**Pre-1821 American Sacred Music at the**

**Mary Elizabeth Robinson Research Center, Rhode Island Historical Society**

**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

**INDEX OF PERSONAL NAMES**

Brown, Sally (1801) – 2

Child, Griffin (1815) – 11

Francis, A. – 10

Greene, J. M. – 15

[G?]u[ig?]on, A. – 17

Herreshoff, Anna Francis (1818) – 2

Herreshoff, Sarah [Brown] – 10; also see Brown, Sally

Jones, Gershom – 3

Killiam, E. – 5

Lippitt, Penelope – 17

Mason, Abby (1811) – 14

Thorndike, Albert – 12

Trott, John, Jr. – 5

1. Eastman, Luke. *Masonick Melodies.* Boston: T. Rowe, for the author, 1818. Appears complete with 204, [4] pp. Front cover detached. A mix of secular + sacred music, but 15 pieces are designated “HYMN” in index.

no inscriptions

no MS. music

**Rhode Island Sheet Music Collection G1203 / Oliver Shaw, Box 2**

2. Herreshoff, Sarah Brown, and others. MS. music book. 60 leaves. Leaf [24] is smaller, thinner, tipped-in; leaf [60] is a partial endpaper.

inscriptions: leaf [1] *recto*, “Sally Brown / April 20th 1801” (Sally Brown would later

become Sarah Brown Herreshoff); leaf [20] *verso*, “Point Pleasant May 1st

1814”; leaf [34] *recto*, “Anna Francis Herreshoff / Providence Nov 10th 1818

-----”; several other inscriptions, the latest dated 1832

music secular except for these entries:

MS. music entries:

leaf [2] *verso*-leaf [3] *verso*::The Nativity “by C Burney”,,2 voices,

instrumental bass, melody in top voice,,F,,1|25|54[-]35[-]43[-]2|1,, Hark! Hark! the herald angels sing

leaf [4] *verso*-leaf [5] *recto*::Denbigh “by M Maddan”,,2 voices, instrumental

bass, melody in top voice,,E,,1|12-3-4|(4)[-]35|6-4[-]32|1,,From all

that dwell below the Skies

leaf [13] *recto*::[Tamworth by Charles Lockhart],,melody, bass,,F,,

53|U1D531|2D5,,Guide me O thou great Jehovah

leaf [17] *verso*::Melton Mowbray “by C L” (Mowbray by Charles Lockhart),,

melody, bass,,Eb,,12343|3-2-1-21,,Head of the Church triumphant,,*HTI*

16286

leaf [18] *verso*-leaf [20] *verso*::The Dying Christian to his Soul,,4 voices on 3

staves, melody top voice on middle staff,,Fm,,11D55-4|321,,Vital

spark of Heav’nly flame,,dated at end: “Point Pleasant May 1st 1814”

leaf [20] *verso*::Part of the 5th Psalm “Music by F: Finley”,,melody (top voice),

harmony voice, instrumental bass,,Eb,,345|1[-]23|D6[-]U43|3[-]2,,

Lord in the morning thou shalt hear

leaf [26] *verso*-leaf [28] *verso*::Strike the Cymbal “Composed by Pucitta”,, 3

voices, keyboard,,C,,1D7|U1D5|6-U1D7-U2|11,,Strike the Cymbal roll

the Tymbal,,keyboard intro. + interludes

**MSS 490, Herreshoff Music Collection, Box 2**

3. [Law, Andrew. *Select Harmony*. [Cheshire, Conn.: William Law?], 1779]. Lacks 1st leaf with t. p., pp. 87-90; leaf bearing pp. 23-24 torn, with some loss of text. *ASMI* 358, issue C (see Table 13, *ASMI* p. 430).

inscription: preliminary leaf *recto*, “Gershom Jones” (pencil)

no MS. music

identified on box containing the book as “Psalm Tunes, Hymns and Anthems . . . [or]

Preface. It was the design of the Editor . . .”

**M 2116 .P92 1800** (may be changed when book is re-catalogued as Law, *Select*

*Harmony*, 1779)

4. Pool, David, and Josiah Holbrook. *The American and European Harmony, or Abington Collection of Sacred Musick.* Providence: H. Mann and Company,1813. Lacks pp. 97-100; leaf bearing pp. 101-102 torn, with minor loss of text. Rectangular section (ca. 1/5) of back cover cut off.

no inscriptions

no MS. music

🖝 Pool’s The Last Tempest, pp. 202-204, moves from Eb major to E minor and back to

Eb major

**M 2116 .P66 A4 1813**

5. Read, Daniel [recte Joel Read?]. *The Columbian Harmonist.* 3rd ed. Dedham, Mass.: H. Mann, 1806. BOUND WITH *Supplement to the Columbian Harmonist* (caption title). N. p., [1806]. Complete; corners of some pp. missing, with loss of p. nos. only. Board covers almost bare of paper. *ASMI* 425, 480.

inscriptions: preliminary leaf *recto*, “E. killiam” (pencil); t. p., “John Trott Junr”; p. 9,

“Jno Trott jr”

additional leaf *recto*:start of an index by text meter (pencil)

MS. music entries:

inside front cover::[untitled ?melodic fragment],,F?,,only 4 staff lines, so

pitches are guessed: 1U1D256113 (entire fragment),,; pencil

additional leaf *verso*::[melodic fragment, written twice; title missing],,F,,

1|54|3-45|6-5-43|3-2 (entire fragment),,; pencil

additional leaf *verso*::Duke Street [John Hatton?],,melody (fragment),,F,,

134|56-7|U1D7-6|5 (entire fragment),,; pencil

**M 2116 .C72 1806** [copy 1]

6. Read, Daniel [recte Joel Read?]. *The Columbian Harmonist.* 3rd ed. Dedham, Mass.: H. Mann, 1806. BOUND WITH *Supplement to the Columbian Harmonist* (caption title). N. p., [1806]. *Supplement* lacks pp. 31-[32]. Bare board covers. *ASMI* 425, 480.

inscription: inside front cover, “Providence / Rhode Isla”

no MS. music

**M 2116 .C72 1806** [copy 2]

7. Read, Joel. *The New-England Selection; or, Plain Psalmodist.* 2nd ed. Boston: Manning and Loring, for the author, 1812. 127, [1] pp.; complete.

no inscriptions

no MS. music

**M 2116 .N48 R4 1812**

8. Shaw, Oliver. *Melodia Sacra: or Providence Selection of Sacred Musick.* Providence: Miller and Hutchens, 1819. Complete with 167, [1] pp.; includes, pp. [153]-[168], “APPENDIX. For the accommodation of those Societies, who are attached to Ancient Musick…” (caption title).

inscription: inside back cover, “This Book / [?] Eliza to f[?] / [?] part” (pencil)

no MS. music

**Rhode Island Sheet Music Collection G1203 / Oliver Shaw, Box 3**

9. 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.

no inscriptions

no MS. music

**Rhode Island Sheet Music Collection G1203 / Oliver Shaw, Box 2**

10. 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.

inscriptions: preliminary leaf *recto*, “Sarah Herreshoff / presented by her

affectionate / A Francis / Decr 23d ---," “[1?]st Novem 1829 – Two steamers /

from Newyork are due in Prov / both detained by the N. E. storm, which / has

been blowing heavy 4 or 5 days”; t. p., “Sarah Herreshoff”

no MS. music

**MSS 490 Herreshoff Music Collection Box 1**

11. 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. With 110 numbered pp. of MS. music bound in at back. Paper covers.

inscriptions: preliminary leaf *recto*, “Griffin Child / 1815.”; p. 54 of MS. music,

“1817.”; p. 106 of MS. music, “1830.”; p. 107 of MS. music, “1830”

leaf with handwritten additional verses of text for printed tune Bermondsey (pp.

113-114) tipped in between pp. 114 + 115

handwritten index of MS. music on *recto* of hand-numbered p. 1

likely source for some tunes: Jeremiah Ingalls, *The Christian Harmony* (1805)

most MS. music entries are scored for three voices, with melody in middle voice,

probably treble (see Psalm 88, p. 71 + Burnham, p. 74 for clues)

MS. music is mostly sacred-texted choral pieces:

pp. 1-4::Herald Angels “Dr. Arnold”,,3 voices, melody in top voice,,Bb,,

121D5|U123,,Hark the herald angels sing

pp. 5-11::Adams “Dr. E. Miller”,,“Tenor,” “Bass,” with scoring changing to

possibly treble, counter, + bass on pp. 9-11 (“Chorus. To Adams”),,

D,,135|U1D7U12|3-2,,Come let us sing unto the Lord,,instrumental

intro. + interlude, + “Inst.” bass line on pp. 5-8

p. 11::Waterloo,,3 voices, melody in middle voice,,A,,5|U12|3-42|1,,The Lord

declares his will

pp. 12-13::Monmouth,,3 voices, melody in middle voice,,C,,1|11D5|

U12D7|U1,,Loud hallelujahs to the Lord

p. 13::Ps. 125 [Psalm 125],,3 voices, melody probably in middle voice,,Bb,,

middle voice: 1|1D7|U1D5+7tr|U1 (top voice: 3|33|32tr|3),,Firm and

unmov’d are they

p. 14::Woodstock,,3 voices, melody in middle voice,,F,,1|35|54+U1|3+12+D7|

1+U1,,Sweet is the work, my God my king

p. 15::Chesnut Street [Chestnut Street],,4 voices, melody in 3rd voice from

top,,Dm,,1|1D#7|U14-3|2,,And must this body die

p. 16::Westminster Street,,4 voices, melody in 3rd voice from top,,F,,1|11|

3-55-4|32|1,,Eternal Spirit we confess

pp. 17-20::An Introductory Anthem,,3 voices, melody in middle voice,,G,,

123[-]1|234[-]2|345[-]3|456[-]4|5D7|U1,,Sing aloud [x 4] unto God

pp. 20-19-20::Weybossett Street,,3 voices, melody probably in middle voice,,

C,,111|111,1|112|4tr3\_|3,,The hill of Zion yields

pp. 21-22::Moscow,,4 voices, melody in 3rd voice from top,,Gm,,1|53|

31-2-3|2,,Is this the kind return

p. 22::Hymn. 97,,4 voices, melody probably in 3rd voice from top,,Bb,,1|13|11|

1D7|U1,,Bury’d in shadows of the knight [*sic*]

pp. 23-24::Hymn. 126th,,3 voices, melody in middle voice,,F,,1|3-4-54[-]3|

3-21|3-4-54[-]3|3-2,,Not diff’rent food, nor diff’rent dress

pp. 23-24::Psalm. 121,,3 voices, melody in middle voice,,Dm,,5|54|56|5,5|

77|74-5-6|5

pp. 23-24::Death’s Alarm,,3 voices, melody in middle voice,,Am,,1|D#76|65|

U22|3-2-1-D7-U1-D6-|5,,My tho’ts on awful subjects roll,,strong little

piece! [2 photos]

pp. 25-26::Triumph,,3 voices, melody in middle voice,,F,,331|11|D6UU1|

1-D7,,Hence, from my Soul sad tho’ts, be gone,,very expressive +

athletic melody

p. 27::Psalm. 126,,3 voices, melody in middle voice,,C,,1|14|32|1,1|D6U1|

D7U1|2,,Give thanks to God most high

p. 28::Psalm 50.th,,3 voices, melody in middle voice,,F,,1|5-44|3-4-32|

1431[-]2|3-2,,The Lord the Sovereign Send[s] his summons forth

pp. 29-30::Bethlehem,,4 voices, melody in 3rd voice from top,,F,,1|54|32+6|

3+6-6+U3-5+2-4+13+D7-2+6|2+6-3+#5,,Behold the woman’s

promis’d seed!

p. 30::[untitled tune],,3 voices, melody in middle voice,,G,,1|32-123-2|

1-(2)1[-]D65,,Come Holy Spirit heav’nly Dove,,highly ornamented

upper voices: in 8 mm., 11 grace notes [photo]

pp. 31-32::Gratitude,,3 voices, melody in middle voice,,F,,5|(3)-54|

3-2-1-D76-5|U4-D67-U2|2-1,,Let them neglect thy Glory, Lord,,3

instrumental sections, marked “Sym.”

pp. 33-34::Psalm 50th,,3 voices, melody in middle voice,,F,,332|13|44|32|1,,

Unthinking wretch! How could’st thou hope to please

p. 34::Gospel Pool,,3 voices, melody in middle voice,,Am,,1|1234|5,4|3543|2,,

Beside the gospel pool

pp. 35-37::The Smile of Jesus,,3 voices, melody in middle voice (though all 3

voices divide at various points),,Am,,12|35|42|D#7+35+1,,Lovely is

the face of Nature,,verses 2-3 written after end of music on p. 36,

verse 4 written on p. 37

pp. 37-42::The Grave,,3 voices, melody in middle voice,,Em,,3-4|56|(5)-45|

32|1,,There is a calm for thou who weep,,text meter is 8.8.8.4;

underlaid verse followed by 4 more verses on p. 38, then heading

“Another.,” + 24 verses in same meter, on pp. 38-42; these verses are

followed (pp. 42-44 by 01 verse of a poem headed “Thot’s

[punctuation *sic*] on the Death of A Christian / Penn’d on witnessing

the death of the late M.rs / Child. (first line: “Hark! Hark! what groans

affright the ear”)

p. 44::Rest,,3 voices, melody in middle voice,,G,,5|U113[-]2|1,1|225[-]4|3,,’Tis

sweet to recline,,underlaid verse of text has meter 5.6.7[or 8].5[or 6],

whereas tune supports text of 5.5.6.5 syllables

pp. 45-46::David Lamentation. A Cannon [“Saul’s” crossed out, “David”

written in],,3 voices, round,,Am,,1-1-2-32-1|1-D#7|U33222-|3,,Oh my

Son! Absalom my Son!,,text for section/part 2 (“Would to God I had

died for thee”) has many fewer syllables than the music seems to call

for

pp. 47-50::Gloom of Autumn,,3 voices, melody in top or middle voice,,D? Bm?

G? Em? (key signature of 2 sharps, but tonality highly ambiguous),,top

voice, if in Em: 5[-]43[-]212|D77U75; middle voice, if in Em:

3[-]21[-]#D7U1D7|2242,,Hail ye sighing sons of sorrow,,two 4-line

stanzas underlaid (music supports 8 lines), 14 additional stanzas

written on pp. 48-50

p. 50::Pilgrim Stranger,,3 voices, melody in middle voice,,G,,55[-]3|55|

6[-]7U1|D65,,Whither go’est thou Pilgrim Stranger

pp. 51-54::There’s Nothing True But Heaven “From Moore’s Sacred Melodies.

/ By O. Shaw”,,solo voice, keyboard,,F,,after 10-m. keyboard

introduction, 1-3|5436|5-421-3,,This world is all a fleeting show,,2

additional verses of text written on p. 54, with date “1817.”; more a

sentimental than a sacred song

pp. 55-56::Damon & Clora,,2 voices, instrumental bass,,Bb,,55|U11|22|333|

4321|D7,,Turn fair Clora! Turn fair Clora! O cruel turn again!

p. 57::Parting Hymn,,“Alto,” “Canto,” “Air,” “Bass”,,Cm,,1[-]D55[-]3|36|

5[-]U1D7|7[-]U12,,Jesus grant us all a blessing

p. 58::The Christian’s Song,,3 voices, melody in middle voice,,Bb,,1D765|

44(3)[-]2,|U321D7[-]6|5n4[4]-5,,Grateful notes & numbers bring,,

plenty of grace notes, in all voices

p. 59::Warning Voice,,3 voices, melody in middle voice,,Ab,,3-21|1-D7U2|

3-21|1-D7,,Stop poor Sinner stop & think

p. 60::Invitation,,3 voices, melody in middle voice,,Dm,,5|5-143|2|1,,O

careless sinners come

pp. 60-61::Unity,,3 voices, melody in middle voice,,Bb,,1[-]D5|U1D7|67|U1,,

Hark how the watchmen cry

pp. 61-62::Wisdom’s Voice,,3 voices, melody in middle voice,,Am,,

1|32121D#7|U1,,’Twas th’voice of my Jesus that spake

pp. 62-63::Supplicant,,3 voices, melody in middle voice,,Bb,,1-D5U1|13[-]4|

5-43|32,,Mercy O thou Son of David

p. 63::Victory,,3 voices, melody in middle voice,,A,,12|34|32|1,|34|56|5#4|5,,

Christ from whom all blessings flow

p. 64::Advent [= Bunker Hill],,4 voices, melody in 3rd voice from top,,Am,,

321|D#7U1|D5U1D7U1|22,,Hark whence that sound! Hark! hear the

joyful shouting!

pp. 64-65::Dedham,,3 voices, melody in middle voice,,G,,5|U1-3-21D7|

U1-D7U2|3-5-433|3-2,,Ye neighbors & friends to Jesus draw near

pp. 65-66::Benefit Street,,3 voices, melody in middle voice,,F#m,,1-2-32-1|

2-3-42|3-4-53|4-5-6-5-4,,Sinners turn why will ye die

p. 66::Hope,,3 voices, melody in middle voice,,Eb,,1|55[-]65[-]4|4-35|

66[-]7U1[-]D6[or 7?]|6-5,,O Jesus my hope for me offer’d up

p. 67::Redeeming Love,,3 voices, melody in middle voice,,F,,1112|35|4-32,,

Hark the voice of love & mercy

p. 67::Hymn 72d,,3 voices, melody in middle voice,,Am,,1|5-43|42|1+3,,

Commit thou all thy griefs,, “Prov. Sele[c?]” written after title

p. 68::Hosannah,,3 voices, melody in middle voice,,Gm,,1|11D#7|U12,3|

423[-]1|D#7[-]n65,,Hosannah to Jesus I’m fill’d with his praises

p. 69::Inveni,,3 voices, melody in middle voice,,Am,,1|32D#7|U14[-]56[-]4|

54[-]5|3,,O tell me no more of this world[’s] vain store

pp. 69-70::Marietta,,3 voices, melody in middle voice,,Dm,,5|5U1D#7|U1D1|

37#6|7..Thee Father we praise in harmonous [*sic*] lays

p. 70::Hymn 118th,,3 voices, melody in middle voice,,Eb,,5|3[-]215-67|

U1[-]D765,,Since Jesus freely did appear

pp. 71-73::Psalm 88th,,“Tenor,” “2 Trebble,” “Air,” bass,,Gm,,1D#7U1|5-43|

2-3-4-3-21-D#7|U1,,While life prolongs its precious light,,begins +

ends with “Symphony”s; alternates between sections marked

“Chorus” + Air/2nd treble “Duo”s; 2 additional verses written under

end of music on p. 73

p. 74::Burnham,,3 voices (top voice labeled “Tenor”), melody in middle voice,,

D,,1|35|U1[-]D6U2[-]D7|U1,,Ye virgin souls arise

p. 75::Littleton,,4 voices, melody in 3rd voice from top,,A,,13|54[-]3|2[-]34|

3[-]21,,Lo! He cometh countless trumpets

p. 76::Voice of Free Gra[ic?] [Voice of Free Grace],,3 voices, melody in middle

voice,,G,,1[-]2|33|2[-]34\_|43[-]4|5[-]65[-]4|3[-]21|1,,The voice of free

grace cries ‘scape to the mountains,,1st printed in Ingalls 1805, which also presents this ¾ tune in 2/4 time

p. 77::Reformation Hymn,,3 voices, melody in middle voice,,G,,5|U113|

556[-]5|312|3,,O Jesus my Savior to the[e] I submit

p. 77::Conquest,,3 voices, melody in middle voice,,G,,1|31-2-3|25|3-2-12|1,,

Fight on ye conq’ring souls fight on

p. 78::The Gospel Invitation,,3 voices, melody in middle voice,,Dm,,55|U11|

D#7[-]U12[-]D#7|U11,,Come ye Sinners poor & wretched

p. 78::The true Penitent,,3 voices, melody in middle voice,,Am,,11234|531,,

Hark hear the sound on earth ‘tis found

p. 79::Christian Experience,,3 voices, melody in middle voice,,C,,5|U111|135|

4[-]32D7|U1,,Come listening angels assist me to sing

pp. 79-80::Raptur’d Vision [Raptured Vision],,3 voices, melody in middle

voice,,C,,11|11[-]D766|U2-3-2-132|3-454[-]32[-]1,,Burst ye em’rald

gates & bring to my raptur’d vision,,energetic, unusual tune [2 photos]

pp. 80-81::The Rose,,3 voices, melody in middle voice,,Em,,1|152|

34[changed from 5]5|654|5,,Lo! Jesus he comes, comes the Savior

proclaim’d,,7 additional verse of text on p. 81

pp. 82-85::Agnus,,3 voices, melody in middle voice,,G,,12[-]1D7[-(2) added in

pencil]|11|333[-]21[-]D7|U1,,God, veil’d in flesh, as Prophets long

foretold; 17 verses of text, headed “Birth, Sufferings, death, &

resurrection of Christ,” on pp. 83-85

pp. 85-86::The Pilgrim’s Song,,3 voices, melody in middle voice,,G,,1|33|44|3,

6|5U1|D66-7-U1|D7,,From Egypt lately freed; 4 additional verses of

text on p. 86

pp. 86-88::Bethlehem Star,,3 voices, melody in middle voice, keyboard,,C,,

after 8-m. keyboard introduction,, starts with solo: 555|5|555|U1D5|

66|6[-]5,,There is a ray, that breaks the gloom of sorrow’s years; after

solo, vocal duet with instrumental bass, “Sym[phony],” 3-voice

“Chorus,” + 4-m. instrumental conclusion

p. 89::Aithlone,,melody, bass,,G,,3-2|12-3-4|3-4-55|6-7-U1D5-4|3,,These

eyes, which once abus’d the light

p. 90::Weary Traveller,,3 voices, melody in middle voice?,,G,,5|33|2-32|

55-4|3 (top voice: 3|55-6|55-4|3-21-D7|U1),,Come O thou traveller

Unknown

pp. 90-93::The Radient Band [The Radiant Band],,3 voices, melody in

middle voice,,Am,,1[-]23[-]4|55|3[-]21[-]2|33,,O how charming, O

how charming,,6 verses of 8-line text written on pp. 92-93; 9-m. solo

for melodic voice in middle of tune

p. 94::Watts,,3 voices, melody in middle voice,,Em with middle section in G,,

1|123-45|4-32|1,|U1D5U1|D7-U12|1,,Alas & did my Savior bleed,,very

strong, folky melody to opening 6/4 section; followed by untexted

section in 2/4 time + G; the latter appears to be a compositional draft

(notes rubbed out, some pitches uncertain); 2/4 section ends with

“D. C.” [photo]

p. 95::Chariot of Love,,3 voices, melody in middle voice,,Em,,7|555U111|

D4447,76|555U111|D4,,Come let us ascend, my companion &

friend,,time signature is 6/4 but the tune is in 8/4 (or 4/2)

pp. 96-102::Araby’[s] Daughter,,solo voice, keyboard accompaniment,,Bb,,

after 5-m. keyboard introduction, 1|3[false start?]1321|21231n1|

b1D765U13|2121,,Farewell Farewell to thee Araby’s daughter Thus

warbled a Peri beneath the dark sea

p. 102::Supplication,,4 voices on 3 staves, melody probably upper notes of

middle staff,,G,,3[-]13[-]13[-]13[-]1|2[-]D7U2[-]12[-]D7U1[-]D6,,

Come thou fount of every blessing

pp. 103-104::Rondeau,,“2 performers on one Piano-Forte”,,C,,; instrumental,

so not fully inventoried (pp. 103 + 104 meant to be played

simultaneously; performer playing p. 103 has 2 bass clefs, performer

playing p. 104 has 2 treble clefs)

pp. 105-106::The Test of Affection,,written on 2 staves: could be solo voice

with keyboard accompaniment, 2 voices with accompaniment, or 3

voices, melody apparently top notes of top staff,,F,,1|34|56|54|3,,Dear

Mary, can you tell me why,,includes religious references (last verse:

“Then let us turn from earthly toys, And fix our thoughts on heav’nly joys: That we may meet on Caanan’s [*sic*]shore, Where parting scenes shall be no more”), but more secular/romantic than sacred; 5 additional verses of text written below music on p. 105 + on p. 106, with date “1830.”; followed on p. 106 by poem “A Hymn for Children,” 3 verses (first line: “Like erring lambs we wander’d far”)

p. 107::Jepththah’s Daughter [Jephtha’s Daughter],,written on 2 staves: 1, 2,

or 3 voices with instrumental bass (if for 1 or 2 voices, additional

notes on top staff probably played on keyboard), melody apparently

top notes on top staff,,F,,35|5[-]33[3?]|223|3,,Since our Country, our

God, oh! my sire,,story of Jephtha is in Judges 11-12, but as told here is

more a human story than a religious lesson; 3 additional verses of text

written below music, with date “1830”; followed on pp. 108-110 by

poem “Jeptha’s [*sic*] Rash Vow,”17 verses (first line: “The battle had

ceas’d, the vict’ry was [w?]on”)

**Rhode Island Sheet Music Collection G1203 / Oliver Shaw, Box 2**

12. Shaw, Oliver. *Sacred Melodies, selected from Handel, Haydn, Mozart, Beethoven, and others, with several Original Compositions.* Providence: Miller and Hutchens, 1818. Appears to be complete with 84 pp.; 2 copies of leaf with pp. 17-18. Both covers detached; entire book semi-disbound.

inscription: t. p., “Albert Thorndike’s” (pencil)

no MS. music

**Rhode Island Sheet Music Collection G1203 / Oliver Shaw, Box 3**

13. 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.; apparently complete. Mostly secular, but includes Lockhart, Hymn. 1st item in a bound anthology which also includes (2nd) 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. (3rd) Hook, J. “A Favorite Ballad in the Fortress.” Providence: H. Mann and Company, for O. Shaw, n. d. Secular; apparently paired with piece on following p., “Favorite Madrigal in the Fortress,” as one publication. (4th) “Boston Cadets March.” Providence: H. Mann and Company, n. d. Secular; apparently paired with piece on following p., “Bonaparte’s Coronation March,” as one publication.

no inscriptions

sheet of printed music, (p. 8) “Lesson Sixth. Fresh and Strong,” pasted inside front

cover

no MS. music

**Rhode Island Sheet Music Collection G1203 / Oliver Shaw, Box 3**

14. 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.; apparently complete, but leaf bearing pp. 11-12 is torn, with loss of text, and several other leaves are torn, without loss of text. Mostly secular, but includes Lockhart, Hymn. 1st item in a bound anthology which also includes (2nd) 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.

inscriptions: inside front cover, “Abby Mason / Feby – 1811” (same on *A Selection of*

*Progressive Airs* t. p.); *A Favourite Selection* p. 25, “Abby Mason”; additional

leaf *recto*, “Abby Mason 1811”

MS. music entry:

additional leaf *recto*:: “Dance in Tekeli”,,keyboard,,F,,111D6U1|D6U1D5U1,,;

fingerings over right-hand melody

**Rhode Island Sheet Music Collection G1203 / Oliver Shaw, Box 3**

15. [Shaw, O[liver]. *A Selection of Progressive Airs, Songs, &c. adapted to the Piano forte.* Dedham, Mass.: H. Mann, for the author, 1810]. Lacks pp. [1-2]; starts on p. [3] with “No. 1. French Air.” Mostly secular, but includes Lockhart, Hymn. 1st item in a bound anthology which also includes (2nd) Shaw, O[liver], and H[erman] Mann. *A Favourite Selection of Music; adapted to the Piano Forte*. Dedham, Mass.: H. Mann, 1806. Lacks pp. 29-32. Mostly secular, but includes Swan, London + Shaw, Hymn.

inscriptions: p. [3], “J M Greene’s.”; p. 28, “J. M. Greene”

no MS. music

laid inside back cover, folded leaf with handwritten poem “A Song” (“When I was a

young one…”), dated at end “Point Pleasant 23d [month omitted] 1845 / S

Herrishoff”

**MSS 490, Herreshoff Music Collection, Box 2**

16. Shaw, Oliver. *A Series of Original Sacred Songs, Duetts, Anthems, &c….No. 1.* [Boston: Richardson and Lord?, n. d. (probably 1817 or later; Shaw apparently opened his “Musical Repository” in 1817, and the Repository is mentioned several times in the headings of individual pieces here)]. Richardson and Lord listed on t. p. only as sellers, along with the author at “No. 70, Westminster-Street, Providence.” “Published in numbers of 28 pages each” (t. p.), but this item appears complete with [2], 32 pp.

inscriptions: front paper cover, “P. S.”; t. p. (p. [1]), “Psallonian Society”; p. 1,

“Psallonian Society”

no MS. music

**Rhode Island Sheet Music Collection G1203 / Oliver Shaw, Box 2**

Shaw, O[liver], and H[erman] Mann. *A Favourite Selection of Music* – SEE

Shaw, O[liver]. *A Selection of Progressive Airs, Songs, &c.* (3 copies)

17. 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. Back cover detached.

inscriptions: inside front cover, “Penelope Lippitt.”; t. p., “Penelope Lippitt.,” “A.

[G?]u[ig?]on”

no MS. music

**Rhode Island Sheet Music Collection G1203 / Oliver Shaw, Box 3**