “by Parmeter”,,4 voices,,Em,,1|33-45U1|D777\_|7,,

Save us O lord aloud we pray

pp. 113-114::Ocean,,4 voices,,F,,5|5-6-5-4-35|U111D7-6|5,,With songs &

honors &c

pp. 117-116 [*sic*]::Worcester “by Wood”,,4 voices,,F,,starts with bass solo:

132-1|D56-7U1,,How beauteous are their feet

pp. 118-119::Huntington “by Morgan”,,4 voices,,A,,5|U1-2-31|55|315,,The

king of saints how fair his face

pp. 120-121::Invitation “by Kimball”,,4 voices,,D,,5U1D5|65|67U1

pp. 122-123::Majesty “by Billings”,,4 voices,,F,,5|U1-D7-U1D6|5-31|43-1|U1,,

The lord de[s]cended from above

p. 124::Shoel,,4 voices,,F,,1|3-13-5|5U1|D4-5-6-54|(4)-3,,To thee my god &

savior, I

pp. 125-126::Mortality [Smith],,4 voices,,Em,,515|345U1|D7,,S[t?]oop down

my thoughts that choose to rise

pp. 126-129 [*sic*; *recte* 128]::Terror [French],,4 voices,,F,,135|U1\_|1D5|

3143|2,,Silent I waited with long suffering love

p. 129::The British Muse,,secular melody, bass,,F,,343|2513|2,,Friendship to

every willing mind,, 4 additional verses on p. 140

pp. 130-131::The Hermit,,secular melody, bass,,Em,,12|321|21D7|U143|2,,At

the close of the day, when the hamlet was still,,5 additional verses on

pp. [138]-139

p. 131::Brentwood [Kimball],,melody,,E,,1|D5[-]43[-]45[-]43[-]4|5,U1|

D6U1D57|U1,,Not all the blood of beasts

p. 132::Corydon[’]s Ghost,,secular melody, bass,,Em,,5|5455U1D7|U1,,What

sorrowful sounds do I hear,, 9 additional verses on pp.[142]-143

p. 133::Silver Spring,,4 voices,,Em,,5|U123|11D#7|U1,,Were I in heaven

without my God

pp. 134-135::Vermont [Kimball],,melody, bass,,G,,1|3-54-3|32-1|3-54[-]3|3,,

I am not asham’d to own my lord

p. [136]::A Dirge, Compos’d on the death of a young Lady,,“Air,” ?treble,,Dm,,

55|543|22|1,,Hark! she bid[s] all her friends adieu,,see this piece’s

“Bass” on p. 146; “Counter to Fairfield” written at bottom of p. (see 3

entries below)

p. 137::Paradise [probably Holden],,melody,,D,,135|6435|U1

p. 137::Corinth [Blanchard],,melody,,G,,555|55-4|3-U1|D7-6|5

pp. 137 + 136::Fairfield,,tenor, bass, treble, with counter on p. 136,,C,,

1|2-3-2-1-D75|U32-1D6U1|2,,The glorious armies of the sky,,if indeed

this is tenor melody, then treble is also highly melodic: it begins

1|2-1-D7-U1-22|1D7-U123-1|2; pp. [138]-143 contain additional

verses to secular songs: “The Hermit,” pp. 130-131 (5 additional

verses on pp. [138]-139], “The British Muse,” p. 129 (4 additional

verses on p. 140), “Sophronia,” p. 91 (11 additional verses on p.

[141]), “Corydon[’]s Ghost, p. 132 (9 additional verses on pp.[142]-

143)

pp. 144-145::The Indian Philosophe[r],,secular melody, bass,,D,,133|3255|5,,

Why should our joys transform to pain,,6 verses of text written above,

in the middle of, below, + on the p. opposite to the music

p. 146::Funeral Dirge,,”Bass”,,Dm,,11|1D#7U1|D55|U1,,; see this piece’s “Air”

+ ?treble on p. [136]; on p. 147, 3 verses of text for the song “Savourna

Delish,” with the refrain line “Savourna delish shighan oh” (here,

“Savona delish shigon / O!”) written to the right of verse 1

pp. [148-149]::Ode on Music,,harmony voice, secular ?melody,,F,,if lower

voice is melody: 1|5-6-53|651D7-U2|1,,What art on Earth is more

sublime,,“Words by Mason”

p. [149]::O dear what [can the matter be],,secular melody,,G,,55|53U1D531,

44|423432

pp. [150-151]::Lark [E. West],,4 voices,,Em,,534|U321D7|U1,,Hov’ring among

the leaves there stands

pp. [152-153]::Burton [E. West],,4 voices,,Em,,5|55+U1|31-3|2D7|7,,Lord

what a thoughtless wretch &c.

pp. [154-155]::Ohio [E. West],,4 voices,,Em,,1|33-45U1|D7,,My feet shall

never slide

pp. [156-157]::Roslin Castle,,3 voices, melody in middle voice,,Dm,,3-2|15-6|

54-5|6[-]5[-]43|2,,Behold the rose of sharon here,,this was probably

copied from E. West’s *The Musical Concert* (1802)

pp. [158-159]::Devotion [variant of Maxim’s Portland] [Maxim],,4 voices,,F,,

15U1|D6421|2,,Sweet is the day of sacred rest

p. [160]::China [Swan],,4 voices,,D,,3|22|11|3-D66|3,,Why should we mourn

departing friends

p. [161]::Refuge “by Reed” [Daniel Read],,tenor melody, bass,,Em,,155|

55[-]432|1,,My refuge is the god of love,,staves, bar lines, clefs, key +

time signatures provided for treble + counter, but no notes

pp. [162-163]::New, durham [Austin],,3 voices (treble, tenor, bass; melody in

tenor),,Bm,,1|D57U13|21-D7U1,,Hark! from the tombs a doleful

sound,,staff, bar lines, clef, key + time signatures provided for counter,

but no notes

pp. [164-165]::Religion [Jenks],,tenor melody, bass,,Am,,1|54[-]342|

3[-]45[-]32,,Some walk in honor[’]s gaudy show,,staves, bar lines, clefs, time signatures provided for treble + counter, but no notes

pp. [166-167]::Animation [Buel],,4 voices (tenor labeled “Air”),,G,,bass begins

1|3-2-1, then tenor continues 3|5-6-5U1|D3-55[-]4|3,,Seasons, &

months & weeks & days

p. [168]::America [Wetmore],,tenor melody,,Am,,1|1321|5,,In spite of all my

foes

p. [169]::Arnon [Swan],,4 voices,,Eb,,1|1D675|3-4-5-65,,Great god to thine

almighty love,,this copy uses Swan’s indication of the “mi” (leading

tone) with T, C, MA, + B placed on the appropriate lines, suggesting

that the tune was copied from Swan’s *New England Harmony* (1801)

pp. [170-171]::Government [Swan],,4 voices,,C,,5|5555|U1,,The lord jehovah

reigns,, this copy uses Swan’s indication of the “mi” (leading tone)

with T, C, MA, + B placed on the appropriate lines, suggesting that the

tune was copied from Swan’s *New England Harmony* (1801)

pp. [172-174]::Rome [Swan],,4 voices,,Em,,54-3|75|54-3|75,,Wand’[e?]ring

pilgrims mourning Christians,, this copy uses Swan’s indication of the

“mi” (leading tone) with T, C, MA, + B placed on the appropriate

spaces or line, suggesting that the tune was copied from Swan’s *New*

*England Harmony* (1801); 2 verses copied with music on pp. [172-

173], then 3 more copied on p. [174]

p. [175]::Mary[’]s Tears,,melody,,Bb,,5|U321-D7U1-D6|565,,Were not the

sinfull Mary’s tears,,verses numbered 1-4 written below music

pp. [176-177]::Richmond [Frary],,4 voices,,F,,1|3-4-55|67U1D6|5,,Sweet is

the work &c

p. 178::Brentwood [Kimball],,4 voices,,E,,1|D5[-]43[-]45[-]43[-]4|5,U1|

D6U1D57|U1,,Not all the blood of beasts, also Welcome sweet day of

rest

p. [179]::Flanders [S. Babcock],,bass,,Dm,,111|13|D77|U3,,Since I have plac’d

my trust in god,,staves + bar lines provided for treble + counter, but

no notes; staff, bar lines, clef, key + time signatures provided for tenor,

but no notes

pp. [180-181]::Corinth [Blanchard],,treble, tenor, bass, melody in tenor,,G,,

555|[55-4|3-U1D7-6|5],,Jesus shall reign where ere the sun,,only 1st 3

notes of tenor are present

pp. [180-181]::Complaint [Coan],,melody,,Em,,1|5555|U1D7|U1

pp. [182-183]::Whitestown [Howd],,melody,,Em,,1|5555[-]6|754\_|4,,Forth to

the tillage of his soil, also How various lord thy works are found,,text

usually paired with this tune may be found on p. [194]

pp. [184-185]::Exhortation “by Doolittle”,,melody,,Am,,1|3-4-3-21|23-4|

5-3-2-1D7|U1,,Now in the heat of youthful blood

pp. [186-187]::Crucifixtion [*sic*] [Castle],,4 voices, but only the first 5 notes

for treble, counter, + bass,,Am,,12|321|D7U12\_|2

pp. [188-189]::Meditation “by Little”,,melody,,Am,,1D77|U1-2-1D7|U345\_|5,,

My soul come meditate the day

pp. [190-191]::Schencelady [Schenectady] “by Shunway” [Shumway],,

melody,,Eb,,535|113-45|5,,From all that dwell below the skies

pp. [192-193]::Mount Vernon [French],,melody,,G,,5|315U1-D7|6,,; pp. [194-

195] contain 2 texts: Watts’s “Where nothing dwelt but beasts of prey”

(usually the text for Howd’s Whitestown; see pp. [182-183]), +

Billings’s “Tho[’] Adam the first in rebellion was found” (verse 2 of

Billings’s Emmanuel, with verses 3-6)

pp. [196-197]::Intercession [S. Babcock],,3 voices, melody in middle voice,,

Em,,557|76|5-43-4|5,,Pardon & grace & boundless love

p. [198]::Alone by the light of the Moon,,untexted secular melody,,E,,

5|4-323131|D6-7|U1D65,,p. [199] blank

pp. [200-201]::Within a Mile of Edinburg,,secular melody,,A,,

34|5[-]32[-]313[-]1|D6[-]U1D535 [last m. *Recte* D6U1D5[-]35?],,

[’]Twas within a mile of Edinburg town,,3 verses of text written above,

in the middle of, below, + on the p. opposite to the music

pp. [202-203]::Alloa House, secular melody,,Em,,3[-]2|1D5U1[-]2|32[-]1tr|

D7U4[-]32[-]1|D7,,The spring time returns & Cloaths the green

plains,,one verse of text written below music on p. [202], 3 more

written on p. [203]

p. [204]::Lullaby,,secular melody,,C,,13|5-31D6U1|D53,,Peaceful slumbering

on the ocean,,6 verses of text written below music; are last 4 mm.

(including 2 half measures) an instrumental interlude?; pp. [205-207]

have 3 texts: “Friendship” (4 verses; 1st line is “The world my Mira is

full of deceit”), “The Pilgrim” (11 verses; 1st line is “Our deserts

untrod[d]en & moss-cover[e]d hills”), “Mrs. Robinson[’]s Valediction”

(12 verses; 1st line is “Bounding billows cease your motion”)

pp. [208-209]::Bethlehem,,melody,,C,,1|3-2-15-3|1-2-34|3-4-2D7|U1,

2|3-2-12|5-4-31|2,,Whilst shepherds watch their [flocks by

night],,not found in *HTI* under melodic incipit

pp. [208-209]::London [Swan],,melody,,Bb,,1D77|U1122|3

pp. [210-211]::Mt.. Olive,,melody (scored for 4 voices, but only 1st notes for

treble, counter, bass),,G,,5|531D7|U1-23[-]45

pp. [212-213]::Bruce’s Address to his Army,,secular melody,,C,,5553|56U1,,

Near Bonnockburn [next word illegible to me; should be “King”]

E[d]word [*recte* Edward] lay, The Scots they were not far away; also

(p. [213]) Scots wha have with Wallace bled,,p. [214] blank

**Manuscripts Ms. Harris Codex 1956**

*Ein unpartheyisches Gesang-Buch* – SEE

Mennonite Church. *Ein unpartheyisches Gesang-Buch*

260. Varney, William L. *MS. music book,* 1816-1817. 41 leaves, numbered 48, 51, 9, [number lacking], [unnumbered], 11-13, [unnumbered], 14-23, 26-47; this numbering is followed here. Cover + first 3 leaves detached; top edge of 4th leaf frayed + with text rolled over; exercise caution.

inscriptions: leaf 48 *verso*, “Adams”; leaf 51 *verso*, “William L. Varney[’?]s Book /

Charlotte June 10, 1817 / Vermont,” “[J?] Turrell”; leaf 26 *verso*,

“Hinesburgh Feb, 9 1843”; leaf 27 *recto*, “[S? J?]. N Adams”;leaf 46 *verso*,

“Mary Dawson”; inside back cover, “William L Varney / Charlotte / 1816”

inside front cover: “A Nat[u?]ral Scale” with fingerings for the ?fife (6 holes)

mix of secular tunes (instrumental + vocal), in round notation, and sacred tunes, in

shape notation; only the sacred-texted pieces (or tunes frequently found in

mostly sacred tunebooks) are inventoried here; secular tune titles are listed

MS. music entries:

leaf 48 *recto*:: “Hay Maker,” “Rose Tree”

leaf 48 *verso*:: “American March”

leaf 51 *recto*:: “Yankey Doodle,” “General Aluster”

leaf 9 *recto*:: “March in Bluebeard” (“1 part”)

frayed leaf w/ number lacking *recto*-unnumbered leaf *recto*:: “Handles

Gavotte” (“1 part”)

unnumbered leaf *verso*:: “Yankey Doodle” (“2. Part---“)

leaf 11 *recto*:: “Lorrain” (“1 part”)

leaf 12 *recto*:: General Waynes March” (“1 part”)

leaf 13 *recto*-unnumbered leaf *recto*:: “Handles Water Piece” (“1 part”)

leaf 14 *recto*-leaf 15 *recto*:: “Bonaparts March” (“1 part”)

leaf 15 *recto*:: “Soldiers Return” (“1 part”)

leaf 16 *recto*-leaf 17 *verso*:: “Colonel Ornes March” (“1 part”)

leaf 18 *recto*:: “New Lango Lee”

leaf 19 *recto*:: “See The Conquering Hero Comes”

leaf 19 *verso*::Lambeth [Milgrove],,melody,,Dm,,3[-]4|5U1D6|5[-]632[-]1|1,,;

incomplete; “Mistake” written over music, + again where music

breaks off

leaf 20 *recto*:: “Anna”

leaf 20 *verso*::Portugal [Thorley?],,melody,,G,,5|U12|3[-]13[-]5|4[-]32|1,,O

could I soar to worlds above,,letter names of notes written below

musical notation + text, with commas to show bar lines, numerals

instead of letter names for upper octave, + capital letters to show

longer notes (e. g., first phrase: d,ga,bgb2,1ba,G)

leaf 21 *recto*: “God Save The King,” “The Old Man” (🡨title written in pencil)

leaf 22 *recto*-leaf 23 *recto*::Ode, on Science “Sumner”,,tenor,,G,,1|D5-32-1|25|

6-5-6-7|U1 (slurring sic),,The morning sun Shines from the East,,

shape notes; text on leaf 21 *verso* + leaf 22 *verso*

leaf 23 *verso*:: 2 sacred texts: 1st lines “God is our refuge in Distress” + “Join all

the names of love and power”

leaf 26 *recto*::America [Wetmore],,tenor, bass,,Am,,1|1321|5,,; shape notes

leaf 27 *recto*::Florida [Wetmore],,tenor,,Dm,,5|31D7U1|5,,Let Sinners take

their course,,shape notes; text on leaf 26 *verso*; 28 notes written (no

clef or key signature) below Florida’s tenor; if treble clef + G major,

would be 123333453212324567U1D665323111; “[S?] N Adams”

written to right of these notes—an attribution?

leaf 28 *recto*::Northfield [Ingalls],,tenor, bass,,C,,1D54|35U13|2,,How long

Dear Savier o how long,,shape notes; text on leaf 27 *verso*

leaf 29 *recto*::Northsalem [Jenks],,tenor,,Em,,555|3157|U1,,My soul come

miditate the Day,,clef, key + time signatures provided for bass, but no

notes; shape notes; text on leaf 28 *verso*

leaf 30 *recto*::Mortality [Smith],,tenor, bass,,Em,,515|345U1|D7,,Stoop Down

my thoughts that use To rise,,shape notes; text on leaf 29 *verso*

leaf 31 *recto*::Coronation [Holden],,tenor, bass,,Ab,5|U1133|212,,All hail the

🖝 power of Jesus name,,“# on a” written after title + text meter; shape

notes; text on leaf 30 *verso*

leaf 32 *recto*::Russia [Read],,tenor,,Am,,132|1D7U13|2,,False are the men of

high Degree,, clef + time signature provided for bass, but no notes;

shape notes; text on leaf 31 *verso*

leaf 33 *recto*::New Durhan [*sic*; “New Durham” on opposite p., with text]

[Austin],,tenor, bass,,Bm,,1|D57U13|21[-]D7U1,,Hark from the toomb

a Dolful Sound,,shape notes; text on leaf 32 *verso*

leaf 34 *recto*::Windham [Read],,tenor,,Fm,,1|345|532|1,,Broad is the road

that leads to Death,, clef, key + time signatures provided for bass, but

no notes; shape notes; text on leaf 33 *verso*

leaf 35 *recto*::Liberty [Jenks],,tenor,,F,,555|U1D65[-]33[-]1|2,,No more

beneath the oppressive Hand,,clef, key + time signatures provided for

bass, but no notes; shape notes; text on leaf 34 *verso*

leaf 36 *recto*:: “Delight” (secular melody, with text for Simeon Coan’s sacred

tune Delight, which could never be fit to this tune, written on leaf 35

*verso*)

leaf 36 *verso*:: “Royal Quick Step,” “March No[.] 1st”

leaf 37 *recto*::Repentance [Rollo],,tenor,,F#m,,5|U11D75|3-5-43|2,,; shape

notes

leaf 38 *recto* + leaf 39 *recto*::Newburgh [Munson],,tenor, bass,,C,,5|35U12|1,,

Let evry creaturure join [all *sic*],,shape notes; text on leaf 37 *verso*;

title of a secular tune (“The Way to aukin tire”) at Newburgh’s end, but

leaf 39 has its bottom half cut off, so this secular tune doesn’t survive

leaf 38 *verso*:: “Auld Lang Syne”

leaf 40 *recto*::Exhortation [Hibbard],,tenor, bass,,F,,1|3-5#4|53-4|5-4-32|1,,

Lord in the morning thou shalt hear,,shape notes; text on leaf 39 *verso*

leaf 41 *recto*::Thief on the Cross,,tenor? Melody,,G,,11|2233|2,33|5[-]3133|2,,

Jesus Crist has power Alone,,not in *HTI* under title or melodic incipit;

shape notes; text on leaf 40 *verso*

leaf 41 *recto*:: “York Volunteers March”

leaf 42 *recto*-leaf 44 *recto*::Ode on Science,,tenor, bass,,G,,1|D5-32-1|26|

6-5-67|U1,,The morning Sun Shines from the east,,shape notes; text on

leaf 41 *verso*, leaf 42 *verso*, + leaf 43 *verso*

leaf 44 *recto*:: “Miss MC Low”

leaf 44 *verso*:: “This thing of Mine”

leaf 45 *recto*::Mount-Sion [Brown],,tenor,,C,,5|U1233|5-3-2-1,,; shape notes;

“# on A” (*sic*) written after title + text meter

leaf 45 *verso*:: “Battle of the Rhine”

leaf 46 *recto*:: “We[’]r[e] on the Road to Boston,” “Yanky Doodle,” “God of Day”

leaf 46 *verso*:: “Bruce’s Address” (“Brewster’s Address” originally written,

then crossed out)

leaf 47 *recto*:: “Nancy Dolson” (“My w[if?]e” written after title), “Hay Maker”

leaf 47 *verso*:: “Grand Spy” (also known as “The Graf Spee”; a reel)

**Manuscripts Ms. Harris Codex 1911** [listed in BruKnow as “Manuscript music

book, 1816-1843, Charlotte”]

261. *The Village Harmony, or Youth’s Assistant to Sacred Musick.* 2nd ed. Exeter, N. H.: Henry Ranlet, 1796. Lacks pp. 1-6; corner of leaf bearing pp. 27-28 torn off, with slight loss of text; leaves bearing pp. 53-86 in poor shape (several with long tears), but minimal loss of text; leaf bearing pp. 87-88 torn, with loss of text; small slip cut from newspaper (with printed date “*July* 13, ’98.”) pasted to p. 125 to reinforce leaf, but obscures some text; final leaf (pp. 187-[188]) cut, with loss of text. Handle with extra care.

inscription: preliminary leaf *recto*, “Theophilus Gould Tr His Book”; back cover,

“[Theo?]philus Gould / [?]”

no MS. music

**Harris Rare hMusic VI55 1796**

*The Village Harmony: or, Youth’s Assistant to Sacred Musick*, 6th ed. – BOUND WITH

Brown, Bartholomew, and others. *Columbian and European Harmony*, 1802

262. *The Village Harmony: or, Youth’s Assistant to Sacred Music.* 7th ed. Exeter, N. H.: Ranlet and Norris, 1806. Complete. front cover detached.

inscriptions: front cover, “E [?]”; inside front cover, “[L?] Moody”; preliminary leaf

🖝 [1] *recto*, “6th Edition [Lent?] . D Copeland / Dec.r 1835”; inside back cover,

“Moody”

no MS. music

**Harris hMusic VI55 1806**

263. *The Village Harmony: or Youth’s Assistant to Sacred Music*[*k*]. 11th ed. Newburyport, Mass.: E. Little and Company, [1813]. Leaves bearing 2nd pp. [1-2], pp. [3]-4, 5-6 damaged + repaired, with some loss of text; otherwise, complete with [2], 323, [3] pp. BOUND WITH *The Worcester Collection of Sacred Music* (“Laus Deo!” at head of title). 4th ed. Boston: Isaiah Thomas and Ebenezer T. Andrews, 1792. Lacks pp. [1-4], 1-14, 19-22, 27-30, 43-46, 99-104, 111-112, all after p. 144; about half of leaves bearing pp. 123-126 ripped off, lacking. This book had an immature early owner: many tunes have wrong attributions written next to their titles, tune titles are written between the 2 systems of a single tune, at least one tune title is crossed out + a wrong tune title substituted (p. 79), part of at least one tune title has been cut out (p. 72), there are blots and miscellaneous scribblings on many pp., and on p. 105, a random 7 mm. of the tune Worcester have been marked off, titled “New Jerusalem,” + the printed text is crossed out and New Jerusalem’s written in.

BOUND WITH Brown, Bartholomew, and others. *Bridgewater Collection of Sacred Musick.* 3rd ed. Boston: Thomas and Andrews and J. West and Company [printed by J. T. Buckingham], 1810 (printer’s name trimmed off at bottom of p.). Complete; p. 116 misnumbered 114. Becoming disbound.

inscription: *The Village Harmony*, 1st p. [2], “Ann Elizabeth Boyd”; *The Worcester*

*Collection*, p. 16, “March 20th. 1794.,” “Samuel Wheeler Book 180”

no MS. music

**Harris Rare hMusic VI55 1813**

264. *The Village Harmony: or, Youth’s Assistant to Sacred Musick*. 12th ed. Newburyport, Mass.: E. Little and Company (C. Norris and Company, printers), [1815]. Leaves bearing pp. 3-4, 5-6 torn, with loss of text; only half of front cover survives; otherwise complete. This is the shorter of the two 12th eds., with [2], 323, [3] pp. (see *ASMI*, p. 601).

inscription: slip (now partial) pasted inside front cover, “Lowe Jun,rs / Lunenburg /

[AD.?] 1817”

no MS. music

**Harris hMusic VI55 1815**

265. *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; final 2 leaves torn at corners, with some loss of text. Front cover detached, has a small chunk missing; back cover almost detached.

no inscriptions

some tune titles are preceded by added words in pencil—e. g., “Journey to”

Brentford (p. 70), “Anne” Arundel (p. 71), “Trips to” Dover (p. 76), “Roman”

Chapel (p. 78), “Earl of” Warwick (p. 81), “Sweet” Orange (p. 87), “Marquis

of” Truro (p. 97), “Fair” Penitent (p. 115), “SILK” Worms, p. 320

no MS. music

**Harris hMusic VI55 1816**

266. *The Village Harmony: or, New-England Repository of Sacred Musick.* 14th ed. Boston: West and Richardson (Exeter, N. H.: C. Norris, printer), [1817]. Lacks pp. 3-6, all after 346.

inscriptions: inside front cover, “Wm Hurlbut[’]s / Book / 1818,” “William E.

Weller – / May. 1899 –”

no MS. music

**Harris hMusic VI55 1817**

267. *The Village Harmony: or, New-England Repository of Sacred Musick.* 15th ed. Exeter, N. H.: J. J. Williams, 1818. Complete with [2], 347, [3] pp., though lacks original covers.

no inscriptions

no MS. music

**Harris Rare hMusic VI55 1818**

268. *The Village Harmony: or, New-England Repository of Sacred Musick.* 17th ed. Exeter, N. H.: J. J. Williams, for the proprietor, 1820. Complete with [2], 347, [3] pp.; leaf bearing pp. 237-238 seems frayed along right edge, but without loss of text. Front cover detached, fragmentary.

inscription: t. p., “A. L. Gregg.” (pencil)

no MS. music

**Harris hMusic VI55 1820**

269. [Wainwright, Jonathan M.]. *A Set of Chants adapted to the Hymns in the Morning and Evening Prayer, and to the Communion Service, of the Protestant Episcopal Church in the United States of America.* Boston: Thomas Badger, Jr., 1819. Complete with 49, [1] pp.

no inscriptions

no MS. music

**Harris 1-SIZE Music W1418**

270. Walter, Thomas. *The Grounds and Rules of Musick Explained: or, An Introduction to the Art of Singing by Note.* [8th ed.] Boston: for Thomas Johnston, 1764. Lacks leaves 1-21, 24 of music.

inscription: inside front cover, “Loaned by / J. W. Clark” (pencil)

no MS. music

**Harris Rare hMusic WA46 copy 1**

271. [Walter, Thomas. *The Grounds and Rules of Musick Explained: or, An Introduction to the Art of Singing by Note.* [8th ed.] Boston: for Thomas Johnston, 1764 [or later]]. Lacks leaf bearing t. p. + “Thoughts on Poetry and Musick,” leaves 21-24, 30 of music, covers; corner of leaf 27 torn off, with loss of text. Surviving leaves of music appear in this order: 1-20, 27-28, 25-26, 29, 32, 31. Either *ASMI* 523C or a very incomplete copy of the 44-leaf *ASMI* 523D (see note on handwritten index, below).

on blank p. [26] + facing blank recto of leaf 1 appears a handwritten index, “A Table

of Tunes to this Book”; only lists tune titles through letter S (“For T. W. and Y

See the Last Leaf of the Book,” which no longer survives), but includes tunes

all the way to leaf (“Page”) 43 (All-Saints, Falmouth); other tunes listed

include Burnham + Funeral Thought on leaf 42, A Hymn to a Cannon 4 in one

on leaf 41, Cambridge, Evening Hymn (“by Tans’ur”), + New-York on leaf 34, etc.

inscriptions: leaf 3 *recto*, “Amos Warren His / Book Amos Warren”; leaf 20 *verso*,

“Nehemiah Warren”

MS. music entries:

leaf 5 *recto*::Wantage Tune,,“Medius,” “Tennor,” “Bass,” melody in tenor,,Dm,,

1|D77|55|67|U1,,; diamond notation; heavy double lines at ends of

phrases (also bar lines)

leaf 31 *recto*::[untitled fragment],,probably non-melodic upper part,,C? (no

clef),,if in C + treble clef: 13111-2323,1321D67,U2|31|42|11-2|3

(entire excerpt),,; diamond notation; 3 phrases, separated by double

lines; only the third phrase also has bar lines

**Harris Rare hMusic WA46 copy 2**

272. Warriner, Solomon. *The Springfield Collection of Sacred Music.* Springfield, Mass.: Warriner and Bontecou (printed at Boston by Manning and Loring), 1813. Appears complete with 159, [1] pp.

inscriptions (selection): inside front cover, “Kensington Society / Kensington /

1840,” “James A Cowles” (partly rubbed out); t. p., “L Alpheus Cowles of

Berlin,” “L A Cowles / 1 8 3 [8?]”; additional leaf *recto*, “Reuben Bronson”

(possibly the oldest inscription here), “J[ohn?] North Esqr,” “L. Alpheus

Cowles of Berlin / 1840”; additional leaf *verso*, “Levi Alpheus Cowles / Berlin

/ Conn / 1840,” various dates used in subtraction exercises to determine

people’s age: “1840 – 10 – 25” along with “1751 – 4 [-] 15” (producing an age

of 89 years, 6 months, 10 days—perhaps a grandparent of Levi’s?) + “1819

[-] 11 [-] 19” (producing an age—Levi’s?—of 21 years, 9 months, 6 days),

“Charles B. [C?]owles”; inside back cover, “James A Cowles / Book / 1840”

no MS. music

**Harris hMusic WA7754s**

273. Washburn, Japheth Coombs. *The Parish Harmony, or Fairfax Collection of Sacred Musick.* Exeter, N. H.: C. Norris and Company, for the author, [1813]. Leaf bearing pp. [3-4] has tears which result in loss of text; otherwise, complete, with 133, [1] pp. Printed “*ERRATA.*” Slip pasted inside back cover.

inscriptions: inside front cover, “[R?]eek off / 4 O Clock PM / [F?]lowing heavy / [?]”

(pencil); errata slip inside back cover, “Sally,” “Almira Stearns / Boston”

(pencil)

no MS. music

**Harris hMusic W3147p**

274. Webster, Eli F. *“The Oral Minstrelsey.”* MS. music book, evidently intended for publication. 1817. Introductory material, [10] pp. (these pp. referred to here as “1st p. \_\_”); “Part 1.st,” pp. [1]-47 (“2nd p. \_\_”); “Part 2.d,” pp. 48-118 (“2nd p. \_\_”); “Part 3.d,” pp. 1-131, [132-134] (“3rd p. \_\_”); “Part IV.,” pp. [1]-62, [63-64] (“4th p. \_\_”).

introductory material contains “Preface,” testimonial, “Advertisement”

“Part 1.st” contains “Dissertations on sound,” “Human Voice,” “Practical Principles /

Lesson 1.st,” “Lesson 2.d / Musical Notes & Rests,” “Lesson 3.d / Solfeggio,”

“Lesson 4th / Transposition,” “Lesson 5.th / Modulation,” “Lesson 6th Sexion

1st / Time,” [lesson 6:] “Sexion 2.d / Accent,” [lesson 6:] “Sexion 3d /

Syncopation,” “Lesson 7.th / of the Apoggiaturas & the Hold”)

“Part 2.d,” under the general heading “Theoretical Elements,” contains “Chapter 1.st /

of the Octave & Intervals in general” (4 “Sexion”s), “Chapter 2.d / on Bass” (3

sections), “Chapter 3.d / On Chords” (6 sections: “Sexion 4th / Table of chords, used in thorough bass, as expressed by figures” includes

“Observations on the preceeding table” lettered A-P; “Sexion 6th” is titled “On

Dissonance”), “Chapter 4th / Intervalick processions” (3 sections), “Chapt. 5.th

/ On Cadence” (5 sections), “Chapter 6.th / Of Counterpoint” (2 sections),

“Dictionary of Musical Terms,” “Appendix to part first, Containing

Miscellaneous Observations on Singing, extracted from various authors,”

“Index” to the various topics covered in parts 1 + 2 [2 photos of this index]

“Part 3.d” contains “Church Musick” + a 3-p. index of tunes

“Part IV.” contains “Anthems, Odes, Dirges, Elegiac & set Pieces” + an index of

compositions (“Index to Part fourth.”) [photo of this index]

inscriptions: “Preface” signed on 1st p. [7] by “E. F. Webster. / Chester 20th July / AD.

1817”; testimonial on 1st p. [8] headed “Approvd by [bracket] A[u]gust 8th

1817 / [AMEN?]” + signed “August 15th 1817 C D HOAR” (see tunes

🖝 attributed to C. D. Hoar on 3rd pp. 128, 129, +131, e. g.); 2nd p. [1], “A Boyish

Production – Some Sense – Some Nonsense -- / & Much Pedantry” (pencil);

4th p. [64], “Written by Eli F Webster / S. Webster’s / Father” (blue ink over

pencil)

“Advertisement,” 1st p. [10]: “…at the right hand of the whole [“the whole” being

the title, text meter abbreviation, + key designation over each tune] is the

author’s name, or the title of the work from which the tune was taken, & the

american authors are distinguished by an asterism [\*] affixed to their

names.” (square brackets around \* are original)

1st p. of “Index,” 3rd p. [132]: “Tunes with this mark (x) were never before

published”; 50 tune titles have this mark; each never-before-published tune

that is probably by Eli Webster (there are no attributions to him) is numbered above its score; nos. 1-26, 28-31, + 33-42 are recorded here

(perhaps nos. 27 + 32 were not noticed by me); 5 of the never-before-

published tunes are attributed to “L. Webster,” 3 to “C. D. Hoar,” + 1 to “D.

Webster”; if Eli Webster has 42 tunes in the MS. and these other composers

have 9, that’s a total of 51, not 50 never-before-published tunes, so perhaps

Webster forgot to mark one of the never-before-published tunes with an x

most pieces are for 4 voices with melody in 3rd voice from top, or for 3 voices with

melody in middle or top voice; in 4-voice settings, assume melody is in 3rd

voice from top unless otherwise specified; “Air” or “1.mo.” (primo) signifies

the melodic part

Webster’s identification of voices is always quoted from top voice down

*sic*s largely eschewed here; you can probably trust these transcriptions, for the most

part

MS. music entries:

3rd p. [1]::Alcester “T. Williams”,,“2do,” “medio,” “1.mo,” bass,,F,,

5[-]43[-2]|15|U1[-]D76|5,,Sing we to our God above

3rd p. 2::Orange “A. Williams’ Coll.”,,“2[do.?],” “Air,” bass,,Am,,1|34|32|1,,Let

sinners take their course

3rd p. 2::Bath “A Williams coll”,,4 voices,,A,,1|23|21|1D7|U1,,Life is the time

to serve the Lord

3rd p. 3::Castle-Street “H. Cary. (Har. Of har)”,,“2.do.,” “1.mo,” bass,,G,,

1|3-4-5U1|D42|1-3-5U1|D6-5,When I my var’ous blessing see

3rd p. 4::Extollation “Janes”,,4 voices, “Air” written above 3rd voice from top,,

G,,1|3554|32|1,,Loud hallelujahs to the Lord,, “Allegro. Non troppo.

Presto.” Written above start of music, “Legato Rippieno.” Written

above m. 11 (with its melismas in treble + tenor), “voce solo.” Written

above top voice starting at m. 15 + “Symphony” written above bass

for those same mm.

3rd p. 5::Dissolution “Janes”,,“2do.,” “Air,” bass,,Fm,,1|3344|7-U1D5\_|5,,Death

like an overflowing stream,, “Largo. Maestoso.” Written above start of

music

3rd p. 5::Trinity “King James. 1st”,,4 voices,,F,,1|1-2-3-21|5-43|4-5-67|U1,,Now

shall my head be lifted high

3rd p. 6::Alesbury [Aylesbury] “A. Williams coll.”,,“2[do.?].” “Air,” bass,,Am,,

154|32|1,,The Lord my shepherd is

3rd p. 6::Magdalene “King James”,,“Air,” “2.do.,” bass,,F,,1|53|U1D5|6U1|D7,,

My God, my portion, & my love

3rd p. 7::Princeton “Billings”,,4 voices,,Dm,,5|U1-23|21|1D#7|U1,,Lord, hear

the voice of my complaint

3rd p. 7::Wadsworth “Lock Hospital”,,3 voices, “Air” written above top

voice,,D,,1|D7U1|D54|3#4|5,,As pants the hart for cooling streams

3rd p. 8::Troy “A. Williams”,,“medio.,” “Air,” bass,,G,,1|54[-]323[-]#4|5,,Rejoice

the Lord is king

3rd p. 9::St. Martin’s “Tansur”,,4 voices,,A,,1|1-2-1D5|U1-2-33-4|5-4-31|2,,

Arise my soul my joyful powr’s

3rd p. 9::Old Savoy or Ps. 100th [= Psalm 100 Old, Old Hundred] “Luther”,,4

voices,,A,,1|1D7|65-(6-7)|U12|3,,Be thou o god exalted high

3rd p. 10::Little Marlborough “A. Williams”,,4 voices,,Am,,5|U13|2-1D#7|U1,,

Welcome sweet day of rest

3rd p. 10::Bray “A. Williams”,,“medio.,” “Air,” bass,,G,,1|5554[-]3|6[-]54[-]32,,

Awake my heart arise my tongue

3rd p. 11::Blendon “Lock Hospital Coll.”,,3 voices, “Air” written above top

voice,,D,,1D34|55|U1-D76|5,,Let the shrill trumpet’s warlike voice

3rd p. 11::Suffolk “Billings”,,4 voices,,Gm,,1|5-U1D7-6|5-45|1-2-34|5,,Bright

king of glory dreadful God

3rd p. 12::Lincoln “Pond”,,4 voices,,D,,5|36|7U1|D6#5|6,,Begin the high

celestial strain

3rd p. 12::Portland “Cooper”,,“2 do.,” “Air,” bass,,Dm,,5|U1D#7|U1-2-32|1,,

From lowest debths of woe

3rd p. 13::Tilden “Brown”,,4 voices,,D,,5|53-5|1-35|6-7U1-2|1,,This life’s a

dream an empty show

3rd p. 14::Aurora “Billings”,,4 voices,,C,,5|U13-5|4-32|1,,Behold the morning

sun

3rd p. 14::Plymton [Plympton] “Arnold”,,“2 do.,” “Air,” bass,,Em,,1-231|54|

3-4-5U1|D#7-U1-2,,Now let our drooping hearts revive

3rd p. 15::Arne,, “2.do.,” “1.mo.,” bass,,E,,3|13|25-4|3,,How pleased & bless’d

was I,,written in pencil, upper right corner of p.: “Partly borrowed

from / 97 Psalm”; “No. 39.” Written above start of music

3rd p. 16::Manning “G. F. Handel”,,4 voices, “Air” written above 3rd voice from

top,,A,,5|5-43-2|1D5-7|U1-23-4-5|D5,,When I survey the wondrous

cross,,adaptation of “He shall feed his flock” from *Messiah*

3rd p. 17::Pelham “Giardini”,,3 voices, “Air” written above top voice,,D,,

5|U1D5|4-32|1,,My soul repeat his praise,,“Andante. / m[e?]zza. Voce.”

Written above start of music

3rd p. 18::Chilmark “[M?]adan”,, “2do. Or medio.,” “Air,” bass,,Bm,,

5|U111-2-32-3-1|D#7U12,,And is the lovely shadow fled

3rd p. 19::Trinity,, “2.do.,” “1mo.,” bass,,F,,1|35|42|3,,Ye Angels round the

throne,,“No 38.” Written above start of music

3rd p. 19::Portugal “Thorley”,,4 voices,,G,,5|U12|3[-]13[-]5|4[-]32|1,,How

lovely how divinely Swe[e?]t

3rd p. [20]::Barnwell,,“2do.,” “Air,” bass,,Eb,,313|55-6-7|U1,,Great is the Lord,

our God,,“No. 36.” Written above start of music

3rd p. 20::Dreyden [Dryden?],,4 voices,,D,,5|3-65|6-U2D7-5|U1,,Beleiving, we

rejoice,,“No. 37.” Written above start of music

3rd p. 21::Bethesda “Geo. Green”,,4 voices,,G,,1|32|34-2|1,,Lord of the worlds

above

3rd p. 22::St. Thomas “G. F. Handel”,,4 voices,,A,,5|U11|32-1|2,,High as the

heav’ns are rais’d

3rd p. 22::Osgood “Mann”,,“2 do.,” “Air,” bass,,Dm,,5|U12|3-1D#7|U1,,Is this the

kind return

3rd p. 23::Spring-lane “Smith”,,4 voices,,Cm,,5|U12|3-14-3|2,D5|U12|

3-4-54-3|2,,Is this the kind return

3rd p. 23::Dover “Dr Arne”,,“2 do.,” “Air,” bass,,F,,536|57tr|U1,,Behold the

morning sun

3rd p. 24::Corinth “Blanchard”,,4 voices,,G,,555|55[-]4|3[-]U1D7[-]6|5,,Jesus

shall reign where e’ere the sun

3rd p. 25::Standish “Blanks”,,4 voices,,Am,,1|32|15|43|2,,O God of mercy hear

my call

🖝 3rd p. 25::Plymouth “Aair by A. Williams / har. Original.”,,4 voices,,A,,32[-]1|

25|1-2-32-1|D7-6-5,,Children of the heavenly king

3rd p. 26::Barby “Tansur”,,“2 do,” “Air,” bass,,A,,1|33|23-2|1D7|U1,,Long as I

live I’ll bless thy name

3rd p. 26::Psalm 97th “Tuckey”,,4 voices,,Eb,,313|25-4|36|6-n5,,He reigns, the

Lord, the saviour reigns

3rd p. 27::Buckingham “A. Williams”,,4 voices,,Am,,1|5-4-32|34|5-43|2,,Lord,

thou wilt hear me when I pray

3rd p. 27::York “J. Milton”,,“2 do.,” “Air,” bass,,G,,1|35|46|35|2,,Happy the heart

where graces reign

3rd p. 28::Green’s 100 [Psalm 100] “Dr Green”,,4 voices,,A,,1|13|43|42|1,,

Sweet is the work, my God, my king

3rd p. 28::Morning Hymn “Tansur”,,4 voices,,Am,,3|21|23-4|5-43|2,,Thou

spreadest the curtains of the night

3rd p. 29::Elenborough “A. Williams, or Dr Croft”,,“2 do.,” “Air,” bass,,Gm,,

1|32-1|52|32-1|D#7,,With earnest longings of the mind; melody

written in “secondo” staff at first, then mostly rubbed out + secondo

part written in

3rd p. 30::Canterbury “Blanks”,,4 voices,,G,,1|32|31|23|4,,Why do we mourn

departing friends

3rd p. 30::Barnet “A. Williams”,,“medio.,” “Air,” bass,,C,,5|U1-D76|5U1|3-21|2,,

Long as I live I’ll bless thy name

3rd p. 31::Rochester “A. Williams”,,4 voices,,G,,112|31|2D7U1,,God my

supporter & my hope

🖝 3rd p. 31::Evening Hymn “Aair by Williams / har. Orig.”,,4 voices,,Am,,

1|1-D76|5U2|3-21|D#7,,Sleep, downy sleep come close my eyes

3rd pp. 32-33::Sheffield,,4 voices,,D,,1D5-65-4|3-45|6-7-U12-D7|5,,Go

worship at Immanuels feet

3rd pp. 33-34::Boston “A. Williams”,,4 then 5 voices, melody in 3rd voice from

top throughout,,G,,1|3-21|5-43|1D7|U1,,Hail! Hail all glor’ous Lamb of

God,,ends with 5-voice “Chorus,” adding 2nd bass

3rd p. 35::Guilford “Arnold”,,4 voices,,Am,,1|54|32|1,,Like sheep we went

astray,,has fuging “Chorus” at end

3rd p. 36::Savoy “W. Tansur”,,4 voices,,G,,1|3-45|65|43|2,,While thee I seek

protecting pow’r

3rd p. 37::Falmouth “Tansur”,,4 voices,,G,,3|11[-]2|33[-]4|5-4-31|2,,Now to

the Lord, a noble song

3rd pp. 37-38::Kimbolton “By Tansur”,,4 voices,,G,,1|3-2-11|5-4-33[-]4|

54[-]3|2,,The Lord descended from above

3rd p. 39::Landaff “Tansur”,,4 voices,,Gm,,5|432|454|321,,The god of Glory

sends his summonds forth,,note placement of bar lines

3rd pp. 40-41::Holborn “A. Williams”,,4 voices, G,,5|U1132[-]1|5,,Soldiers of

Christ arise

3rd p. 41::Mear “A. Williams”,,4 voices,,G,,1|55|33|1-23|2,,O ’twas a joyful

sound to hear,,something added in pencil after “A. Williams”; not quite

legible (“+ Holdro[y]d”?)

3rd p. 42::Armley “A. Williams”,,4 voices,,Am,,5|U1-2-32|32|1-2-32-1|

(1)-D#7,,Thou, whom my soul admires above

3rd p. 42::Islington “A. Williams”,,“medio.,” “Air,” bass,,C,,1|1-D54|3-45|

6-7U1|D7-6-5,,This life’s a dream an empty show

3rd p. 43::Isle of Wight,,“medio.,” “Air,” bass,,Gm,,1|5-43-4|57-6|54|5,,How

vain are all things here below,,“King, James 1st” written where

composer or tune source attribution usually appears

3rd p. 43::Tamworth “Lockhart”,,“medio.,” “Air,” bass,,F,,53|U1D531|2D5,,

Guide me, O thou great gehovah,, “pomposo.” Written above start of

music

3rd p. 44::Harlington “Dr Arne”,,4 voices,,Am,,1|13|25|31|2,,Think mighty

god. On feeble man [punctuation *sic*]

3rd p. 45::St. Giles’s “A. Williams”,,“2do.,” “medio,” “1mo.,” bass,,G,,1|3-4-32|

1-2-1-2-3#4|5,,How pleasant ’tis to see

3rd p. 46::Psalm 81st “King James”,,4 voices,,F,,1|34|55|66|5,,Long as I live, I’ll

bless thy name

3rd p. 47::Pleyel’s or German Hymn [“’s” after “German” partly rubbed out] “J.

Pleyel”,,4 voices, Bb,,1|35|23|42|3,,So fades the lovely blooming flow’r

3rd pp. 47-48::Hymn fifth “B. Milgrove”,,“2.do.,” “1.mo.,” bass,,C,,1111|

2D7U1,2|31D76|7,,Praise the Lord who reigns above

3rd p. 48::Idumea “R. Taylor”,,3 voices, “Air” written above middle voice,,Eb,,

5|U11D7|664|554|(4)-3,,O Zion, afflicted with wave upon wave

3rd p. 49::Holly “Forbush”,,4 voices,,C,,5|55U1D7|U12|3,,Glory immortal

waits around

3rd p. 50::Crucifixion “Forbush”,,4 voices,,Em,,1\_|155|75U1D#7|U1,,Alass!

And did my saviour bleed!

3rd p. 51::Ephesus “Forbush”,,4 voices,,Am,,1|1D#7|U1-2-34|54|32|1,,Not to

our names, thou only just & true

3rd p. 52::Medici “Altered from Brookfield, by Forbush”,,4 voices,,Cm,,5|U12|

3-2-1Dn7|U1,,As on some lonely building’s top

3rd p. 52::Meditation “Forbush”,,4 voices,,Dm,,1|D77-6|55-4|32|1,,Deep in

our hearts let us record

3rd p. 53::Newark “Dr Arne”,,“2do.,” “Air,” bass,,F,,5|U1D5|32-1|D7-24-6|5,,

When fancy spreads her boldest wing

3rd p. 54::Handel “G. F. Handel”,, “2do,” “medio.,” “1.mo.,” bass,,Dm,,5D1-23-4|

55|7-U1-2-D7U3-1|D#7,,While we admire the vast design

3rd p. 55::Funeral Meditation “Leslie”,, “2do.,” “Air,” bass,,Dm,,5|5U1|D75|

4-32|1,,Death, like an overflowing stream

3rd p. 56::Doxology “concert Har.” (Benjamin Leslie’s *The Concert Harmony*,

1811?),,4 voices,,F,,155|6567|U1,,To God the father, God the son

3rd p. 57::Mentz “Holyoke”,,4 voices,,Bm,,5|U13|23|2-1D#7|U1,,Thy pard’ning

love, so free, so sweet

3rd p. 57::Funeral Hymn “Goss”,,3 voices, “Air” written above middle voice,,

Dm,,1|55|5|7\_|77|77\_|75|U11|D#7,,Hark! from the tombs, a doleful

sound, a doleful sound

3rd pp. 58-59::Golgotha “Allen”,,4 voices,,Bm,,11|1|D7U1|23|2-1D#7|U1,,

Behold! Behold his vesture dipt in blood,,a big piece: sets 3 stanzas of

text in 69 mm., with expressive markings “Slow,” “Dolce,” “[Pia.?],”

“Pensivo,” “Piano,” “cre[s]c.,” “Piano,” “Verry slow,” “Languis[s?].,”

“Cre[s]c.,” “Dim.,” “cre[s]c.”—but too much B minor

3rd p. 60::Kentucky “concert Har.” (Leslie, 1811?),,4 voices,,C,,1|31|D5U1|

55-3|3[-]1\_|1,,Our states, O lord, with songs of praise

3rd p. 61::Emmaus “Billings”,,4 voices,,Gm,,1|1-23|53|1-D7U1-2-3|2,,When

Jesus wept, a falling tear

3rd p. 62::Exeter “Billings”,,4 voices,,F#m,,155|6544|7,,My tho’ts on awful

subjects roll

3rd p. 63::Empire “Billings”,,4 voices,,Fm,,1|3344|5,5|U1232|1,,Let floods &

nations rage

3rd p. 64::Korah,,“2do.,” “Air,” bass,,G,,1|35|6-55-7|U1D5|65-6|43|2,,Raise

your triumphant song,,not in *HTI* under title or melodic incipit;

marked x for “never before published” in index, 3rd p. [133]; “No. 7.”

Written above start of music

3rd p. 65::Salvation,,4 voices,,C,,1|D5-6-53|65|U13|2,,My tho’ts on heav’nly

🖝 subjects roll,,marked x for “never before published” in index, 3rd p.

[134]; one m. shows changes made in treble + counter; “No. 8.”

Written above start of music

3rd p. 66::Atticus,,“2do.,” “Air,” bass,,A,,1|3-2-34|5-6-53|43|2,,Grace, ’tis a

sweet a charming theme,,marked x for “never before published” in

index, 3rd p. [132]; “No. 6.” Written above start of music

3rd pp. 67-68::Leopold,,4 voices,,C,,1|3311|222,,Ye holy souls in god rejoice,,

marked x for “never before published” in index, 3rd p. [133]; “No. 5.”

Written above start of music

3rd p. 68::Americus,,4 voices,,C,,1|31|D53|46-U1|2,,Columbia, praise thy

mighty God,,marked x for “never before published” in index, 3rd p.

[132]; “No 9.” Written above start of music

3rd p. 69::Boonsborough,,“2do.,” “Air,” bass,,Dm,,1D77|5-6-5-6-5-6-|

77[-]65#7|U1,,marked x for “never before published” in index, 3rd p.

[132]; “No. 11.” Written above start of music

3rd p. 70::Mirror,,4 voices,,D,,1|D56-7|U1-D7-65|4-32|1,,That name to me

sounds ever sweet,,marked x for “never before published” in index, 3rd

p. [133]; “No. 12.” Written above start of music

3rd pp. 70-71::Laurus,,4 voices,,Am,,1|D5U1|D#7U1-2|32|1,,Remember lord

our mortal state,,marked x for “never before published” in index, 3rd p.

[133]; “No. 10.” Written above start of music

3rd p. 71::Charlestown “Norton”,,4 voices,,Am,,5|U12|35|43|2,,Lord I am vile,

conceived in sin,,figured-bass numerals + accidentals in pencil under

bass part

3rd p. 72::Bangor “Tansur”,,4 voices,,Dm,,5|32|15-6-7|U1D7-6|5,,Lord what is

man, poor feeble man

3rd p. 72::Yarmouth,,“2do.,” “1.mo.,” bass,,C,,5U12|32-4|3-21|2,,Rejoice ye

heave’ns let ev’ry star,,marked x for “never before published” in index,

3rd p. [134]; “No, 19.” Written above start of music

3rd p. 73::Kinsale,,“2do.,” “Air,” bass,,C,,53|13|55-6-7|U1,,Jeus, lover of my

soul,,marked x for “never before published” in index, 3rd p. [133]; “No.

28.” Written above start of music

3rd p. 74::Machias “Maxim”,,4 voices,,Am,,5|U11[-]234|5,,How pleasant tis to

see

3rd p. 75::Saratoga “Rag[er?]son” [Rogerson],,“2do.,” “medio.,” 1.mo.,” bass,,

Dm,,5U1D#7|U12|1-D7n6|5,,Mortals behold your dying Lord,,figured-

bass numerals + accidentals in pencil under bass part, 1st section (up

to fuging)

3rd p. 75::Wantage “A. Williams”,,“2.do,” “Air,” bass,,Dm,,1|D77-6|55|67|U1

(penciled-in sharp before penultimate note of this incipit),,Jesus, my

life thyself apply,,figured-bass numerals + accidentals in pencil under

bass part

3rd p. 76::Colchester “A. Williams”,,4 voices,,D,,1|1-D76|54|3-21|5,,My never

ceasing songs shall show

3rd p. 76::Madan,,“2do,” “1mo.,” bass,,D,,5|U1D7-6|53|6#4|5,,Lord, when thou

didst ascend on high,,marked x for “never before published” in index,

3rd p. [133]; “No 4.” Written above start of music; figured-bass

numerals + accidental in pencil under bass part

3rd p. 77::Burney,,“2do,” “1.mo.,” bass,,Bb,,5|U13|51|2-1D7-U1|2,,When with

my mind devoutly press’d,,marked x for “never before published” in

index, 3rd p. [132]; “No. 29.” Written above start of music; figured-bass

numerals + accidental in pencil under bass part

3rd pp. 78-79::Lambeth “C. Lockhart”,,“2do.,” “1.mo.,” bass,,A,,3[-]2|1-D76|

5U5|2-3-4-32|1,,Keep silence all created things

3rd p. 79::Bermondsey “Milgrove”,,“2.[do?].,” “Air,” bass,,D,,135|U121,,Glory

🖝 to god on high,, “Words by H. Gram.” Written above composer’s name

3rd p. 80::Romulus,,“2do.,” “Air,” bass,,D,,5|U12|31|2D7|6,,Jesus shall reign,

where e’re the sun,,marked x for “never before published” in index,

3rd p. [134]; “No. 14.” Written above start of music; spectacular blot of

ink at the top of this p. + the next p.—spray of droplets is like sun’s

rays

3rd pp. 80-81::Lincoln,,“2do.,” “Air,” bass,,E,,1|5553|U1D7[-]U21\_|1,,Thy

pard’ning love, so free, so sweet,,marked x for “never before

published” in index, 3rd p. [133]; “No. 1[3?].” written above start of

music

3rd p. 81::Thalia,,4 voices,,Am,,1|32-1|D55|U1-2D#7|U1,,Return, O God of

love return,,marked x for “never before published” in index, 3rd p.

[134]; “No. 16.” Written above start of music

3rd p. 82::Oraison,,4 voices,,Dm,,1|D5U1|D#7U1|3-2D#7|U1,,Hear me, O God,

nor hide thy face,,marked x for “never before published” in index, 3rd

p. [134]; “No 1.” Written above start of music

3rd p. 82::Epsilon,,4 voices,,Am,,1|3-2-14|54|3-2-11-2-3|2,,A soul oppress’d

with sin’s deserts,,marked x for “never before published” in index, 3rd

p. [133]; “No 2.” Written above start of music

3rd p. 83::Exultation,,“2.do.,” “1.mo.,” bass,,D,,5|U13|21-D5|4-2-36|#5,,Joy to

the world the lord is come,,marked x for “never before published” in

index, 3rd p. [133]; “No. 15.” Written above start of music

3rd p. 84::Thorley,,4 voices,,Dm,,5|5-6-75|U1-D55|U1D#7|U1,,With earnest

longings of the mind,,marked x for “never before published” in index,

3rd p. [134]; “No. 17.” Written above start of music

3rd pp. 85-86::Calvary,,“2.do.,” “Air,” bass,,Am,,1|32|3-2-1D7|U1-D7-65|5,,

Hark! from the Cross, a doleful groan,,marked x for “never before

published” in index, 3rd p. [132]; “No. 3.” Written above start of music;

🖝 “Words Orig’l” written at upper right

3rd p. 86::Munich “German”,,“2.do.,” “1 mo.,” bass,,Bm,,1[-]2|3-211[-]2|3-21|

5543|2,,’Tis finish’d ’Tis finish’d, So the saviour cry’d

3rd p. 87::Orpheous,,4 voices,,Cm,,1|D5-6-7U3|2-1-D75|U1-23-1|2,,Shall the

vile race of flesh and blood,,marked x for “never before published” in

index, 3rd p. [134]; “No. 20.” Written above start of music

3rd p. 87::Winchester “Luther”,,4 voices,,D,,5|U1D5|6U1|D54|3-2-1,,How

[*recte* Now] can my soul in God rejoice

3rd p. 88::Yadkin,,4 voices,,Cm,,5|5U1Dn7U1|32[-]12,,Swift as the flight of

western suns,,marked x for “never before published” in index, 3rd p.

🖝 [134]; “No.18.” written above start of music; “Words Orig.l” written at

upper right; written in pencil under “Words Orig.l” is “the folly of a

boy”

3rd p. 89::Sherlock,,4 voices,,G,,1|3-21|5-4-32-1|2,,And can this mighty king,,

marked x for “never before published” in index, 3rd p. [134]; “No. 22.”

Written above start of music; figured-bass numerals in pencil under

portions of bass part

3rd p. 90::Zealand,,4 voices,,G,,3|5-4-32|3-2-13-4-5|65-6-7|U1,,To Jesus let

our praise[s?] rise,,marked x for “never before published” in index, 3rd

p. [134]; “No. 21.” Written above start of music

3rd pp. 90-91::Shenstone,,4 voices,,Am,,1|32|1-D7U3|D7-6-5#7|U1,,Firm was

my health my day was bright,,marked x for “never before published”

in index, 3rd p. [134]; “No 23.” Written above start of music; a fine,

large tune, setting 2 stanzas of text [2 photos]

3rd p. 92::Bourbon,,4 voices,,G,,5-4|32|15-U1|D76|5,,Let all the earth their

voices raise,,marked x for “never before published” in index, 3rd p.

[132]; “No. 24.” Written above start of music

3rd p. 93::Rupert,,4 voices,,Em,,1|D765-6-|543|21\_|1,,Lord we are blind poor

mortals blind / We can’t behold thy bright abode / O ’tis beyond a

human mind / To glance a tho’t half way to god [unusual text!],,

marked x for “never before published” in index, 3rd p. [134]; “No. 26.”

Written above start of music

3rd p. 94::Conviction “J. French”,,4 voices,,Am,,1|33-2|1D#7|U1,,Alass my

aching heart

3rd p. 95::Moscow,,4 voices,,Em,,1|5U1D7[-]65[-]4|345,,Life, like a vain

amusement flies,,marked x for “never before published” in index, 3rd p.

[133]; “No. 25.” Written above start of music

3rd p. 96::Ashby “Kimball”,,4 voices,,G,,1|42|31|2,,To spend one sacred day

3rd p. 97::Rutherford,,4 voices,,Dm,,1|D5#7|3-21|2,,Alass! ’twas brittle clay,,

marked x for “never before published” in index, 3rd p. [134]; “No. 33.”

Written above start of music

3rd p. 97::Ainsworth,,“2.do.,” “1mo.,” bass,,G,,5|55|55|54|3,|1|35|35|3-2,|1|

D55-6-7|U11-2-3|46|53|12-3-4|3-(1)2-(D7)|U1,,The joyful day is

coming on,,marked x for “never before published” in index, 3rd p.

[132]; “No 34.” Written above start of music

3rd p. 98::Reliance “J. Cheetham” [*sic*],,4 voices,,G,,1|5551|231,,My shepherd

will supply my wants

3rd pp. 98-99::Ashford,,“2do.,” “1mo.,” bass,,Em,,1|D77-6|55-4|34|32|1\_|1,,

Silent I waited with long suffring love,,marked x for “never before

published” in index, 3rd p. [132]; “No 35.” Written above start of

music; unusual, eloquent tune [2 photos]

3rd p. 100::Poland “Swan”,,4 voices,,C#m,,1|D55|7U3|D7-U1-D75|(5)-4,,God

of my life, look gently down

3rd p. 100::China “Swan”,,“2do,” “Air,” bass,,D,,3|22|11|3-D66|3,,Why do we

mourn departing friends

3rd p. 101::Farmington “French”,,4 voices,,F#m,,134|5|U11D#7|U1,,Black

heavy tho’ts like mountains roll

3rd p. 101::Rapture,,4 voices,,D,,51-23-4|56-7|U1D7tr|U1,,Sing to the Lord, ye

distant lands,, marked x for “never before published” in index, 3rd p.

[134]; “No. 30.” Written above start of music; great propulsive rhythm

in tenor’s final phrase

3rd p. 102::Arnold,,4 voices,,C,,1D54|3-4-35|U12|3,,Firm as the Earth, thy

gospel stands,,marked x for “never before published” in index, 3rd p.

[132]; “No. 31.” Written above start of music

3rd p. 103::Connecticut “French”,,4 voices,,C,,555|U11|22[-]3[-]4|3,,Come let

us sing unto the Lord,,“Largo” written over m. 17 (French’s *Harmony*

*of Harmony*, 1802, this tune’s only pre-1821 printing, has a marking of

“Slow” at that point)

3rd p. 104::Meditation “Fisher”,,4 voices,,G,,3[-]11|56[-]4|4[-]23[-]4|5[-]31,

33[-]1|4[-]25[-]3|6[-]47[-]5|U1,,Musing on my habitation,,a lively,

expressive tune; printed before 1821 only in French 1802

3rd p. 105::Tyot “French”,,4 voices,,Dm,,1|D#76|54|32|1,,Beneath this stone

deaths pris’ner lies

3rd p. 106::Autumn “Belknap”,,4 voices,,Dm,,1|D5#7|U123[-]21[-]D#7|U1,,

’Twas spring, ’twas summer, all was gay

3rd p. 107::Persia “Holden”,,4 voices,,C,,555|U12|132,D7|U1D654|32|1,,Now

to the Lord, who makes us know

3rd p. 108::Turner “Maxim”,,4 voices,,A,,1|3344|555,,All hail the powers of

Jesus’ name

🖝 3rd p. 109::Columbia “L. Webster”,,“2do.,” “Air,” bass,,Eb,,1|D53|65|

6-U12-D7|5,,These western shores, our native land,,x (short-hand for

\*, which is normally used) after Webster’s name to show that he is

American; marked x for “never before published” in index, 3rd p. [132]

3rd p. 109::Connexion “Billings”,,4 voices,,E,,1|55|67|U1,,Great is the Lord our

God

3rd p. 110::Wales “L. Webster”,,“2.do.,” “Air,” bass,,Em,,53|75[-]4|32|1,,Jesus

drinks the bitter cup,,marked x for “never before published” in index,

3rd p. [134]

3rd p. 111::Cavendish “L. Webster”,,“2.do.,” “Air,” bass,,Gm,,1-3|47-5|

43-D#7|U1,,My sorrows like a flood,,marked x for “never before

published” in index, 3rd p. [132]

3rd p. 111::Uxbridge “L. Webster”,,4 voices,,Em,,5|U13|2D7|U1D7-6|5,,Death

may dissolve my body now,,marked x for “never before published” in

index, 3rd p. [134]

3rd p. 112::Vermont “L. Webster”,,4 voices,,A,,135|5-4-32-3-4|5-4-32|1,,Ruler

of worlds display thy pow’r,,marked x for “never before published” in

index, 3rd p. [134]

3rd pp. 112-113::Amherst “Billings”,,4 voices,,G,,135|4-32|1,,Ye boundless

realms of joy

🖝 3rd p. 113::Egypt “D. Webster“,,4 voices,,C,,5|U1-2-32|1-D7-65|3-2-34|5,,Give

thanks to god invoke his name,,x (short-hand for \*, which is normally

used) after Webster’s name to show that he is American; marked x for

“never before published” in index, 3rd p. [133]

3rd p. 114::Petersborough “T. Williams coll.”,,“Air,” “2.do.,” bass,,G,,1|3365|

4321|D7,,The Lord, the sov’reign sends his summons forth

3rd p. 115::Chilton “Lock Hospital”,,“Air,” “2.do.,” bass,,Eb,,1|12|3-45|6-54|3,,

Thou God of glorious majesty

3rd p. 116::Turin “Lock Hospital”,,“Air,” “medio,” bass,,F,,55|55|6-U1D7-6|5,,

Son of God Thy blessing grant

3rd p. 117::Westford “Lock. Hos.”,,“Air,” “2.do.,” bass,,G,,1|55[-]6[-]7U1D7[-]6|

5,5|6[-]42[-]4|32tr1,,Almighty God to thee

3rd p. 118::Mortality “Read”,,4 voices,,Fm,,1|5U1D7[-]65[-]4|345\_|5,,Death

like an overflowing stream

3rd p. 118::Virginia “Read” [*recte* Brownson],,4 voices,,Em,,1|55U1D7|

6-4-76|5,,Thy word the raging winds control

3rd p. 119::Worship “Billings”,,4 voices,,Em,,5|34|56|5-43|2,,Great spirit

understanding king

3rd p. 120::Balldock “B. West”,,4 voices,,Dm,,5|43245-6-|7-5-U1D#7|U1,,He

rais’d me from a horrid pit,,awkward declamation, at least with this

particular text

3rd p. 120::Cary,, “2do.,” “Air,” bass,,Bb,,1|35|2-(3)4|3,,Let sinners learn to

pray,,marked x for “never before published” in index, 3rd p. [132]; “No. 40.” Written above start of music

3rd p. 121::Cornwall “G. F. Handel”,,“2do + medio.,” “Air,” bass (i. e., 4 voices,

the top 2 sharing a staff),,Em,,1|6-5U1|D7-6-55|4-3-23|2,,My God, my

portion & my love

3rd p. 122::Silverstreet “Smith”,,4 voices,,C,,1D55|35|U1,,Come we who love

the Lord

🖝 3rd p. 123::St. Humphrey’s “Air king James. / har. Orig.”,,4 voices,,A,,1|24-3

[3-2 originally written where 4-3 is, then partly rubbed out]|25|

4-3-21-(D7-U1)|2,,I love the Lord; he heard my cries

3rd p. 123::Lutterworth “Tansur”,,“Air,” “2do.,” bass,,Dm,,5|U1D#7|U1D5|

U13|2,,As pants the Hart for cooling streams

3rd p. 124::Walsal “A. Williams coll.”,,4 voices,,Am,,1|32-1|D5U5|4-32|1,,Lord

in the morning thou shalt hear

3rd p. 124::Wellingborough “Tansur”,,“2do,” “1mo.,” bass,,Am,,1|53|21|4-32|1,,

Thy dreadful anger Lord restrain

3rd p. 125::Eagle street “A. Williams”,,4 voices,,G,,1|3-4-54|3-2-1-2-32|1,,Join

all the glorious names

3rd p. 126::Grantham “A. Williams”,,4 voices,,F,,1|5-43|2-34|3-21|5,,This

spacious earth is all the Lords

3rd p. 127::Psalmn 148 [Psalm 148] “King James, or Dr Green”,,4 voices,,D,,

1|5U1|1D7|U1,,Ye tribes of Adam join

3rd p. 127::St. Andrew’s,,“2.do.,” “1mo.,” bass,,F,,5|55|54|3-54-3|2,,Worthy is

he that one was slain,,marked x for “never before published” in index,

3rd p. [134]; “No 41.” Written above start of music

3rd p. 128::St. James’ [St. James’s] “Dr Green”,,4 voices,,C,,5|U12|31|24|3,,I,ll

bless the Lord from day to day

3rd p. 128::Georgia “C. D. Hoar” (see testimonial in this MS., 1st p. [8]),,“2do.,”

“Air,” bass,,A,,1|31|5-4-32|1,,My God, my Life my love,,marked x for

“never before published” in index, 3rd p. [133]

3rd p. 129::Judgement Hymn “C. D. Hoar” (see testimonial in this MS., 1st p.

[8]),,“2.do.,” “Air,” bass,,Dm,,55|55|33-2|11,,Day of Judgement, day of

wonder,, marked x for “never before published” in index, 3rd p. [133]

3rd p. 130::Stroud “A Williams’ coll.”,,4 voices,,Am,,1|1[-]2-34|5[-]4-32|

3[-]2-1D#7|U1,,Now let our lips with holy fear

3rd p. 130::Lloyd,,“2do,” “1.mo,” bass,,Em,,5|54|35|4-32|1,,Curs’d be th’alluring

charms of sense!,,marked x for “never before published” in index, 3rd

p. [133]; “No 42.” Written above start of music

3rd p. 131::Captivity “C. D. Hoar” (see testimonial in this MS., 1st p. [8]),,“2do.,”

“1.mo.,” bass,,Dm,,1D54-3|77-5|34|57-5|4,,Along the banks where

Babels’ current flows,, marked x for “never before published” in index,

3rd p. [132]

4th pp. 1-4::Invocation or Masonic Ode “Holden”,,“1mo.,” “2.do.,” bass,,G,,5321|

U1D7655-6-n7|65-44-3,,Come charity [come charity] with goodness

crown’d,,includes 7 sections marked “Sym.” (= Symphony, i. e., an

instrumental section)

4th pp. 5-6::Celestial Queen “Fisher”,,4 voices,,F,,5|U1[-]D7[-]6-7-U1D5|55|

6[-]4[-]2[-]4-32|1,,What raptur’d sounds salute our ears

4th p. 7::Funeral Ode “Words by J Lane, Har. Belknap”,,4 voices,,Gm,,1232|

345,,Deep resound the solemn strain,,8 verses of text written either

under the different voice parts or at bottom of p.

4th pp. 8-12::A Funeral Elegy adapted to the 14th Dec. “by A. Wood”,,4 voices,,

Am,,starts with “Treble solo,” “pensivo”: 12|344|5|43|22-1|1,,Know ye

not that a great man hath fall,n to day,,“words by Wood”

4th pp. 12-17::An Anthem for Thanksgiving,,4 voices swelling to 5 (“2.do.,”

“Medio,” “Alto,” “1.mo.,” “Bass”) + instrumental bass (“Fundam.

Organ[o?]” for concluding “Choro-grando” on pp. 16-17,,C,,

5|U1|1|3|3|5|D5|U1|31|22\_|23|4321|21D7|U1,,Arise [arise arise

arise] Shine, O Zion Be joyful in the Lord all ye lands,,marked x

(presumably indicating that the piece was never previously

published) in index, 4th p. [64]

4th pp. 18-21::Hark the Herald Angels “Arnold”,,“1.mo.,” “2.do.,” bass,,Bb,,

starts with “1.mo.” solo: 121D5|U123,,Hark the herald Angels

sing,,note at end “Del. Segno.,” but no sign posted

4th pp. 21-23::Jehovah Speaks “Holden”,,“1.mo.,” “medio,” “2.do.,” bass,,C,,

1|1D7|U12|32|3,,Jehovah speaks [Jehovah speaks],,over mm. 1-5 are

written these expressive indications: “Andante, me[z?]. pia. Crec! For.”

(“crec!” = crescendo!)

4th pp. 23-24::Easter Hymn “H. Cary”,,“2.do.,” “1.mo.,” bass,,C,,1351|465,,Jesus

christ is ris’n to day

4th pp. 24-25::Auspicious Morn, a Christmas Hymn “Holden”,,“1.mo,” “2.do.,” bass,,E,,3|5U1|D54|3,,No war nor battle sound,,“words by Milton”

4th pp. 25-28::Cambridge “F. Giardini”,,“1.mo.,” “2do.,” Bass, “viol[e?]ncello”

(with figures for keyboard),,F, Bb, F,,5-65|3-435|U1D765|4-3,,Father

Father how wide thy glories shine

4th pp. 28-31::Te Deum Laudamus,,“Treble,” counter, “Tenor,” “Bass,” tenor +

treble have melody in alternation,,G,,tenor:133|4-3-23,|5555|4321|1,,

we praise thee, o God we acknowledge thee to be the lord,,28 4-, 5-,

and occasionally 6- or 7-measure duets for tenor/bass + treble/bass

in strict alternation are followed by a concluding 10-m., 4-voice

“Chorus,” with melody in tenor

4th pp. 31-32::Hamilton “T. Olmsted”,,“Air,” “2.do.,” bass,,C,,5|U11D7U1|D6,5|

434[-]56|5

4th pp. 33-34::A. Dirge “Holden”,,3 voices, “Air” written above middle voice,,

Dm,,55|543|22|1,,Hark! she bids all her friends adieu,,“Composed on

the death of a young Lady in Boston”

4th pp. 35-36::Funeral Anthem “Billings”,,4 voices,,Fm,,1|55U1|D76|554|

34|5,,I heard a great voice from heaven saying unto me

4th pp. 36-39::Invocation for Thanksgiving “Janes”,,3 voices, “Air” written

above top voice,,D,,1|5U1|D53|5[-]6[-]5[-]43|2,,Ye sons of men with

joy record

4th p. 40::Sapho [Sappho] “Billings”,,4 voices,,C,,11D7|U1D5|U4321[-]2|3-45,,

When the fierce north winds with his airy chorus [*sic*]

4th p. 41::Glory of Zion “Janes”,,3 voices, “Air” written above top voice,,F,,

1|35|55|6[-]54[-]3|2,,Say who is She that looks abroad,,“words from

Rippon”

4th pp. 42-46::Praise to the Redeemer “Janes”,,3 voices, “Air” written above

top voice,,G,,32[-]3[-]43#4|52[-]3[-]45[-]43[-]2,,Mighty God, while

angels bless thee

4th pp. 46-48::Anthem, for Palm Sunday “Clark & Green”,,4 voices,,G,,starts

with bass: 1|1D7654434|5\_|5; “Air” (probably tenor) overlaps bass’s

long 5 with 5543211|D7U12,,Tell ye the daughters of Jerusalem

4th pp. 49-52::Anthem for Christmas “Stephenson”,,4 voices,,G,,starts with

“Treble solo”: 1|5[-]6[-]5[-]43|442|31,,Behold I bring you glad

tidings,,treble’s 7 mm. of solo have “Instrumental” notes on tenor +

bass staves

🖝 4th pp. 53-60::Select Piece for Dedication “partly original & partly extracted

from different compositions”,,4 voices,,G, D, G, C, G,,5|U13|51|

2[-]1D7[-]6|5,,With joyful hearts & tuneful song,,various sections

marked “Dedicatory Poem,” “Ode on spring,” “Dedic. Poem,” “Original,”

“Overture, Instrumental & vocal, extracted from Leslie’s anthem from

150 Ps.,” “Senza voce, original,” “From French’s dedication anthem,”

“ded. Poem,” “Sym. Janes’,” “Chorus. Tansur.”; marked x (presumably

indicating that the piece was never previously published) in index, 4th

p. [64]

4th pp. 60-62::Gloria in excelsis “(An ancient catholick piece.)”,, “1mo.,” “2.do.,”

bass,,G,,1232|3#45,,Glory be to god on high

4th p. 62::Morning Song “A Williams coll.”,,melody, bass,,G,,5|U1-2-32[-]1|

5-2-3-21[-]D7|U1-2-34[-]3|3-2,,once more my soul the rising day

🖝 4th p. [63]::A Canon, for four voices “By Wm Billings”,,“Primo,” “Secundo,”

“Medio,” “Basso”,,A,,555|U11|D555|U11,|2|3|2|3,|5|5|5|5,|DD55|U11|

D55|11,,Boston’s a burning Boston’s a burning / Look out, Look out. /

Fire! Fire! Fire! Fire! / Cast on water, cast on water.,,ingeniously

written with each vocal part on different side of parallelogram [photo]

**Manuscripts A80.74**

275. West, Elisha. *The Musical Concert.* Northampton, Mass.: Andrew Wright, for Elisha West and John Billings, Jr., 1802. Complete.

inscription: inside front cover, “Farnam’s Book”

MS. music entry:

preliminary leaf *verso*::Consolation,,3 voices, melody in middle voice,,Am,,

5|U112|321|555|4[-]3,,O thou in whose presence my soul takes delight

**Harris Rare Music WE795m**

276. Wheeler, Abijah. *MS. music book,* 1805. Pp. numbered 5-14, 17-18, 21-59, 59 [*sic*]; then 30 unnumbered leaves. Leaves [3] + [4] are each a pair of leaves pasted together; each pair is counted as a single leaf here. Lacks back cover; front cover incomplete, detached.

inscriptions: slip pasted inside front cover, “Abijah Wheelers,” inside front cover,

“Newbury Port May. 10th 1805,” “Presented by his [carat + inserted word:]

eldest [original text:] daughter, Julia A. P. Whe[eler], / to his grand daughter,

Lizzie L. Gould, 1884.”; leaf [4] *recto*, “West. Troy Febry. 1829”; leaf [30]

*verso*, “Miss Julia Ann Wheeler / Wes[t?] Tr[o?]y” (pencil)

unless otherwise specified, MS. music entries are 3- or 4-voice settings with melody

in voice immediately above bass, assumed to be tenor

MS. music entries:

pp. 5-6::Plainfield [Kimball],,4 voices,,G,,[1|3123|423], [Why does your face,

ye humble souls],,incomplete: previous 2 leaves missing; “thou

mournful colours weare” identifies text, which was paired with

Kimball’s tune only in Holyoke’s *Columbian Repository* ([1803] + in

Holyoke’s *Vocal Companion* (1807)

pp.6-9::Walpole [Wood],,4 voices,,Bm,,1\_|132|3-4-54|32|1,,Oh if my Soul was

form,d for woe

pp. 10-13::Huntington [Morgan],,4 voices,,A,,5|U1-2-31|55|315,,Sweet is the

work my God my King

p. 14::Newburgh,,4 voices,,C,,5|35U12|1,,; incomplete: following leaf missing

p. [1]7::Brentwood,,4 voices,,E,,1|D5-43-45-43-4|5,,Well com sweet day of

rest

pp. 18, 21-25::The Heavenly Vision, An Anthem [French],,4 voices,,G,,

1234|5\_|54|322|24|322|11,,I beheld and Lo a great multatude [*sic*]

which no man could number,,lacks pp. 19-20; surviving pp. are

numbered 1, 4-8 especially for this piece, in addition to regular p.

numbering; pp. 26-27 blank (except for bleed-through)

pp. 28-29::Sterling,,4 voices,,D,,5U1D7|6-56-7U1,,; p. 30 blank

p. 31::Hatfield [Billings?],,3 voices; bar lines, clef, key + time signatures

provided for counter, but no notes,,Gm,,11234|531,,Lord in the

morning [thou shalt hear]

pp. 32-33::Paradise [Holden?],,4 voices,,D,,135|6435|U1,,Now to the shining

realms above

pp. 34-35::Lanesfield,,4 voices,,G,,5|33-2|1D7U12|3,,Salvation ,tis a welcom

sound

pp. 36-37::Durham [= New Durham] [Austin],,4 voices,,Bm,,1|D57U13|

21-D7U1,,Hark from the tomb a dolfull sound

pp. 38-39::A New-years Ode [New Year’s Ode, Ode for the New Year],,3

voices, “Air” in top voice,,G,,3|5|5|65-432|1,,Hail, Hail, all haile the

opening year

pp. 40-43::Mount Sion [Brown],,4 voices,,C,,5|U1233|5-3-2-1,,The hill of Sion

yields,,lower left corner of leaf bearing p. 40 torn off, but no significant

loss of text (bass’s 1st note is present)

pp. 44-46::Lords Day,,3 voices, “Air” in middle voice,,D,,531|4-32|3,5|6-5U1|

D36|5,,This is the glorious day that our redeemer made,,most of bass

notes, originally written with round note-heads, have been “shapified”

(4-shape notation)

pp. 46-47::Willington [West],,4 voices,,G,,1|3-456-5-4[slur *sic*]|5,3-4|

54-343|2,,Far be thine honours spread

pp. 48-49::Harwood,,3 voices, “Air” in top voice,,F,,1|3-5U11D5|6-543,,The

earth for ever is the Lord’s

pp. 50-51::Vergennes,,4 voices,,Gm,,1|1-2-34|5542|1,,My heart and flesh cry

out for the[e]

p. 52::Reviving Hope,,4 voices,,Bb,,5|U1112|321,,The Saviour calls let every

ear,,tenor part copied one m. early in fuging section

p. 53::Resolution,,4 voices,,Gm,,5|331D7|U132,3|4444|5,,Great King in Zion

Lord of all

pp. 54-55::Braintree,,3 voices, melody in middle voice,,D,,135|U1-2-1D7|

U1-D7-65-4|3,,While shepherds watch their [flocks by night]

pp. 56-57::Buckland,,4 voices (“Air” written over 3rd voice from top),,G,,1|23|

21|1D7|U1,,Thrice happy man, who fears the Lord

pp. 58-[1st]59::Bath,,3 voices, “Air” in middle voice,,G,,1|3567|U1,,The

shining worlds above

p. [2nd]59::China [Swan],,4 voices,,D,,3|22|11|3-D66|3,,Why should we mourn

departing friends

leaf [1] *recto*::Bunker Hill,,4 voices,,Am,,321|D7U1|D5U1D7U1|22,,Why

should vain mortals tremble at the Sight of

leaf [1] *verso*-leaf [2] *recto*::Harvest,,3 voices, “Air” in middle voice,,A,,

5|U1324|3[-]421,,Ye verdant hills, ye smiling fields

leaf [2] *verso*-leaf [3] *recto*::New Years Hymn,,melody,,F,,1111|321,|

2222|432,,While with c[e]asless cours[e] the [s?]un,,upper right

corner of leaf [2] *recto* torn, with loss of text; secular, despite title?

leaf [4] *recto*::Knaresborough,,melody,,G,,1[-]23154|321,,Hark! how the

feather’d warblers sing,,secular, despite title?

leaf [6] *verso*-leaf [7] *recto*::Trisagion,,“Air”,,C,,1|33|3|2|1|2|D66|6[|]2|D7,,

How excellent O Lord How exc[ellent O Lord],,”Air” written over each

of the melody’s 6 lines; remaining leaves in the MS. are blank except

for penciled notes on leaf [28] *verso* + penciled inscription on leaf [30]

*verso*

**Manuscripts Ms.18.9** [listed in BruKnow as “Hymns, with inspirational and

occasional songs, Newburyport, Mass., 1805” by “Wheeler, Abyah”]

277. Willard, Samuel. *Deerfield Collection of Sacred Music.* “Greenfield, Mass. Published at R. Dickinson’s office, for Simeon Butler, Northampton [Mass.]. H. Graves, Printer,” 1814. About 1/3 of final leaf bearing pp. 143-144 torn off; otherwise, complete (144 pp.).

inscriptions: inside front cover, “Phillipston” (pencil); additional leaf *verso*, “Pliny

[D?] Gould” (pencil)

stamped on additional leaf *verso*: “ELIJAH GOULD.” (“GOULD.” on top of penciled

“Pliny”)

no MS. music

**Harris hMusic WI282d**

278. Willard, Samuel. *Deerfield Collection of Sacred Music.* 2nd ed. Greenfield, Mass.: Denio and Phelps, 1818. Appears complete with 179, [1] pp.

inscriptions: preliminary leaf *recto*, “Mr\_\_ Daniel Foot / [F?]air Haven / Conn / April 22.d 1835”; t. p., “Deer Field Massachusetts” (written directly above title);

inside back cover, “D. Foo[t?],” “Daniel F / April 22d\_\_ 1835”

no MS. music

**Harris hMusic WI282d 1818**

279. Wood, Abraham. *Divine Songs, extracted from Mr. J. Hart’s Hymns.* Boston: Isaiah Thomas and Company, 1789. Lacks back paper cover; otherwise complete.

no inscriptions

no MS. music

**Harris hMusic WO592d**

280. *The Worcester Collection of Sacred Harmony* (“Laus Deo!” at head of title). 3rd ed. Boston: Isaiah Thomas and Ebenezer T. Andrews, 1791. Complete, and then some: 2nd copy of leaf with dedication + poem “On Musick” (1st pp. [3-4]) pasted inside back cover.

inscriptions: inside front cover, “Burt,” “Zopher,” “arpenter,” “Rum”; 1st p. [4],

“Joshua Wales / of Stoughton / 1803,” “Joshua / Wales / Stough[ton?] / Randolph”

no MS. music

**Harris Rare hMusic W923 1791**

*The Worcester Collection of Sacred Harmony*. 4th ed. – BOUND WITH

*The Village Harmony: or Youth’s Assistant to Sacred Music*[*k*]. 11th ed.

281. [*The Worcester Collection of Sacred Harmony* (“Laus Deo!” at head of title). 4th ed. Boston: Isaiah Thomas and Ebenezer T. Andrews, 1792]. Lacks all before p. 1 (i. e., first 2 leaves), 23-24, 31-32, 47-48, 65-78, 123-128, 131-134, 139-142, 145-150.

inscription: inside front cover, “T. C. Keyes”

stamped inside front + back covers: “Thomas C. Keyes, / Newbury, Vt.”

one MS. music entry at end:

a. l. [1] *recto*::Deanfield,,4 voices,,F,,5|U11D75|U1-2-1D7|U1,,; tenor gets 1 m.

off from other 3 voices 4 mm. before end, necessitating inserted m.

just before final cadence

**Harris Rare hMusic W923 1792 copy 1**

282. *The Worcester Collection of Sacred Harmony* (“Laus Deo!” at head of title). 4th ed. Boston: Isaiah Thomas and Ebenezer T. Andrews, 1792. Lacks part of back cover; front cover broken, held together by pasted-down flyleaf. Otherwise, complete.

no inscriptions

no MS. music

**Harris Rare hMusic W923 1792 copy 2**

283. Wyeth, John. *Wyeth’s Repository of Sacred Music.* Harrisburgh, Pa.: John Wyeth, 1810. Complete.

inscription: preliminary leaf [1] *verso*, “Eliza F[arr?]o[r?]ds note Book / baught in

Lexington Sept the 3 – 1812 / Price – 6 – 9”

no MS. music

**Harris hMusic WY483r 1810**

284. Wyeth, John. *Wyeth’s Repository of Sacred Music. Part Second.* 2nd ed. Harrisburgh, Pa.: John Wyeth, 1820. Complete with 132 pp.

inscription: preliminary leaf [1] *recto*, “A, [Fitch?]” (pencil)

no MS. music

**Harris hMusic WY483r 2 1820**

285. *The Young Man’s Instructive Companion.* Northampton, Mass.: Andrew Wright, for the compiler, n. d. [ca. 1804, as reprinted ca. 1820-1823?]. Complete. *ASMI* 545D. Probably compiled by Solomon Howe and published by John Howe (see *ASMI*, pp. 632-638).

no inscriptions

no MS. music

**Harris hMusic H8582y 1798**

286. Zoller, Mathilde C. G. *MS. music book.*  [3] preliminary leaves, pp. 1-42, [3] additional leaves. Keyboard 2-stave reductions of what are likely 3- and 4-voice hymn tune settings, with frequently instrumental bass lines; melodic incipits taken from top notes of keyboard right hand.

inscription: p. 1, “Mathilde C. G. Zoller.”

loose inside back cover, an engraving of Christ on the cross, with God, Christ, + the

Holy Spirit (a dove) in Heaven above, 2 angels in the sky on either side of the

cross (with scrolled words emerging from their mouths), + six figures on the

ground holding a cross, an ?urn, something on a platter, a crown of thorns, a

burning brazier, + a ladder; legend above Christ reads “Welch Passion /

welch Spott und Hohn / I-N-R-I”

“titles” of pieces are very often also text incipits; large + small caps are not applied

here

pp. 1-42: entries numbered 1-63 by copyist

MS. music entries:

p. l. [1] *verso*::[untitled piece] “C. M. v. Weber”,,Eb,,11|1113[-]2|1D7,,Geist

des Lebens, heil’ge Gabe

p. l. [2] *recto*::Alles mit Gott! “Grobe”,,C,,33|5-42|13[-]2|1,,Mit dem Herrn

fang‘ Allles [*sic*] an!

p. l. [2] *recto*::[untitled piece] “A. Knapp” (written sideways on inner margin

of p. l. [1] *verso*,opposite this piece’s middle system),,A,,5654|

35-44-32,,Gott mit mir auf allen Wegen

p. l. [2] *verso*::Morgen-Gesang “F. W. Berne[r?]”,,A,,3345|62,,Sieh, der Himmel

strahlet

p. l. [2] *verso*::Abendlied “C all.” (🡨composer attribution?),,Eb,,5|5U32D7|

U2[-]11,,Es ruht die nacht auf Erden

p. l. [3] *recto*::[untitled piece] “H. Gerold [Laur?]”,,Eb,,12|33|3-4|5|5,,C [“O”

intended?] Jehovah! Jehovah!,,“Pfeffer” [?] written at end of entry

p. l. [3] *recto*::Herr! Lehre du mich deinen Willen,,G,,1|31|56|45|3-2|1

p. l. [3] *verso*::Singt unserm Gott ein dankvoll Lied “Knecht”,,Bb,,5|U13|32|

42|D7

p. 1::Gott, deine Güte reicht so weiß,,F,,323|5-43|2-12|3

p. 1::Dein Heil, o Christ! Nicht zu verscherzen,,A,,5|53|4[-]34|2-D75-U4|4-33

p. 2::Ich komme vor dein Angelicht,,Eb,,5|U1D5|33|2-43-6|6-5

pp. 2-[3]::Mein erst Gefühl sey preis und Dank,,G,,5|5-43-6|5U1-D7|

U1-64-6|5

p. [3]::Der Tag ist wiederhin,,Eb,,5|55|6-55|U1-b7-|6

p. 4::Für alle Güte sey gepreist,,Bb,,111|2-D75|U12|3

pp. 4-5::Herr, der du mir das Leben,,Eb,,5|55-U1|1-D7[-?]65|5-U1|3

p. 5::Du bist’s, dem Ruhm und Ehre gebühret,,G,,5|5-5-31|6-55|5-22-34|4-33

p. 6::Auf, schicke dich, recht feyerlich,,C,,1|1D6-5|5U1|1D4-3|3

p. 7::Di[es?] ist der, Tag, den Gott gemacht [punctuation *sic*],,D,,555|5-43|

3-21|1[-]D7

p. 8::Er ruft der Sonn’ und schafft den Mond,,G,,1|13-1|53-1|D7-U24|3

p. 8::Herr, stärke mich, dein Leiden zu bedenken,,Fm,,554|4-356U1D76|6-55

p. 9::Erforsche mich, erfahr mein Herz,,Ab,,5|56-55U3|3-4-33

p. 9::Gedanke, der uns Leben giebt,,Bb,,1|53|11|2D7|5

p. 10::Erinn[’]re dich, mein geist, erfreut,,G,,1|1-23-1|D7-U12-3|4-2D7-5|U1

pp. 10-11::Freywillig hab’ ich’s dargebracht,,Eb,,5|6-54-3|355-43-2|2

p. 11::Jesus lebt, mit ihm auch ich,,Bb,,36|5|36|553|222-34-D7|U1

pp. 12-13::Jauchz[’]t, ihr Erlösten, dem Herrn,,D,,333|5-434|5

p. 13::Ich komme, Herr! Und suche dich,,Eb,,5|5511|1-D7U44-3

p. 14::Willst du die Buße noch,,Eb,,555|5-U11-D5|n5-6

pp. 14-15::An dir allein, an dir hab’ ich gesündigt,,F,,113|53321D7|U2[-]11

p. 15::Dir dank ich heute für mein Leben,,A,,111|1-21|D7-U24|4-33

p. 16::Wenn ich, o Schöpfer! Deine Macht,,D,,554|4-35U1-23-1|1-D7

p. 17::Die Himmel rühmen das Ewigen Ehre,,A,,5|U111D76|567|U11

p. 17::Gott ist mein Lied! Er ist der Gott der [Stärke],,F,,555|U1D55333|5-44

p. 18::Auf Gott, und nicht auf meinen Rath,,A,,555|5434|3

pp. 18-19::So hoff’ ich denn mit festem Muth,,E,,5|5-5-4-56-5-4|4-33|

3-3-2-34-3-2|2-1

p. 19::Wie groß ist des Allmächt’gen [Güte!],,D,,5|U33|33|44|33

p. 20::Gott ist mein Hort,,G,,333|5-4,|222|4-3

pp. 20-21::Soll dein verderbtes Herz,,Db,,5|5-135-U1D5|6,,;“grace chord”

(bottom note up: A natural, C, Eb, tightest spacing) before Bb on

“Herz”

p. 21::Wenn Christus seine Kirche schützt,,C,,5|U134-2D7-5|U1-31-35

p. 22::[O?]ft klagt dein Herz, wie schwer es sey,,Bb,,1|3-13-1|#5-66|

U2-D75-4|4-3

pp. 22-23::Wenn zur Vollführung deiner Pflicht,,B,,111|1-33-43-22-1|1-D7

p. 23::Wer Gottes Wege geht,,E,,1|55|456

p. 24::Wer Gottes Wort nicht hält und spricht,,G,,5|5-67-U1|D7-66|

U1-D6U1-D6|6-5

pp. 24-25::Herr, lehre mich, wenn ich der Tugend diene,,D,,11-D76|6-55|

5-311-46|6-55

p. 25::Ein Herz, o Gott, in Leid und Kreuz geduldig,,G,,1|1353|146-U1D6|

5-4|3

p. 26::Was ist’s, daß ich mich quale,,F,,5|55n4-56-5|5-31

pp. 26-27::Du klagst und fühlest die Beschwerden,,G,,1|1-33-5|5-22-3|

4-5-66|5-43

p. 27::Besitz’ ich nur Ein ruhiges Gewissen,,Bb,,55-43-4|4-33342D7|U2-11

p. 28::Nicht, daß ich’s schon ergriffen hätte,,Bb,,111|D44|33|22

pp. 28-29::So Jemand spricht: Ich liebe Gott!,,F,,5|3-1D5|66|6-U23|4

p. 29::Nie will ich dem zu schaden suchen,,Bb,,111|1D7U1D6|6-55

p. 30::Wer bin ich von Natur, wenn ich mein Inn’res [prüfe],,F,,55313|

3-222462|2-33

pp. 30-31::Was ist mein Stand, mein Glück,,A,,5|5-U135-3-1D7-U2-4|4-3

p. 31::Der Wollust Reitz zu widerstreben,,G,,1|1-D7U4|4-336-54-3|3-22

p. 32::Wohn dem, der beß’re Schätze liebt,,G,,333|3-45|44|3

pp. 32-33::Du klagst, o Christ, in schweren Leiden,,Gm,,1|11|1111|1-D#77

p. 33::O Herr, mein Gott, durch den ich bin und lebe,,Eb,,1|35|3U1|

D777-65-4|43

p. 34::Ich hab’ in guten Stunden,,A,,5|U1353|D7-U2D7

pp. 34-35::Meine Lebenszeit verstreicht,,Eb,,1-D7U1|D66|5-n45|3

p. 35::Wie sicherlebt der Mensch, der Staub,,Eb,,1|1-D54|332-6-5D7|U1

p. 36::Was sorgst du ängstlich für dein Leben,,F,,555|5545|4-33

p. 37::Nach einer Prüfung kurzer Tage,,F,,555|6-54-33-21-2|1-D55

p. 38::Wie selig lebt ein Mensch, der [Dienstbegierde kennet],,A,,1-2|321D7|

U1,D7|U114|33|2

p. 38::Mein Geist, ermuntre dich zum Preise,,C,,1|D56|5U3|2-1D7-U1|D5-43

p. 39::Wer bin ich? Welche wicht’ge Frage!,,Bb,,555|U1333|3-22

p. 39::Mag doch der Spötter Heer,,A,,5|U1-2-32-1|4-32|1,,; strongly related to

a tune in the Anglo-American hymn-tune repertory

p. 40::Ich fasse, Vater! Deine Hände,,Bb,,1D57|U112-D7U2|3-22

pp. 40-41::Mein Glaub ist meines Lebens Ruh,,Eb,,3-1|55|5U1-D7|66|5

p. 41::Herr, der ist Niemand zu vergleichen “Knecht”,,Bb,,111|31|43|21

p. 42::Nicht eine Welt, die in ihr Nicht’s vergeht,,F,,5|54|3U1|D56-545-4|3

p. 42-a. l. [1] *recto*::Wie groß ist des Allmächt’gen Güte,,C,,135|U13|2-1-D76|

5[-?]4|3

a. l. [1] *recto*::Missionsgesang,,C,,1|3322-114-D7U332,,Ob Trübsal uns kränkt,

und Kummer uns drückt,,1 verse of text underlaid, 7 additional verses

copied below music

a. l. [1] *verso*::Die Seraphim,,D,,1|5432|1,,Die Gottes Seraphim,,1 verse of text

underlaid, 2 additional verses copied below music

a. l. [1] *verso*-a. l. [2] *recto*::[untitled piece],,Bb,,1D5|U2D5|U333|6,,Heilig,

heilig, heilig ist der Herr

a. l. [2] *recto*::Wie groß ist des Allmächt’gen Güte “Ob. Altdörfer”

(attribution?),,Bb,,567|U13|2-12|32,,“Nr 28” written before title

a. l. [2] *recto*::O drückten Jesu Todesmienen “Aub[a?]ilen” (attribution?),,Bb,,

333|43|3-21-2|1D7,,“Nr 28” written before title

a. l. [2] *verso*::Wie könnt‘ ich Sein vergessen “Orlando di Lasso”,,C,,

5|U1D7U12|1D7,,; “Luth. [E?]yb. Nr 315” written after title

a. l. [2] *verso*::Wenn Alle unsren werden “Abeille”,,F,,5|535-43-2|1-32,,; “Luth.

[E?]sgbest. Nr9446.,” written after title

a. l. [3] *recto*::[untitled piece] “J. A. Nauma[n?]”,,Ab,,3322|114,,Gottes-Kinder

säen zwar

a. l. [3] *verso*::[untitled piece, clefs + key signatures only] “Palma”,,; no notes;

“Allegro” over start of what would have been the score

**Manuscripts Ms. Harris Codex 1957** [listed in BruKnow as “Pennsylvania German

hymnal, [ca. 1775-1800]”]