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Connecticut / Middletown / Wesleyan University, Olin Memorial Library - Inventory of American sacred tunebooks through 1820

Nym Cooke

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Connecticut / Middletown / Wesleyan University, Olin Memorial Library

INVENTORY OF AMERICAN SACRED TUNEBOOKS THROUGH 1820

completed 21 May 2014 by Nym Cooke

The books are numbered, and there is an index of previous owners at the end of the inventory. In the transcriptions of musical phrases, numerals equal scale degrees, with "U" meaning that the melody goes into the next octave up, and "D" meaning that the melody goes into the next octave down. "2-5" means that a slur is over these two notes; "7t7" means that a tie links these two notes; "(2-3)" means that these two notes are grace notes; and "/" signifies a new phrase (= a new line of text). "L.M.," "S.M.," etc. refer to the meter of the text (L.M. is four lines of eight syllables each, for example). Following hymnological convention, the titles of sacred-texted tunes and anthems are printed in large and small capital letters. ASMI = American Sacred Music Imprints 1698-1810: A Bibliography, published in 1990 by the American Antiquarian Society. HTI = The Hymn Tune Index, online at hymntune.library.uiuc.edu/default.asp.

1. [Bayley, Daniel, printer and seller.] [*The American Harmony: or, Royal Melody Complete. In Two Volumes. Vol. I.* "By WILLIAM TANS'UR, Senior." 6th ed. Newburyport, Mass.: Daniel Bayley, 1771] (t.-p. missing, supplied in photostat; edition determined by musical content—see below) bound with *The American Harmony, or Universal Psalmodist. Vol. II.* "By A. WILLIAMS." Newburyport, Mass.: Daniel Bayley, 1771.

Content of vol. I is that of variant IV in ASMI table (pp. 118-119), except:
p. 30, ST. DAVID'S OLD and BANGOR, rather than UPPINGHAM.

10, 96 pp.; 2 unnumbered leaves, 96 pp.

Inscription on *verso* of 2nd unnumbered leaf (*Universal Psalmodist*, under "Hymns, Tunes, and Anthems Beginnings"): "[Hamar?] Clark [Jun.?] [Dec.?] 6, 1772"

CW 9T16am

2. Benham, Asahel. *Federal Harmony*. 6th ed. Middletown, Conn.: Moses H. Woodward, [1796?]. [copy 1]

[4], 7-10, [9-16], 15-58 pp.; complete

Inscriptions, *verso* of preliminary leaf: "Lydia Stillmans Book"; in different handwriting, "Laurel Stillman's given her / by her Sister Lydia Smith / who died at Brownville May / AD 1813"; in pencil, "Mrs L R Hills"; inscriptions on leaf [6] *verso* of sewn booklet inserted inside back cover: "Laurel"; "Laurel Stillman"

20 ms. music entries, both single vocal parts and multi-voice compositions; one inside front cover, one on *verso* of 2nd additional leaf, 17 on 6-leaf sewn booklet (3 folded leaves, actually) inserted inside back cover, and one inside back cover:

inside front cover: [untitled]; 4-voice setting; A major, 2/2 time;
1335-43-22 / 3111D65 / 5U1-23-455-65 / 66-53221t1 (then

fuging begins); no text
verso of additional leaf: GREENFIELD [by Lewis Edson]; 3-voice setting
 (lacks alto, though there is a staff for that voice—but no clef or time
 signature); (A minor) 133557u1D5; “Think, mighty God on feeble
 man”
 [The next 17 entries—those in the booklet—may all be treble parts.]
 booklet, leaf [1] *recto*: MELODY, C. M.; 35551-2322; no text
 booklet, leaf [1] *recto*: EPEX, S. M.; (E minor) 5555U1-D57 /
 7-U1D55-4321t1; no text
 booklet, leaf [1] *recto*: WINDHAM [by Daniel Read]; (F minor)
 55533555t5; no text
 booklet, leaf [1] *recto*: FLANDERS [by Timothy Swan]; 3355-U1D7-65-4-
 355; no text
 booklet, leaf [1] *verso*: CASTLE STREET, L. M.; 13-2-11233-2-112; no text
 booklet, leaf [1] *verso*: SPRING, C. M.; (D minor) 5555777U1 /
 D532-3455t5; no text; likely a fuging tune
 booklet, leaf [2] *recto*: MOUNTVERNON; 33457U1D53 / 5443665-43; no
 text
 booklet, leaf [2] *recto*: HARMONY; 3536-7-U1D35 / 5U1D7-5642; no text
 booklet, leaf [2] *recto*: FLORIDA; (D minor) 55543-45 / 7U11D43-45; no
 text
 booklet, leaf [2] *verso*: TOMB, C. M. [by Chauncey Lee?]; (A minor)
 1D5U3143-21D7 / U3243-2-112; no text
 booklet, leaf [2] *verso*: RECOVERY, L. M. [by Simeon Coan?]; (E minor)
 555-67U321-D7U1 / D7-65543-457U1t1; no text
 booklet, leaf [2] *verso*: TRIUMPH, C. M.; 5536655-65 / 53[or 2]22-343t3;
 no text
 booklet, leaf [3] *recto*: BETHEL, S. M.; 53-234-32-15 /
 36-7-U1D5-34-5-6-54-33-2; no text
 booklet, leaf [3] *recto*: CARMEL; 32113-21-D7U1 / 334-65-43-21D7; no
 text
 booklet, leaf [3] *verso*: MOUNSION [MOUNT SION] [by Bartholomew?
 Brown]; 111113-5-5-5; no text
 booklet, leaf [3] *verso*: ORLEANS, C. M.; (D minor) 5U1D7755-6-77U1 /
 3-D755-7U321 / D7-5U32-4D7U1-2-31D7-54 /
 5-77U3-D755-6-7U1; no text
 booklet, leaf [4] *recto*: FRIENDSHIP, L. M. [by Lewis Edson, Jr.?]; (E
 minor) 5U1D7U11D7U1D5 / 53345U1D77t7; no text here, but
 “Words set to Frindship [sic],” beginning “From low pursuits exalt
 my mind,” appear on leaf [6] *verso* of the booklet
 inside back cover: fragmentary tenor and bass for an untitled A-minor
 fuging tune; beginning of tune is not present; two staves are ruled
 for soprano and alto, but have no notes on them; bass starts fuging
 with 5U111D1555 / 6444536-45, and tenor re-enters one measure
 later with 1D555U3444; no text

3. Benham, Asahel. *Federal Harmony*. 2nd, 3rd, 4th, 5th, or 6th ed. New Haven, Conn.: A. Morse, or Middletown, Conn.: Moses H. Woodward. [copy 2]
Lacks all before p. 15, all after p. 48.
No inscriptions.
No ms. music, but what appear to be fasola letters (f, s, l, m) are written in ink under the notes of ten treble parts.
B46 F44 Middletown
4. Benham, Asahel. *Social Harmony*. [1798].
56 pp.; complete.
Inscriptions, *recto* of preliminary leaf: "Philip Gaylord"; "Robert Rose's Book, Feby 15th 1800,"
2 unnumbered leaves of blank staves for ms. music at end (first leaf has top $\frac{1}{4}$ cut off), but no ms. music.
B46 S63 1799 Middletown
5. Benjamin, Jonathan. *Harmonia Cœlestis*. Northampton, Mass.: Andrew Wright, for Oliver D. and I. Cooke, Hartford, 1799.
79, [1] pp.; complete.
Pencil inscription on *recto* of preliminary leaf: "Jacob Frederick Huber" (double-underlined); ink inscription on *recto* of preliminary leaf: "Frederick Hudson / December 4th 1804"
3 ms. music entries, the first on *verso* of preliminary leaf and the other 2 on the *recto* of a leaf pasted to the *recto* of an additional leaf at the end of the book:
p. l. *verso*: CASTLE STREET, L.M.; 13-4-5U1D421-3-5U1D6-5; no text; "Tenor." at upper left; some rhythmic inaccuracies; HTI 4941a
leaf pasted to a. l. *recto*: OLD 100TH, L.M.; 11D765U123; 4-voice setting; no text; HTI 143a
leaf pasted to a. l. *recto*: LITTLE MARLBOROUGH, S.M.; (A minor) 5U132-1D#7U1; 4-voice setting; no text; HTI 2934
CW 9B46
6. Billings, William. *The Psalm-Singer's Amusement*. Boston, 1781.
Incomplete; pp. 33-102 only.
No inscriptions.
T.-p. supplied in photostat.
CW 9B59p
7. Brown, Bartholomew, et al. *Bridgewater Collection of Sacred Musick*. 3rd ed. Boston: Thomas and Andrews, and J. West and Company, 1810.
168 pp.; complete.
No inscriptions.
CW 9C72 1810 Storage 7

8. *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; New London: printed by Samuel Green, 1817.

40 pp.; appears to be complete (the last two pieces listed in the index are on p. 40).

No inscriptions.

4 leaves with printed staff lines bound in at back; 6 ms. music entries (all appear to be melodies; ROCHDALE and SICILY have "Air" at upper left) are copied on the *recto* and *verso* of the first of these leaves:

- l. [1] *recto*: ROCHDALE, C.M.; 5U1113212 / 311356; "The moon has but a borrow'd light"; inscription above melody reads "From the Beauties of Handel Hayden &c."
- l. [1] *recto*: STERLIN[G?], L.M.; 1111121-23 / 3334322-11; "O come loud Anthems let us sing"; HTI 5000a
- l. [1] *recto*: DISMISSION; 565-43-4565-43-4; "Lord dismiss us with thy blessing"; HTI 6141g
- l. [1] *recto*: HARBOROUGH [probably by William Shrubsole]; 5U111232-12; "All hail the pow'r of Jesus' name"
- l. [1] *verso*: SICILY [by W. Arnold of Portsea]; 1-D55-3U1-D76-543; "O bless the lord my loud" ("soul" intended as last word of this line?)
- l. [1] *verso*: CHATHAM, L.M.; 321D5U65-34-23; "Bless, O my soul the living God"; HTI 15737

CW 9H328

9. *A Gamut, or Scale of Music.* Hartford: Cooke and Hale; printed by Samuel Green at New London, Connecticut, 1816.

32 pp.; complete; a nice clean copy.

Inscription inside front cover: "M H"

8 unnumbered leaves with printed staff lines bound in after p. 32; 4 of these have single vocal parts in ms., 1 with text; these appear to be treble parts (non-melodic in character; 2 have G clef, 2 have "gs" clef):

- l. [1] *recto*: ROCKBRIDGE, L.M.; 5345U1D755; no text
- l. [1] *verso*: ARLINGTON, C.M. [by Thomas Arne?]; 31112-5333; "Jesus with all thy saints above"
- l. [2] *verso*: 24TH, C.M.; 13555422; no text
- l. [3] *recto*: 93^D, S.M. [by (Lucius?) Chapin?]; 131-D655-6U1; no text

CW 9G19

10. [Gram, Hans, Samuel Holyoke, and Oliver Holden.] *The Massachusetts Compiler of Theoretical and Practical Elements of Sacred Vocal Music.* Boston: Thomas and Andrews, 1795.

Complete through p. 64; lacks remaining pp.

No inscriptions.

Beautifully preserved; first two and last leaves mounted on paper trimmed to match remainder of the volume.

CW 9G74m

11. Griswold, Elijah, Stephen Jenks, and John C. Frisbie. *The Hartford Collection of Sacred Harmony*. Hartford: Lincoln and Gleason, 1807.

60 pp.; complete.

Pencil inscription on *recto* of preliminary leaf: “[Miz?] H, A Brown / Andover / Conn,”

3 ms. music entries on *recto* of additional leaf:

[CA?]NAAN, C.M.; [2 notes missing; I guess 53]13555135 / 536553; no text; small piece of leaf is missing

NOTHFIELD [*sic*], C.M.; 55435655; “How long dear saviour O how long”; counter to Jeremiah Ingalls’s NORTHFIELD

SPRING, C.M.; (D minor) 11112345 / 532132t2; “He sends his word & melts the snow”; probably a treble part; fugging tune?

CW 9G87h

12. Hastings, Thomas, and Solomon Warriner. *Musica Sacra: or Springfield and Utica Collections United*. Revised ed. Utica: William Williams, 1818.

[1] p. l., 273, [3] pp.; appears to be complete.

Bookplate inside front cover: “EX-LIBRIS GEORGE SEYMOUR GODARD”

Inscription on *recto* of preliminary leaf: “Handel Society / Farmington / No. 14.”

CW 9H35ba Storage 7

13. Hastings, Thomas, and Solomon Warriner. *Musica Sacra: or Springfield and Utica Collections United*. 2nd revised ed. Utica: William Williams, 1819.

[i-ii], vii-viii, [9]-277, [3] pp.; appears to be complete from p. vii on.

Inscription on t.-p. (p. [1]): “Miss [June?] Ann Mather”; additional inscription/s may be present and largely covered over by bookplates pasted inside front cover (as is a list of tunes in pencil, with page numbers in ink).

CW 9H35 Storage 6

14. Holden, Oliver. *The Worcester Collection of Sacred Harmony*. 7th ed. Boston: Thomas and Andrews, 1800.

Lacks pp. 67-70; otherwise complete.

Inscription on front cover: “Lucy Farrar / 1802”; late 19th/early 20th-century inscription inside front cover: “Dr. George Clary / 212 Lincoln St / New Britain / Conn”; inscription on *recto* of preliminary leaf: “Lucy Farrar[‘s?’]”; inscription on smaller leaf pasted to *recto* of same preliminary leaf: “Miss Lucy & Anna Farrar—D[ecr?] 27 1802 / [unreadable letters; monogram?]”; pencil inscription on *verso* of additional leaf: “[M?]rs S [W?] Parsons / 204 [Lincoln?]”; inscription on leaf pasted to inside back cover: “Nov 17 1802 Miss Lucy & Anna Farrar”

7 ms. music entries, all probably treble parts (DOXOLOGY, JEHOVAH SPEAKS, WELLS ROWE, DRUMMOND all labeled “Treble”): 2 on leaf pasted to *recto* of preliminary leaf, 2 on *recto* side of additional leaf (the second of these

on a slip pasted to this side of the leaf), 1 on the *recto* of a leaf inserted inside the back cover, and 2 on a leaf pasted inside the back cover:
 leaf pasted to p. l.: WINDSOR, C.M.; (A minor) 13454332; no text;
 "Largo" at upper left
 leaf pasted to p. l.: LANDAFF, P.M.; (G minor) 321D#7U1321D#7U1;
 "The God of Glory sends his summons forth"; "50 Ps." above part;
 HTI 116a
 a. l.: DOXOLOGY; 344321D7U1; "Praise God from whom all blessings flow"; "Treble" and "Forte" at upper left
 slip pasted to a.l.: MARLBOROUGH, C.M.; 334355#45; "All hail the power of Jesus ["name" inserted] hail" ("name" evidently intended as correction for "hail," but "hail" not crossed out; wouldn't fit in second phrase); "Andante / or / Allegro Moderato." at upper left
 leaf inserted inside back cover: JEHOVAH SPEAKS or 84 HY[MN] OF 2^D B[OOK] (likely Watts); in C major, 2/4 time; by Oliver Holden?; after 2 $\frac{3}{4}$ measures rest, 7U1D7U1121D7; "Jehovah speaks! [Jehovah speaks!]; "Treble" and "Andante" at upper left; dynamics indications throughout—"Mez. Pia.," "Cres.," "For.," etc.; HTI 7113?
 leaf pasted inside back cover: WELLS ROWE, L.M.; 3321D7U12D5; no text at start, but "Chorus," second line of music, has text of 5 "Hallelujah"s; "Treble" and "Con spirito" at upper left; dynamics indications for chorus
 leaf pasted inside back cover: DRUMMOND [by Edward Miller?]; 34565-43-233; "Praise the Lord all ye who fear him"; "Treble" and "Vivace" at upper left

CW 9T45w 1800

15. Holyoke, Samuel. *The Columbian Repository of Sacred Harmony*. Exeter: Henry Ranlet, [1803].

xxiv, 471, [1] pp.; appears to be complete (not thoroughly canvassed).

"Yale University Library. / DUPLICATE." stamped inside front cover.

Inscription inside front cover: "3 dollars"; inscriptions on *verso* of additional

leaf at end of book: [in pen:] "Miss Ruth Emersons Book [crossed out:]

Dover [not crossed out:] Haverhill"; [in pencil:] "Miss Ruth Emerson /

Haverhill, Massachusetts / Miss Adeline [Bull?] / Portland. Me."

Cw 9H76c

16. Huntington, Jonathan. *The Apollo Harmony*. Northampton: Horace Graves, 1807.

Lacks pp. [i]-vi, 67-70, 91-94, 123-126; ca. $\frac{1}{4}$ of pp. 95-96 missing (torn off).

No inscriptions.

2 ms. bass parts on *recto* of additional leaf:

SONG OF MOSES [arr. or composed by Jeremiah Ingalls]; (B minor)

311154[-]3453D777[-]7; "Almity Love inspires my heart With sacred Fire"

CHRISTION [*sic*] SONG [by Jeremiah Ingalls]; (D minor) 11D5U13456 [last

note sic]; no text

CW 9H95ap

17. [Jocelin, Simeon]. *The Chorister's Companion and The Chorister's Companion. Part Third*. New Haven, 1782 and [1782-83]. First edition; *ASMI* 297 and 298. *The Chorister's Companion* lacks first leaf w/ t.-p. (supplied in photostat, from Yale copy) and all pp. between first p. 12 and the first page of music (i.e., pp. [13]-[20]); otherwise complete. No inscriptions.
- CW 9J63**

18. Law, Andrew. *The Art of Singing*. [2nd ed., although second t.-p. says "THIRD EDITION"]. Cheshire, Conn.: [1801, although first t.-p. says "M,DCCC"; third t.-p. bears date of November, 1801]. *ASMI* 327 exactly (with my corrections to *ASMI* 324 incorporated). 224 pp., numbered consecutively throughout; complete. Inscription on *recto* of 1st preliminary leaf: "[H/] Smith 1810 / H. Smith / Hanford Smith / Hanford Smith Derby Derby / Derby"; inscription on *verso* of 2nd additional leaf: "Hanford Smith / Derby Jany. 1810"
- CW 9L4ar**

19. Law, Andrew. *The Art of Singing*. [3rd ed., although 4 of 6 t.-p.s say 4th ed.]. Cambridge, Mass.: W. Hilliard, Windsor, Vt.: Nahum Mower, and Boston: E. Lincoln, 1805. *ASMI* 336 exactly. 160, 96 pp.; appears to be complete, except first pp. [25]-28 are supplied in photostat. No inscriptions.
- CW 9L4arb**

20. Law, Andrew. *Harmonic Companion, and Guide to Social Worship*. Philadelphia: the author and David Hogan (printed by Thomas T. Stiles), [1807] and Law, Andrew. *The Art of Playing the Organ and Piano Forte*. Philadelphia: Jane Aitken, [1809]. Both are complete; in *Harmonic Companion*, pp. [5]-6 are bound in before pp. [3]-4, and pp. 13-14 are bound in before pp. 11-12. No inscriptions.
- CW 9L4**

21. [Olmsted, T[imothy]. *The Musical Olio*. Northampton, Mass.: Andrew Wright, 1805]. pp. [1]-10, [2] pp., pp. [9]-18, 21-112; t.-p. (p. [1]) and following 5 pp. missing, supplied in photostat; ca. 1/3 of leaf containing pp. 11-12 torn off; pp. 15, 88 lack page numbers; pp. 19-20, any printed pp. after p. 112 missing. Inscriptions inside front cover: [ink:] "David [Sly?]; [pencil:] "Miss Thompkins"; [pencil?:] "[Melancton?] W. [illegible] / Wolcott"; inscriptions on *recto* of unnumbered leaf following first p. 10, both in ink: "David Sly";

“Musical Olio / Oct 27th 1822”; ms. tune titles, text meters, and page nos. added to printed index on *verso* of unnumbered leaf following first p. 10; printed text incipits for some printed tunes are continued in ms.

23 ms. music entries on the first 12 of 23 blank leaves bound in after the printed portion of the book (i.e., after p. 112); these 12 leaves are paged 113-122, 125-137; on blank leaf [21] *verso* and blank leaf [22] *recto* there is a ms. index of tunes (both printed and ms.) by text meter

ms. music entries:

- p. 113: PUTNEY [by Isaac Smith]; 4-voice setting; (A minor) 11-2-32543-2-132; “Man has a soul of vast desires”; “Moderate” above beginning of piece
- p. 114: NEW 50 PSALM [by “J. W.”]; 4-voice setting; 133654321D7; “Not to our [names?] thou only just and [no more text; “true?”]; HTI 1986a
- p. 115: LANDAFF; 4-voice setting; “Ps 50”; (G minor) 5432454321; “The God of glory sends his summons forth”; HTI 116a
- p. 116: ARVINGTON, C. M.; bass part; 156342D7U1 / 15112D5; “Why should we mourn departing friends”; HTI 1064?
- p. 116: WALSAL, C. M.; “Ps 5th [D^r?] Watts”; bass part; (A minor) 11D7-653451 / 1-23-45U1-D765; “Lord in the morning thou shalt hear”; HTI 1065a?
- p. 116: RINETON, C. M. D.; “Ps 118”; bass part; 1111D655U1 / D76-7U1D415; “The Lord appears my helper now”; HTI 855a?
- p. 117: STADE [by Jane Bromfeild?] [C. M., followed by triple “Hallelujah” and “Amen”]; 3-voice setting; top part begins 5U1-2321(3-)-2-1D7U1 / 323-21(D5-)#45; no text, except for “Hallelujah,” 2 ditto signs, and “Amen”; HTI 2983a?
- p. 118: HOTHAM [by Martin Madan]; 3-voice setting, with melody in middle voice; several copying errors noticed; 5126542 [*recte* 3?] / 2(1-)D7U1(3-4-)654(3-4-)3; “Jesus lover of my soul”
- pp. 119-121: DISMISSION, P. M.; 3-voice setting, with melody apparently in middle voice; (A minor) 12345544 / 5-6-543-4-321-4-321; “Lord dismiss us with thy Blessing”; HTI 6147
- p. 122: BOSTOCK, L. M.; 3-voice setting, with melody in top voice (labeled “Treble”); 11D7-U1D7[-]65[-]655-4-3-43 / 5U1-23-4555-44-33-2; “When Jesus dwelt in mortal clay”; HTI 12292c
- pp. 125-126: LUSS, C. M. D.; “Scotch Air” above first system of piece; 3-voice setting, with melody in top voice (labeled “Treble”); bass part labeled “Bass”; (A minor) 151-2(1-)D#75U1(-3)23 / 1-5-754-3(3-)23-12; “O God of mercy hear my call”; HTI 11691b, variant
- pp. 127-132: NEW YORK; 4-voice setting, with melody in top voice; 56-7U11D765 / 6 5-6-7U1D4321; “Vital spark of Heavenly flame”
- p. 133: BUCKINGHAM, C. M.; 4-voice setting, with melody in tenor (top voice labeled “Treble”); (A minor) 15-4-32345-432 / 2343-2-1D#7U1; “Help Lord for men of virtue fail”; HTI 2924a
- p. 133: BETHESDA, P. M.; “PS 84”; bass part; 11D5U1D4-51 /

- U1D515U1D5; "Lord of the worlds above"
- p. 133: ST[.] PETERS, L. M.; bass part; 1U1D5632-551 / 1U1-D765-75U1-2D25; "Lord what was man when made at first"
- p. 134: BRISTOL, C. M.; bass part; 135U145D5U1 / 1351D45; no text
- p. 134: NEW MARK, C. M.; bass part; 511U1D3451 / U1D5U32D25; no text
- p. 135: BRISTOL [by Timothy Swan]; bass part; 1D5U1132D5U1 / 143225-4-3-2-1D5U1; no text
- p. 136: ST[.] MICHAELS, P. M.; 4-voice setting; 5U1123512D7U1 / 2321D7U121-D765; "O praise ye the Lord Prepare Your glad voice"
- p. 137: BETHESDA, P. M.; "Ps 84 D^r Watts"; bass part; 11D5U1D4-51 / U1D515U1D5; "Lord of the worlds above"
- p. 137: ISLINGTON, L. M.; "Ps 17th verse 4th D^r W"; bass part; 11D5U1-234-215 / 51-D7U14623D6; "This life's a dream an empty Show"
- p. 137: SUTTON, S. M.; "Ps 19th D^r W"; bass part; 111D65U1 / 1D5U122D5; "Behold the lofty Sky"
- p. 137: ST[.] THOMAS'S, S. M.; bass part; 135U1D7-65 / U1-232-121D5; "Let ev'ry creature join"

CW 9051a

22. Olmsted, T[imothy]. *The Musical Olio*. 2nd ed. New London, Conn.: Samuel Green, 1811.

127, [1] pp.; complete.

Inscription on *verso* of last blank leaf: "Durrie" [?]; inscription inside back cover: "man that could"

24 blank leaves bound in after printed book, but nary a ms. music entry on them.

CW 9051

23. Read, Daniel. *The Columbian Harmonist*. 4th ed. Boston: Manning and Loring, 1810. 111, [1] p.; complete.

No inscriptions.

CW 9R28

24. Roberts, Eli. *The Hartford Collection, of Classical Church Music*. New London, Conn.: Samuel Green, for the compiler, 1812. [copy 1]

pp. [1-2], 7-187, [5] pp.; complete from p. 7 on.

Inscription, t.-p. (p. [1]): "Maria W. Tracy's."; pencil inscription upside-down inside front cover (partially obscured by pasted-on label): "minor key [descend?] 4ths & 3[rds?] / ...to the octave"

5 ms. music entries (single vocal parts; all trebles?) at end of book; the first 4 are on both sides of an additional leaf bound inside the back cover, the 5th is on both sides of a second additional leaf, detached and inserted inside the back cover:

- a. l. [1] *recto*: ST. THOMAS'S, S. M.; "1st. Treble."; 1131D5-U1D7 / U113255; "Sing to the Lord aloud"

- a. l. [1] *recto*: NEWMARK, C. M.; 5U13-2-3132-1D7U1; "Come holy spirit, heavenly dove"
- a. l. [1] *recto*: DISMISSION; (A minor) 11D57U1322 / 1-2-345-6-543-2-1D#7U1; "Lord dismiss us with thy blessing"
- a. l. [1] *verso*: ANTHEM FROM THE 132. Ps.; "by Isaac Lane Esq."; 11D7U123-212 / 21-D76-56-7U12D7U1; "Where shall we go to seek & find, / A habitation for our God?"; incomplete
- a. l. [2] *recto* and *verso*: ANTHEM 122 Ps.; 1D7U123-2-1-2-3-4-5-6-5-4-31-(2-3)2t2; "I was glad[, was glad, was glad] when they said unto me"; complete

CW 9R64 Storage 7

25. Roberts, Eli. *The Hartford Collection, of Classical Church Music*. New London, Conn.: Samuel Green, for the compiler, 1812. [copy 2]
 187, [5] pp.; complete.
 Printed errata slip pasted onto the *recto* side of the first additional leaf.
 Inscription on the *recto* side of the second preliminary leaf: "The property of Comfort Starr"
 A fine, tight copy.
CW 9R64 Storage 7

26. *Sacred Musick, Selected for the Use of The First Church in Boston*. Boston: Joseph T. Buckingham, 1815.
 4, [68] pp.; appears to be complete, although ca. ¼ of the last leaf has been torn off.
 The pages of music are not numbered, but the tunes are (1-94).
 Pencil inscription on t.p. (p. [1]): "[Olphost?] Tittle Beverly"
CW 9B747s Storage 6

27. Shaw, Oliver. *The Providence Selection of Psalm and Hymn Tunes*. Dedham: H[erman] Mann and Company, for the author, 1815.
 127, [1] pp.; complete.
 No inscriptions.
 A pristine copy.
CW 9S53 Storage 6

28. Smith, William, Rev. *The Churchman's Choral Companion to his Prayer Book*. New York: for the author, 1809.
 8, 45 pp.; complete (the expanded issue, ASMI 473A).
 Inscription, *verso* of preliminary leaf (written in ink with formality and flourish, surrounded by swoopy lines): "Reverendissimo Abraham Jarvis, D. D. / Episcopo Connecticutensi / jussu Auctoris / His liber / Annuit."; pencil inscription inside front cover: "S. F. Jarvis—"; pencil draft of a long poem, with many crossings-out, on both sides of additional leaf and *verso* of p. 45 (title may be "Inner Ships"; the name "E. A. Johnson" is written in the margin towards the end).

VZR S66c Cutter

29. Stone, Joseph, and Abraham Wood. *The Columbian Harmony*. [1793]. viii, 112 pp.; complete (first 8 pages printed in this order: [i], vi, vii, iv, v, [ii], iii, viii).

No inscriptions.

This copy seems not to have been used much.

S878 C6 Middletown

30. [Willard, Samuel. *Deerfield Collection of Sacred Music*. Northampton, Mass.: Graves and Clap, for S. and E. Butler, 1814 or 1818] (t.-p. missing, supplied in photostat).

Lacks all before p. 25, most of pp. 67-68, any after 132; pp. 89-90 bound between pp. 91-92 and pp. 93-94.

No inscriptions; ms. correction to treble part of OLD HUNDRED, p. 73.

4 ms. music entries, all probably treble parts; 3 inside front cover, 1 inside back cover:

inside front cover: BROOKFIELD [by William Billings]; "treble"; (D minor) 555575U1D#7; "Show [or "Shew"] pity Lord O Lord forgive"

inside front cover: HARMONY; "P. M. Ps. 133."; 3536-7-U1D35 / 5U1D7-5642; "How pleasant 'tis to [see?]"

inside front cover: SYMPHONY [by Justin Morgan]; "P. M. Ps. 50th"; 55553456U1D7; "Behold the Judge Descend his guards are nigh"

inside back cover: 58th; "Ps. 58th P.M.," "treble"; (probably C# minor) 55577U223; "Judges who rule the world by Laws"; starts in 2/2, moves to 6/4 then to 2/4

CW 9W69d

31. *The Worcester Collection of Sacred Harmony*. 2nd ed. Worcester: Isaiah Thomas, 1788 and *The Worcester Collection of Sacred Harmony. Part Third*. Worcester: Isaiah Thomas, [1786].

Lacks pp. 197-200 of Part 3; otherwise complete.

Two leaves of another edition or another tunebook inserted inside back cover; the leaves are of the same piece of paper, and seem to be the outer leaves of an 8-page signature; tunes and page nos. are JORDAN (Billings), p. 81; THE DYING CHRISTIAN (F minor, 11D55-4321), p. 82; STAFFORD (Read), p. 87; RAINBOW (Swan), p. [88].

Inscription on slip pasted inside front cover: "Samuel Capen his Singing Book Braintree April 28 / the year 1792 and if by Chance it happen to be lost fetch / it to me and I will pay the Cost Samuel Capen his Book"; writing inside back cover: on original leaf pasted inside back cover, "s Book" shows; pasted firmly over this, and with its outer ca. 1/3 raggedly torn (so that "s Book" shows), is another leaf, on which is written "amos [Striton?] / Amos / Amos [Striton?] of Braintree he [fragment] / Year of our Lord one Thousand [and?] / James French [indecipherable]"

CW 9T45w 1788

32. *The Worcester Collection of Sacred Harmony*. 4th ed. Boston: Thomas and Andrews, 1792.

Complete through p. 146; pp. 147-150 missing; only stub of last leaf (p. 151 and *verso*) remains (about ¼ of the leaf).

No inscriptions.

CW 9T45w v.1-2

33. *The Worcester Collection of Sacred Harmony. Part Third*. Worcester: Isaiah Thomas, [1786].

1 leaf, pp. 107-200; complete.

Illegible pencil inscription ("Hasten"? "Foster"?) inside front cover.

CW 9T45w v.3

34. [manuscript music volume, 3 3/16" tall by 6 15/16" wide]

pp. 3-4, [1 unnumbered leaf], 5-24, [25], [2 unnumbered pages*], 26-51, [2 unnumbered pages*], 52-53, [2 unnumbered pages*], 54-66, 66 [sic; error for 67], [2 unnumbered pages*], 68-95, [2 pages, the first numbered 96, the second unnumbered*], 96, 96 [sic; probably error for 97], [2 pages, the first unnumbered, the second numbered both 96 and 97*], 98-137, [1 unnumbered page], [1 stub of a leaf, unnumbered]. *These pairs of pages (*versos* and *rectos*) were pasted together; for the most part they bear musical notation, visible either from bleed-through or when a pasted pair has been partially separated. Although portions of tunes may be read on separated pages, the contents of these pasted-together pages are not formally inventoried here.

One leaf is pasted inside the front cover; a Wesleyan University Library label ("PRESENTED BY Mr. Charles Warner"; accession no. 205946) has been pasted solidly over most of what may be an ownership inscription. Two leaves are pasted over each other inside the back cover; on the lower right of the top leaf, partially rubbed out, is a possible ownership inscription with a first name that may be Eliza. Another possible owner's name ("O'Connell"?) appears just above the label pasted inside the front cover.

87+ ms. music entries:

p. 3: end of a tune in A major or minor and 3/2 time; 4-voice setting; last 4 mm. + upbeat of what is probably the tenor melody are 5U1-2-321-2-354-321; no text

p. 4: WINTER [by Daniel Read]; 4-voice setting; 15565U1D5-31; "The hoary frost and fleecy snow"

[page opposite p. 4 blank; used to be pasted to p. 4, but has been separated]

unnumbered p. opposite p. 5: HAMBURGH, C. M.; att. "Whitcomb"; 4-voice setting; 13557U123; "Before the rosy dawn of day"; HTI: no Whitcomb, no HAMBURG[H] with this incipit

p. 5: HUMILITY, C. M.; 4-voice setting; fusing tune; (A minor)

- 155-435432 / 234575; no text; HTI: no HUMILITY with this incipit
- p. 6: BETHEL, C.M. [probably by Hibbard]; 4-voice setting; fugal tune; 5U11D65U123 / 2134-321; no text; HTI 6164
- p. 7: WILLINGTON [by Elisha West]; 4-voice setting; fugal tune; 13-456-543 / 3-454-3432; no text
- p. 8: WINDHAM [by Daniel Read]; 4-voice setting; (F minor) 13455321; no text
- p. 9: CONTENT [by Walter Janes]; 4-voice setting; (A minor) 13-2-12345 / 234-65-432; "Since God is all my trust"
- pp. 10-11: VERGENNES, C. M.; 2-voice setting (TB, though staves are ruled and clefs/key signatures/time signatures are written in for SA); (G minor) 11-2-3455421 / 343212; "My heart and flesh cry out for thee" (both verses of text—the tune sets two—are written above the music); HTI 7955
- pp. 12-13: SOLITUDE [probably by Walter Janes]; 4-voice setting; (D minor) 533-45-7-5U1D7U21; "As on some lonely building's top"; "Mod. Pia." over first measures of music
- pp. 14-15: NEW DURHAM [by B. Austin]; 4-voice setting; fugal tune; (B minor) 1D57U1321-D7U1; "Now shall my inward joys arise"
- pp. 16-17: SOUTHBOROUGH [by Daniel Belknap]; 4-voice setting; fugal tune; (F minor) 557U1D53-2-345; "See where he languish'd on the cross"
- p. 18: DEANFIELD, L. M.; 4-voice setting; fugal tune; 5U11D75U1[-]2[-]1D7U1; no text; individual vocal parts (other than the tenor) run out of space and have to be completed between staves; HTI 7200
- p. 19: NORTH SALEM [by Stephen Jenks]; 4-voice setting; (E minor) 5553157U1 / 1D5437-65; "My soul come meditate the day"
- pp. 20-21: PLAINFIELD [by Jacob Kimball]; 4-voice setting; 13123423 / 45-65-43-43-21; "Why does your face ye humble souls"; "Moderato" over beginning of music, "Soft" and "Loud" at two points in the middle; 8 lines of text identified with Roman numerals
- p. 22: MOUNT VERNON [by David Merrill]; 4-voice setting; fugal tune, with two pairs of entries (SB, then AT); (F# minor) 15577555 / 344532D7U1; "Ere the blue Heavens were stretch'd abroad"; lines of text identified with Roman numerals
- p. 23: FREEDOM [by Stephen Jenks]; 4-voice setting; fugal tune; 555U1D65-32-D7U2 / 35U1D7U21; "No more beneath th'oppressive hand"; lines of text identified with Roman numerals
- p. 24: CHOCKSET [by Nahum Mitchell]; 4-voice setting; fugal tune; (D minor) 554365[#?]45 / 575534; "Lord where shall guilty souls retire"
- p. [25]: E[X?]HORTATION [by Eliakim Doolittle]; 4-voice setting; fugal tune; first nine measures of tenor melody have been corrected, and original notes appear here in square brackets: (A minor) [5]13-4-3-

- 2123-453[-1]-2[D7]1[D5]D7U1 / 231-2-342[original notes scratched out]32-15; "Now in the heat of youthful blood"
[*verso* of leaf with p. [25] on *recto* is pasted to *recto* of leaf with p. 26 on *verso*; some separation of pasted leaves allows a bit of the 2nd leaf to be seen, and apparently that page (the *recto* backed by p. 26) also contains Doolittle's EXHORTATION (bleed-through on p. 26 supports this); no musical notation is visible on the *verso* of the leaf which bears p. [25] on its *recto*]
- p. 26: ORANGE [by Elisha West]; 4-voice setting; probably a fugging tune; 13153U1D65 / 56567U1; no text
- p. 27: OHIO [by Elisha West]; 4-voice setting; fugging tune; (E minor) 1335U1D7 / 531345; "Ye tribes of adam join"
- pp. 28-29: DEVOTION, L. M.; variant of Abraham Maxim's PORTLAND; 4-voice setting; fugging tune; 15U1D64212 / 35365U1D7U1 (tenor continues 135U1D6555 / 365U1D7666); "Sweet is the day of sacred rest"
- pp. 30-31: SHARON [by Elisha West]; 4-voice setting; fugging tune; 1D5U1D7U12 / D7U132D75; "How pleasant tis to see"; text incipit only
- p. 32: MACHIAS [by Abraham Maxim]; 4-voice setting; fugging tune; (A minor) 5U11-2345 / 431432; "How pleasant tis to see"
- p. 33: DAUPHIN, S. M.; 4-voice setting; fugging tune; (A minor) 133432 / 234545; "Welcome sweet day of rest"; text incipit only; HTI 6167a
- p. 34: AMERICA [by Truman S. Wetmore]; 4-voice setting; fugging tune; (A minor) 113215 / 754-321-D7U1; no text
- p. 35: MORTALITY [by Smith]; 4-voice setting; fugging tune; (E minor) 515345U1D7 / 753465; "Stoop down my thought that us'd to rise"; HTI 7198
- pp. 36-37: REPENTANCE [by (John Hall?) Rollo]; 4-voice setting; fugging tune; (E minor) 5U11D753-5-432 / 34-5565-45; "Oh if my soul was form'd for woe"; lines of text identified with Roman numerals
- pp. 38-39: DELIGHT [by Simeon Coan]; 4-voice setting; fugging tune; (E minor) 1D543-214 / 5U1D7-5443; "No burning heats by day"
- pp. 40-41: ALSTEAD [by Daniel Copeland]; 4-voice setting; fugging tune; 533-457U1D66 / 5U1D56U12-1D7-65; "The Lord hath eyes to give the blind"; lines of text identified with Roman numerals
- p. 42: Chester [by William Billings]; 4-voice setting; 567U1D56-U1-D765 / 5555-6-5-434-3-212; "Let tyrants shake their iron rod"
- p. 43: COMPLAINT [probably by (Ezra?) Parmenter]; 4-voice setting; fugging tune; (E minor) 133-45U1D777 / 7-6555-4-347-6-53-45; no text
- p. 44: EVENING SHADE [by Troop]; 4-voice setting; (E minor) 55U1D75-45 / 35434-32; "The evening shades of life"
- p. 45: NORTHFIELD [by Jeremiah Ingalls]; 4-voice setting; fugging tune; 1D5435U132 / 233212; "How long dear saviour O how long"

- pp. 46-47: NEWBURGH [by Amos Munson]; 4-voice setting; fugal tune; 535U121 / 131-32-1-D765; "Blest are the sons of peace"; lines of text identified with Roman numerals
- pp. 48-49: MILTON [by Elisha West]; 4-voice setting; fugal tune, with two pairs of entries (SB, then AT); 15556-7U1 / D6U21D765; "The shining worlds above"
- pp. 50-51: MONTAGUE [by Timothy Swan]; 4-voice setting; fugal tune; (D minor) 5U11D75U32-12 / 232-12D7U1D75; "Ye sons of men &c"; text incipit only
- pp. 52-53: MANCHESTER NEW, L. M. by "Whitcomb"; 4-voice setting (top two parts are labeled "1 trible" and "2 trible"); "Allegro" over beginning of piece; 5U13543-14-32 / 2222-53-1D765; no text; HTI: no Whitcomb, no MANCHESTER NEW or MANCHESTER with this incipit
- pp. 54-56: CHRISTIAN SONG [by Jeremiah Ingalls]; 3-voice setting; (D minor) 5U1D7U1-23132 / D77534645; "Mine eyes are now closing to rest"; lines of text identified with Roman numerals
- p. 57: SONG OF MOSES; 3-voice setting; (B minor) 3-45457U1-31D754-354; "Almighty love inspires my heart with sacred fire"; before 1821, printed only in Jeremiah Ingalls's *The Christian Harmony* (1805); HTI 11066
- pp. 58-59: Election Ode [by Jeremiah Ingalls]; 3-voice setting; 35431355 / 3667#5333; "Welcome the day from which our State"; lines of text identified with Roman numerals; before 1821, printed only in Jeremiah Ingalls's *The Christian Harmony* (1805)
- pp. 60-61: ANIMATION [by (Matthew?) Buel]; 4-voice setting; fugal tune; bass starts solo with 13-2-1D656U1D56; first two lines of tenor (one partial, as tenor enters after two syllables sung only by bass) are 35-6-5U1D3-55-43 / 566-7U1D65-6-532; "Seasons and Months and Weeks and Days"; before 1821, apparently printed only in Elisha West's *The Musical Concert*, 2nd ed. (1807)
- p. 62: UNION; 4-voice setting; 1D765457U1 / 232D7U12; "Lord what an entertaining sight"; before 1821, printed only in Jeremiah Ingalls's *The Christian Harmony* (1805); HTI 11072
- p. 63: CORONATION [by Oliver Holden]; 4-voice setting; first two full measures of tenor originally had bass part, which is scratched out; 5U1133212 / 321321; "All hail the pow'r of Jesus' name"; last line of text not written here
- p. 64: DEATH'S ALARM [by Elisha West]; 4-voice setting; fugal tune; (E minor) 5U11D12345 / 565432; no text; only titled DEATH'S ALARM in West's *The Musical Concert*, 1802 ed.; otherwise titled MORPHEUS
- pp. 65-66: EMMANUEL FOR CHRISTMAS [by William Billings]; 3-voice setting; 5U1312423531; "As shepherds in Jewry were guarding their sheep"; lines of text identified with Roman numerals; only 3-voice setting of this tune published before 1821 is in Jeremiah Ingalls's *The Christian Harmony* (1805)
- p. "66" [*recte* 67]: Solemn Air by "Hilliard"; 4-voice setting; (A minor)

- 345535431 / 345537534; "Lo the [pride?] of the village is dead"; text incipit only; "Slow" over beginning of piece; HTI: no Hilliard, no tune with this title or this melodic incipit
- pp. 68-71: Ode to Science; 3-voice setting; 2nd section marked "Quick and Lively"; 1D5-32-1256-5-67U1; "The morning sun shines from the east"; apparently not in HTI
- pp. 72-73: FREE GRACE; 3-voice setting; 1-2332-343-45-65-43-211 [last 2 notes originally D66]; "The voice of free grace cries 'scape to the mountain"; in 2/4 throughout, as in Ingalls 1805; HTI 11000a/b
- pp. 74-75: TRANQUILITY; 3-voice setting; 35-31235-312 / 35556321; "Away my doubts, be gone my fears"; before 1821, printed only in Jeremiah Ingalls's *The Christian Harmony* (1805)
- pp. 76-77: THE WANDERING PILGRIM; 3-voice setting; 113122D75 / U113512-D7U1; "Wand'ring pilgrims, mourning hristians"; before 1821, printed only in Jeremiah Ingalls's *The Christian Harmony* (1805)
- pp. 78-79: SEPARATION; 3-voice setting; "Lively" over beginning of piece; (A minor) 5-43113-1D7-52[sic, as in Ingalls 1805]-57; "Come we that ["and" originally] love the Lord indeed"; lines of text identified with Roman numerals; before 1821, printed only in Jeremiah Ingalls's *The Christian Harmony* (1805)
- pp. 80-81: THE HEAVENLY ODE; 4-voice setting; fugal tune; 13321555 / 565432; "Jerusalem my happy home"; lines of text identified with Roman numerals; first printing before 1821, and one of only two printings, is in Jeremiah Ingalls's *The Christian Harmony* (1805)
- p. 82: HELLESPONT, C. M.; 4-voice setting; in addition to bar-lines, there are vertical lines drawn through staves at the ends of lines of text; (D minor) 532-165-45U13 / 21D7-65-655-4; "Life is a span a fleeting hour"; HTI 8880
- p. 83: WINTER [by Daniel Read]; 4-voice setting; 15565U1D5-31 / 65432-15; no text
- pp. 84-87: PORTLAND [by Elisha West]; 4-voice setting; set piece; "157th Hymn 1 Book Methadist Collection" above music; starts in F major, moves to F# minor, returns to F major (with "[b?] flat" over return of one-flat key signature); 13331555 / 535U1D7U1; "Father how wide thy glories shine!"
- p. 88: GANGES, "C. P. M." (8.8.6.8.8.6); 4-voice setting; 13332555 / 5U1D565632; "O Love divine how sweet thou art"; text incipit only; HTI 8879a/c
- p. 89: UNITY ("Oblivion" crossed out); 3-voice setting; 1D6U1D56-7U1 / 2323-54-32; "Let strife forever cease"; before 1821, printed only in Jeremiah Ingalls's *The Christian Harmony* (1805)
- pp. 90-91: CANDIA, C. M.; 4-voice setting; fugal tune; 13342[4 also]555 / 342-4321; "Come holy spirit heavenly dove"; as TURNER, first printed in Abraham Maxim's *The Oriental Harmony* (1802); no printings with this title before 1821 recorded in HTI

- pp. 91-92: VENUS [by (Elisha?) West]; 4-voice setting; fusing tune; 1356-5-6-7U1D5 / 135421; no text; HTI 6465
- p. 93: EAST NEEDHAM [by Daniel Belknap]; 4-voice setting; fusing tune; 155-43-13-567U1 / D533-45-432; "The litt[l]e hills on every side"; lines of text identified with Roman numerals
- pp. 94-95: WHITESTOWN [by Howd]; 4-voice setting; fusing tune; "Ps. 107" above music; (E minor) 15555-6754 / 3-455-67U1221; "Where nothing dwelt but beast of prey"
[on *verso* of leaf whose *recto* is paged 95 is Justin Morgan's fusing tune HUNTINGTON (5U1-2-3155315 / 32-1-D7U2334-321), in a 3-voice setting with no text; this page is numbered 96, as are three pages following it in the ms.]
- p. 96: T^[RIU?]MPH [by (Barnabas?) McKyes?], C. M.; 4-voice setting; 13-4-5-3-U1D5-34432-12 / 5U12D54[-]65; "How will our Joy and wonder rise"
- p. 96 [*recte* 97]: HENLEY [by Isaac Smith]; 3-voice setting; 53-2-343-21-D7U1 / 257-U1D765; "O Lord our heav[']nly King"
[on *recto* of leaf pasted to the leaf whose *recto* bears the tune HENLEY, on a page numbered both 96 and 97 and partially visible due to separation of the pasted-together leaves, is a 3-voice tune in either A major (more likely) or A minor; only the end of the tune is visible; the tenor's last notes are 56-453-1431D7U21]
- pp. 98-99: Election Hymn [by Jeremiah Ingalls]; 3-voice setting; 133132 / 235-43-12-3-21; no text; before 1821, printed only in Jeremiah Ingalls's *The Christian Harmony* (1805)
- pp. 100-104: FUNERAL DIRGE by "Holyoke" [Samuel Holyoke]; 4-voice setting; (G minor) 12325432-1D7U1; "Farewell, Far[e]well, a sad, a long farewell"; expressive markings include "Affectionately" (at start of piece), "Increase," "Soft," "Loud."
- pp. 104-105: VERGINIA [by Oliver Brownson]; 3-voice setting; (E minor) 155U1D76-4-765 / 55-7-6457U1; no text
- pp. 106-107: COBHAM [by William Billings]; 3-voice setting; (A minor) 11235432 / 23-12345-4; "Teach me the measure of my days"
- pp. 108-109: CHINA [by Timothy Swan]; 4-voice setting; 322113-D663 / 555-667U1; "Why do we mourn departing friends"
- pp. 110-115: LYNNFIELD [probably by Oliver Holden]; "Words, D. W. Hymn. 122 Book 2nd" above music; 4-voice setting; (E minor) 155U1D5321 / 2345-4-5U1D#7#7U1; "My God permit me not to be"; expressive directions include "Moderate" (over start of piece), "Soft," "Loud"
- p. 115: NEW CANAAN [by Abner Ellis]; 4-voice setting; fusing tune; (A minor) 54321345 / 555432; "Stoop down my thoughts that use to rise"
- pp. 116-117: ROSLIN CASTLE [claimed by Elisha West]; 3-voice setting; (D minor) 3-215-654-56-5-432 / 3-21U1-23-21D7-U1-2-1D7-65; "Behold the Rose of Sharon here"; last 2 notes of bass lost to torn

- corner of leaf; printed only three times before 1821, and only titled ROSLIN CASTLE in Elisha West's *The Musical Concert* (1802), where the tune is attributed by implication to West
- pp. 118-119: Corydon's Ghost, P.M.; 3-voice setting; (E minor) 55455U1D7U1 / D45557765 in 6/4; no text; not in HTI under title or melodic incipit
- pp. 120-121: Hermit; 3-voice setting, with two versions of bass part; from top to bottom, "treble," "Bass altered," [tenor melody], "Bass"; "bass altered" is more interesting overall than "Bass"; text meter is all 11s; melody (D minor) is 1-232121D#7U1432 / 235232121D#7U1; no text; HTI 8881
- pp. 122-123: LIVONIA; 3-voice setting; fudging tune?; (E minor) 557U12-D7[corrected to -1]75-45 / 3-45-47-543-45-U11-D7U1; no text; HTI 7916
- pp. 124-127: WASHINGTON [by Timothy Olmsted]; "Ps 88th"; 3-voice setting; from top to bottom, "Air," "second," [bass]; blank staff between "second" + bass occasionally used when one of the parts has been written on the wrong staff; lines of text written so that no. 1 is below bass, no. 2 is below "second," no. 3 is below "Air," then no. 4 below bass, no. 5 below "second," etc. through no. 8; lines of text identified with Arabic numerals; (F# minor) 15554-345U1 / D77-65-45-4-355-44-33-2; "Shall man O God of Light and Love"
- p. 127: PORTUGAL [probably by Thomas Thorley]; 4-voice setting; 5U123-13-54-321 / 3212-1-2D5-7-U21-D765; lines of text written from bottom to top of page; "Praise to the Lord of boundless migh[t]"
- p. 128: NEWMARK, C. M. [att. "Bull" in its only two pre-1821 printings, by John Wyeth]; "Hymn 37th"; 4-voice setting; 5U11354-321 / 323545; "Come Holy sperrit heavenly dove"
- pp. 128-129: FLORIDA [by Truman Wetmore]; 4-voice setting; fudging tune; (E minor) 531D7U15 / 7U1D54-321; "Lord what a feeble I"
- pp. 130-131: PENNSYLVANIA [by Jeremiah Ingalls]; "lively" above start of piece; 4-voice setting; fudging tune; (A minor) 1312531D7U12 / 233575-43221; "The God of glory sends his summons forth"; lines of text written from bottom to top of page, in two ascending sequences
- pp. 132-133: GREENWICH [by Daniel Read]; 4-voice setting; fudging tune; (E minor) 55U1D75U1D7-U1-21 / 1 D7-U1-D7654345; "Lord what a tho'tless wretch was I" text incipits only, of beginning and start of fudging section; treble and counter parts line up vertically, while tenor and bass follow their own courses
- p. 133: HYMN TUNE, C. M.; "1 part repe[a]ted"; single line of melody written on ends of three staves; (A minor) 534-313D7U34 / 534-31D7U1 [repeat sign] [repeat sign] 1357357U1 / 1D7U1D313-4-3-1; no text; not in HTI under title or melodic incipit

- pp. 134-135: Mount Vernon ["Hymn" above main title line at this point] on the death of Gen[.] Washington [by Stephen Jenks]; 4-voice setting; fugal tune; (E minor) 133-455U1D7U1 / 1D5533465; "what solemn sounds the ear invade"; lines of text written from bottom to top of page
- p. 136: NEW UNION; 3-voice setting; 11556532-1 / 2666-7U1D532-1; no text; first printed (one of only three pre-1821 printings) in Jeremiah Ingalls's *The Christian Harmony* (1805), there titled NEW UNION; titled HEAVENLY UNION in its other two printings (both by John Wyeth)
- p. 136: [THE ENQUIRER scratched out?]; 3-voice setting; (D minor) 11D77U3322 / D#7#7U11312; "Oh! that some kind one would tell me"; before 1821, printed only in Jeremiah Ingalls's *The Christian Harmony* (1805), as THE ENQUIRER
- p. 137: [title scratched out, illegible], C. M.; 3-voice setting; (A minor) 111-D#7U12-34-32-1D#7 / U21D#7U125; no text; melodic incipit apparently not in HTI
- p. 137: BORN TO DIE; 3-voice setting; (E minor) 5543-45#7#7#7 / U1D55654-345; "Thou God of glor[i]ous majaesty"; before 1821, printed only in Jeremiah Ingalls's *The Christian Harmony* (1805) [index of tunes on *verso* of p. 137, on both sides of stub of following leaf, and on leaf pasted inside back cover]

CW 9H9963

INDEX OF OWNERS

Brown, [Miz?] H. A.: 11	Jarvis, Rev. Abraham: 28
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Capen, Samuel: 31	Mather, Miss [June?] Ann: 13
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