

# Pre-1821 American Sacred Music at the Connecticut Museum of Culture and History June 2019

**Nym Cooke**

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5-6 = slurred notes (setting one syllable)

5\_|5 = single 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 = natural sign before the 4<sup>th</sup> degree of the scale, signifying that it's raised a half-step

b7 = flatted 7<sup>th</sup> note of the scale

(6) = grace note

*ASMI* = Britton, Lowens, and Crawford, *American Sacred Music Imprints, 1698-1810: A Bibliography* (American Antiquarian Society, 1990)

**N. B.** Not in the database, but in most individual inventories, are pointing hands (☛ or ☞) which indicate details felt to be of unusual interest or importance.

Adgate, Andrew. *Rudiments of Music* – SEE no. 99, Spicer, Ishmael, item 1

Adgate [Andrew], and [Ishmael] Spicer. *Philadelphia Harmony* – SEE no. 99, Spicer, Ishmael, item 1

## 1. Anonymous, BUNKER HILL

single leaf with 4-voice tune and 6 verses of text on *recto*, 9 more verses of text on *verso*; “Finis” at end of text; text is both religious and patriotic

BUNKER HILL, Am, 321|D7U1|D5U1D7U1|22, Why should vain mortals tremble at the sight of; half and whole notes diamond-shaped, quarter notes round

**Ms 101515**

2. [Bayley, Daniel]. *A New and Compleat Introduction to the Grounds and Rules of Musick, in two books*. Newburyport, Mass.: Bulkeley Emerson, 1764. Appears to be *ASMI* 70A with the following differences: 1) typeset text of “A New Introduction to the Grounds of Musick,” pp. [1]-2, is bound between title-page leaf and “A Recommendatory Preface,” and pp. 3-24 are bound at end of the volume, after the music (pp. 25-[28] missing; only half of leaf with pp. 23-24 is present); 2) Daniel Bayley’s name does not appear on leaf 1 *verso* (at bottom of the p., only this: “Engrav’d by John W<sup>d</sup>. Gilman. Exeter 1764.”); 3) music only through leaf 20 *recto*.

inscription: inside front cover, “Andrew Oliver Ejus Liber 1764”

no MS. music

**Imprints World 1764 B358n**

3. Benham, Asahel. *Federal Harmony*. New Haven: A. Morse, 1790. Lacks pp. 5-8 of rudiments, pp. 3-6, 17-18, 29-30 of music; pp. 13[misnumbered 16]-14 of music incomplete.

inscription, 1<sup>st</sup> p. [4] (Index): "Abram Kellog J<sup>nr</sup>"; bookplate pasted inside front cover says that this book was presented to the CHS (now the CMCH) by "Abraham Pettibone / Bristol"

no MS. music

**781.9 B466f**

4. Benham, Asahel. *Federal Harmony*. 6<sup>th</sup> ed. Middletown: Moses H. Woodward, [1796?]. [4], 7-10, [9]-16, 15-58 pp. Despite wacky pagination, appears to be complete.

printed bookplate pasted inside front cover: "GUY ROWLAND PHELPS, / SIMSBURY."

no inscriptions, no MS. music

**Imprints Conn. 1795 B466f**

5. Benham, Asahel. *Social Harmony*. [1798]. 56 pp. Complete (the index only covers these 56 pp.; cf. 781.9 B466so).

no inscriptions

2 additional leaves with printed staff lines bound in after p. 56; MS. music on these leaves

MS. music entries:

a. l. [1] *recto*: SUTTON, "Treble," F#m, 5|5556|55-34

a. l. [1] *recto*: ABERDEEN, "Treble," Am, 1|13|5-3-2D7|U1,1|D75|U1D7-U1|2

a. l. [1] *verso*: MEAR, "Treble," G, 1|33|51|31|D7

a. l. [2] *recto*: NEW DURHAM, TTB, Am, tenor incipit 1|D57U13|21-D7U1, How vain are all things here below

**781.9 B466s**

6. Benham, Asahel. *Social Harmony*. [1798]. 56 pp. Complete (the index only covers these 56 pp.; cf. 781.9 B466so). Despite the "N. Haven" in this item's call no., its place of publication and its printers are unknown.

inscriptions: front flyleaf *recto* [photo], "Eliphalet Thomas / His Book," "Surup for E[?] -corner of page missing] / Brook lime / Brook Liverwort / white pine bark / ... / to be put in to one gallon / of water & bile it down to two / quarts ad[d] one pint of rum / Sweeten it with Shuger..."; back flyleaf *verso*, "Esther Smith Singing Book / Jenuary [*sic*] 20<sup>th</sup>, 1799"

additional leaf with printed staff lines bound in after p. 56; MS. music on both sides of this leaf and on *recto* side of back flyleaf

MS. music entries:

a. l. [1] *recto*: SHEF[F]IELD, "T[reble, probably]," A, 331|5532|2, Joy to the World the Lord is Come

a. l. [1] *recto*: DOOMS DAY, probably treble, D, 5|55|65|5, Come Sound his

[praise abroad]

a. l. [1] *recto*: CORONATION [by Holden], treble, A, 1|3355|555, all hail the power of Jesus['] name

a. l. [1] *verso*: INVITATION "By Mr. Kimball," "Tripple," D, 535|U1D5|4-65-43

back flyleaf *recto*: SAMSON, "Trible," "bar lines" only at ends of lines of text, key is apparently D, notes written imprecisely on staff so incipit is a guess: 3576U23D6-77

back flyleaf *recto*: "An Elegy on Sophronia who died ["of the" crossed out] 1711," treble?, Dm, 5|3457|U1D565|5

**781.9 B466s N. Haven**

7. Benham, Asahel. *Social Harmony*. 56 pp. Complete for first issue of first edition. Preface dated "Wallingford, September 6, 1798," but index includes tunes by Merit Woodruff on pages 57-60—pages not part of this coverless, partly disbound copy. These Woodruff tunes, on these four pages, were added to *Social Harmony* after the publication of Woodruff's *Devotional Harmony* in 1801, so the surviving pages of this copy probably date from 1801 or later.

no inscriptions, no MS. music

**781.9 B466so**

8. Benjamin, Jonathan. *Harmonia Cœlestis: A Collection of Church Music*. Northampton, Mass.: printed by Andrew Wright for Oliver D. and I. Cooke, Hartford, 1799. Lacks all after p. 66.

printed bookplate pasted inside front cover: "Connecticut Historical Society / PRESENTED BY [in MS.:] Charles H. Owen / (T. D. Boardman Collec.)"

no inscriptions, no MS. music

**781.9 B468h**

9. Bidwell, Enodias. MS. penmanship and music book. 1772. 30 leaves w/ thick paper front cover: leaves [1-8] are concerned with penmanship and inks; leaf [9] has blank *recto* and fragmentary printed sheet (from a newspaper?) pasted to the *verso*, including dates October 18, 1771, December 31, 1771, and Feb. 5, 1772; leaf [10] contains printed musical rudiments (*recto* side headed "Musical Characters." with blank staves where examples are written in by hand; *verso* side headed "The RULE of Proportion of Notes, of Length of Time in Musick." with spaces where examples are written in by hand); leaves [11-30] are MS. music and texts, with pages hand-numbered pp. 1-2, 7-40, 45-48 (leaves with pages numbered 3-6, 41-44 lacking).

inscriptions: leaf [1] *recto* [\[photo\]](#), "The SELECT Penman, / or the SCHOLAR'S / Reading and Writing Book: / CONTAINING / Alphabets, Coppys, &c. in all the Hands / generally used in America; taken from several / Authers, & put together b[y] / Euod.<sup>s</sup> Bidwell."; leaf [21] *verso*, "J. W. Gilman Fec<sup>t</sup>." (John Ward Gilman of Exeter, N. H. engraved tunebooks in the 1760s and 1770s); leaf [23] *recto*, "J. W. Gilman Fec<sup>t</sup>."; leaf [24] *verso*, "1772."; leaf [27] *recto*, "I, W, G" (initials of John Ward Gilman)

"The Select Penman" portion of the book includes several colored drawings, including the top half of a gentleman on a half-leaf and (just behind him on

- the next full leaf) a complete skeleton [2 photos]
- “Rules for tuning the Voice, from [Thomas] Walter,” leaf [11] *recto* (MS. p. 1), continuing on *verso* (MS. p. 2)
- “An Alphabetical Table of Tunes,” leaf [11] *verso* (MS. p. 2): only through letter G; includes the following tune titles on missing leaves of the MS.: All-Saints, Buckland, Colchester, Bangortune [*sic*]
- MS. music entries [photo of leaf [12] *verso* + leaf [13] *recto*):
- leaf [12] *recto* (MS. p. 7): GRANTHAM, “Counter,” F, 5|3-45|56|5-6U1|D7, This Ppacious [*sic*] Earth is all the Lord[']s
- leaf [12] *verso* (MS. p. 8): TRINITY TUNE, “Coun<sup>r</sup>,” D, 5|U11|D7-65|65|5
- leaf [12] *verso* (MS. p. 8): DALSTON TUNE, “A.W.” [i.e., from Aaron Williams’s collection], “Counter,” G, 5|5565|5,5U11D65|5, How plea[']s d & blest was I, To hear y<sup>e</sup> People Cry
- leaf [13] *recto* (MS. p. 9): LITTLE MA[R]LBORO’, “Coun<sup>r</sup>,” key signature of one sharp, but part is written as if in C: 3|31|43|3,3|35|53|3, Welcome sweet Day of Rest That saw y<sup>e</sup> Lord Arise
- leaf [13] *recto* (MS. p. 9): ALESBURY, “Coun<sup>r</sup>,” Am, 534|55|5, The Lord my Shepherd is
- [leaf [13] *verso* (MS. p. 10): “Words to Marriage Hymn,” “The Words to SAVOY”; no music]
- leaf [14] *recto* (MS. p. 11): MARRIAGE HYMN, “Coun<sup>r</sup>,” + “Bass,” D, counter incipit 1|333-4-|5555|5,31|3-45-1-D7U2|2, Lord from thy Throne of flowing grace Thy chiefest blessings give
- leaf [14] *recto* (MS. p. 11): SAVOY, “COUNTER,” A?, 3|3-4-3-45|55|3-65|5, O for a Shout of Sacred Joy
- leaf [14] *verso* (MS. p. 12): NEW 50<sup>TH</sup>, “W.” (probably a reference to Aaron Williams’s tunebook again), “Counter,” G, 5|56U1D5|6U1-D763-4|5, Not to our names thou only just & True
- leaf [15] *recto* (MS. p. 13): LANDAFF TUNE, “Coun<sup>r</sup>,” Gm, 5|555|656|555, The GOD of Glory sends his Summons forth
- leaf [15] *recto* (MS. p. 13): ST[.] HELLONS. OR NEW 113.<sup>TH</sup>, “A.W.” [i.e., from Aaron Williams’s collection], “Counter,” C, 1|13|53|12|2,3|12|32|22|2, I’ll praise my Mak.<sup>r</sup> with my Breath & wh.<sup>n</sup> my Voice is lost in Dea<sup>th</sup>
- leaf [15] *verso* (MS. p. 14): FALMOUTH TUNE, “Co<sup>r</sup>,” G, 2 2/3 mm. rest, then 5|5#4|5, equivalent of 5 mm. rest, then 4|56|5
- leaf [15] *verso* (MS. p. 14): PUTNEY, “A.W.” [i.e., from Aaron Williams’s collection], “Count.<sup>r</sup>” + “Ten<sup>r</sup>,” Am, tenor incipit is 2|3-2-1D#7|U1-2-35|4-32tr|3, Man has a Soul of vast desires
- leaf [16] *recto* (MS. p. 15): EAGLE STREET, “Counter” + “Tenor,” G, tenor incipit is 1|3-4-54|3-2-1-2-32tr|1, Join all y<sup>e</sup> Glorious names
- leaf [16] *verso* (MS. p. 16): ST. GEORGE[']S TUNE, counter?, G, 5|U1D756|7U1|D5
- leaf [16] *verso* (MS. p. 16): CHARLOTTE, “A.W.” [i.e., from Aaron Williams’s collection], counter?, G, 1D76|55|5-#4-5-65|5, Let the old Heathen tune y<sup>r</sup>. Song
- leaf [17] *recto* (MS. p. 17): BURNHAM, “AW.” [i.e., from Aaron Williams’s collection], “Coun<sup>r</sup>,” + “Tenor,” Am, tenor incipit is 1|5-4-32|34|5-

- 43|2, What shall I render to my God
- leaf [17] *verso* (MS. p. 18): WESTMINSTER, "W." (probably a reference to Aaron Williams's tunebook), "Counter," G, 5U1D7|U1D5|3-4-5-4-5-3-65|5, The King O Lord with Songs of Joy
- leaf [18] *recto* (MS. p. 19): ST. MARTAIN'S [*sic*] [by Tans'ur], "TREBLE" "COUNTER" + "TENOR," A, tenor incipit is 1|1-2-1D5|U1-2-33-4|5-4-31|2
- leaf [18] *verso* (MS. p. 20): PSALM 34.TH "by Stephenson," "Coun.r," C, 3|5555|5-4-33|3, Thro' all ye changing Scenes of Life
- leaf [19] *recto* (MS. p. 21): NEWBURY, "A.W." [i.e., from Aaron Williams's collection], "Count[.r?]" + "Tenor," Gm, tenor incipit is 552|3-2-1D7|U12|3, How awfull is thy Chast'ning rod
- leaf [19] *recto* (MS. p. 21): THE 15<sup>TH</sup> PSALM TUNE, "Count.r," G, 1|D7755|47[*sic*]5, Who shall inhabit in thy Hill
- leaf [19] *verso* (MS. p. 22): A CHRISTMAS HYMN, "Coun.r," C, 15|5|5555|65|5, Hark, Hark, Hark hark what news ye Angels bring
- leaf [19] *verso* (MS. p. 22): RICMANSWORTH, "Coun.tr," G, 5|5U1|D75|65|5, Great G.<sup>d</sup> at.<sup>nd</sup> [i.e., God attend] while Zion Sings
- leaf [20] *recto*-[21] *verso* (MS. pp. 23-26): AN ANTHEM OUT OF YE 2<sup>D</sup> CHAPTER OF LUKE, "Coun.r" + "Tenor" (with one solo passage for "Bass" added), G, tenor incipit is 1|3-4-3-21|225|53, Behold I bring you Glad Tid.<sup>ngs</sup>
- leaf [22] *recto* (MS. p. 27): BARBY TUNE, "Coun.r," A (key signature of 3 sharps, but "gs" clef written, apparently erroneously, on 2<sup>nd</sup> staff line up; transcription here will assume C "alto" clef), 5|55|53|65|5+3, Awake my joy, awake I say
- leaf [22] *verso*-[23] *recto* (MS. pp. 28-29): ANTHEM XI, "(in. A[aron] W[illia]<sup>ms</sup> Book of Ant.<sup>hms</sup>)...Set by Clark & Green," "Counter," G, 5555555|55U1D7\_|766|775|66, Then ye whole Multitude began to rejoice & praise God w.<sup>th</sup> loud Voices
- leaf [23] *recto*-[24] *recto*, [25] *recto* (MS. pp. 29-31, 33): AN ANTHEM. PS. CXXII, "A. W.---ms" written at end [i.e., from Aaron Williams's collection], "Counter," C, 3555|55\_|534|53335|55555|5, Jerusalem is built as a City y<sup>t</sup> is at unity in itself
- leaf [24] *verso* (MS. p. 32): Granaway's March, untexted secular piece, "Tenor." written 3 times over music, "dier" written in smaller hand + different ink over "way" in title (i.e., correcting title to "Granadier's March")
- leaf [25] *verso*-[26] *verso* (MS. pp. 34-36): THE 12<sup>TH</sup>. PSALM TUNE, "Treble," "Coun.r," "Ten.r.," "Bass," C, tenor incipit is 11D7|U1234-3|2, O for a shout of sac.<sup>rd</sup> Joy
- leaf [27] *recto* (MS. p. 37): DRESDEN. AN H.<sup>N</sup> ON YE DEATH OF CHRIST, "Coun.r.," F, 557|U1D65U1|D7
- leaf [27] *recto* (MS. p. 37): SUTTON, counter?, F, 5|35|U1D5|55|55|4-56|7, Behold the lofty Sky, Declares his Maker God
- leaf [27] *verso*-[28] *verso* (MS. pp. 38-40): THE TWO CELEBRATED VERSES BY STERNHOLD & HOPKINS SET TO MUSICK, "Coun.r.," C, 5|33|3455|5, Ye Lord

de[s]cended from above; brief passages for “Treble” + “Bass” included  
 leaf [28] *verso* (MS. p. 40): THE 23<sup>D</sup>, PSALM TUNE, counter?, A,  
 1|1D7|U1D7|U1D6|7  
 leaf [29] *recto* (MS. p. 45): AN ANTHEM, OUT OF YE 14<sup>TH</sup>. CHAP. OF REV<sup>NS</sup>. V. 13.<sup>TH</sup>,  
 “Co.<sup>r</sup>,” use of G clef + this part suggest key is Bb and incipit is 5|54|3-  
 45|5; if C “alto” clef was intended, key is Gm and incipit is 1|1D7|6-  
 7U1|1, I heard a voice from Heav’n  
 [leaf [29] *verso* (MS. p. 46): “The words to Boston,” beginning “Hail, Hail, all  
 Glorious Lamb of God”; no music]  
 leaf [30] *recto* (MS. p. 47): BOSTON, A NEW HYMN FOR CHRISTMAS DAY, “Coun.<sup>r</sup>,”  
 G, 5|55|3-45|65|5, Hail, Hail, all Glorious Lamb of God; text on leaf  
 [29] *verso*  
 [leaf [30] *verso* (MS. p. 48): “Morning Air” text; no music; “FINIS.” at bottom  
 of page]

### Ms 21202

10. Brown, Edwin R. MS. music book. Dated 1855, but music likely copied in much earlier.  
 52 pp., numbered later.

inscriptions: p. 1, “George A [Yar?] / E Brown / Hannah”; p. 52, “Mr. Edwin R.  
 Brown<sup>s</sup> Esq / Book. Cheshire Conn, 1855 / Mr. Almon. Ives & / Mrs. Almon.  
 Ives [Co?] / Miss Jannette. M. Francis / Miss Harriet . A. Pond / Branford”

MS. music is mix of sacred + secular; sacred music (+ some secular) through p. 18,  
 then only secular music; sacred music is written in shape-note notation,  
 secular music written in round-note notation; all sacred music appears to be  
 either tenor + bass parts (with staff provided for treble) or bass part; tenor  
 incipits are transcribed, where present

sacred MS. music entries:

pp. 1-2: BUCKINGHAM, tenor + bass, Am, 1|5-4-32|34|5-43|2, Help, Lord for  
 men of Virtue fail

pp. 2-3: WAREHAM, tenor + bass, G, 3|3-13|2-D7U2|1-21|D7, How large the  
 promise, how divine; music for the round “Scotland’s burning” written  
 in staff originally intended for treble part of WAREHAM

pp. 4-5: DUNSTAN, tenor + bass, G, 131|43|21|5, Awake my soul to hymns of  
 praise

p. 6-7: Christmas [by Munson], tenor + bass, G, 5|U113|445|314-3|2, O  
 wonder of wonders astonished I gaze

pp. 8-9: Damascus, tenor + bass, F, 5|5-65-4|3-45-6|55|5, My God the Spring  
 of all my joys

pp. 10-11: Southbury, bass, G, 11D4|55|1,U1|21|D41|5

pp. 12-13: Doomsday [by Wood], tenor + bass, D, 5|U11|11-D7|U1, Behold  
 with awful pomp

p. 14: Stafford, bass, A, 1|11|45|1, See what a living stone

p. 14: [Peckham?], bass, D, 1|3-21|4-5D5|U1,1|23|12|D5, Behold the Morning  
 Sun

pp. 15-16: Cranbrook (“Cranbury Continued” on p. 16), bass, D,  
 134|5D5|U1,1|3-51|4-32-1|D5, Grace tis a charming theme

pp. 17-18: Geneva, bass, Bb, 135|U11|D4-55|1  
**Ms 42704**

11. Brown, Edwin R. MS. music book. Undated, but 1816 suggested as earliest date by Kate Van Winkle Keller. 30, 28 pp., numbered later, starting from either end of the book (half of the music is copied in “upside-down” to the other half).

inscriptions: front cover, “Edwin R.”; inside front cover, “Edwin R. Brown / Cheshire / Conn”; 1<sup>st</sup> p. 1, “Edwin R. Brown / Southington”; back cover, “[Mr.? Wm.?] Brown / Edwin R. Brown / E. R. Brown’s / Book”

MS. music is almost entirely secular, with these exceptions:

1<sup>st</sup> p. 1: untitled + probably sacred tune, fragment (last 6 mm.), 3 voices which may be (from top to bottom) treble, tenor melody, bass; if in G, middle voice ends 77|1D5|U11|21|D77|(7)-U1

2<sup>nd</sup> p. 1 (other end of the book): untitled + probably sacred tune, fragment (last 4 mm., with 2 identical single-note endings), single voice; if in Bb + treble clef, 66|55|45|U1; text written above + below music (not underlaid) is “And wakes the Ground----And wakes----- / The Archangel-----The Archangel sounds the dreadful trump”

**Ms 42704**

12. Brownson, Oliver. *A New Collection of Sacred Harmony*. Simsbury, Connecticut: Oliver Brownson, 1797. *ASMI* 130. 56 pp.; complete, though half of final leaf is gone.

no inscriptions

1 MS. music entry:

fragmentary a. l. inserted inside back cover, *recto*: DELIGHT, “Counter,” Em, 31D7|U334, incomplete

**781.9 B885n**

13. Brownson, Oliver. *A New Collection of Sacred Harmony*. Simsbury, Connecticut: Oliver Brownson, 1797. With engraving of man on p. [2], content is identical with *ASMI* 130A, but imprint information on t. p. below Brownson’s name has not been scraped off (see *ASMI*, p. 205). Lacks pp. 55-56.

no inscriptions, no MS. music

**781.9 B885n copy 2**

14. Brownson, Oliver. *Select Harmony*. *ASMI* 131A, dated [1784?] (see chart of variant issues on p. [207]; this is Variant A). Lacks 1<sup>st</sup> pp. 3-6, pp. 71-74 of music.

inscriptions: inside front cover, “[Granby?],” “John [Viets?],” “Polly”; p. l. *recto*, “Ely Hays,” “Sew Holcomb and / Ely Hais Both in ten[d] / Maray [=Marry?]”; p. l. *verso*, “[Viets?] Griffen of Granby in / the Countey of Har[t?]fford in / [Statat?] of Conn[etcut?] in / New England,” “Mary Viets,” “William Pike / his Book”; *verso* of t. p. **[photo]**, “William Pike of Hartford / his Singing Book September <sup>th</sup>11 / [different ink + hand: “Malilday”?] 1785,” “Oliver Brownson / [“Miss”? or an illegible first name] Benham”; p. 84, “Sally”; a. l. *recto*, “Benoni Griffen of Simsbury,” “To [Mr?] Hawley Sir / pleas to signifie

that / thear is Maray [= Marriage?] intend / Between Ely Hais and / [Seni? Sew?] Holcomb both / of Granby"; a. l. *verso*, "Mather Pike her Singing Book / Given to her by William Pike / AD 1786," "Matha Griff[e?]n of Simsbury in the County of hartford and ["State?]," "March the 5 17 / 2[?] 24927864 1786 1786548 7896," "[?] William Pike his Singing Booke price / 6 [pence?] Lawful money Wiliam Pike"; inside back cover, "Benoni Griffen His Singing Book / Price Eight Shillings and Sixpen[ce]"

1 MS. music entry:

*verso* of t. p.: MOUNTAGE [= MONTAGUE, by Swan], bass, Dm,  
111|3311|5,5|3344|35|1

**781.9 B885s #1**

15. Brownson, Oliver. *Select Harmony*. ASMI 131B, dated [1785] (see chart of variant issues on p. [207]; this is Variant B). Lacks t. p. leaf, pp. 7-10, 47-50 of music. Leaf w/ 1<sup>st</sup> pp. 7-8 bound in so that p. 8 ("WORDS for BRISTOL.") precedes p. 7 ("INDEX").

no inscriptions, no MS. music

bookplate pasted inside front cover reads "Abraham Pettibone's. / No. 4" (all but the "4" printed); 2<sup>nd</sup> bookplate pasted inside front cover says that the book was presented to the CHS (now the CMCH) by "Abraham Pettibone / Bristol"

**781.9 B885s #2**

16. Brownson, Oliver. *Select Harmony*. ASMI 131B, dated [1785] (see chart of variant issues on p. [207]; this is Variant B). Complete.

inscriptions: p. l. *recto*, "Anson [partly erased characters] Hayden / Windsor / Hartford County / Connecticut / Commonwealth of [Lin?]emeadow"; a. l. *verso*, "Thomas Hayden[']s Book Windsor 1797"

no MS. music

**781.9 B885s #3**

17. Bull, Amos. *The Responsary*. Worcester: Isaiah Thomas, 1795. 100 p.; lacks pp. 13-14. inscription: a. l. [1] *verso*, "The Property of Patty Olcott / City Hartford 12<sup>th</sup>. June 1800"

partial leaf with printed verse, "MISSIONARY HYMNS," on one side is pasted to a. l. [3] *verso* (a. l. [2] is a stub)

MS. music on 2 p. l., partial leaf pasted to a. l. [3] *recto*, partial leaf pasted inside back cover:

p. l. [1] *recto*: ITALY, "1<sup>st</sup> Treble," Bb, 5|5-3U1|1-D5U3|3-15|5-4, Up to the hills I lift mine Eyes

p. l. [1] *recto*: PELHAM, treble?, D, 5|U1D5|4-32|1,2|14|36|5

p. l. [1] *verso*-[2] *recto*: ADVENT, treble, D, 5|5-4-34-5|6-5|U111|D7-U1-2-1D7-U1|D5, Great God thy voice the wond[']ring nations hear

p. l. [2] *verso*: BRIXHAM, treble, G, 1|5-4-36|5-U1D7-6|54|3, [Shine?] mighty God [?] shine shine

partial leaf pasted to a. l. [3] *recto*: ORLEANS, "1<sup>st</sup> Treble," G, 3|55|55-(6-7)|U1-(D7)6|7

partial leaf pasted to a. l. [3] *recto*: EDINBURGH, treble?, G,

5|U1-(2)3-(#4)5D5|U1-(2)3-(#4)5  
 partial leaf pasted inside back cover: ANTHEM FROM 1[4?]TH CHAPT  
 REVELATIONS, treble?, if in Bb, 1|12|32|1|23|43|D7U32|1D7|U1,  
 I heard a voice from Heav'n, saying unto me

**Imprints World 1795 B935r (= 781.9 B935r)**

18. Carter, Ward. MS. music book. 1808. 45 unnumbered leaves (at least one leaf missing at the front).

inscriptions: leaf [8] *recto*, "Ward Carter's Book Warren / Feb[y?] 14<sup>th</sup> 1808," "If I it loose and you it find / restore it me if you be kind—"

home-made covers use portions cut or torn from a newspaper (2 for front cover, 2 for back cover); place names at ends of various notices include Litchfield, Norfolk, Goshen; one notice dated October 10, 1808

MS. music, written mainly on alternate facing *versos* + *rectos*, is mostly tenor + bass parts (written in score) or bass parts, with 2 entries for treble/tenor/bass, + 1 tenor part; texts indicated where present

MS. music entries (tenor incipit given when present):

leaf [1] *recto*: last 8 mm. of what may be a bass part; if in Eb major, surviving portion is 311-23-4|5D5U1\_11|D666U1|D555\_|57-U231|1-23-45D5|U1

leaf [1] *recto*: last 8 mm. (with additional 2 mm. for 2<sup>nd</sup> ending) of what may be a bass part; if in E minor, surviving portion (minus 2<sup>nd</sup> ending, whose pitches are the same as 1<sup>st</sup> ending) is 5557|U1D5-67U1-D7|U1115-4|3332-1|D777U1-2|33-21D5|U111\_|1

leaf [2] *verso*-leaf [3] *recto*: ENFIELD [by Chandler], bass, E, 1|11|D66|55|5, Before the rosy dawn of day, bar lines drawn for another vocal part above this (probably tenor), but no notes

leaf [2] *verso*-leaf [3] *recto*: EXTOL[L]ATION, bass, G, 1|111D4|55|U1

leaf [4] *verso*: ORLEANS, tenor + bass, Dm, 1|D55|7U1|22|1,D5-7|U3D7-5|75|5, Hark from the tombs [a doleful sound]

leaf [4] *verso*: BROOKFIELD [by Billings], bass, Dm, 1|11|D5+5D5+5|1-D5U1|D5+5

leaf [5] *recto*: NORWICH, tenor + bass, Am, 1|1-2-32|1D#7|U1, my sorrows like a flood

leaf [5] *recto*: STAFFORD, bass, A, 1|11|45|1, See what a living stone

leaf [6] *verso*-leaf [7] *recto*: PENNSYLVANIA [by Ingalls], tenor + bass, Am, 131|2531|D7U12, the god of glory Sends his summons forth

leaf [6] *verso*: NEWMARK, bass, G, 5|11|U1D3|45|1, Come holy spirit heavenly dove

leaf [8] *verso*: MEAR, tenor + bass, G, 1|55|33|1-23|2

leaf [8] *verso*: CASTLE STREET, tenor + bass, G, 1|3-4-5U1|D42|1-3-5U1|D6-5

leaf [9] *recto*: CHINA [by Swan], tenor + bass, D, 3|22|11|3-D66|3

leaf [9] *recto*: NEW DURHAM, tenor + bass, Bm, 1|D57U13|21-D7U1

leaf [10] *verso*-leaf [11] *recto*: ZION, tenor + bass, D, 112|3456[-]7|U1

leaf [10] *verso*-leaf [11] *recto*: MORTALITY, tenor + bass, Em, 515|345U1|D7

leaf [12] *verso*-leaf [13] *recto*: POMPHRET, tenor + bass, A, 132|1355[-]6|5

leaf [12] *verso*-leaf [13] *recto*: SAINTS REPOSE, tenor + bass, E, 135|6-7-6-5-67|U1D6[-]U1D7-6-|5

leaf [14] *verso*-leaf [15] *recto*: NEWBURGH, tenor + bass, C, 5|35U12|1

leaf [14] *verso*-leaf [15] *recto*: EXHORTATION [by Doolittle], tenor + bass, Am, 1|3-4-3-21|23-4|5-3-2-1D7|U1

leaf [16] *verso*-leaf [17] *recto*: SYMPHONY [by Morgan], tenor + bass, Eb, 135|U1D5|4321|5, bass starts 1 m. late (erroneous copying), so tenor waits 1 m. after its m. 3 for the bass to catch up

leaf [16] *verso*-leaf [17] *recto*: BRISTOL [by Swan], tenor + bass, F, 1|5-6-53|U1-D531|6-5-67|U1, Mortals can you refrain your tongues

leaf [18] *verso*-leaf [19] *recto*: FIFTY EIGHTH, tenor + bass, Cm, 1|332|2D77|U1

leaf [19] *recto*: CORONATION [by Holden], bass, A, 1|11U11|D555

leaf [20] *verso*-leaf [21] *recto*: HAMPTON, bass, F, 11D7|6U1D55|5,U1|2321|D65U1\_1

leaf [20] *verso*-leaf [21] *recto*: MONTGOMERY [by Morgan], tenor + bass, C, 1|3331|2[-]1D7[-]65

leaf [22] *recto*: NEW JERUSALEM [by Ingalls], tenor + bass, G, 132|1234|5

leaf [22] *recto*: WARTERFORD [*sic*], tenor + bass, C, 113|4-32|1,1|312[-]1D7[-]6|5

leaf [23] *verso*: AMERICA [by Wetmore], tenor + bass, Am, 1|1321|5

leaf [23] *verso*: NORWAY, tenor + bass, D, 5|U1-2-32[-]1|4-32|1,2|312[-]1D7[-]6|5

leaf [24] *recto*: TROY, tenor + bass, Am, 131|21-2-3-4|5

leaf [24] *recto*: FLORIDA [by Wetmore], tenor + bass, Em, 5|31D7U1|5

leaf [25] *verso*-leaf [26] *recto*: DELIGHT [by Coan], tenor + bass, Em, 1D54|3-214

leaf [25] *verso*-leaf [26] *recto*: WETHERSFIELD [by Morgan], tenor + bass, F, 5|U1-2-1D7-6|5-6-53|1

leaf [27] *verso*-leaf [28] *recto*: COMPLAINT, tenor + bass, Em, 1|33[-]45U1|D777\_7

leaf [27] *verso*-leaf [28] *recto*: REPENTANCE, tenor + bass, F#m, 3 [*sic*; *recte* 5]|U11D75|3-5-43|2

leaf [29] *verso*-leaf [30] *recto*: MAJESTY [by Billings], tenor + bass, F, 5|U1-D7-U1D6|5-31|43-1|U1

leaf [29] *verso*-leaf [30] *recto*: GREENWICH [by Read], tenor + bass, Em, 5|5U1D75|U1D7-U1-2|1

leaf [31] *verso*-leaf [32] *recto*: SCHENACTADY [*sic*], bass, Eb, 111|D6655|U1, From all that dwell below the skies

leaf [33] *verso*-leaf [34] *recto*: GRAFTON [by Stone], tenor + bass, C, 5U11|3-21-D7U11|1, Jesus the vision of thy face

leaf [35] *verso*: UNION, treble tenor + bass, C, treble incipit 1|33-2|22-1|1, tenor incipit 5|U11-2|22-3|3 (both treble + tenor are melodic, treble perhaps a bit more so)

leaf [37] *verso*: WEARY TRAVELORS [*sic*], tenor + bass, Bm, 3|22D7U1|D554, 3|4657|U1, Come all ye weary travellers[,] Come let us join and sing; classic folk hymn [photo](#)

leaf [38] *verso*-leaf [39] *recto*: PILGRIM[']S FAREWELL, tenor, F, 543|U1D65|1  
 [-]232[-]1|56|5[-]43[-]21\_|1, Farewell – Farewell dear friends I must  
 be gone

leaf [38] *verso*-leaf [39] *recto*: FIDELITY, treble tenor + bass, A, 13|531  
 4-3|2,2|31D6U1|2, Cast on the fidelity Of my redeeming Lord

leaf [40] *recto*: BETHLEM (corrected: “Bethlehem S M Sir [if?] you p[lease? –  
 cut off]”), tenor + bass, G, 1|5534[-]3|2, Come sound his praise abroad

leaf [40] *recto*: WINTONBURY, tenor + bass, Em, 5|5577|7,7|5U1D77|U1, Alas  
 the brittle clay

leaf [40] *verso*-leaf [41] *recto*: MILTON, tenor + bass, Bm, 1|3321|D777, With  
 earnest longin[g]s of the mind

leaf [40] *verso*-leaf [41] *recto*: PORTUGAL, tenor + bass, G, tenor incipit (surely  
 not the melody) 2|3D7|U1-D5U1-3|2-1D7|U1

leaf [41] *recto*: WELLS, tenor + bass, F, 1|35U1|D7U1D6|5, Sweet is the work  
 my God my king

leaf [41] *verso*-leaf [42] *recto*: FRIENDSHIP, tenor + bass, Em, 113|557U1|D7,  
 Thy wrath lies heavy on my soul

leaf [41] *verso*-leaf [42] *recto*: RAINBOW [by Swan], tenor + bass, C,  
 5U11|12|312\_|2, [']Tis by thy strength the mountains stand  
 (continues: “God of eternal love”)

leaf [42] *verso*: ARNON, bass, Eb, 1|1233|11D5

leaf [42] *verso*: NEWCORT [*sic*], bass, F, 1D35|U11|14|1,1|4D4|56|7U1|D5,  
 Blood has a voice to pierce the skies (or is text incipit “Revenge the  
 blood of Abel cries”? –unclear)

leaf [43] *recto*: RUSSIA [by Read], bass, Am, 11D7|U1D543-4|5, False are the  
 men of high degree

leaf [43] *verso*-leaf [44] *recto*: SHERBURN[E] [by Read], bass, D, 111|4441|D6,  
 While shepherds watch their flocks by night

### Ms 84371

19. *Church Music: selected by a committee of the First Ecclesiastical Society in Hartford.*  
 Hartford: George Goodwin, and Sons (New London, Conn.: printed by Samuel Green), 1817.  
 40 pp. Appears to be complete.

after printed music, 4 leaves with printed staff lines; MS. music on a. l. [1-2]  
 inscriptions: t. p. (p. [1]), “Presented to the Conn Hist. Soc / by W<sup>m</sup> Macrone /  
 Hartford 1859”; inside back cover, “Nathaniel Bidwell[']s”

MS. music is all bass parts:

- a. l. [1] *recto*: HYMN ON REDEMPTION, G, 5|U135|11|1D5U1|D464|U1D5U1|1  
 (how many lines of text are set there?)
- a. l. [1] *recto*: [PORTUGAL?], A, 5|15|U11|D45|1\_|1
- a. l. [1] *recto*: PSALM 95, G, 111|D41|5,|5U1D7|U22|D5
- a. l. [1] *verso*: FAREWELL ANTHEM, Am, 1|555|443|5U1-2|3-21|D55\_|5
- a. l. [1] *verso*: COLUMBIA, E, 113|45|1,|113|21D5\_|5
- a. l. [1] *verso*: DEVIZES, A, 11D7|U1D4|55|1
- a. l. [1] *verso*: BIRMINGHAM [*sic*], G, 1|11|D53|45|1
- a. l. [2] *recto*: SPRINGFIELD, Eb, 1|11|11|D44|5,5|U1D5|U11|D5[fermata]

- a. l. [2] *recto*: VERNON, Bm, 1|14|31|45|1,|U1|D#7U1|2D2|5\_|5
- a. l. [2] *recto*: EVENING HYMN, A, 1|11|U11|D75|U1,2|2D7|U1D3|45|1, Glory to the[e] my God this [night?]
- a. l. [2] *recto*: CLIFFORD, Bb, [1?][3 or 4?][4|3-21|55|5,5|1+U13|45|1
- a. l. [2] *recto*: ANTIGUA, C, 1|35|U1D4|5D5|U1, Now to the Lord a noble song

**781.9 C561c**

20. *Church Music: selected by a committee of the First Ecclesiastical Society in Hartford.* Hartford: George Goodwin, and Sons (New London, Conn.: printed by Samuel Green), 1817. 40 pp. Appears to be complete.

after printed music, 7 full leaves + 2 half leaves, numbered a. l. [1-9] here; MS. music written directly on a. l. [1-5], also on 2 slips bearing MS. music pinned to *recto* of a. l. [6]

inscriptions: t. p. (p. [1]), “[Mary?] L Shipman / M. L. Shipman / Mary Shipman / George G”; p. [2], “Eliza Shipman’s”; a. l. [7] *recto*, 4-line poem; a. l. [8] *recto*, additional lines of poetry apparently written to Eliza Shipman by a female friend; a. l. [9] *verso*, “Eliza Shipman,” “Berlin Conn.”; partial leaf sewn inside back cover, 24 lines of poetry, then “End” + “Eliza Shipman 1822”

(a. l. [1] *verso* + a. l. [2] *recto* photographed to show busy-ness and complexity  
[3 photos])

MS. music is mainly or all treble parts, except for last 2 entries:

- a. l. [1] *recto*: ANGELS HYMN, if in G, 3|54-3|55|65|3, Stoop down my thoughts (but that text is C.M., and this vocal part is L.M.—and identified as such)
- a. l. [1] *recto*: ROCHESTER, A, 332|13|423[fermata]
- a. l. [1] *recto*: [WARREN?], A, 312|D77|U3,|554|32|2
- a. l. [1] *recto*: DEVIZES, A, 332|56|5-43-2|1
- a. l. [1] *recto*: PORTUGAL, A, 5|U12|3-13-5|4-32|1, Sweet is the work my god [“my” or “and”] king
- a. l. [1] *recto*: PORTUGUESE HYMN, A, 1D5U1|2D5|U3-23-4|3
- a. l. [1] *recto*: DIDSBURY, D, 1|1-23-4|5U1|1D7|U1, Think mighty god on feeble man
- a. l. [1] *verso*: YORK, A, 1|35|46|35|2[fermata], Stoop down my thoughts...
- a. l. [1] *verso*: CHATHAM, A, 321|D5U6|5-34-2|3, Bless Oh my soul the living god
- a. l. [1] *verso*: WALWORTH, D, 335|57|U1D57U1|1, The god of glory sends his summons forth
- a. l. [1] *verso*: TRIUMPH, F, 1|56|5-4-32|1
- a. l. [1] *verso*: WEYMOUTH, G, 5|U1353|6-7-U1D5, Lord of the worlds above
- a. l. [1] *verso*: [NEWARK?], F, 5|U1D54-32-1|D7-U24-65
- a. l. [1] *verso*: DUNDEE, G, 1|34|51|23|4, Hark from the tombs a doleful sound
- a. l. [2] *recto*: MARTINS LANE, F, 1|31-5|53-U1|D6-43-2|3, I’ll praise my maker with my breath
- a. l. [2] *recto*: WESTERN, F, 1|5-4-32|1-23-4|4-3, How pleasant tis to see
- a. l. [2] *recto*: RUTLAND, D, 5|U1-2-3-1D5-3|4-32|1
- a. l. [2] *recto*: ANTIGUA, C, 3|57|U11|32|1, Great god [a]ttend while zion sings

- a. l. [2] *recto*: VANHALLS HYMN, A, 5|U1355|443, My god my king thy various [?]
- a. l. [2] *recto*: PSALM 122, C, 5|U1122|3,1-D7|6-54-325|1, How pleased and blest was I
- a. l. [2] *recto*: [WEYMOUTH?], G, 5|U1353|6-7-U1-D5, Lord of the worlds above
- a. l. [2] *verso*: COLUMBIA, Em, 1|34-5-6|5-U13-2|1[fermata], And must this body die
- a. l. [2] *verso*: [TROY?], G, 5|3-13-5|4-67-U2|1,1|D5-34-2|U1-D64-6|5
- a. l. [2] *verso*: LEYDEN, A, 5|U12|3-4-54|32|1, Jesus shall reign where[e'er] the Sun
- a. l. [2] *verso*: PALMYRA, Cm, 1|22-3|44|3-21|D7,|U123|43|2
- a. l. [2] *verso*: WASHINGTON, F#m, 1|5554-3|45U1, apparently incomplete
- a. l. [2] *verso*: NORTHFIELD [by Ingalls], C, 11D6|556-7U1|2
- a. l. [2] *verso*: EXHORTATION, F, 5|3-2-34-3|22|3-4-5[slur assumed over preceding 3 notes]5|5
- a. l. [3] *recto*: MORTALITY, Em, 555|5431|4
- a. l. [3] *recto*: CHINA [by Swan], D, 5|55|3U1|D5-6U2|D5
- a. l. [3] *recto*: LENOX [by Edson], C, 1|3311|D7
- a. l. [3] *recto*: CAMBRIDGE, C, 133|21|43|2,|1-234-2|1D7|U1
- a. l. [3] *recto*: NORTHHAMPTON [*sic*], D, 1D56|5-43-2|1,5-U1|1-D76-5|6-54-3|3-2
- a. l. [3] *recto*: READING, Am, 1|32-1|D5U5|4-32|1
- a. l. [3] *recto*: WASHINGTON [by Billings], E, 5U11|D5556-7|U1, Lord when thou didst ascend on high
- a. l. [3] *verso*: TAMWORTH, F, 53|U1D531|2D5, Guide me O thou great Jehovah
- a. l. [3] *verso*: WINDHAM [by Read], Em, 5|543|355|5\_|5
- a. l. [3] *verso*: Ode on Science [by Sumner], G, 1|D5-32-1|26|6-56-7|U1
- a. l. [3] *verso*: SOLITUDE, Am, 122|3321|2
- a. l. [3] *verso*: AMERICA [by Wetmore], Am, 1|1143-4|5
- a. l. [3] *verso*: BRIDGEWATER [by Edson], C, 5U11|D75|U123\_|3
- a. l. [4] *recto*: GERMAN HYMN, A, 35|23|423|3
- a. l. [4] *recto*: EMMANUEL, D, 5|5-35U11|D5-351,1|3234|222\_|2
- a. l. [4] *recto*: HARTFORD, Dm, 5|55-677|U1D7-65,4|5555|57-U1|D7
- a. l. [4] *recto*: ST[.] MARTIN[']s [by Tans'ur], A, 3|4-32|31-2|3-2-13|2
- a. l. [4] *recto*: BUCKINGHAM, Am, 1|3-2-1D#7|U1-2-32|1-23|5
- a. l. [4] *recto*: DALSTON, Bb, 5|U112D7|U1,1|3342|3
- a. l. [4] *recto*: AMSTERDAM, A, 1D5|U1-2-32|32|3-45
- a. l. [4] *verso*: MARTYR[']s, Em, 1|31|53|21|5
- a. l. [4] *verso*: HARBOROUGH, C, 1|3332|1D7-67,U2|1D7-654|3
- a. l. [4] *verso*: SYMPHONY [by Morgan], Eb, 5553|456U1|D7
- a. l. [4] *verso*: COLCHESTER, if in Em, 5|5555|5-7-66|7; if in G, 3|3333|3-5-44|5
- a. l. [4] *verso*: PLYMOUTH, D, 5|5U132-1|D5566|5\_|5
- a. l. [4] *verso*: ALL SAINTS, Bm, 1|D7755|5-6-7U1|D7
- a. l. [5] *recto*: SYDENHAM, C, 5|33|35|55|5,5|5U3|21|D7, page frayed with some loss of music
- a. l. [5] *recto*: NEW CAMBRIDGE, C, 133|21|43|2,|1-2-3[←slur only over 1 + 2 in

MS.]4-2[←2 notes written as quarters; probably should be eighths]  
|1D7|U1

- a. l. [5] *recto*: WEYMOUTH, G, 5|U1353|6-7-U1[D5][←erased, but surely should be there]
- a. l. [5] *recto*: 97<sup>TH</sup> PSALM, Eb, 565|57|U1D4|3,|U1D55|53|6-55|5
- a. l. [5] *recto*: A[NN?]LEY [ARMLEY?], Am, 5|U1-2-32|32|1-2-32-1[slur added over preceding 2 notes]|1-D7
- a. l. [5] *verso*: [title lacking because page is frayed], if in F, 1111|321,|2222|432 (this incipit is a guess for the same reason)
- a. l. [5] *verso*: DEDICATION, [key signature lacking because page is frayed; opening notes appear to be quarter note F | dotted half note A quarter note D | eighth notes D-CB-AG-FE-D | half note A], Arise O King of grace Arise, 3 additional stanzas of C.M. text written below music (“Enter with all thy glorious train...,” “Here let the son of David reign...,” “Here mighty God accept our vows...”)
- a. l. [6] *recto*: KINGSBRIDGE, “Air,” Am, 5|U1-2-32-1|2-5D5|U1-2-32-1|D#7-6-5, Shall life revisit dying worms; this entry on slip of paper pinned to the leaf
- a. l. [6] *recto*: S[T?] MARY[’s?], “1<sup>st</sup> Treble,” “2<sup>nd</sup> treble,” “Tenor,” Em, tenor incipit 1|32|1U1|D76|5, To God I made my sorrows known; this entry on slip of paper pinned to the leaf

**781.9 C561c c.2**

*Church Music: selected by a committee of the First Ecclesiastical Society in Hartford* – SEE no. 96, Roberts, Eli, *The Hartford Collection*, copy 2

21. *The Columbian Harp, a Collection of Sacred Vocal and Instrumental Music*. “BY AN AMERICAN.” Northampton, Mass.: Wright and Ware, for the author, 1812. 80 pp. Complete.

no inscriptions, no MS. music

**781.9 C726c**

22. *David’s Harp: being a choice collection of the Songs of Zion: for the use of Worshipping Assemblies*. New London, Conn.: Samuel Green (printer and publisher), 1816. 48, [1] pp. Complete, except leaf with pp. 37-38 is fragmentary.

t. p. (p. [1]), rudiments (pp. “3”[recte 2]-8), printed music (pp. 9-48), printed index (p. [49]); leaf w/ printed index on *recto* (*verso* blank) is followed by 7 additional leaves with MS. material: a. l. [1] *recto* has partial index of music in MS.; a. l. [1] *verso* has text headed “Portuguese Hymn”; a. l. [2-5], hand-numbered pp. 49-55 (p. no. 56 not written), have printed staff lines (and some printed clefs) with music in MS.; a. l. [6] *recto* and *verso* have texts headed “The Coronation Hymn” and “Trinity Hymn”; a. l. [7] *recto* has text headed “Tune Denmark”; a. l. [7] *verso* has music in MS. on hand-drawn staff lines

inscription: inside front cover, “Benj<sup>n</sup> B” (remainder of last name missing)

MS. music, all written in shape notation, is bass parts unless otherwise indicated:

- a. l. [2] *recto*: CAMBRIDGE, Bb, 111|56|41|5,|U1D64|55|1, With songs and honours sounding loud Address the Lord on high
- a. l. [2] *recto*: WARREN, A, 11D4|55|1,|5U1D7|U12|5\_|5, Welcome sweet day of rest, That saw the Lord arise
- a. l. [2] *recto*: PORTUGUESE HYMN, A, 131|57|U1D7U12|1D5, Hither ye faithful hasten with songs of triumph [text incipit from a. l. [1] *verso*]
- a. l. [2] *verso*: HARBOROUGH, C, 1|1415|U1D7[-]65,3|445D6[*sic*]|U1, All hail the power of Jesus's name, Let angels prostrate fall
- a. l. [2] *verso*: BURWAY, E, 1[-]2|3154|33[-]21, Long as I live I'll bless thy name
- a. l. [2] *verso*: BROOKFIELD [by Billings], Dm, 1|11|D5+5D5+5|U1-D5U1|D5+5, Life is the time to serve the Lord
- a. l. [2] *verso*: TRINITY, G, 11D3|45|1, Come thou Almi[gh]ty king
- a. l. [3] *recto*: DISMISSION, Am, D5|U12|3D3|77,|U3-4-32|1D4|551, Lord dismiss us with thy blessing Bid us all depart in peace
- a. l. [3] *verso*: COLUMBIA, E, 113|45|1
- a. l. [3] *verso*: BUCKINGHAM, Am, 1|1D5|U12|3-21|D5
- a. l. [3] *verso*: 115<sup>TH</sup>, F, 1|11D6|566|U1D5|U2\_|2, Not to our names thou only just and true
- a. l. [4] *recto-verso*: DENMARK [by Madan], D, 1|13|1D6|4#4|5, Before Jehovahs auful [*sic*] throne
- a. l. [4] *verso*: CHORUS FROM SYDENHAM, C, 12|1D5|U321|D5+5, Hallelu[j]ah praise ye the Lord
- a. l. [5] *recto*: SHOEL, F, 1|11|31|4-5D5|U1
- a. l. [5] *recto*: St[.] Thomas, A, 1|35|U1D7-6|5\_|5
- a. l. [5] *recto-verso*: Babylon, F#m, 11D5|U1234|D7,7|U3211|D5, Come sing us one of sion[']s song[s], And melody perform
- a. l. [5] *verso*: A cannon for four Voices "by Oliver Brownson" (actually anon.), melody, Am, 1D7U1D5|6[-]4[*sic*]45, Welcome [welcome] every guest
- a. l. [7] *verso*: Litchfield, C, 1|11|34|D5+5D5+5|U1, [Let?] every [c?]reature [rise?] and bring
- a. l. [7] *verso*: Mortality, Em, 111|1D7U34|D7, [Stoop] down my thoughts that used to rise
- a. l. [7] *verso*: Florida [by Wetmore], Dm, 1|13D7U1|D5, Let sinners take their course

### 781.9 D251d

*David's Harp* – ALSO SEE no. 100, Spicer, Ishmael, item 2

23. Eells, Cushing. MS. music book. Paged [1], 2, 7-120, 123-210, 213-268, probably by original owner. Occasional blank pages before p. 132; pp. 132-268 blank (except for beautiful doodle on p. 267). All secular tunes + texts, with one exception, inventoried here. inscription: "Cushing Eells's,,Music Book / Norwich 30<sup>th</sup>., of July AD 1789."

sacred MS. music entry:

p. 131: MARINER[']S HYMN, melody + harmony part, G, 56|5[-]43[-]4|56|5[-]43

**Ms 78342**

24. Ely, Alexander. *The Baltimore Collection of Church Music*. Baltimore: John Hagerty, 1792. [2], 50 pp.

- ☛ complete; in fact, the only known complete copy (the only other known copy, at the Library of Congress [DLC], has [2], 48 pp.—see *ASMI*, no. 175); in this copy, the second p. [1] carries the book's index and the second p. [2] is blank, whereas in the DLC copy the reverse is true; p. 49 here contains the conclusion of Chocksett (att. "Mr Billings") and Burnham (1|5-4-32|34|5-43|2, What shall I render to my God; no att.) [photo]; p. 50 here contains Christmas Hymn (5\_|5|U1D5|U13|2-1D7-U1|2, Hark! Hark how all the welkins ring!; att. "Mr Mann") [photo]; pp. 39-44 here were printed and bound as follows: 39/44 inverted, 41 inverted/42, 43/40 inverted

no inscriptions

one MS. music entry:

- ☛ a. l. [1] *recto*: untitled and incomplete tune, tenor and bass (indicated as Timothy Swan indicates his voice parts [a system which renders clefs and key signatures unnecessary] in *New England Harmony*: tenor indicated by "MA" on the "mi" line [in a scale solmized fa-sol-la-fa-sol-la-mi-fa; here, "mi" is the note B, showing that the tune is in C major], bass indicated by "B" on the "mi" line); tenor incipit is 123|D65|535\_|5, text incipit is Hark from the tombs [a doleful sound] [photo]

### **Imprints World 1792 E52b**

25. French, Jacob. *Harmony of Harmony*. Northampton, Mass.: Andrew Wright, for the compiler, 1802. Lacks pp. iii-vi, 147-50.

inscriptions: inside back cover, "John N Comstock / of Hadlyme"; "East Haddam" (Hadlyme and East Haddam are about 8 miles apart on the Connecticut River in southern Connecticut)

no MS. music

**781.9 F874h pt.3**

26. *A Gamut, or Scale of Music*. Hartford: Oliver D. Cooke (Northampton, Mass.: printed by Graves and Clap), 1807. 32 pp. (rudiments, music). Appears to be complete.

after printed music, 14 unnumbered leaves containing MS. music, then 5 more unnumbered leaves, the first 3 blank and the last 2 bearing inscriptions; these 19 leaves have been newly numbered in pencil pp. 1-38, as the book was dis-bound and re-bound at various points, and the sequence of what are now pp. 9-16 got scrambled

inscriptions: inside front cover, "Roswell Moore jun," "Swanwick [indecipherable]"; p. 35, "Nelson Moore's / Book. / 1822"; p. 37, "Roswell Moore Jr's Book / Southington June 30"; Roswell Moore's name appears 5 more times on pp. 36 + 38 (all these page numbers are from the new pencil numbering, after the printed portion of the volume)

bass parts, then 3- and 4-voice settings, then possibly counter parts, then tenor parts

MS. music entries (page numbers from new pencil numbering):

- p. 1: 58<sup>TH</sup>, "Bass," Cm, 1|115|555|U1,1|D76|55|65-4|3  
p. 1: POLAND, "Bass," Dm, 1|32|12|D5,5|U1235|1  
p. 2: [SH?]ARON, "Bass," A, 11D4|555,2|33-U1D66|5  
pp. 2-3: CANA [*sic*], "Bass," A, 5|1U11D7|666,5|4321|5  
pp. 2-3: RUTLAND, bass, D, 1|3-1U1|6-4-5D5|U1  
pp. 2-3: MOUNT OLIVE, bass, G, 1|11[-]234|31D5  
p. 3: ANTIPATRIS, "Bass," G, 1|11D55|3-5-U12|D5  
p. 4: HADLEY, "Bass," Gm, 1|1-2-1D#7|U1D733-4|5,5|U1D#7U12|D5  
p. 4: PORTSMOUTH, "Bass," Bb, 1|U1D5|35|1\_|1,3|2U1|D76|5\_|5  
pp. 4-5: ONTARIO, bass, G, 1|1D5U1D4|55|1+U1,U1|D44U43|2-D7U1|D5  
p. 5: ASHLEY, bass, G, 1|35|U1D7|U1D5|1,|U1|D7U1|2D2|5  
p. 5: BANBURY, bass, Am, 1|U1D#7U1D|5 or 6||U1D7|3  
p. 6: BRIST[*i?o?*]L, bass, F, 1|D5U1|13|2D5|U1  
p. 6: 122<sup>D</sup>, "Bass," A, 1|1D7|U12|D6\_|6,U1|D56|U1D5|1  
p. 7: EXETER, bass, D, 1|13|1D6|45|U1,1|U11-D7|65|12|5  
p. 7: ST[.] ASAPH'S, bass, Bb, 154|31|14|1,1|1-23-4|55|1  
pp. 8-9 (pages not currently in sequence as bound): 113<sup>TH</sup>, bass, G, 5|3-15|3D7|U1-35|U1  
p. 8: DALSTON, bass, Bb, 5|1145|1\_|1,U1|D6645|U1\_|1  
p. 8: WARSAW [= POLAND by Swan?], bass, C#m, 1|11|53|3+D73+U1|D7,U1|11|44|5  
p. 8: SH[*i?e?*]RLAND, bass, A, 1|D5U1|D43-2|1,|157|U12|D5  
p. 9: WIC[*k?*]HAM, bass, G, 1|D64U1D7|U121  
pp. 10-11 (not currently in sequence): NEWBURGH, 4 voices w/ melody in tenor, C, 5|35U12|1  
p. 12: NEWMARK, 4 voices w/ melody in top voice, G, 5|U13-2-3|13|2-1D7|U1  
p. 13: MORTALITY, 4 voices w/ melody in tenor, Em, 515|345U1|D7  
pp. 14-15 (not currently in sequence): EXETER, 3 voices w/ melody apparently in middle voice, D, 1|35|32-1|23-4|3, Great God the heavens well order'd frame  
pp. 14-15: NEWPORT [by Read], bass, Bm, 111|5565[-]4|3[-]4  
p. 16: untitled, incomplete tenor or treble part, D, 5|U1D1|1U1|1D7|U1-D7-U1-2,3|3-2-3-4-5D5|5#4|5  
p. 16: GILBOA, bass, Em, 1|1D#7U1D5|U1,1|5431|D5  
p. 16: untitled bass part, Bb, 1|11|U1D1|5D7|U1,U1|3[-?]2[-?]1D5|3[-?]5U1|D7U1|D5[-?]5  
p. 16: PECKHAM OR 19<sup>TH</sup>, bass, D, 1|3-21|4-5D5|U1  
p. 17: DESPAIR, 4 voices w/ melody in tenor, Am, 553|23|1-D7-U1D5-6|7  
p. 19: GERMAN HYMN, counter?, Bb, 5|55|55|65|5  
p. 19: NEW CAMBRIDGE, counter?, C, 355|53|65|5,|516|54|3  
p. 19: WAREHAM, counter?, G, 7 + 2/3 mm. rest, then 3|3-13|2-D7U2|1-21|D7  
p. 20: AYLESBURY, counter?, Am, 555|55|5,|777|77|7  
p. 20: BERKELY [*sic*], counter?, Em, 3|34|3-2-1D#7|U1  
p. 20: ARMLEY, counter?, Am, 5|55|55|56|5  
pp. 22-23: SWANWICK, non-melodic "Tenor," A, 1|33-4|53-5|4-32|3

- p. 22: ANGELS HYMN, non-melodic "Tenor," G, 3|33|55|6-54|3,3|56|22|32|2
- p. 22: ARMLEY, non-melodic "Tenor," Am, 1+D6|1D#7|U12|3-4-54-3|3-2
- p. 23: WAREHAM, non-melodic "Tenor," G, 5|5-35|4-24|3[-]43|2
- p. 23: BERKLEY, [non-melodic tenor?], Em, 5|U11|D55|5,3|5U1|D77|7
- p. 24: GERMAN HYMN, non-melodic "Tenor," Bb, 1|11|D7U1|2D7|U1
- p. 24: P[?]LESGROVE, non-melodic "Tenor," G, 1|12|31|35|3
- p. 24: NEW CAMBRIDGE, non-melodic "Tenor," C, 111|D7U1|11|D7,|  
U3[-]212|32|1
- p. 25: WESTERN, non-melodic "Tenor," F, 1|3-2-1D7|U3-25|5
- p. 25: ST[.] THOMAS, non-melodic "Tenor," A, 1|13-2|1D5-U1|D7
- p. 25: BARBY, non-melodic "Tenor," A, 3|55|53|4-32|3
- p. 26: FARRINGDON, non-melodic "Tenor," Eb, 5|55|45|4-32|3
- p. 26: MARTYRS, non-melodic "Tenor," Fm, 3|5U1|Dn73|45|5
- p. 27: WALWORTH, non-melodic "Tenor," D, 555|54|3U1D7U1|6; before this  
music there are 4 + 2/3 mm. written + crossed out: incipit  
335|57|U1D57U1|1
- p. 27: BANGOR, [non-melodic tenor?], Dm, 1|D55-4|3U1-2|32-1|D7

### 1807 G194g

27. *A Gamut, or Scale of Music*. Hartford: Oliver D. Cooke (New London, Conn.: printed by Samuel Green), 1811. 32 pp. (rudiments, music). Appears to be complete.

after printed music, 11 unnumbered leaves containing MS. music (then 4 blank leaves, and stubs for several more leaves); first 6 leaves w/ MS. music are shorter, were probably not originally bound in the book

inscriptions: p. l. *recto*, "JOEL TALCOTT"; p. l. *verso*, one stanza of text for Weeping Nature ("Nature she shews her weeping eyes...")

almost all MS. music is bass parts (exception noted); some entries in 4-shape notation, many in round notation, one in diamond notation; most untexted MS. music entries:

- a. l. [1] *recto*: NORWICH, Am, 1|1-D7-U1D5|45|1, 4-shape notation
- a. l. [1] *recto*: SPRINGFIELD, F, 1|11|11|D44|5, 5|U1D5|U11|D5, round notation
- a. l. [1] *recto*: SUTTON, F, 1|1165|U1, round notation
- a. l. [1] *verso*: WESTFIELD, Gm, 1|D#7U1|D53|7U1|D5\_|5,5|3U3|D7U1|D5-67|3\_|3, God is our refug [sic] in distress; round notation
- a. l. [1] *verso*: PLYMOUTH NEW, E, 1|11D66-7|U12-34-32-1|1\_|1, round notation
- a. l. [2] *recto*: Weeping Nature [by Jenks], Am, 1|15|U1D#7|3U1|D5, [text on p. l. *verso*; see above], round notation
- a. l. [2] *recto*: FRANKLIN, C, 1|D115|655|U1, Hosannah to Jesus on high; round notation
- a. l. [2] *recto*: TRINITY, G, 11D3|45|1,|U1D7U1|2-D7U1|D5, "306 Hymn Hartford Selection," round notation
- a. l. [2] *verso*: 115<sup>TH</sup>, F, 1|11D6|566|U1D5|U2\_|2, round notation
- a. l. [2] *verso*: PEACE, F, 1|3-43-1D45|U1,1|4321|D5, round notation
- a. l. [3] *recto*: OHIO [by Holyoke], A, 1|1D665|U1D4|5, round notation
- a. l. [3] *recto*: AMENIA [or ARMENIA?], F, 1|11|1D5|U1,1|13|4-32-1|D5, round notation

- a. l. [3] *verso*: VERONA, C, 1|11|11|1D5|U1, round notation
- a. l. [4] *recto*: EXTOLLATION, G, 1|111D4|55|U1, round notation
- a. l. [4] *verso*: untitled part, G, 1|351D4|551,U3|21D41|5, 8 mm. with full (round) notation followed by ca. 18 mm. with ruled vertical notestems, but no heads [photo]
- a. l. [5] *verso*: WESTFORD, Bb, 11D6|5-6-54|321, Far from my though[t]s vain world be gone, round notation
- a. l. [6] *recto*: TAMWORTH, F, 53|U1531|2D5,U31|4D455|1, Guide me O thou great jehovah, round notation
- a. l. [7] *recto-verso*: FAREWELL ANTHEM, tenor, Am, 5|U133|223|56|543|22, round notation
- a. l. [7] *verso*: PATMOS, Am, 111|1D5|44|5\_|5,5|33|75|35|1, round notation
- a. l. [7] *verso*-a. l. [8] *recto*: FLORENCE, C, 1|3531|U1,D1|234-32-1|5, round notation
- a. l. [8] *recto*: ORANGE, C, 111|26|5,|U1D55|1-34|5, round notation
- a. l. [8] *recto*: BRENTWOOD, E, 1|1111|1,1|4435|1, round notation
- a. l. [8] *verso*-a. l. [9] *recto*: [NEW] JORDAN [by ?Shumway], C#m, 1|1154|33D77|U1111-2[sic]|3, round notation
- a. l. [8] *verso*-a. l. [9] *recto*: LONDON [by Swan], Bb, 1D55|6U1D55|U1, round notation
- a. l. [8] *verso*-a. l. [9] *recto*: WATERBURY, Am, 1|11|D55|4-3-45|1, round notation
- a. l. [8] *verso*-a. l. [9] *recto*: SPRING, Dm, 1|111D7|U321,D5|U3543-4|5\_|5, round notation
- a. l. [9] *verso*: POLAND [by Swan], C#m, 1|11|53|33|D7, round notation
- a. l. [9] *verso*: NORTHFIELD [by Ingalls], C, 112|3141|5, diamond notation
- a. l. [9] *verso*: SCHENECTADY, Eb, 111|D6655|U1,3|23-2|1145|1, round notation
- a. l. [10] *recto*: TRURO, F, 112|13|42|1, round notation
- a. l. [10] *recto*: MOUNT OLIVE, G, 1|11-234|31D5, round notation
- a. l. [10] *recto*: RELIANCE, G, 1|131D6|511,5|367-U12|D5, My shepherd will supply my wants, round notation
- a. l. [10] *verso*: SARDINIA, Dm, 133|11|D77U1,|153|D7U1|D5, 4-shape notation
- a. l. [10] *verso*: MILTON, Bm, 1|1156|543,4|5645|1, 4-shape notation
- a. l. [11] *recto*: DEVIZES, A, 11D7|U1D4|55|1, 4-shape notation
- a. l. [11] *recto*: PORTUGAL, A, 5|15|U1D3|45|1, 4-shape notation
- a. l. [11] *recto*: WILLIAMSTOWN, Gm, 1|1232|32-1D5\_|5, 4-shape notation
- a. l. [11] *recto*: NEWPORT [by Read], Bm, 111|5565-4|3-4, round notation
- a. l. [11] *verso*: JUDGMENT ANTHEM [by Morgan], Em/[Eb], 1|...12|3345|1, Hark, ... Sounding loud the mighty roar, 4-shape notation, incomplete (after long melisma on "roll," 14 mm. rest, then key change to 3 flats, then 6 mm. rest to end of page)

### 1811 G194g

28. *A Gamut, or Scale of Music*. Hartford: Oliver D. Cooke (New London, Conn.: printed by Samuel Green), 1811. 32 pp. (rudiments, music). Appears to be complete. after printed music, 8 leaves with printed staff lines, then 7 blank leaves; all 8 leaves

with printed staff lines and the first 5 blank leaves carry MS. music, and are numbered pp. 33-50 (last 4 blank leaves with MS. music not numbered, but will be assigned numbers here)

- inscriptions: p. l. *recto*, "John Towner<sup>s</sup> Book / Branford"; t. p., "Bought of Luke Barber"; printed index (p. [8], titles of 7 MS. entries added w/ page numbers  
MS. music is unattributed and untexted bass parts, unless otherwise noted:
- p. 33: BETHLEHEM, treble + bass, G, treble incipit 3|3365|5, bass incipit 1|11D6U1|D5, Come sound his praise abroad
  - pp. 34-35: RESURRECTION, C, 1|2D2|5|1D7U1|D5, My flesh shall slumber in the ground
  - p. 35: CHINA [by Swan], D, 1|D5D5|U14|3-22|1
  - p. 35: FLORIDA [by Wetmore], Em, 1|13D7U1|D5
  - p. 35: SHARON, A, 11D4|555,2|33-U1D66|5
  - pp. 36-37: CONSOLATION, Em, 111|13|2-1D7-6|5
  - p. 37: OCEAN, F, 1|12|11D65|U1
  - pp. 38-39: EXHORTATION, Am, 1|11|D55|35|4
  - p. 39: NEW FIFTIETH, D, 11D5|U12|3123|4, The lord the sovereign sends his summons forth
  - p. 39: UNITY, G, 1|11D76|5,|5U11|D56|2
  - pp. 40-41: WATERBURY, Am, 1|11|D55|4-3-55|1
  - p. 41: MID[D]LEBURY, treble, G, 5|5-U111-33|2-1D7U1,3|553-66|5-312,3|553-13|2-12D5,5|5-U11D7-U22|3-121\_|1 (etc.), Hemakes the grass the hills a dorn / And clothes the smiling fields with corn [spacing *sic*]; exceptionally melodic + charming treble part; perhaps not printed?; text source given as "ps[alm] 147" [\[photo\]](#)
  - pp. 42-43: NEWDURHAM [*sic*], Am, 1|D7534|554,4|5355|1
  - pp. 44-45: MOUNT OLIVE, G, 1|11-234|31D5,U1|D666U2|D555
  - pp. 46-47: MILTON, Bm, 1|1156|543,4|5645|1, additional notes in pencil on p. 46 (not related to inked bass part)
  - p. 48: COHANZY, treble + bass, Em, treble incipit 5|54|3-4-55|5, bass incipit 1|1D7|U3-2-1D5|5+U1, And must this body die, additional notes in pencil (not related to inked treble + bass parts)
  - p. 49: DISMISSION, Am, 1D5|U12|3D3|77, 11 dynamics indications ("Soft," "Loud") in 42 mm. of music, sign over a fermata refers one to note at the bottom of the page which reads "The pause Shows that the note over which it is placed is to be drawn out to a length greater than its ow[n] at the pleasure of the performer"
  - p. 50: SALEM, G, 1|1-D4U1-D7|6-75|U1,D5|U1-D7U1|D3-5[*recte* 4?]-55|U1
  - p. 50: 8<sup>TH</sup> PSALM, Dm, 1|15|32|1,1|53|2D5|U1, I lift my soul to god
  - p. 50: CORONATION [by Holden], Ab, 1|11U11|D555, All hail the power of Jesus' name
  - p. [51]: NEWBURGH, C, 1|1135|U1
  - p. [51]: DOOMSDAY [by Wood], D, 1|11|45|1
  - p. [51]: SOUNDINGJOY [*sic*] [by Morgan], E, 111|3-21|D5
  - p. [52]: WINDHAM [by Read], treble + bass, Fm, treble incipit 5|543|355|5\_|5
  - p. [53]: STAFFORD, A, 1|11|45|1

p. [53]: NORFOLK, C, 1|1114|222,5|3135|U1D5|1  
 p. [53]: LENOX [by Edson], C, 1|1134|5  
 p. [53]: AMITY, A, 1|11D55|1,U1|D56-7U12|D5  
 pp. [54-55]: WORSHIP, Bb, 1|111-D7-|6655|5-4,2|35U1-2-|1-D3-5D5|U1  
 p. [56]: NORTHFIELD [by Ingalls], C, 112|3141|5  
 p. [57]: TOLLAND, A, 1|1122|D555  
 p. [58]: FUNERAL ANTHEM, Fm, 1|111|D54|U132|12|D5

**1811 G194g Copy 2**

29. *A Gamut, or Scale of Music*. Hartford: Oliver D. Cooke (New London, Conn.: printed by Samuel Green), 1814. 32 pp. (rudiments, music). Appears to be complete.

inscriptions: preliminary leaf *recto*, "Lucy Allen, s / Book / Farmington"; "Lucy Allen / Southington"; "Ellen M. Moore / from R. A[.] Moore"

8 leaves with printed staff lines bound in after printed music

at least 4 different hands; entries in round notation and (where noted here) shape notation; entries in ink and (where noted here) pencil

MS. music appears to be mostly treble parts:

- a. l. [1] *recto*: LEBANON, Am, 112|32|3-21|2
- a. l. [1] *recto*: untitled fragment, F, 1543 (after 1 m. rest)
- a. l. [1] *recto*: WALSAL, Am, 1|32-1|D5U5|4-32|1
- a. l. [1] *recto*: TRURO, F, 134|55|67|U1
- a. l. [1] *verso*: WORSHIP, Am, 1|1-76|5U2|3-21|D7, shape notation
- a. l. [1] *verso*: BERKLEY, Em, 1|56|5-4[-]32|1, shape notation
- a. l. [1] *verso*: PECKHAM, D, 5|U1-23|2-1D7|U1, shape notation
- a. l. [1] *verso*: AMERICA [by Wetmore], Am, 1|1143-4|5,5|31D75|U1, shape notation
- a. l. [2] *recto*: MILTON, D (or Bm?), if in D, 3|6656|77U1,D6|52-343|3, shape notation
- a. l. [2] *recto*: THIRTY FOURTH, C, 5|U11D75|U1-D7-U1D7|U1, shape notation
- a. l. [2] *verso*: GREENFIELD [by Edson], Am, 1|1122|332, shape notation
- a. l. [2] *verso*: MEAR, G, 1|33|51|31|D7
- a. l. [3] *recto*: SUNDAY, D, 135|U1-2-1D7|U1-D7-65[-]4|3
- a. l. [3] *recto*: SILVER STREET, C, 1D55|35|U1
- a. l. [3] *recto*: WARREN, A, 534|32|1,|234|5#4|5
- a. l. [3] *verso*: BETHESDA, G, 1|3234[-]2|1
- a. l. [3] *verso*: GREENWICH [by Read], Em, 1|3555|65|5
- a. l. [3] *verso*: PECKHAM, D, 5|U1-23|2-1D7|U1
- a. l. [4] *recto*: [DEVIZES?], A, 112|34|3-21-D7|U1
- a. l. [4] *recto*: NEW[CONST?], "treble," F, 112|3-2-34|56|5,5|66|6-55-4|4-3-53|2
- a. l. [4] *verso*: CHATHAM, A, 321|D5U6|5-34-2|3, "Chorus" text begins "Praise ye the Lord" (m. 19)
- a. l. [4] *verso*: SHIRLAND, "Treble," A, 1|23|4-25-D7|U1
- a. l. [4] *verso*: STERLING, "Treble," G, 3|3333|55|5,|555|65|54[-]3|3
- a. l. [5] *recto*: [PETER?]BOROUGH, G, 1|3344|32|1,|355|43|2
- a. l. [5] *recto*: ROCHESTER, A, 332|13|423\_3,|543-2|12|2

- a. l. [5] *recto*: ROCHESTER, “Trble” [*recte tenor?*], A, 112|31|2D7U1
- a. l. [5] *recto*: [ARMBOY?], “Treble,” Am, 7|U1-2-32|32|1-2-32-1|1-D#7
- a. l. [5] *verso*: “[8 and 7 S?],” E, 34-56-5|432, 11 mm. of what looks like piano music (treble + bass clefs bracketed together), written in pencil
- a. l. [6] *recto*: untitled fragment of melody (5 mm.) with full stanza of text, Eb, 1357|567U1|1-D76-7U1|1-D76-5|n45, The Lord, our god is clothed with migh[t]; staves for treble + bass parts, with clefs (no music on bass staff)
- a. l. [6] *verso*: untitled melody + bass line on 2 staves, A, 5|U1-2-3|456-5|4-3[-?]2, The Lord our God is clothed with might; appears to be a further working-out of idea on a. l. [6] *recto*
- a. l. [7] *recto*: untitled melody + bass line on 2 staves, F, 5U334|5543[?]|2112|3432, Head of the church triumphant we joyfully adore thee; starts similar to Beethoven’s “Ode to Joy” melody; written in pencil

### 1814 G194g

30. *A Gamut, or Scale of Music*. Hartford: Oliver D. Cooke (New London, Conn.: printed by Samuel Green), 1814. 32 pp. (rudiments, music). Appears to be complete.

inscriptions: preliminary leaf *recto*, “Caroline Root,s / Coventry”; t. p., “Rev. M. Root”  
5 leaves with staff lines sewn in after printed music

MS. music appears to be all treble parts:

- a. l. [1] *recto*: SINCERITY, Am, 11|2455|5
- a. l. [1] *recto*: AURORA, Eb, 555|553[-]45|U1
- a. l. [1] *recto*: WHITESTOWN, Em, 5|5555|45-67\_|7
- a. l. [1] *verso*: HARMONY, F, 353|6-7-U1D3|5
- a. l. [1] *verso*: JORDAN [NEW JORDAN by ?Shumway], C#m, 1|3321|D777
- a. l. [1] *verso*: CONTRAST, Em, 555|5577|5,5|3355|5
- a. l. [2] *recto*: MAJESTY [by Billings], F, 3|5n4|55|65|5
- a. l. [2] *recto*: EDOM [by West], F, 3|5-4-32|13-456-7|U1
- a. l. [2] *verso*: WATERBURY, Am, 1|13|55|4-3-22|5,|511|33D77|U2
- a. l. [2] *verso*: SYMPHONY [by Morgan], Eb, 555|53|456U1|D7
- a. l. [3] *recto*: AMANDA [by Morgan], Am, 1|32|55|3-4-54[-]2|1
- a. l. [3] *recto*: SPRING, Bb, 1|21|D57[-]U2|3,1|D5-6-7U1|4-32|5
- a. l. [3] *recto*: BRIMFIELD, Em, 5|5[-]33[-]455|5,3|3[-]23[-]43[-]55|5
- a. l. [3] *recto*: WILLINGTON, G, 3|1232|3,5[-]4|34[-]565|5
- a. l. [3] *verso*: SCHENECTADY, Eb, 355|U11D55[-]4|3
- a. l. [3] *verso*: RECR[E]ATION, Em, 555|U1D7U1[-]D76|5
- a. l. [3] *verso*: MEDINA, Am, 1|3355|1,1[-]2|3231|D7
- a. l. [4] *recto*: BRISTOL, F, 5|55|53|4-5-65|5
- a. l. [4] *recto*: REPENTANCE, F#m, 5|555U1|D7-5-33[-]4|5
- a. l. [4] *verso*: FLORENCE, C, 5|55U13|3,5|21D76|5
- a. l. [4] *verso*: SPRINGFIELD, Bm, 1D7|U1-23-2-1|D7-65|5
- a. l. [4] *verso*: BUCKINGHAM, Am, 1|3-2-1D7|U1[-]2[-]32|1-23|5
- a. l. [5] *recto*: COLUMBIA, Eb, 3[-]5|U1-D54-5-6|55|5,5|U12|D54|5
- a. l. [5] *recto*: CATSKILL, Am, 1|3355|2,D7|U13[-]122|1, title ?“Buckingham”

- partly erased; meter given as C.M., but it's surely S.M.
- a. l. [5] *verso*: INVITATION, Dm?, 555|5-67U1D7|7
- a. l. [5] *verso*: ADORATION, A, 355-4|3-2-15|5,6|54|3-1232|2, these 2 opening phrases are 6 + 8 syllables, though meter is given as C.M.
- a. l. [5] *verso*: RICHMOND, Em?, 5|55|55|65|5

**1814 G194g #2**

31. *A Gamut, or Scale of Music*. Hartford: Oliver D. Cooke (New London, Conn.: printed by Samuel Green), 1814. 32 pp. (rudiments, music). Appears to be complete.

inscriptions: inside front cover, "AHW" (pencil); p. [8], handwritten additions to printed index, locating additional tunes in MS.

22 additional leaves are bound in after the printed portion of the book; the first 18 of these, numbered pp. 33-48 by the original owner and assigned p. nos. [49-67] in this inventory, contain MS. music

MS. music is mostly bass parts, though there are several entries with 2, 3, or 4 vocal parts in score; when the melody is present, it's assumed to be in the tenor voice

MS. music entries:

- p. 33: CHINA [by Swan], 4 voices, D, 3|22|11|3-D66|3, Why should we mourn departing friends
- pp. 34-35: ASHLEY, 3 voices ("Treeble," tenor, bass), G, 5|U1D7|U12|32[-]3[-]4|3, Sing to the Lord ye distant lands
- p. 36: CAMBRIDGE, 3 voices, A, 1|32-1|3-21-D7|U1
- p. 37: ABERDEEN, 4 voices, Am, 1|D57-U1|3-4-53-2|1, Let sinners learn to pray
- pp. 38-39: GREENFIELD [by Edson], bass, Am, 1|11D55|345, God is our refuge in distress
- p. 40: PORTUGAL, bass, A, 5|15U11|D451, All-glorious god what hymns of praise
- p. 41: PROSPECT, bass, Am, 1|1D5U1|1D45|1
- pp. 42-43: LISBON (= ADESTE FIDELES), bass, G, 111|D77|U1D7U12|1D5
- p. 44: BUCKINGHAM, 4 voices, Am, 1|5-4-32|34|5-43|2, Help lord for men of virtue fail; copied upside-down to remainder of the source
- p. 45: CHRIS[T]MAS, bass, G, 1|35|U14|5D5|U1
- p. 46: NEW YORK, bass, F, 1|11|43|4-5D5|U1
- p. 47: PECKHAM, treble + bass, D, treble incipit 5|U1-23|2-1D7|U1, Behold the morning sun
- p. 48: ABERDEEN, bass, Am, 1|5U1|D55|1,1|35|43-1|5
- p. [49]: BAMPTON—title only, no music
- pp. [50-51]: PLEYEL'S HYMN 2<sup>ND</sup>, 3 voices (likely treble, counter, bass), F, treble incipit 5|55|55|66|5,5|55|5[-]U1D3[-]4|5
- pp. [52-53]: MAJESTY [by Billings], bass, F, 1|1-D5-U12|D5-U13|45-3|1
- pp. [54-55]: EASTER, bass, G, 1|1D4|U1D1|55|U1; leaf containing pp. [55-56] is fragmentary
- p. [56]: DEVIZES, bass, A or Am, part of leaf missing, so incipit isn't present; last phrase is 1|1D4|55|1 ([Wilt?] put my foes to shame)
- p. [56]: GREENWICH [by Read?], bass, probably Em, part of leaf missing, so

incipit isn't present; last phrase is 2|32|1-2-34|5D5|U1 (When our salvation's [illegible] we praise)

- p. [57]: [SHIRTLAND?], "Bass," A, 1|D5U1|D43-2|1, To bless thy chosen race
- p. [57]: AURORA, "Bass," C, 1|1-43|45|1, To God in whom I trust
- p. [58]: CHRISTMAS HYMN, "Bass," G, 1D5|U1D75U1|D51, Come thou long expected Jesus
- p. [58]: KINGSBRIDGE, "Bass," Am, 1|11|5#7|U1D4|5, All glorious god what hymns of praise
- p. [58]: HYMN 1<sup>ST</sup>, "Bass," G, 1D66|6U1|D532,|135|U1D51, While shepherds watch
- p. [59]: [READING?], "Bass," Am, 1|11|D#7U1|D45|1, O Lord the savior and defence
- p. [59]: SURRY, "Bass," Am, 1|11|D#77|U1D6|5, With [wise consent?] let all the earth
- p. [60]: BRENTWOOD, "Bass," A, 1|U1D7U1D5|1, ye boundless realms of joy
- p. [60]: KIMBOLTON, "Bass," C, 1|D5-43-2|15|U1D1|5, No change of time shall ever shock
- p. [60]: HANOVER, bass, A, 1|1D7|U1-23|4-3-21|D5, O render thanks and bless the Lord
- p. [61]: CHATHAM, "Bass," C#m, 1|115|555|U1, O god my gracious God to thee
- p. [61]: BRAINTREE, "Bass," D, 11D7|U1-32|1D5|U1
- p. [64]: CRUCIFIXION att. "[M?] Keyes," "Bass," Em→G, 1|1D7|U33|D67|U1, Behold the saiveour of mankind
- pp. [66-67]: PORTLAND, "Bass," F→F#m→F, 111|1D655|5

### 1814 G194g #3

32. *A Gamut, or Scale of Music*. Hartford: Oliver D. Cooke (New London, Conn.: printed by Samuel Green), [1814? –date almost entirely rubbed out]. 32 pp. (rudiments, music).

Appears to be complete.

inscriptions: preliminary leaf *recto*, "Elizabeth Hayden----- Counter"; slip of paper pasted to preliminary leaf *recto*, "Glory to thee my God this night / For all the blessings of the light / Keep me O Keep me King of Kings / Under thine Own Almighty wings"

13 leaves of various sizes bound in after printed portion; MS. music is written on these leaves, on slips and folded pieces of paper glued or pinned or sewn to these leaves, and on slips of paper sewn inside the book's back cover

MS. entries appear to be largely a thorough mix of counter + treble parts:

- a. l. [1] *recto*: WINDHAM [by Read], Fm, 1|1D77|U1D77|U1
- a. l. [1] *recto*: CONDOLENCE, Bb, 1|35|23|42|3
- a. l. [1] *recto*: LINCOLN, D, 1|11|33|1D&-U1|2
- a. l. [1] *recto*: POLAND [by Swan], C#m, 5|55|57-5|35-3|4
- a. l. [1] *verso*: DUNSTAN, G, 55U1|D7U1|D56[-]7[-]U1|D7
- a. l. [1] *verso*: CHRISTMAS, G, 5|55|56|54|(4)-3
- a. l. [1] *verso*: HANOVER, C, 5|55|54|3-4-32|3
- a. l. [2] *recto*: EAGLE STREET, G, 5|5-4-36|55|5
- a. l. [2] *verso*-[3] *recto*: UPTON, F, 321|1-D7U1|221D7|U1[-]2[-]3

- a. l. [3] *recto*: BLENDON, Am, 1|32|3-45|5, My god permit my tongue
- a. l. [3] *verso*: LAUGHTON, Bb, 333|53|U14|2,D5|66|U43|(3)-2
- a. l. [3] *verso*: NEW SABBATH, D, 1|D5-6-55[-]4|3-4-5U1|D6-U2-1D7|U1
- a. l. [4] *recto*: DALSTAN, Bb, 5|5565|5,5|U11D65|5
- a. l. [4] *recto*: FALCON STREET, C, 332|12|3,5|55|32|2
- a. l. [4] *recto*: BRAY, G, 5|U1D534[-]5|6[-]7U1D5
- a. l. [4] *verso*: HYMN ON REDEMPTION, G, 5|U1D7U1|212|343[-]2|1, When Jesus  
our Saviour came down from above; this is a lilting folksy melody, long  
and interesting throughout, that bears further investigation as a  
setting of a religious text; note also the expressive use of the lowered  
7<sup>th</sup> degree for "spilt" in the line "His dear blood as a ransom for  
sinners he spilt" **[photo]**
- a. l. [5] *recto*: ASHLEY, G (though no key signature), 1|12|32|1D7|U1,1|  
D5U1[-]2[-]3|4[-]32[-]1|D7
- slip of paper pasted to a. l. [5] *recto*: JESUS LOVER OF MY SOUL att. "Temple,"  
"Treble," A, 11|1D7|U1-2-34-|5 (slurring probably intended to be  
11|1D7|U1-23-4|5), [Jesus lover of my soul]
- a. l. [5] *verso*: MORETON, "Air," C, 5|U1-2-32|1-D56|5\_U14-3|2, sweet is the day  
of sacred rest
- a. l. [5] *verso*: WALSAL, Am, 1|32-1|D5U5|4-32|1, Lord in the morning thou  
shall hear
- a. l. [6] *recto*: TRINITY, G, 531|2-D7|U1,|123|4-5-43|2, Come thou Almighty  
king
- a. l. [6] *recto*: BUCKINGHAM, Am, 1|3-2-1D#7|U1-2-32|1-23|5, teach me the  
measures of my days [all *sic*]
- a. l. [6] *recto*: MORNING HYMN, C, 1|1-2-1|[*sic*]3-2|1-D5U5|4-3-2-12-3|2,  
Awake our souls away our fear
- a. l. [6] *verso*: EAGLE STREET, G, 5|U1-2-32|3-4-5[-]43|2, Raise your triumphant  
song
- a. l. [6] *verso*: TALLIS, A, 5|U11|11|22-3-4|3, Glory to the[e] my God this night
- a. l. [6] *verso*: COLCHESTER, C, 5|U1[-]2[-]32|D7[-]U12|D55|U1, Long as I Live  
I,ll [*sic*] bless thy name
- a. l. [7] *recto*: SOUTHWARK, G, 1|3555|2345|6-54|3, How please'd [*sic*] & blest  
was I To hear the people cry
- a. l. [7] *recto*: DEVIZES, "Treble," A, 332|56|5-43-2|1
- 1<sup>st</sup> slip of paper pinned to a. l. [7] *recto*: untitled vocal part, G, 3|3-13|2-  
D7U2|1-21|D7,7|U1-23|4-3-21|D7, Soon as I heard my father say
- 2<sup>nd</sup> slip of paper pinned to a. l. [7] *recto*: untitled vocal part, A, 1|31|23-  
2|1D7|U1
- a. l. [7] *verso*: PELHAM, "S.M.D" (short meter doubled), D,  
5|U1D5|321,2|14|36|5
- a. l. [8] *recto*: PORTUGAL, G, 5|U12|3-13-5|4[-]32|1, Sweet is the work &c
- a. l. [8] *recto*: LOW DUTCH, A, 1|32|31|23|4
- slip of paper pasted to a. l. [8] *recto*: SICILY, F, 56|5-43|56|5-43, Lord dismiss  
us with thy blessing
- a. l. [8] *verso*: NEW HUNDRED, Am, 1|5-4-32|3-2-1D7|7-U12|D5

slip of paper pasted to a. l. [9] *recto*: 50<sup>TH</sup>, "First Treble," D, 554|3U1|D5342|3,  
The God of Glory sends his summons forth, "Moderate" over start of  
music

slip of paper pasted to a. l. [9] *verso*: WEYMOUTH, "Tenor," G, 1|31|D7U1|1-|2,  
Lord of the worlds above; "EH" writ large at end of this entry

same slip of paper pasted to a. l. [9] *verso*: SPRINGFIELD, "Treble," F,  
5|5U1|D53|44|2, While shepherds watch their flocks by night

a. l. [10] *verso*-a. l. [11] *recto*: NEW YORK, "2<sup>nd</sup> Tribble," Fm→F, 333  
3[-]2|1nD7U1, Vital spark of heavenly flame

a. l. [11] *verso*: untitled anthem, Bb, 1|1D7|U12|34|2, O praise the Lord with  
[one] consent

folded leaf sewn to a. l. [12] *recto*: A CHRISTMAS HYMN, C, 1D7|U1D5|6-U1D7-  
U2|11, Hail blest mor[n]ing Bright adorning

a. l. [12] *verso*: HYMN ON REDEMPTION, G, 5|U1D7U1|212|343[-?]2|1

slip of paper sewn to a. l. [13] *recto*: NEWPORT, "Treble," F, 3|57[more likely  
U1]|D66|5,5|55|3-45-6|5

1<sup>st</sup> slip of paper sewn to a. l. [13] *verso*: ARUNDLE, C, 112|33[-]4[-]5|4-32|1, All  
glory be to God on high

2<sup>nd</sup> slip of paper sewn to a. l. [13] *verso*: ARLINGTON, G, 3|1112-5|333,5|534-  
23|5; another copy of Arundel [*sic*] on reverse of this slip

3<sup>rd</sup> slip of paper sewn to a. l. [13] *verso*: MARTYRS, Fm, 1|31|53|21|5, The year  
rolls [round?] & steals away

1<sup>st</sup> slip of paper sewn inside back cover: PALESTINE, "Treble," D,  
3|5U11D7|U1,D5|U1-D7-652-5#4|5

2<sup>nd</sup> slip of paper sewn inside back cover: untitled vocal part, "Tenor or 2<sup>nd</sup>  
Treble," Bb?, 1|2D7|U1-23|3-2-1-D7U1|1-3, Come let us join our  
cheerful songs; is this text supposed to be paired with this melody?

#### 1814 G194g #4

33. *A Gamut, or Scale of Music*. Hartford: Cooke and Hale (New London, Conn.: printed by Samuel Green), 1816. 32 pp. (rudiments, music). Appears to be complete.

inscriptions: t. p., "Clarissa Brockway / Book Saybrook," "Feb AD <sup>th</sup>5 1821"

8 leaves with staff lines bound in after printed music

MS. music (apparently all treble parts) on additional leaves:

a. l. [1] *recto*: FALCON STREET, C, 132|1D7|U1

a. l. [1] *recto*: 24<sup>TH</sup>, A, 1|355|542|2

a. l. [1] *recto*: PUTNEY, Am, 1|1D#7|U1-2-32-1|11|D#7, Shew pity Lord O Lord  
Forgive

a. l. [1] *recto*: TROY, Am, 155|53[-]1|2, Lord what [a?] feeble piece

a. l. [1] *verso*: DEVIZES, A, 332|56|5-43-2|1

a. l. [1] *verso*: DATSTON (probably DALSTON with an over-exuberant crossing of  
the T), Bb, 3|3342|3,3|332D7|U1

a. l. [1] *verso*: LITCHFIELD, C, 5|U1-D7U1-2|32|1-D6-55|5

a. l. [1] *verso*: NEW SABBATH, D, 3|3-4-33-1|1-2-35|4-32|1

a. l. [2] *recto*: CAMBRI[D]GE, C, 311|D76|U11|D7, When I can read my title clear

a. l. [2] *recto*: BETHESDA, G, 1|1212|3,1|D7U123[-]2[-]1|D7

- a. l. [2] *recto*: DUNSTAN, G, 55U1|D7U1|D56-7-U1|D7
- a. l. [2] *recto*: CHORUS TO FALCON STREET, G, [rests] 2531 [rests]  
6U2D75|57U1D7|U321D7|U123-45|322|1
- a. l. [2] *verso*-a. l. [3] *recto*: WORCESTER, F, [6 ½ mm. rest] 5|65[-]432|1, “Ye tribes” erroneously written as text incipit (see next entry)
- a. l. [2] *verso*-a. l. [3] *recto*: PORTSMOUTH, Bb, 5|35U1D5|U1-2-1-2-3, ye tribes of adam join
- a. l. [2] *verso*: PORTUGAL, A, 5|U12|3-13-5|4-32|1
- a. l. [2] *verso*: GREENFIELD, Am, 1|1122|332,D7|U1123[-]4|54[-]32\_|2, Think mighty God [on?] feeble man
- a. l. [3] *recto*: SYMPHONY [by Morgan], Eb, [555|5?]3|456U1|D7 (start of music partly obscured by ink bleed from opposite p.), Behold the Judge descends his Guards are nigh; entire verse of text (10.10.10.10.10) copied in
- a. l. [3] *verso*-a. l. [4] *recto*: GILBOA, Em, 1|3-[-]4[-]56|54[-]3|3, And must this Body die
- a. l. [3] *verso*: LEEDS, F, 313|31|U1-D32|1
- a. l. [3] *verso*: FROOME, Bb, 5|U1-D65|4-6-54|3,5|7U1|D7-6-54|5
- a. l. [3] *verso*: ARNHEIM, D, 3|1[-]33|33|4-33-2|1, All ye bright armies of the Skies
- a. l. [4] *verso*: EASTER ANTHEM [by Billings], A, 4 mm. of rest then 3[-]4[-]5[-]4 [-]32|22, Hallelujah, almost all of text copied in
- a. l. [5] *recto*: DURHAM, F, 314|32|3,|355|54|5
- a. l. [5] *recto*: DUNDEE, G, 3|5U1|D73|55|6
- a. l. [5] *recto*: KIMBOTTON [probably KIMBOLTON with an over-exuberant crossing of the T], C, 2[*recte* 1?]D5[-]43[-]2|15|U3-2-3-4-53|3[-]2
- a. l. [5] *verso*-[6] *recto*: THE DYING CHRISTIAN, Fm→F, 3333[-]2|1D7U1
- a. l. [6] *verso*: HARLEIGH, F, 3[-]4|5U1|D76|51[-]2|3
- a. l. [6] *verso*: SHOEL, F, 3|5[-]31[-]3|35|6[-]5[-]4[-]32|2
- a. l. [6] *verso*: SH[IR?]LAND, A, 1|23|4-25-D7|U1,|1|D7-U25|3-65-#4|5
- a. l. [6] *verso*: NEW[S?]OUTH, G, 5|U12|3-4-55|5-4-32|1
- a. l. [7] *recto*: CHATHAM, A, 321|D5U6|5-34-2|3
- a. l. [7] *recto*: READING, Am, 1|32-1|D5U5|4-32|1
- a. l. [7] *recto*: NORTHAMPTON, D, 1D56|5-43-2|1,5-U1|1-D76-5|6-54-3|3-2, Grace [']tis a charming sound
- a. l. [7] *recto*: [GRANTLY?], D, 1|55|6567|U1, Let all the earth their voices raise
- a. l. [7] *verso*: DRESDEN, F, 132|343[-]21|2, He dies the heavenly lover Dies, “Decapo” to signify a return to the beginning (and an ending at the cadence in the middle)
- a. l. [7] *verso*-a. l. [8] *recto*: HOTHAM, Eb, 5126|543, Jesus lover of my soul
- a. l. [7] *verso*: STEPHENS, Bb, 3|5-43-2|12-1|D7U1|2,3-4|51-2|32|1
- a. l. [7] *verso*: MONMOUTH, A, 1|13|21|22|3,1|34|54-3|32|1
- a. l. [8] *recto*: 46<sup>TH</sup>, F, 5|5436|543
- a. l. [8] *recto*: FAIRFIELD, Bb, 135|1-2D7|U1, 3|2D5(6)|54|5
- a. l. [8] *recto*: BARBY, A, 1|33|23-2|1D7|U1

34. *A Gamut, or Scale of Music*. Hartford: Cooke and Hale (New London, Conn.: printed by Samuel Green), 1816. 32 pp. (rudiments, music). Appears to be complete.

inscriptions: inside front cover, "Rachel Ferguson" (pencil); p. l. *recto*, "Gilbert Holmes's / Tune Book" (crossed out), "Rachel Johnson's Book"; a. l. [9] *recto*, "Rachel Johnson" (pencil); a. l. [9] *verso*, "Rachel Ferguson / Miss Mary F" (pencil); inside back cover, "Rachel Ferguson" (pencil)

8 leaves with staff lines bound in after printed music, then a blank 9<sup>th</sup> additional leaf MS. music (mostly pairs of treble + tenor parts, not written in score) on first 5 additional leaves, all written in 4-shape notation

MS. music entries:

- a. l. [1] *recto*: ADISHAM, Bb, treble 5|U1-D7U1-D5|U1-32|3-5-42|3, tenor 1|1-23-4|54|3-1-2D7|U1, Jesus shall reign where'er [the sun]
- a. l. [1] *verso*: PLYMOUTH DOCK, G, treble 3|3[-]45|52|3-55-2|2, tenor 1|5-43-2|3-45|1-23-#4|5, Lo God is [here?] let us [adore?], text source given as "Hymn 2[2?]5. 6 Lines 8."
- a. l. [2] *recto*: MISSIONARY HYMN, Bb, treble 1D57|U1432|1, tenor 112|321D7|U1, O that the [world?] might taste and see
- a. l. [2] *verso*: MOUNT PLEASANT, att. "Leach," Bb, treble 1|1D7|U13-2|1D7|U1, tenor 5|U1-2-32|15-4|32|1, Come let us Join our cheerful songs
- a. l. [3] *recto*: [SHIRLAND?], A, treble 1|D7U1|1D7-U2|1, tenor 1|23|4-25-D7|U1
- a. l. [3] *recto*: HANTS, Bb, treble 112|32|2, tenor 132|1-D76|5
- a. l. [3] *verso*: [PARVUS?], D, treble 1|D5U1|11|D55|5, tenor 5|U1D5|6-U43-2|1D7|U1, text source given as "Hymn 246. L M"
- a. l. [3] *verso*: FOREST HYMN, C, treble 343|35|1D7|U1, tenor 1D65|U11|321, |135|31|232,|135|31|31D6,|U21D6|5U1|321 (entire part); variant of Lucius or Amzi Chapin's tune ROCKBRIDGE
- a. l. [4] *recto*: ARLINGTON, att. "Dr Arne," G, treble 3|1112-5|333, tenor 1|3332|111
- a. l. [4] *recto*: [SALFORD?], att. "Leach," Am, treble 111|D#7U3|3-54-3|3-2, tenor 1D5U3|25|1-32-1|1-D#7, 2<sup>nd</sup> note of tenor part written as a 4 (D in the key of A minor) but square note-head identifies it as a "la" (scale degree 5)
- a. l. [4] *verso*: WILLOWBY, tenor only, A, 5|U1113[-]1|222, Be it my only wisdom here
- a. l. [4] *verso*: WATCHMAN, E, treble 555|65|5, bass ("Bass mistake ["tenor" crossed out?] ["Treble" crossed out?]) 11D7|6U1|D5 (treble clef used, but bass clef should be understood), When shall thy love Constrain
- a. l. [4] *verso*-[5] *recto*: NEWSABBATH, D, treble (a. l. [4]) 5|U1D7|U1D5|6-55|5, tenor (a. l. [5]) 1|D5-6-55[-]4|3-4-5U1|D6-U2-1D7|U1, Jesus my savior brother friend
- a. l. [5] *recto*: TISBURY, att. "Husband," C, treble 5|5U1[-]2|3[-]2[-]14|32 [-]1|D7, tenor 5|U1[-]23[-]4|5[-]4[-]32|1D7+2|2
- a. l. [5] *verso*: ASBURY, Am, treble 355|5[-]431|11|D#7+2 (errors here of pitch notation, note length, + slurring, but correct pitches were determined by note-head shapes, and note length and slurring were corrected by

- reference to tenor part), tenor 132|3-2-15|6-5-44|5  
 a. l. [5] *verso*: BETHEL, D, treble 1|11|1D7-U1|1-D65|5, tenor 5|U1D5|6-54-3|67|U1

**Imprints Conn. 1816 G194g Copy 2**

35. *A Gamut, or Scale of Music*. Hartford: Cooke and Hale (New London, Conn.: printed by Samuel Green), 1816. 32 pp. (rudiments, music). Appears to be complete.

inscription: inside back cover, "Sidney Brooks / 1830"

7 leaves w/ staff lines bound in after printed music; MS. music on 3 of these MS. music entries:

- a. l. [1] *recto*: Ode on Science [by Sumner], tenor?, G, 1|D5-32-1|26|6567|U1  
 a. l. [1] *verso*: untitled, untexted dance melody, no key signature but if in D, incipit is 55535|U1235|4231|231|D6U1  
 a. l. [2] *recto*: Cor[y]don[']s Ghost, secular melody, Em, 5|5455U1D7|U1  
 a. l. [7] *verso*: Drops of Wine, secular melody, 2 sharps rather haphazardly applied as key signature, but likely in G (no bar lines):  
 34221234534243121D765...  
 a. l. [7] *verso*: Fourth of July, secular melody, 2 sharps rather haphazardly applied as key signature, but likely in G (no bar lines):  
 5U1D5U12333233345222...

**1816 G194s**

36. *The Gamut; or, Scale of Music, for the Use of Schools*. Albany: Charles R. and George Webster, n. d. 2 printed pp. (t. p., "General Observations"), followed by stubs of 2 leaves.

inscriptions: p. l. *recto*, "John Derby's / Gamut -- -- price 2/6 ----- / [Glin's?] Falls Nov<sup>[r?]</sup> 30<sup>th</sup> 1808 ---"; t. p., above printed title: "BEAUTIES OF PSALMODY containing" + between end of printed title and printed place of publication: "PUBLISHED B BY [sic] ELIAKIM DOOLITTLE:M:O.T.O. / MDCCCXVIII" (also an indecipherable inscription at bottom of t. p.) [\[photo\]](#)

after printed pp., 18 unnumbered leaves carrying MS. music (both sacred + secular) + tune titles; only sacred tunes + tune titles recorded here

sacred MS. music entries:

- leaf [1] *recto*: EDSON TUNE ("S M. 81<sup>st</sup> Psalm Dr. W."), bass, G, 1D65|U12|D5\_|5, Sing to the lord aloud
- leaf [1] *verso*-leaf [2] *recto*: RUSSIA "by Daniel Readd," bass, Am, 11D#7|U1D543-4|5
- leaf [2] *verso*-leaf [3] *recto*: MOUNT CALVERY "By St[e]phen Jenks of Ellington Connecticut," tenor + bass, Am, tenor incipit 12|33-2|1D7|U1, Hearts of stone relent relent
- leaf [3] *verso*: TROY "By [Peck?]," bass, Am, 111|D51|5,5|75U1D1|5
- leaf [4] *recto*: CHINA "By Timothy [Swan?]," bass, D, D1+1|D5D5|U14|3-2|1?|1, on staff reserved for tenor part, this melody (if in C):  
 32|21|12+D4|D66|77|U11|2|3?|4|53D7U5
- leaf [4] *verso*-leaf [5] *recto*: EXHORTATION "By John Hibbard Connecticut," bass, F, 1|1-D5-U12|D55|U1-D4-55|U1
- leaf [5] *verso*: NEW DURHAM "By Moses Austin of Wallingsford [sic] in

Conne[c]ticut," bass, Bm, 1|D7534|554  
 leaf [6] *recto*: CHINA "By Timothy [Swan?]," tenor + bass not written in score,  
 tenor much more crudely written than bass, D, tenor incipit (bar lines  
 + missing note *sic*; each pair of notes is half note + whole note)  
 32|21|13|D63  
 [next 17 pp. (leaf [6] *verso*-leaf [14] *verso*) contain secular tunes, mostly  
 marches]  
 leaf [15] *recto*: ROYALTON by "Eliakim Doolittle / Connecticut," parts top to  
 bottom are "Air" "2<sup>d</sup> Treble" tenor + bass, G, incipit of Air is  
 1|53|12|32-3|4, Jesus is worthy to [receive?]  
 [final 7 pp. (leaf [15] *verso*-leaf [18] *verso*) bear titles only: ATTENTION,  
 BRIDGEPORT (2 pp. reserved for this, the second p. headed "Bridgeport  
 Concluded"), CHASTISEMENT, CALVERT, HURON (2 pp. reserved for this,  
 the second p. headed "Huron Concluded")  
**W1795 G194g** (also bears the numbers 71536 + E [Evans?] 28724)

37. *The Gamut; or, Scale of Music, intended principally for the Use of Schools.* Hudson  
 [Conn.?]: A. Stoddard, n. d. 6 unnumbered printed pp. Appears to be complete.  
 after printed t. p., "GENERAL OBSERVATIONS," rudiments, + single p. headed "OF  
 TUNING AND FORMING THE VOICE," 20 leaves with printed staves bearing  
 MS. music; numbered pp. 1-33, then 7 unnumbered pp. (numbered pp. [34-  
 40] here)  
 inscriptions: front cover *recto*, "I. Spicer[s?]" ; on slip pasted inside front cover,  
 "Hewitt / About 1800"; t. p., "Ishmael Spicer's / of Bozrah, / Conn."  
 • "55836" in red ink on t. p., linking this volume to the 3 Ishmael Spicer items  
 inventoried below  
 MS. music entries (4 voices w/ melody in tenor, unless otherwise noted):  
 pp. 1-5: FUNERAL ANTHEM [by Billings], Fm, 1|55U1|D76|554|34|5, I heard a  
 great voice from Heav'n Saying unto me  
 pp. 6-14: THE DYING CHRISTIAN TO HIS SOUL: AN ANTHEM, Bm→B, 1D5|U12|32|1-  
 D7, Vital Spark of Heav'nly flame!  
 pp. 15-29: EASTER ANTHEM [by Billings], A, begins with bass solo: 1|D5-6-  
 75|U1-D7-U12|3-2-1, The Lord is ris'n indeed; "The Addition to Easter  
 Anthem" ("Shout, shout earth & Heav'n," etc.) occupies pp. 26-29, with  
 asterisks and instructions showing where it is to be inserted in the  
 anthem as a whole  
 pp. 30-31: THE ADDITIONAL PART OF DENMARK [by Madan?], 3 voices, likely  
 treble tenor + bass w/ melody in treble, Bm→D, 5|U15|3-(2)1|D6-  
 54|5, We are his people, we his care; "Andante Affettuoso" above start  
 of music, note at bottom of page: "This verse may be sung as set here;  
 Or to the following Duet."  
 pp. 32-33: DUET "By W. Dixon," "Treble" + "Bass," Bm→D, treble incipit  
 112|3-21|1-D#7-U1-2-4-32-1|1tr-D#7, We are his people, we his care;  
 "Andante Affettuoso" above start of music, note after title: "(See 30<sup>th</sup>  
 Page.)"  
 pp. [35-37]: THE PILGRIM'S FAREWELL, F, 543|U1D65, Fare you well, [fare you

well]  
pp. [38-39]: ST. ASAPH'S by "Milgrove," 3 voices, "Air" indicated over middle voice, Bb, 132|1D5|56-5|5, Jesus, our Lord, ascend thy throne  
p. [40]: IRISH by "Williams," 3 voices, "Air" indicated over middle voice, G, 1|1D5|U1-23|4-32|3, Now shall my inward joys arise

**W n.d. G194g**

*The Gamut, or, Scale of Musick*, n. d. – SEE no. 109, Whitman, Samuel, MS. music book

38. Geer or Gere, James. MS. music book. Undated. 2 mostly blank unnumbered preliminary leaves, leaves w/ pages numbered 1-55 in ink then 56-74 in pencil, 18 blank unnumbered leaves, leaves w/ pages numbered 75-93 in pencil then 3 blank unnumbered pages.

partial leaf pasted inside back cover carries a poem, "Hymn for Orion"; first line is "Our Father who in heaven art"

small folded leaf inserted between pp. 36 + 37 carries text of Wetmore's "Sylvia," the music for which appears on p. 37

inscription: p. l. [1] *recto*, "James Gere. Book."; ink stamp on p. l. [2] *recto*, "JAMES GEER."

MS. music on pp. 1-45, 48-74, 75-93; all 3- and 4-part tunes and anthems, mostly in round-note notation (several entries written in shape notes; this will be indicated wherever it occurs)

MS. music entries:

p. 1: AMERICA [by Wetmore], Am, 1|1321|5

pp. 1-2: TROY, Am, 131|21-2-3-4|5

p. 2: JERUSALEM [by Ingalls], G, 132|1234|5

p. 3: DELIGHT [by Coan], Em, 1D54|3-214

pp. 4-5: WHITESTOWN, Em, 1|5555-6|754\_|4

p. 5: MONMOUTH [by French], Am, 535|4-3-24|3-2-13|2, "reduced version" with several measures omitted (all repeated "to call them"s), apparently intentionally

p. 6: EXHORTATION [by Doolittle], Am, 1|3-4-3-2-1|23-4|5-3-2-1D7|U1

p. 7: VERGENNES, Gm, 1|1-2-34|55-342|1, staves for counter part left blank, all slur lines dotted

pp. 8-9: EDOM [by West], F, 5|3-4-56-7|U1D653|5

p. 9: SUTTON, F#m, 5|77U1D5-4|316

pp. 10-11: OXFORD, F, 5|33321, D7|U1-2-34|56-7U1\_|1

pp. 11-12: REPENTANCE, F#m, 5|U11D7-65-4|3-5-43|2, slightly elaborated version of the melody (which usually starts 5|U11D75|3-5-43|2)

pp. 12-13: HUNTINGTON [by Morgan], A, 5|U1-2-31|55|315

p. 14: DEANFIELD, F, 5|U11D75|U1-2-1D7|U1

p. 15: MORTALITY, Em, 515|345U1|D7, slur lines dotted again (here + elsewhere following)

pp. 16-17: OCEAN, F, 5|5-6-5-4-35|U111D7-6|5

p. 17: RUSSIA [by Read], Am, 132|1D#7U13|2

p. 18: GREENFIELD [by Edson], Am, 1|3355|7U1D5

- p. 19: SHERBURNE [by Read], D, 531|6665|6
- p. 20: MANTUA, G, melody apparently in treble: 133|53123,1|3542|1, staves for counter part left blank
- p. 21: CHRISTMAS, G, 5|U113|44,5|314-3|2
- pp. 22-23: CANADA, Am, 1|1-2-34-3|22|3-2-12-1|D#7
- p. 23: ARGYLE, Am, 1|3-215|5-4-32D7|U1, How tedious and tasteless the hours
- p. 24: ARMENIA, Am, 134|53|43|2,2|34|5-4-32|1
- p. 25: WANDSWORTH, Am, 332|13|21|D#7,U2|51|65-4|32-1|1
- pp. 26-27: DEVOTION, F, 1|5653|U121D5|6-7-U12D7|5
- p. 27: IMMORTALITY NEW, Am, 5|3-2-13|2D7|U3,5|43|2D7U1\_1
- p. 28: FLORIDA [by Wetmore], Em, 5|31D7U1|5
- p. 28: DOVER, Am, 1|1D7U12|345
- p. 29: REDEMPTION, Em, 1|D5554-3|7,7|545#7|U1, Alas the cruel spear
- p. 30: SALISBURY [by Brownson], Am, 15|4233|2, God of my salvation hear
- p. 31: CASTLE STREET, G, 1|3-4-5U1|D42|1-3-5U1|D6-5
- pp. 32-33: FIFTY EIGHTH, C#m, 1|332|2D77|U1
- p. 33: DOOMSDAY [by Wood], D, 5|U11|11-D7|U1, Behold with awful pomp
- p. 34: MIDDLETOWN [by Bull], A, 12-3-4|53|1-2-34[-]3|2, Hail the day that saw him rise
- p. 35: VICTORY, G, 5|3-45-31\_|13-456-7|U1, Rejoice ye shining worlds on high
- p. 36: LORRAIN, G, begins with treble melody: 5|U13-2|1D5|U35-4|4-3
- p. 37: Sylvia, "Words & Music by Dr. [~~"Barnet"~~ Wetmore]," Am, 1|3-4-5-3-22|11D5-6#7|U1, Let musick roll in mournful strains (text on inserted leaf, not underlaid)
- p. 38: ASHLEY, G, melody apparently in treble: 5|U1D7|U12|32-3-4|3, The promise was divinely free
- p. 38: DOXOLOGY, G, melody in treble: 1231|3453,|6453|4231, Glory, honor, praise and power, "Allegro," "pia[no]," "For[te]," "Adagio" at various points above music
- p. 39: SEPARATION [folk melody harmonized by Jeremiah Ingalls], Am, 5-4|3113-1|D7[-]5[2?][-]57, melody on middle of 3 voices, "[2?]" (note partly erased) appears to be a copying of a misprinted note in Ingalls's *The Christian Harmony* (1805)
- pp. 40-41: GENESSEE, G, melody apparently in treble: 55-65-4|3-43-45-65-4|3, Faith is the brightest evidence, sections marked "Soft," "Cres[cendo]," "Loud"
- p. 41: BEGGAR[']S PRAYER, G, 5|U1234|5,5|6654|3,2|1234|5,5|6654|3
- pp. 42-43: FRIENDSHIP [folk melody harmonized by Jeremiah Ingalls], Am, 1|3334[-]3|222,2|1D#7U12|1-D#75, The reason why we love Friendship
- p. 43: Sorrow[']s Tear [by Jenks], Dm, 1|D57-5|43-4|5U3-2|1, Sweet spirit if thy airy sleep
- pp. 44-45: FREE GRACE [folk melody harmonized by Jeremiah Ingalls], G, 1[-]2|33|2[-]34\_|43[-]4|5[-]65[-]4|3[-]21|1
- p. 45: BABEL'S STREAMS, Em, 11D7[-]6|5434|5, By babel's streams we sat &

wept

[pp. 46-47 ruled with systems of 3 staves, but no music]

pp. 48-49: MOUNT-OLIVE, G, 5|531D7|U1-23-45

p. 49: NEW DURHAM, Am, 1|D557U3|21-D7U1, How vain are all things here  
below

p. 50: BERNE [by Hill], Am, 5+U1|11-233-4|556

p. 51: EXHORTATION, F, 1|3-5#4|53-4|5-4-32|1

pp. 52-53: Ode to Science [by Sumner], G, 1|D5-32-1|25|6-5-67|U1, The  
morning sun shines from the east, "Vivace" over music for "Fair  
freedom her attendant waits," "Veloce" over music for "The british  
yoke the gal[li]c chain"

pp. 54-55: CONFESSION, Am, 1|1D#7|U33[-]1|43[-]4|5

p. 55: NEW CANAAN, Am, 543|2134|5,5|5543|2

p. 56: Death of Gen. Washington, or Mount Vernon, Em, 1|33[-]455|U1D7|U1,  
What solemn sounds the ear invade

p. 57: CHINA [by Swan], D, 3|22|11|3-D66|3, Why do we mourn departing  
friends

p. 57: NORTHFIELD [by Ingalls], C, 1D54|35U13|2, How long dear savior O how  
long

p. 58: LUDGATE, Am, 112|3422|3-5-43|2,2|3344|5-6-5-4-53|2-1-2-32|1

p. 59: VISION, G, 112|3314|2,2|3354|5, Awake, awake my tuneful powers

p. 60: WINDHAM [by Read], Fm, 1|345|532|1

p. 60: LITTLE MARLBOROUGH, Am, 5|U13|2-1D#7|U1

p. 61: VENUS, A, 1|1354[-]3|2,2|3[-]45[-]432|1

p. 62: RELIGION, Am, 1|54[-]342|3[-]45[-]32

p. 63: NEW HARTFORD, G, 1|35|U1D5[-]4|32|1, "For.," "Pia.," "Fort." at various  
points over music

p. 64: BABEL'S STREAMS, Em, 11D7[-]6|5434|5, By babel's streams we sat &  
wept

p. 65: Liberty, F#, 555|U1D65[-]33[-]1|2, No more beneath th'oppressive  
hand

p. 66: GUILFORD, Dm, 5|55U1D5|7U2|1,1|D75|43-4|5, shape notes

p. 66: WARREN, A, 534|32|1,234|5#4|5, Let all our tongues be one; shape  
notes

p. 67: SARDINIA, Dm, 1D75|5-6-5-455|77U1, How did his flowing tears  
condole; shape notes

p. 68: GLORIA PATRI – AN ANTHEM, G, 54321|53343|223|432|1, Glory be to the  
Father and to the son & to the Holy Ghost; shape notes

p. 69: ORION, Am, 131|5432|1, Our father who in heaven art; shape notes

p. 69: A CHANT FOR THE 95<sup>TH</sup> PSALM, G, 5|55555|54-3|3-2, O Come let us sing  
unto the Lord; shape notes; repeated notes (in square brackets here)  
not written out in the MS., as in customary with chants

p. 70: A CHANT FOR THE 98<sup>TH</sup> PSALM, A, 1|11111|12|3, O sing unto the Lord a  
new song; shape notes

p. 70: A CHANT FOR THE 103<sup>RD</sup> PSALM, G, 5|55|5-46|5, Praise the Lord O my soul;  
shape notes

- p. 71: FRIENDSHIP, Em, 155|6475|U1, From low pursuits exalt my mind; shape notes
- p. 72: BENDISH, D, 133|3155|5,5U1D5|6563|2, Begin my soul, the [exalted?] lay; shape notes
- p. 73: EFFINGHAM, G, 1|5-43|3-21|D5-U43|3-2, At anchor laid, remote from home; shape notes
- p. 74: HINTON, G, 5|5-435|4-324|3-1D6U2|1-D7, The Lord is our shepherd, our guardian and guide; shape notes
- [gap with 18 blank, unnumbered leaves]
- pp. 75-77: GLORIA IN EXCELSIS. An Anthem, Bb, 1112|3-2-345,|432-1|21|21D7-6|5, Glory be to God on high; shape notes
- pp. 78-81: CHRISTMAS ANTHEM, G, treble solo at start: 1|5-6-5-43|442|31, Behold I bring you glad tidings; shape notes
- pp. 82-83: ANTHEM – FROM THE 150<sup>TH</sup> PSALM, G, 1D7|U13432|1,35|3121D7|U1, O praise God in his holiness
- pp. 84-87: AN ANTHEM FOR EASTER [by Billings], A, bass solo at start: 1|D5-6-75|U1-D7-U12|3-21, The Lord is ris'n indeed
- pp. 88-89: FUNERAL ANTHEM TAKEN FROM 14<sup>TH</sup> CHAP<sup>R</sup> REVL<sup>N</sup> [by Billings], Fm, 1|55U1|D76|554|34|5, I heard a great voice from heaven saying unto me
- pp. 90-93: FAREWELL ANTHEM, Am, starts with bass; tenor incipit: 5|U133|223|56|5-43|22, My friends I am going a long & tedious journey

**Ms 101293**

39. Gere, Charles. MS. music book. Dated 1789, 1790. 18 pp., the first 13 numbered by hand.

inscriptions: inside front cover, "Charles Gere's Book 1789." [punctuation *sic*]; p. 9, "Charles Gere. 1790. Groton."

p. 1: "Lessons for tuning the Voice," in round-note notation but with solmization-syllable abbreviations F, S, L, M

p. 18: "On the Sufferings of our Lord & Saviour," poem, 5 stanzas

MS. music entries are all counter parts except where specified:

p. 1: WELLS, "Counter," F, 5|555|5U11|D7

p. 2: BRIDGWATER [by Edson], "Counter," C, 333|55|355\_|5

pp. 2-3: SUFFIELD, "Counter," Em, 1|3211|D#7#7U1\_|1

pp. 2-3: SOUTHINTON [written SOUTHINGTON on p. 3], "Counter," Am, 5U11|D76-#7|1-D7-6U1|D#7

pp. 2-3: WILLIAMSTOWN, "Counter," Gm, 5|5755|U11D7\_|7, How Shall the young Secure their hearts

p. 3: LISBON, Bb, 3|3-45-434|5

pp. 4-5: RAINBOW [by Swan], "Counter," C, 1|333|555|5, Tis by thy Strength the Mountains stand

pp. 4-5: MILFORD [by Stephenson], "Counter," A, 1D66|5-6-5-67|U1D7|6-55|5

pp. 4-5: GREENFIELD [by Edson], "Counter," Am, 5|5577|55-67

pp. 4-5: LENOX [by Edson], ["Counter"?—very faint], C, 3|5554|5

p. 6: [WELLS], "Tenor," F, 1|35U1|D7U1D6|5  
 p. 6: WELLS, "Bass," F, 1|1D7U1|312|D5\_|5  
 p. 7: AYLSBURY, "Counter," Am, 534|55|5  
 p. 7: ROCHESTER, "Counter," A, 567|U1D5|655\_|5  
 pp. 8-9: NORWICH, "Counter," Am, 5|U1-2-1D7|65|5  
 pp. 8-9: BRANFORD, "Counter," Em (with key signature missing)?, in Em,  
 11D5|U3-2-1-D75|U3-4-52|1  
 pp. 8-9: VIRGINIA, "Counter," Em, 1|1132|2-4-33|5-2  
 pp. 8-9: BRISTOL, F, 1|2-1-D75|U3-13|22|3  
 pp. 10-11: WORCESTER [by Wood], "Counter," F, 5U11|D7766|5 (after 5 mm.  
 rest)  
 pp. 10-11: JUBILEE, "Counter," A, 5|5655|5\_|5, Blow ye the Trumpet Blow  
 pp. 10-11: SHERBURNE [by Read], D, 111|1113|3  
 pp. 10-11: FLANDERS, E, 1|12|3-4-54|32|3-2-1  
 pp. 12-13: ANTHEM TAKEN FROM PSALM 124<sup>TH</sup>, Am, 1D#7U1D5|55|5|555|U1-  
 D76|5, If the Lord himself the Lord had not been on our Side  
 pp. 12-13: OCEAN, "Counter," F, 1|33|3332|[2 or 3]  
 pp. 12-13: [EMANUEL by Billings], D, 5|555555|5555  
 pp. [14-15]: 119 PSALM, Em, 111|3322|3  
 pp. [14-15]: COMPLAINT, Em, 1|1113|332\_|2  
 pp. [14-15]: GRAFTON [by Stone], C, 355|67U11|D5  
 pp. [14-15]: DEANFIELD, "Counter," F, 1|3325|42|3, Now is the hour of  
 Darkness past  
 p. [15]: SUTTON, "Counter," G clef, key signature of 3 sharps (accurately placed  
 for G clef), appears to be F#m, 1<sup>st</sup> 2 phrases in F#m are  
 1|2233|311,D7|7U222|1; if C clef was intended and key signature  
 sharps are misplaced, in F#m this would be 2|3344|422,1|1333|2  
 pp. [16-17]: RELIGION, if C, 3|12|33|3,|5|55|36|5

### **Ms 101738**

40. Gere, Ebenezer. MS. music book. Dated 1797, 1799, 1800. 90 pp.; pp. 1-70 numbered by original owner, pp. 71-90 numbered later, in pencil.

inscriptions: p. 13, "1800"; p. 33, "Stonington"; p. 53, "Eben<sup>r</sup>.. Gere 2<sup>nd</sup>.. AD 1797"; p. 75, "Eben<sup>r</sup>.. Gere 1799"; p. 79, "Eben<sup>r</sup>.. Gere 1799. New London County. Groton"

leaf inserted between pp. 70 + 71: on *recto*, in beautifully regular penmanship, the text "Praise is animating. / Quit evil company. o."; *verso* blank

MS. music is mostly 4-part tunes, with occasional tenor + bass or bass entries (staves for other parts present, but blank); where tenor is present, its incipit is given here; assume 4-voice setting unless otherwise specified

MS. music entries:

p. 1: AYLSBURY, Am, 154|32|1, Come sound his  
 pp. 2-3: BRIDGEWATER [by Edson], C, 131|22|1D7U1\_|1  
 pp. 4-5: GREENFIELD [by Edson], Am, 1|3355|7U1D5, God is our refuge in  
 distress  
 pp. 6-7: LENOX [by Edson], C, 1|11D56|5, Ye tribes of adam join

pp. 8-9: CALVARY [by Read], Am, 11D5|U1-2-32|34-3|2, My thoughts that often  
mount the Skies

pp. 10-11: SUFFIELD, Em, 1|3235|3-21-D7U1\_|1, Teach me the measure of my  
Days

pp. 12-13: VIRGINIA [by Brownson], Em, 1|55U1D7|6-4-76|5, Thy word the  
raging winds controul

pp. 14-15: WILLIAMSTOWN, Gm, 1|1D7U12|345\_|5, This spacious Earth is all  
the Lord[']s

pp. 16-17: OCEAN, F, 5|5-6-5-4-35|U111D7-6|5

pp. 18-19: MONTGOMERY [by Morgan], C, 1|3331|2-1D7-65, Early my God  
without delay

pp. 20-21: RAINBOW [by Swan], C, 5U11|12|312\_|2, Tis by thy strength the  
mountains stand

pp. 22-23: AMANDA [by Morgan], Am, 1|54|3-4-53-2-1|D7-U1-D57|U1, Death  
like an overflowing stream

pp. 25-25: GREENWICH [by Read], Em, 5|5U1D75|U1D7-U1-2|1, Sweet is the  
work my God my King; "Sweet is the Day [of sacred rest]" specified as  
text for fugal section

pp. 26-27: 34, C, 1|332D7|U1-2-32|1, Thro['] all the changing scenes of life

pp. 28-29: SHERBURNE [by Read], tenor + bass, D, 531|6665|6, While  
Shepperds watch their flocks by night

pp. 30-31: MARYLAND [by Billings], tenor + bass, Am, 1|3543|2, And must this  
body die

p. 32: NORWICH, Am, 1|1-2-32|1D#7|U1, My sorrows like a flood

p. 33: WINTER [by Read], F, 155|65U1D5-3|1, His hoary frost his fleecy snow

pp. 34-35: TRUMBULL, Am, 132-1|D7-5U3-1|D7-U1-D7-5-|7U12\_|2

pp. 36-37: HAMDEN, Em, 1|323-45-4|32|1

pp. 38-40: ALL SAINTS. NEW., bass, Cm, 1|3333|5-4-31|D7, O if my Lord would  
come and meet

pp. 41-43: BRISTOL [by Swan], tenor + bass, F, 1|5-6-53|U1-D5-31|6-5-67|U1,  
the lofty p[i]llars of the Sky

pp. 44-46: ZION, D, 112|3456-7|U1, How did my heart rejoice to hear

p. 47: RUSSIA [by Read], Am, 132|1D7U13|2, False are the men of high degree,  
"Rusha" written next to title

pp. 48-49: MILFORD [by Stephenson], A, 533|1-2-1-23-4|5D5|U1

pp. 50-53: WESTFORD, bass, Bb, 11D6|5-6-54|321, Far from my thoughts vain  
World b[e]gone

pp. 54-55: FRIEN[D]SHIP, A, 5|U12-3-4|3-55-4|3, How pleasant 'tis to see

pp. 56-57: WORCESTER [by Wood], bass, F, 132-1|D56-7U1, How beaut[eu?]s  
are there [sic] feet

pp. 58-59: DEANFIELD, F, 5|U11D76|U1-2-1D7|U1,1|2321|D76|5, Now is the  
hour of darkness past

pp. 62-64: GRAFTON [by Stone], C, 5U11|3-21-D7U11|1

pp. 64-65: COMPLAINT, Em, 1|33-45U1|D777\_|7, Spare us o Lord aloud we  
pray

pp. 66-68: HUNTINGTON [by Morgan], A, 5|U1-2-31|55|315, Lord what a

thoughtless wretch was I  
 pp. 68-69: RELIGION, treble tenor + bass, Am, 3|1-D7-U14|32|1, My God permit  
 my tongue  
 pp. 70-71: 119<sup>TH</sup> PSALM, Em, 531|5566|7,5|U1D543-4|5, My Soul lies cleaving  
 to the dust  
 pp. 72-73: NEWBURGH, tenor + bass, C, 5|35U12|1, Let every creature join  
 pp. 74-75: SURPRISE [by McKyes], tenor + bass (+ 1<sup>st</sup> 3 notes of treble + 1<sup>st</sup>  
 note of counter), Dm, 5|U1-2-32-1|D75U34-2|D7, Our life contains a  
 thousand Springs  
 pp. 76-77: STRATFIELD, bass, F#m, 1|1132|3-2-12|D5  
 pp. 78-79: SUTTON, bass, F#m, 1|D55U11|114  
 p. 80: CONCORD, C, 5|U1132-1|2, The hill of zion yealds  
 p. 81: LISBON, bass, Bb, 1|1565|U1, Welcome sweet Day of rest  
 pp. 82-83: FRIENDSHIP, bass, F#m?, 111|D555U3|D7,7|U1D7U33|D77U1\_|1  
 pp. 84-85: IMMANUEL [= EMANUEL by Billings], bass, G, 1|111555|U1D551

**Ms 101738**

41. Griswold, Elijah, Stephen Jenks, and John C. Frisbie. *The Hartford Collection of Sacred Harmony*. Hartford: Lincoln and Gleason, 1807. 60 pp. Complete, except leaf with pp. [3-4] is fragmentary.

bookplate pasted inside front cover says that this book was presented to the CHS  
 (now the CMCH) by "George B. Thayer."

no MS. music  
**781.9 G871h**

42. Griswold, Elijah, Stephen Jenks, and John C. Frisbie. *The Hartford Collection of Sacred Harmony*. Hartford: Lincoln and Gleason, 1807. 60 pp. Complete, except leaves with pp. 5-6 and 7-8 are bound in upside-down and in reverse order.

no inscriptions, no MS. music  
**Imprints Conn. 1807 G871h**

43. Griswold, Elijah, and Thomas Skinner. *Connecticut Harmony*. ASMI ed. [1], dated [ca. 1796-98]. 62 pp. Complete.

no inscriptions

MS. music written on printed staff lines on pp. 51, 57, 60-62:

p. 51: STAFFORD, "L Metre," clefs, key signatures (3 sharps), + time signatures  
 for treble + counter only, no music

p. 51: LISBON, "S Metre," treble + counter only, Bb, treble  
 5|U121D7|U1,1|D7U123-4|5

p. 57: AMITY, "Tripple" + counter only, A, treble 1|1322|3,1|2332|2

p. 60: DEVOTION, att. "Hall," treble, F, 5|345U1|D565, [Fly, fly] me riches, fly  
 me cares (1<sup>st</sup> 2 words of text lacking because corner of page is  
 missing)

pp. 61-62: THE ROSE OF SHARON [by Billings], treble, A,  
 5|U1212|31D7U1|21D76|75, I am the rose of Sharon and the lily of  
 the Valley

### 781.9 G871c #1

44. Griswold, Elijah, and Thomas Skinner. *Connecticut Harmony*. ASMI ed. [1], dated [ca. 1796-98]. 62 pp.; complete, except first + last leaves are fragmentary.  
no inscriptions  
front cover (fragmentary) + several pages ripped, with segments held together by various means (pinned, stitched)  
MS. music, mostly or entirely counter parts, is found on all pp. provided with printed staff lines (pp. 36-37, 51, 56-62):
- p. 36: BRIDGE WATER, "Counter," C, 333|44|345\_|5
  - p. 36: MARYLAND, "Counter," C, 3|35|55-6|55|3
  - p. 36: DUBLIN, "Counter," C, 3|35|55|33|3
  - p. 36: BRISTOL, [counter?], F, 1|2-1-D75|U3-13|22|3
  - p. 36: OXFORD, "Counter," C, 5|5555|35|5
  - p. 36: WILLIAMSTOWN, [counter?], Am,  
5|5655|U11D7\_|7,577|U1D556|5
  - p. 37: STRATFIELD, [counter?], F#m, 1|333D7|U3[-]2[-]32|2,2|3322|  
3-2-1D7|U1
  - p. 37: THE PILGRIM[']S SONG, [counter?], D, 53U1-23|2-1D7-65-43,|  
3-2123|5
  - p. 51: LEE, [counter?], C, 1|3-4-33|65|5-6-5-4-3,5|5543|2, the Lord  
Jehovah Reigns
  - p. 51: PALMIS, "2<sup>d</sup> treble," G, 3|3-45|1-D7U1|2D7|U1, Sweet is ["the  
work" omitted?] my god my king
  - p. 51: MIDDLESEX, [counter?], A, after 2½ mm. rest, this: 5|6U1D55|5,  
then ½-m. rest, 2 mm. rest, ½-m. rest, and this: 5-7|U1-2-1-D7-  
6-5-|U1-D7-U1-D6-|5655|5, Lord
  - p. 51: 90<sup>TH</sup>, "Counter," Am, 5|555|7U1|D5-4-56|5, Through every age  
eternal god
  - pp. 56-57: DEDICATORY POEM, [counter?], G, 5|U13|51|2-1D7-6|5 (then  
4½ mm. rest), With joyful hearts
  - p. 57: FAIRFIELD, [counter?], C, 3|55|5566|7,56|67-U12-D7|5, The  
glorious armies of ye sky
  - p. 57: WATERFORD, [counter?], C, 353|65|5,5|5364|5, how pleasd and  
bles[s?]d was I [sic]
  - pp. 58-61: THANKSGIVING ANTHEM, [counter?], Am→A,  
3|3|65|553|4-255|6533|3366|65-3|33|3, first 7 syllables of  
text not written under music, text begins (under m. 5 of music)  
have told us of thy mighty of thy mighty acts in ancient days
  - p. [62]: [CANTON by Swan] [half of leaf missing], counter, C,  
[336|3565|5], [When marching to thy blest abode]
- 781.9 G871c #1 C2 [sic]

45. ♣ Griswold, Elijah, and Thomas Skinner. *Connecticut Harmony*. Edition between ASMI eds. [1] and [2]: ed. [1] (ASMI 230, dated [ca. 1796-98]) has printed blank staves on pp. 36-37, 51, and 56-62; ed. [2] (ASMI 231, dated [ca. 1798]) has printed music on all these pages

through p. 61, with printed blank staves on p. 62 and 4 following leaves; this ed., while lacking the leaf with pp. 36-37, has printed music on p. 51 and pp. 56-59, but no printed music thereafter (pp. 60-61 bear printed p. nos. and printed staves, but MS. music only). This edition can therefore speculatively be dated [ca. 1797]. Lacks pp. [1-2], 35-38, 47-50, and possibly 2 leaves of printed blank staves at the end; pp. 19-22 bound in after pp. [23]-26; additional copy of leaf bearing pp. 25-26 pasted inside fragmentary front cover.

inscriptions: inside back cover, "[Israel?] C Phelps," "June 30<sup>th</sup> 1834," "Roswnell [*sic*] H Phelps," "Mr Richard H Phelps / Singing Book January / Granby 1826," "Roswell H. Phelps Book / Granby / January / 1826"

MS. music on pp. 60-62 and on 2 unnumbered leaves following, numbered here pp. [63-66] (all pp. bear printed staves); a hodge-podge of psalmody (melodies, perhaps a treble part or two, 3- and 4-voice tunes) and secular dance tunes:

p. 60: SPRING, ["tenor"?], F, 3|5531|123-4,5|43-455|3, Good is the Lord the heavenly King

p. 60: ONTARIO, "tenor," A, 1|33|32-1|2-1D7-6|5\_|5, Eternal source of every joy

p. 60: WANTAGE, 3 voices, Dm, 1|D77-6|55|67|U1, Our God

p. 61: FRAILTY ["Mortality" crossed out], "tenor," Am, 1D77|U1-2-1-2-32|3, Our moments Fly apace; music crossed out to privilege next entry

p. 61: Moniemusk's Reel, secular dance melody, written on treble, counter, + bass staves originally intended for FRAILTY

p. 61: BEDFORD, 4 voices, F, 5|31|65|43|2

p. 62: [untitled vocal part—treble?], Em, 555|5432|4,7|U1D543|2

p. 62: SAINTS REPOSE, "tenor," E, 135|6-7-6-5-67|U1D6-U1D7-6-|5, Death is to us a sweet repose

p. [63]: [DAINLOR? PAINTON?], "tenor," Am, 1|5432|13|5,6|5531|D7-U1-23-2|1, my refug[e] is the god of love

p. [63]: EMANUEL, att. "Fasset," tenor?, Am, 15|5-453|21|2, "137<sup>th</sup> Hymn D.W. LM"

p. [63]: BROOKFIELD [by Billings], bass, Dm, 1|111|55|1-D67|4+U4 (several obvious errors here); mixed up with following 3 entries + various inscriptions: "Treble" [crossed out], "Some of Mr R Ps Printing notes," "Roswell H Phelps"

p. [63]: VICTORY [crossed out], "tenor" [crossed out], Eb, 555|56-7|U12|3

p. [63]: untitled ?treble part [to Billings's BROOKFIELD, but missing notes?], Dm, 5|55|5U1|D77|U1-2-32|D5-65|5

p. [63]: untitled bass part in 3/2, key signature of one flat, 2 half rests then half notes GGGG (bar line), half notes EEEE (bar line), whole note A, half notes AEG (bar line), half notes EG (bar line), half notes GGE (bar line), half notes EE (bar line), half note G, whole note C, half note E

p. [64]: SCOTLAND, tenor?, C#m, 5|U1113-1|D765, We leap for Joy we shout we sing

p. [64]: miscellaneous notes, mostly quarter notes, with and without

clef and key signature, not coherent enough to transcribe here; "Rich" written in their midst could be part or all of an ownership inscription or tune title

p. [64]: 72 PS[ALM], tenor or treble, E, 54-32-1|666-56-7|U1, Let every creature [r?]ise and [bring?]; immediately beneath this is a rough copy of the same vocal part, possibly made by someone learning musical notation

p. [64]: Bohemian Waltz, secular dance melody

p. [65]: SOUNDING-JOY [by Morgan], tenor, E, 5U11|D7-5-66|5, Come sound his praise a[n?]broad

p. [65]: Boyne Water, secular dance melody

p. [65]: GRAN VILLE, tenor?, Am, 1|321D5|U1-[D7 probably intended; missing here]U1-23,532-1|D7-U12-31D7-6|5, Who is this fair one in de stress [*sic*]

p. [66]: HABAKKUK, "Tenor," C, 1|3333|2-1D7-U12, Away my unbelieving fear; incomplete (if indeed this is the tenor to HABAKKUK)

p. [66]: string of notes without clef, key signature, time signature, or bar lines; if in treble clef and C major, 7U1223[1?]2321D767U12

p. [66]: untitled bass part, Am, 1|[probably 1, though it looks like 2]1|5#7|U1D4|5,5|54|34|55|1

p. [66]: BEDFORD, probably treble, F, 1|35|63|41|5,5|35|6n4|5

**"Another copy" in envelope with 781.9 G871c #1**

46. Griswold, Elijah, and Thomas Skinner. *Connecticut Harmony*. ASMI ed. [2], dated [ca. 1798]. 62 pp., 2 leaves. Lacks pp. 47-50, possibly 2 additional leaves with printed staff lines.

inscription: inside front cover, "1798." (name preceding this date possibly covered up by pasted-in book plate); book plate pasted inside front cover says that the book was given to the CHS (now the CMCH) by "M. Eleanor Bissell / Hartford"

6 "extra" blank leaves (actually, 3 leaves folded) pinned inside back cover; list of some of the tunes added in MS. appears on leaf [6] *verso*

MS. music on p. 62 (printed staff lines), 2 following leaves with printed staff lines, pinned-in extra leaves [1-3], one entry pinned to extra leaf [6] *recto*, + 2 loose leaves laid inside back cover

MS. music entries:

p. 62: JEHOVAH SPEAKS, "Treble," C, 1|1D7|U12|32|33|43|2, Jehovah speaks [x 3], tempo indication of "Antande"

a. l. [1] *recto*: TROY, [treble?], Am, 155|53-1|2

a. l. [1] *recto*: LEBANON, [treble?], Am, 112|32|3-21|2

a. l. [1] *recto*: WOBURN [by Kimball], [treble?], Am, 11-D7U1-2|32-1|D#7-U12|3

a. l. [1] *recto*: WATERFORD, [treble?], C, 131|22|3,3|1D6U22|2

a. l. [1] *recto*: LA[NE?]SFIEL[D], [treble?], G, 3|3-55|6244|5

- a. l. [1] *recto*: MINERVA, [treble?], G, 1|3-2-35|553#4|5
- a. l. [1] *recto*: CONCORD, [treble?], C, 1|3311|D7,U1|1232|3
- a. l. [1] *recto*: AMHERST, [treble?], G, 153|65|3
- a. l. [1] *verso*: CORONATION, treble, Ab, 1|3355|555
- a. l. [1] *verso*: WARD, [treble?], if in A, 3|3331|223,3|3-2122-1|D7
- a. l. [1] *verso*-a. l. [2] *recto*: SACRAMMT [SACRAMENT], [treble?], C,  
1|D55|56|65|5,5|6U2|1-D7-65|5
- a. l. [1] *verso*: CHESTER [by Billings], treble, F, 335|5U1|D6-5-4-3|2
- a. l. [1] *verso*: LORRAIN, [treble?], G, 5|U13-2|1D5|U35-4|4-3
- a. l. [1] *verso*: KIMBOLTON, [treble?], C, 1|D53|15|U1-D7-U1-2[-]31|D7
- a. l. [2] *recto*: ARMLY, [treble?], Am, 1|1D#7|U12|3-4-54-3|3-2
- a. l. [2] *recto*: WILLINGTON, [treble?], G, 3|1232|3,5-4|34-565|5
- a. l. [2] *recto*: BRENTFORD, [treble?], G, 3|5-6-5-43|3[-]4[-]3[-]21|2-1D7|U1
- a. l. [2] *recto*: LIVONA, [treble?], if in Em, 5|5557-5|5-34-53; if G, 3|3335-3|  
3-12-31
- a. l. [2] *recto*: [PSALM] 115, [treble?], if in F, 5|333|511|33|4\_|4, different vocal  
part for tune 2 entries below?
- a. l. [2] *verso*: SUFFERING SAVIOUR, [treble?], Dm, 1|34|5U3-2|1-D75|U1
- a. l. [2] *verso*: [PSALM] 115<sup>TH</sup>, [treble?], if in Dm, 5|775|455|57|U1\_|1, different  
vocal part for tune 2 entries above?
- a. l. [2] *verso*: JORDAN [by Billings], treble, A, after 4½ mm. 1|14-3|2-43-2|3  
extra leaf [1] *recto*: AN ANTHEM FOR EASTER [by Billings], treble, A, after 4 mm.  
3-4-5-4-32|22, Hallelujah
- extra leaf [1] *verso*-extra leaf [2] *recto*: SPRING, [treble?], Dm,  
5|5557|77U1,D5|32-345|5\_|5
- extra leaf [1] *verso*: REQUEST, [treble?], Em, 5|55-43-45-6|554\_|4
- extra leaf [1] *verso*: LANDAFF, [treble?], Gm, 321|D#7U1|321D#7|U1, The god  
of glory sends his summons forth
- extra leaf [2] *verso*: Whitfield, secular dance melody
- extra leaf [2] *verso*: [God save our gracious King], secular song
- extra leaf [3] *recto-verso*: GREENWICH, [treble?], G, 512|34|32|1, plun'g in a  
gulph of dark dispare
- pinned to extra leaf [6] *recto*: INVITATION, "1<sup>d</sup> trible," G, 1|56-5-4|34-3-  
2|1D7|U1, Let evry mortal ear attend
- loose leaf [1] *recto*: VERONA [by Swan], [treble?], C, 5|55-6-7|U1-D65-3|3-55-  
6|U1, From all who dwell below the skies
- loose leaf [2] *recto*: GRANVILLE, "Treble," "Cheerful Air," G, 1|543-21-D7|77-  
U1-21

## 781.9 G871c #2

47. Griswold, Elijah, and Thomas Skinner. *Connecticut Harmony*. ASMI ed. [2], dated [ca. 1798]. 62 pp., 4 leaves. Lacks pp. 47-50.

inscription: p. l. *recto*, "Micah Gilman—s of Enfield / His Singing Book / in the year of our lord / 1802"

MS. music on p. 62, leaf [1] *recto* + *verso*, leaf [2] *recto*, leaf [4] *verso*; tenor incipits given here, unless otherwise indicated:

p. 62: [PSALM] 122, tenor + bass, A, 5|U1-2-1-23-4|55|3  
 leaf [1] *recto*: ORIENT CLOUDS, tenor + bass, C, 5|U11|13|2-1-43|2,  
 Praise [you?] the Lord my heart shall join  
 leaf [1] *verso*-leaf [2] *recto*: VERONA [by Swan], tenor + bass, C, 5|3-53-  
 5|35|U1-D32-1|5, From all that Dwell below the Skies  
 leaf [4] *verso*: PORTSMOUTH, 1<sup>st</sup> + 2<sup>nd</sup> trebles (last 4 mm. of 2<sup>nd</sup> treble  
 labeled "Tenor"), Bb, 1<sup>st</sup> treble incipit 5|35U1D5|U1-2-1-2-  
 3,1|4321|2

### 781.9 G871c #3

48. Hastings, Benjamin. MS. music book. Ca. 1800. 18 unnumbered leaves.  
 inscriptions: leaf [11] *recto* + leaf [13] *recto*, "Dec<sup>r</sup>. 22. 1800."; leaf [13] *recto*, "Dec<sup>r</sup>.  
 23, 1800"; inside back cover, "[illegible] / London / Castlestreet / Mount  
 [Vernon?]" (pencil)  
 printed bookplate pasted inside front cover: "THE / *PROPERTY* OF / Benj. Hasting,  
 ["s" added in ink at end of name] / [crossed out:] *Of* SUFFIELD, CONNECTICUT. /  
*J. R. Hutchins, Springfield, Print.*"  
 MS. music is all 4-voice tunes (one 5-voice?), most fully texted or with text incipits:  
 leaf [1] *recto*: Moreen "By M<sup>r</sup> Swan. Words from Lyric Poems L.M.," Eb,  
 1|D5-43-2|3 [*sic*]-66|6-54-3|2, Oft I am told the muse will prove  
 leaf [1] *verso*: ORDINATION "by M<sup>r</sup> Caswell words by M<sup>rs</sup> Caswell," E,  
 1|3531|56-7U1,D6|22D55-6|5, Let Saints within these walls appear  
 leaf [2] *recto*: MOUNT-ZION, Em, 132|1-2-34|57|U1,|1|D77-655-4|34-3|2, Deep  
 in our hearts let us record, eloquent + strongly melodic setting of this  
 text [\[photo\]](#)  
 leaf [2] *recto*: VALONA "by M<sup>r</sup> Swan," Am, 1D5|U15-4-6-|54-321|D7, Deep in  
 our hearts &c., variant of Swan's LEGHORN with different title  
[\[same photo\]](#)  
 leaf [2] *verso*: GREENWICH [by Read], Em, 5|5U1D75|U1D7-U1-2|1, Lord what  
 a thoughtless wretch was I  
 leaf [2] *verso*-leaf [3] *recto*: MONTGOMERY, C, att. "M<sup>r</sup> Morgan," 1|3331|2-1D7-  
 65, Early my God with out delay  
 leaf [3] *recto*: MARYLAND "by Billings," Am, 1|3543|2, And must this body die  
 leaf [3] *verso*-leaf [4] *recto*: VITAL-SPARK "by M<sup>r</sup> Billings words from Pope,"  
 Bm, 1D5|U12|32|1-D7, Vital spark of heavenly flame  
 leaf [4] *recto*: FREEDOM, A, 133|25|4321|5, The God of Glory sends &c.  
 leaf [4] *verso*-leaf [5] *verso*: THE SEASONS, "(words from Harmonia Sacra) By  
 M<sup>r</sup> Swan," F, 1|13-5|5-43-2-3|(3)-6-54|3, Eternal Source of every joy;  
 extensively different from version in Swan 1801 (and no other MS. for  
 the piece resembling this one has been found); many alternate notes  
 (most low Fs) in bass part, written smaller; bass switches to treble  
 clef 6 mm. before end, then back to bass clef for final 2 mm. [\[3 photos\]](#)  
 leaf [5] *verso*-leaf [6] *recto*: WALTHAM, A, 1|335-43-2|2,3|111D6|5, The  
 sparrow for her young, text source given as "Ps. 84<sup>th</sup> verse 2<sup>nd</sup> as the  
 148<sup>th</sup>"  
 leaf [6] *recto*: JERUSALEM, F, 5|5-43-211|23-45\_|5, Jehovah speaks - Let Israel

hear!

- leaf [6] *verso*: PALMIS, G, 5|5-43|3-21|D7U2|1, no text, 2<sup>nd</sup> staff down labeled "2.nd" (i.e., 2<sup>nd</sup> treble)
- leaf [6] *verso*-leaf [7] *recto*: WESTFIELD "by Mr Brownson," Eb, 1|3332-1|433, Blest morning, whose young daw[n]ing rays, 2<sup>nd</sup> staff down labeled "2<sup>d</sup> Treble"
- leaf [7] *recto*: MARLBORO "From the American Musical Magazine / Published at Northampton Oct. 1800," C, 5|U1112|32-12, All hail the pow'r of Jesus['] Name
- leaf [7] *verso*-leaf [9] *recto*: THANKSGIVING-ANTHEM, D, treble incipit 3|555|6543|44|2|1, tenor incipit 1|333|4321|22|4|3, starts as treble-tenor duet, How amiable are thy tabernacles, O Lord
- leaf [9] *recto*: FLORIDA "by Wetmore," Dm, 5|31D7U1|5, Lord what a feeble piece
- leaf [9] *recto*: COMPLAINT, Em, 1|33-45U1|D777\_|7, no text, top 2 staves labeled "1<sup>st</sup> treble," "2<sup>d</sup> treble"; "Counter" part (w/ both similarities to + significant differences from second treble) added below bass, so this entry appears to be for 5 voices [\[photo\]](#)
- leaf [9] *verso*: A FUNERAL ANTHEM "By Billings," Fm, 1|55U1|D76|553[sic]|34|5, I heard a great voice from heaven saying unto me
- leaf [10] *recto*: LIVONA "From American Musical Magazine Printed at Northampton Oct. 18[00?]," Em, 5|57U12-1|D75-45, I'll praise my maker with my breath
- leaf [10] *verso*-leaf [13] *recto*: JUDGMENT ANTHEM, att. "Morgan," Em/Eb, tenor incipit 5|U1, treble incipit 5|U1D5|315U1|D77, Hark. Hark Hark you mortals hear the trumpet [punctuation sic], all original key signatures (one sharp, three flats) are present here, as are Morgan's dynamics and tempo indications
- leaf [12] *verso*-leaf [13] *recto*: MORTALITY, att. "Weeks," Em, 515|345U1|D7, Stoop down my thoughts that use to rise
- leaf [13] *verso*-leaf [14] *recto*: NEWBURGH "By Munson," C, 5|35U12|1, Let every creature Join
- leaf [13] *verso*-leaf [14] *recto*: DELIGHT "By Coan," Em, 1D54|3-214, No burning heats by day
- leaf [13] *verso*-leaf [14] *recto*: EXHORTATION "By Hibbard," F, 1|3-54|53-4|5-4-32|1, Ye Islands of the northern sea
- leaf [14] *verso*-leaf [15] *recto*: GRAFTON "By Stone," C, 5U11|3-21-D7U11|1, Jesus the vision of thy face
- leaf [14] *verso*-leaf [15] *recto*: WATERFORD "By Edson," C, 113|4-32|1, How pleas'd & blest was I
- leaf [14] *verso*-leaf [15] *recto*: SYMPHONY "By Morgan," Eb, 135|U1D5|4321|5, Behold the Judge descend his guards are nigh
- leaf [15] *verso*-leaf [16] *recto*: THE PILGRIM'S FAREWELL "By Field," F, 543|U1D65|1232-1|56|5-43-21\_|1, Fare you well [x 3] my friends I must begone
- leaf [16] *recto*-leaf [15] *verso*-leaf [16] *recto*: WESTFORD, starts with bass solo,

Bb, 11D6|5-6-54|321, Loud hallelujahs to the Lord  
 leaf [16] *verso*-leaf [17] *recto*: BABYLON, F#m, 532|3456|7, Come sing us one  
 of Zion's songs  
 leaf [17] *recto*: TROY, Am, 131|21-2-3-4|5, His truth transcends the sky  
 leaf [17] *verso*-leaf [18] *recto*: FIFTYEIGHTH, att. "Harwood," C#m,  
 1|332|2D#77|U1, Judges who rule the world by laws  
 leaf [17] *verso*-leaf [18] *recto*: 119<sup>TH</sup>, Em, 531|5577|7, Thy [words?] the  
 raging [winds?] controll  
 leaf [18] *recto-verso*: SARDINIA "by Castle," Dm, 1D75|5-6-5-4-55|77U1, How  
 did his flowing tears condole  
 leaf [18] *verso*: NEW-DURHAM, Bm, 1|D57U13|21-D7U1, no text

**Ms 16170a**

49. Hollister, Rebecca. MS. music book. Undated. 14 unnumbered leaves with paper cover.

inscriptions: front cover, "Rebecca Hollister.;" leaf [1] *recto*, "Glastenbury, Conn." (pencil); leaf [1] *verso*, "George Washington"; leaf [11] *recto*, "C Charles"; leaf [13] *verso*, "[his firs[t] book?] Benjamin Stevens"

MS. music appears to be all treble parts:

leaf [2] *recto*: BUCKLAND, "Treble," G, 1D7U123423 (no bar lines), Life is the  
 Time to serve the Lord  
 leaf [2] *recto*: NEW YORK, "Treble," G, 3532D7U135 (no bar lines)  
 leaf [2] *recto*: LITTLE MARLBOROUGH, Am, 1354-321 (no bar lines), Welcome  
 sweet Day of Rest  
 leaf [2] *verso*-[3] *recto*: POOLE, "Treble," Gm, 3|2D#7|U15|34-3|2, They that in  
 Ships with Courage bold  
 leaf [2] *verso*-[3] *recto*: NEW 122, "Treble," G, 3|5-6-54|32|3, How pleasant tis  
 to See  
 leaf [2] *verso*-[3] *recto*: WARWICK, "Treble," Bb or Gm, if in Bb,  
 11D7|U13|3321|1D7|U1, O God of Hosts O God of Hosts the mighty  
 Lord  
 leaf [3] *verso*: ALL SAINTS, "Treble," C, 1|32-1|D7U1|D55|5  
 leaf [3] *verso*: FALMOUTH, G, 1|33-2|13|2|D7  
 leaf [3] *verso*: RICMANSWORTH, G, 1|31|25|43|2, Great God attend while Zion  
 Sings  
 leaf [4] *recto*: S<sup>T</sup>[.] MARTIN[']S, A, 3|4-32|31-2|3-2-13|2  
 leaf [4] *recto*: PUTNEY, Am, 1|1D#7|U1-2-32-1|11|D#7, Man has a Soul of vast  
 Desire  
 leaf [4] *recto*: NEW EAGLE STREET, G, 1|1D7|U1-21|D7, Raise your triumphant  
 Songs  
 leaf [4] *verso*-[5] *recto*: LANDAFF, Gm, 3|21D#7|U132|1D#7U1 (bar lines *sic*),  
 The God of Glory sends his Summons forth  
 leaf [4] *verso*-[5] *recto*: RINE[T?]ON, G, 311|11|22|3, The Lord appears my  
 Helper now  
 leaf [4] *verso*-[5] *recto*: PSALM 34<sup>TH</sup>, C, 5|U11D76|U1-D7-U1D7|U1, Thro' all  
 the changing Scenes of Life

leaf [5] *verso*-[6] *recto*: S<sup>T</sup> HELLEN'S, C, 5|5U1|31|D66|5, I'll praise my Maker  
with my Breath

leaf [5] *verso*-[6] *recto*: EAGLE STREET, G, 1|11|3-4-3-2-12|3, Join all the  
glor[i]ous Names

leaf [5] *verso*-[6] *recto*: NEW 50<sup>TH</sup>, G, 1|1-2345|6543|2, Not to our Names thou  
only just & true

leaf [6] *verso*-[7] *recto*: DALSTON, G, 3|3342|3, How pleas'd & blest was I

leaf [6] *verso*-[7] *recto*: 3<sup>RD</sup> PSALM, Gm, 2 mm. of rest, then 512|32|3-2-33-4|5,  
Look down O Lord regard my Cry

leaf [6] *verso*-[7] *recto*: KNIGHTON, G, 354|3-4-3-2-13|4-5-4-3-2D7|U1-4-3-  
2D7|U1

leaf [7] *verso*: WALLINGFORD, Am, 1|3-21|D#7U1|1D#7|U1, Now shall my Head  
be lifted high

leaf [7] *verso*: CHESTER [by Billings], treble, F, 335|5U1|D6-5-43|2, last two  
phrases are slightly variant from Billings's original treble part

leaf [7] *verso*: BROOKFIELD, Dm, 5|55|57|5U1|D7, Death like an overflowing  
Stream

leaf [8] *recto*: ALESBURY, Am, 132|1D#7|U1, The Lord my Shepherd is

leaf [8] *recto*: COLCHESTER, C, 5|U1-2-32|D7-U12|D55|U1

leaf [8] *recto*: BRAY, G, 5|3232-1|4-32-15, Awake my Heart arise my Tongue

leaf [8] *verso*-[9] *recto*: ANTHEM REV<sup>NS</sup> CHAP 14<sup>TH</sup>, "Treble," Bb or Gm, if in Bb,  
1|12|32|1, I heard a Voice from Heav'n

leaf [8] *verso*-[9] *recto*: ANGELS SONG, G, 5|U11|23|42|3,D7|U1-23|32|2, While  
Shepherds watch their Flocks by Night All seated on the Ground

leaf [9] *recto*: PLYMOUTH, Am, 5|32|22|1-23-4|5

leaf [9] *verso*-[10] *recto*: ANTHEM PS<sup>M</sup> 122<sup>ND</sup>, C, 5U111|32\_|211|D755U1D7|  
U111D7U1|2, Jerusalem is built as a City that is at Unity in itself, "65  
Page" in upper left corner of leaf [9] *verso*

leaf [10] *verso*-[11] *recto*: 148<sup>TH</sup>, "Treble," G, 1|3-4-5|31\_|12|3,5|5-4-3|14-  
|32|2, Ye Tribes of Adam join with Heav'n & Earth & Seas

leaf [10] *verso*: HEBRON, Dm, 5|57|77|5,5|U1-D75|5-6-77|U1

leaf [10] *verso*-[11] *recto*: untitled, apparently incomplete tune, G,  
3|2233|42|1, Who shall inhabit in thy Hill

leaf [12] *recto*: untitled tune, note-heads only, Gm, mm. 1-4 (probably first 2  
lines of text, 8 + 6 syllables) 33[-?]211|253[?]1|D7U125|5

leaf [13] *recto*: SUTTON, F, 3|13|42|3,3|23|4-32|2, Behold the lofty sky  
Declares his maker god

leaf [13] *recto*: untitled tune, Am, 1|1-3-21|D#7-U12|3-2-1D#7|U1, Teach me  
the Measure of my Dayes

leaf [13] *verso*-[14] *recto*: GRANTHAM, "Treble," F, 3|3-21|D7U2|5-43|3-2

leaf [13] *verso*-[14] *recto*: HOLBORN. THE CHRISTIAN SOLDIER, "Treble," G,  
3|3532|3,3|554-32-1|2, Soldiers of Christ Arise, & put your Armour on

### MS 79653

50. [Hopkinson, Francis]. *The Psalms of David, with the Ten Commandments, Creed, Lord's Prayer, &c. in metre. Also, the Catechism, Confession of Faith, Liturgy, &c. Translated from the*

*Dutch. For the use of the Reformed Protestant Dutch Church of the City of New-York.* New York: James Parker, 1767. [4], 479, [9], 143, [1] pp. Appears to be complete (not thoroughly canvassed).

inscriptions: p. l. *recto*, "Thomas Andrew Hoog / his Book / BOUGHT 8<sup>th</sup> August 1769. / for Eleven Shillings / NewYork Currancy" [all *sic*], "Presented to T. Robbins by / Mrs. Holly of Stamford, July 4<sup>th</sup> 1846."

no MS. music

**4126 [Thomas Robbins collection]**

51. Howe, Solomon. *Worshipper's Assistant.* Northampton, Mass.: Andrew Wright, 1799. 32 pp. Complete.

inscription: inside front cover, "[m?]as D Boardmans Book - " -partly obscured by pasted-on label saying that this book was presented to the CHS (now the CMCH) by "Charles H. Owen [T. D. Boardman Collec.]"

no MS. music

**781.9 H858w**

52. ♣ Ives, John. Copybook, also possible composer's workbook. 30 leaves, some of them partial, + several stubs of leaves cut out + not numbered here; surviving complete or partial pages numbered 1, 3, 5,...59 in upper right corner of each leaf's *recto* side; partial leaf pasted inside back cover

inscription: p. [2], "John H Ives New Haven"

several pieces have attributions such as "By Ives," "By Jn<sup>o</sup>. Ives"

mostly instrumental pieces, and the whole MS. may date from after 1820; 6 sacred vocal entries inventoried here

sacred MS. entries:

p. 3: HYMNN [*sic*], melody + instrumental bass, D, 1351|(5)-4[-]34[-]5  
[-]65|(4)-3[-]45[-]1(2-3)-43[-]2|32tr1, Sing we Praises to y<sup>e</sup> Lord  
Alle[,] Alleluja

pp. 11-[12]: HYMNN, melody + instrumental bass, C, after 5 mm. instrumental  
"Symph[ony]" an untexted melody labeled "Song" which begins  
5|U11[-?]232[-?]1|(3)-2[-?]1[-?]2[-?]31tr

p. [12]: untitled piece, melody + probably instrumental bass, C, 5|1-2-3-3-4-  
3-2-33-4-5|1-D76U21-D7|U1, The Lord descended from above,  
incomplete: breaks off after 2 systems, to be followed by a jig tune

p. 35: EAST-PLAIN, 4 voices, D, melody in tenor: 1|3355|U111,D5|6543|3-2  
(then fugging), when enemies against us joyn to crush gods feeble  
flock; incomplete: last 5 mm. of counter missing; various changes  
suggest that this is a compositional draft

pp. [52]-53: CHRISTMASS HYMNN, melody + instrumental bass, G, 5|3135|6  
[-]7U1D5tr,5|6[-]7654|3, While Shepherds watcht y<sup>e</sup> Flocks by night;  
2 stanzas if this text are set; this also seems to be a compositional  
draft

p. [56]: THE 23 PSALM, 2 voices, A, upper voice is 5|U1D5|U12, lower voice, if  
indeed in bass clef (which is doubtful), is 7|U3-3-54; that's all there is;  
no text

**Ms 101398**

53. Jenks, Stephen. *The Delights of Harmony, being a Collection of Psalm and Hymn Tunes, with a variety of Set Pieces, never before published.* New Haven: for the editor, 1804. 8, [4], 17-68 pp. Complete.

inscriptions: front flyleaf *recto*, "A. G. Kellogg," "price 4/6"; front flyleaf *verso*,

☛ "Hannah Nash's Book / Given to her by Truman S. Wetmore / Nov 7<sup>th</sup> 1805--"

no MS. music

**781.9 J53d**

54. Jenks, Stephen, and Elijah Griswold. *The American Compiler of Sacred Harmony. No. 1.* Northampton, Mass.: for the compilers, 1803. 63, [1] pp. Complete.

no inscriptions

2 leaves folded and sewn in between printed pp. 60 + 61; the resulting 8 pp. contain MS. music, probably all treble parts

MS. music entries:

p. [1]: 4 PSALM, G, 3|3-4-53|4-3-21|1-2-35-4|3

p. [1]: SOUTHWARK, G, 1|3555|2,345|6-54|3, how pleasd and blest was I (pp. [2-4] blank)

pp. [5-6]: ASCENSION, D, 5U1|D53|5U1|D5, Jesus our [...], text source given as "131 hymn in Hartford Collection"

p. [6]: ITALY, Bb, 5|5-3U1|1-D5U3|3-15|5-4, up to the hills I lift Mine Eyes

p. [7]: NEW DURHAM, Bm, 1|2231|234

p. [7]: DELIGHT [by Coan], Em, 534|55U1,3|D577-U12|1

**783.026 J53a 1803**

55. [Jocelin, Simeon, and Amos Doolittle]. *The Chorister's Companion: or Church Music Revised.* New Haven: for Simeon Jocelin and Amos Doolittle, 1782. [2], 18, [2], 64 pp. Complete. BOUND WITH [Jocelin, Simeon, and Amos Doolittle]. *The Chorister's Companion. Part Third.* New Haven: T. and S. Green, for Simeon Jocelin and Amos Doolittle, [1782-83]. 15, [1], 32 pp. Complete. These issues of these 2 titles are ASMI 297 + 298.

inscriptions: inside front cover, "Simon Lathrop Carew / Singing Books / 1797"; back cover, "Simon L Carew / Book"

no MS. music

**781.9 J63c**

56. [Jocelin, Simeon, and Amos Doolittle]. *The Chorister's Companion: or Church Music Revised.* New Haven: for Simeon Jocelin and Amos Doolittle, 1782. [2], 18, [2], 64 pp. Complete. BOUND WITH [Jocelin, Simeon, and Amos Doolittle]. *The Chorister's Companion. Part Third.* New Haven: T. and S. Green, for Simeon Jocelin and Amos Doolittle, [1782-83]. 15, [1], 32 pp. Complete. These issues of these 2 titles are ASMI 297 + 298.

2 smaller leaves tied into front of vol. w/ string + folded at the string to make, effectively, 4 leaves; these will be referred to here as p. l. [1-4]

inscriptions: p. l. [4] *recto*, "As Singing of psalms and hymns is one of the greatest duties Rec[co]mended in the wor[ld] / and j [= I?] think that there is the greatest reason for it. on account of the grea[t] / Salvations that has been

wrought for the people of God ever Sienc [= since] the / Creation of the world...."; "Diligence is thought the Mother of good fortune / Diligence is thought the Mother of good fortune / D [Judson?]"

printed bookplate pasted inside front cover; reads "AMERICAN AUTHORS / EX LIBRIS / FRANK MAIER"

MS. music on p. l. [2] *verso* (fragmentary), continuing onto p. l. [3] *recto*, and on a. l. [1] *recto* (back flyleaf, inside back cover):

p. l. [2] *verso*-[3] *recto*: beginning torn off, so no incipit remains; appears to be 4 vocal parts (written above each other, but not in score) of the same piece in D (major or minor?); last 5 mm. of tenor are 1D7655|U34-2D7U2|3331|2D7U1\_1

a. l. [1] *recto*: PITTSFIELD, att. "Lee," treble + tenor written above each other but not in score, E, tenor incipit 135|U1D7|6-5-43|2, no text, but "Psalm 89<sup>th</sup>" written above music

### 781.9 J63C Frank Maier copy

57. [Jocelin, Simeon]. *The Chorister's Companion*. 2<sup>nd</sup> ed. New Haven: Simeon Jocelin, 1788. [2], 26, [2], 120 pp. Complete.

printed errata sheet pasted to *recto* of a. l.: "ERRATA in the Chorister's Companion, (second Edition.)" with note at bottom of sheet: "N. B. The above mentioned Errors are not all to be found in all the Books; corrections having been made, when discovered, to this 9<sup>th</sup> Day of August, 1788," (closing comma *sic*)

inscriptions: p. l. *recto*, "8/"; printed bookplate pasted inside front cover reads "Luther Seymour, HIS BOOK. / No. / COST, "

no MS. music

### Imprints Conn. 1788 J63c

58. [Jocelin, Simeon]. *The Chorister's Companion*. 2<sup>nd</sup> ed. New Haven: Simeon Jocelin, 1788. [2], 26, [2], 120 pp. Complete.

inscription: front cover, "1788"

no MS. music

### 781.9 J63c 1788

59. [Jocelin, Simeon]. *The Chorister's Companion*. 2<sup>nd</sup> ed. New Haven: Simeon Jocelin, [1792]. [2], 5-26, [2], 1-120 pp. Lacks 1<sup>st</sup> pp. [i-iv], pp. 41-48, 65-72. BOUND WITH [Jocelin, Simeon]. *Supplement to the Chorister's Companion*. New Haven: Simeon Jocelin, 1792. [1]-8 pp. Lacks pp. 9-16.

inscriptions: inside front cover, "Henry [L?] Disbrow Novem / ber 20<sup>th</sup>"; t. p., "1776" at bottom of p., where date would usually appear

MS. music entries in 2 very different hands, A rough and B elegant:

inside front cover: RUSSIA [by Read], "trible," Am, 112|3211|D#7 (hand A)

inside front cover: MIDDLETOWN [by Bull], treble, A, 32-1|23-5|1-2-32-1|D7, Hail the day that sees him rise (hand B)

p. [2] (*verso* of t. p.): SHERBURNE [by Read], treble, D, 553|4-56-7U11|1, While [shepherds watched their flocks by night] (hand B)

p. [2] (*verso* of t. p.): WORCESTER [by Wood], treble, F, provides all 4 vocal

solos at start, each solo identified by its voice part, opening bass incipit is 132-1|D56-7U1, How beauteous [are their feet] (hand B)  
 inside back cover: RUSEA [RUSSIA] [by Read], "base," Am, 11D7|U1D543-4|5 (hand A)  
 inside back cover: LISBUN [LISBON], "base," Bb, 1|1565|U1 (hand A)  
 inside back cover: RUSSUA [RUSSIA] [by Read], "tunner" [tenor], "L Measure" [L. M., or long meter], Am, 132|1D#7U13|2, "...of the Beat times going" written under this entry (hand A)  
 inside back cover: fragment of a tune, vocal part unknown; if this is a bass part in F major or minor or in F# minor, and if this text's meter is all 8s, this internal section is 5|U1123|21D7,6|55U11|2-1D7-65,5|U1D7-65U1|31[D7?]

**781.9 J63c 1788 copy 2**

60. Law, Andrew? MS. music book. In Law Family Papers, Box 2, folder labeled "Andrew - 4, 5," along with receipts, promissory notes, letters, etc. from and to Andrew Law. 12 unnumbered leaves with marbled heavy-paper covers.

no inscriptions

folded leaf of music paper inserted inside front cover: secular song, written in pencil

MS. music (on alternate facing *versos* + *rectos*) is mix of secular + sacred

MS. sacred music entries:

- l. [5] *verso*-l. [10] *recto*: The Dying Christian To His Soul, mostly treble melody, tenor, + bass with occasional notes on counter staff, Fm→F, treble begins 11D55-4|321, Vital spark of heav'nly flame
- l. [10] *recto*: Baltimore, "Tenor" (seems non-melodic), G, 1|35|U16|54|3, no text, but plenty of expressive indications throughout ("Cheerful," "soft," "loud," "Lively")
- l. [11] *verso*-l. [12] *recto*: Greenwich, "Counter" + "Tenor," G, tenor begins 555|56|54|3, no text, but plenty of expressive indications throughout ("Moderate," "Soft," "Slow," "Lively," "Cheerful and loud")

**Ms 82422 Box 2**

61. Law, Andrew. *The Art of Singing...Part I*. Cheshire, Conn., 1794. [2<sup>nd</sup> t. p.:] Law, Andrew. *The Musical Primer; or the First Part of The Art of Singing*. 2<sup>nd</sup> ed. 32 pp. Complete. ASMI 315.

inscriptions: front cover, "thomaston January th 20 ["1790" crossed out?] / Warren Sept. <sup>th</sup> 20 - 1800 / Betsey Watson her book 1800 / Wrote in [St?] Georges River in the House -- -- / of Mr. W<sup>m</sup>. Watson at the [Fiery? = ferry?] [written w/ fresh ink, unaligned with main inscription: "House / of Mr. / W<sup>m</sup>. Watson" / 1800 thomaston / Alexander Watson"; 1<sup>st</sup> t. p., "1822 this / day 69 years / [?]ines"; 2<sup>nd</sup> t. p., "Charles Hodge's Oct. 20. 179[4?]."; p. [5], "[Seth?] [?] Browns"; p. 8, in pencil, "[illegible] C Hodge"; p. 16, "C H."; inside back cover, "Edward Browns"; Thomaston and Warren are about 20 miles apart in western Connecticut

no MS. music

**781.9 L415m Pt. 1 1794 2<sup>nd</sup> ed.**

62. Law, Andrew. *The Art of Singing...Part II*. Cheshire, Conn.: William Law, 1794. [2<sup>nd</sup> t. p.:] Law, Andrew. *The Christian Harmony; or the Second Part of The Art of Singing...Vol. I*. 64 pp. Complete. ASMI 316.

printed bookplate pasted to front cover: "The Property of / Lucy Hiller."

no inscriptions, no MS. music; a handsome, tight copy, lacking only front flyleaf

**781.9 L415c v.1 T959**

63. Law, Andrew. *The Art of Singing...Part I...*[2<sup>nd</sup> t. p.] *The Musical Primer*. 3<sup>rd</sup> ed. Cheshire, Conn.: [Samuel Andrews], 1800. Lacks pp. 19-24, 107-110; pp. 97-98, 143-146 fragmentary; stubs only remain of pp. 199-208. ASMI 324.

inscription: 1<sup>st</sup> t. p., after (printed) "THE MUSICAL MAGAZINE.": "and Gazetteer"

no MS. music

**781.9 L415m T 958 3<sup>rd</sup> ed.**

64. Law, Andrew. *The Art of Singing...Part Third...*[2<sup>nd</sup> t. p.] *The Musical Magazine...No. I*. "4<sup>th</sup> ed." (ASMI 330 corrects this to 3<sup>rd</sup> ed.). Boston: E. Lincoln, for the author, 1805 (ASMI corrects this to 1804). 96 pp. Complete.

no inscriptions, no MS. music

**781.9 L415mm pt III / 1805**

65. Law, Andrew. *A Collection of Hymn Tunes*. Cheshire, Conn.: William Law, [1783]. [2], 36 pp. Complete. Originally bound with Law's *A Collection of Hymns, for Social Worship* ([1783]; 48 pp.; complete; no music); covers and threads that stitched the 2 vols. together have been removed, but holes for threads match precisely from vol. to vol., and inked p. nos. in both vols. link hymns to tunes and tunes to hymns

no inscriptions, no MS. music

**781.9 L415c**

66. Law, Andrew. *The Rudiments of Music: or A Short and Easy Treatis [sic] on the Rules of Psalmody*. [Cheshire, Conn.: William Law], 1783. 8, 4, 24 pp. Complete.

inscription: inside front cover, "P[r]operty of - Sally Sab[e?]n / 1784"

no MS. music

**781.9 L415r 1783**

67. Law, Andrew. *The Rudiments of Music: or A Short and Easy Treatise on the Rules of Psalmody*. 2<sup>nd</sup> ed. [Cheshire, Conn.: William Law, 1787-90]. ASMI 354A, with substituted pp. 13-20 (none of the tunes on those pp. listed in the book's index), but without additional music found in copy at NN (see ASMI, p. 427). Lacks 2<sup>nd</sup> pp. 1-2; ends with p. 48.

inscription: inside back cover, "[Sarah Miner?]" (very faint)

no MS. music

**781.9 L415r 1785**

68. Law, Andrew. *The Rudiments of Music*. 3<sup>rd</sup> ed. [Cheshire, Conn.: William Law, 1791]. 3, [1], 68 pp. Complete.

no inscriptions, no MS. music (though 5 blank leaves are bound in at the back)

**781.9 L415r 1791**

69. Law, Andrew. *The Rudiments of Music: or A Short and Easy Treatise on the Rules of Psalmody*. 4<sup>th</sup> ed. Cheshire, Conn.: William Law, 1792. 6, 76 pp. Complete.

no inscriptions

one MS. music entry on *verso* of back flyleaf:

NEW LONDON, "Tenor" (not the melody?), A, 5|5-4-33|3-2-11|D7-U12|3

**781.9 L415r 1792**

70. Law, Andrew. *The Rudiments of Music: or A Short and Easy Treatise on the Rules of Psalmody*. 4<sup>th</sup> ed. Cheshire, Conn.: William Law, 1793. 6, 76 pp. Complete. ASMI 356B.

inscriptions: front flyleaf *recto*, "Ja B Hosmer --- / 1797"; t. p., "James B Hosmer"  
printed bookplate pasted inside front cover; [printed:] "Connecticut Historical Society / PRESENTED BY" [handwritten:] "C. Alfred Weatherby / East Hartford"

MS. "Lessons for Tuning the Voice" (tenor, bass) on *verso* of front flyleaf, signed "J.B.H"

17 additional leaves bound in after printed portion: the first 3 are slightly smaller and of a different color than the printed book's leaves, then the remaining 14 leaves are exactly the same size and color as the printed leaves; MS. music on the first four of these additional leaves

MS. music entries:

a. l. [1] *recto*-[2] *recto*: Anthem from Sundry Scriptures, treble or tenor (seems to be the melody), D, 5|U11|3|2|3, Arise Arise shine shine

a. l. [2] *recto*: Harborough, treble or tenor (seems to be the melody), C, 3|3435|5#45, All hail the pow'r of Jesus['] name

a. l. [2] *verso*-[3] *recto*: Ascention, "Treble," D, 55|U11|32|1|1D5|53|56|6

a. l. [3] *recto*: 84<sup>th</sup>, "Tenor," C, 5|53-5|U1D7|U1, Lord of the worlds above

a. l. [4] *recto*: The New 100<sup>th</sup>, treble, Am, 1|32|53|2-1D#7|U1

**781.9 L415r 1793**

71. Law, Andrew. *Select Harmony*. Cheshire, Conn., 1778. [4], 44 pp. Appears to be complete. See ASMI 357.

inscriptions: inside front cover + inside back cover, "Samuel Carrington"; t. p., "E. R. Lambert," "Grandson of Gov. Jonathan Law" (after Andrew Law's name in imprint), "Sent as a specimen of the arts of music engraving in the time of the Revotutionary [*sic*] War."

no MS. music

**Imprints Conn. 1778 L415s**

72. Law, Andrew. *Select Harmony*. [Cheshire, Conn.: probably William Law], 1779. [2], 8, 100 pp. Lacks 2<sup>nd</sup> pp. 1-4, pp. 19-20. See ASMI 358.

no inscriptions, no MS. music

**Imprints Conn. 1779 L415sa**

73. Law, Andrew. *Select Harmony*. [Cheshire, Conn.: probably William Law], 1779. [2], 8, 100 pp. Complete. See *ASMI* 358.

1<sup>st</sup> pp. [1]-8 + pp. 45-100 printed on bluish-grey paper

no inscriptions; on printed bookplate pasted inside front cover, after printed words "PRESENTED BY," "M. Eleanor Bissell / Hartford"; also see inscriptions on l.

[1] recto + l. [3] *recto*, recorded below

4 leaves containing MS. music inside back cover:

l. [1] *recto*: LANDAFF, tenor, Gm, 543|24|5432|1; on *verso*, "M<sup>r</sup> Stiles Gave me Orders to Sup[p]ly this Corner with this / Tune and desires ["us" partly rubbed out?] us to Learn it as Soon as Possible---- / Your Humble Servant Eleazer Payne"; also "Golgotha," in different ink

l. [2] *recto*: 3[4?], treble?, C, 5|U11D76|U1-D-7-U1D7|U1

l. [2] *recto*: BROOKFEILD [*sic*] [by Billings], treble, Dm, 5|55|57|5U1|D#7

l. [2] *recto*: CHESTER [by Billings], treble, F, 335|5U1|D6-5-43|2

l. [2] *verso*: OLD [illegible], treble, Bm, 122|3-4-53|21|D#7

l. [2] *verso*: 24 OR NORWICH, treble?, Am, 1|3-2-1D7|U12|3

l. [2] *verso*: LITTLE MARLBOROUGH, treble, Am, 1|35|4-32|1

l. [3] *recto*: AN ANTHEM FROM SUNDRY PARTS OF REVELATIONS, treble, C, part only copied from where it enters (well into the piece), 5-|77|7-U11|[m. rest]|222|5-6-5-4-332|11D7-U2|3-2-1|1D7U2|3, Blessing Blessing Blessing & honour & Glory & Power be unto him; note at bottom of leaf: "N.B. the words Above the Tune are Sung ["by" partly rubbed out] by the Tenor and Bass before the Treble / Setts in"; these words begin "Holy Holy holy Lord God Almighty which was and is & is to Come," inscription at bottom of leaf: "For Mrs. Eli[s?]abeth and / Molly Bissell"

l. [3] *verso*: ARO [partial title?], treble?, C, 1|3-45-3|1D7U1,D7|U1[-]4-32|32|2

l. [3] *verso*: [BRED?] [partial title?], "trib" [treble], C, 5U11|D75|U123\_|3

l. [3] *verso*: [BRED?] [partial title?], tenor, C, 131|22|1D7U1\_|1

l. [3] *verso*: untitled tenor part, C, 5|U13-5|4-32|1,2|3-2-1D7|U1-D76|5

l. [4] *recto*: [3 secular melodies without text]

### Imprints Conn. 1779 L415sa Copy 3

74. [Law, Andrew. *Select Harmony*. [Cheshire, Conn.: probably William Law, 1782]]. 8, [4], 5-100, 13-20 pp. Lacks 1<sup>st</sup> unpagged leaf, with t. p. *ASMI* 358A doesn't acknowledge the missing leaf in this copy.

4 engraved pp. of rudiments following first pp. 1-8 are smaller than the book's other pp., and don't carry p. nos.; the first of the 2 leaves is in poor shape (3 segments sewn together)

inscriptions: front cover + first p. [1], "Geo. [W.?] Noyes AD 1845"; on printed bookplate pasted inside front cover, after printed words "PRESENTED BY," "The late Mrs. Mary Noyes / Rogers, Westerly, R.I."; 1<sup>st</sup> p. 4, "Thomas Noyes. Book AD 1790."; 1<sup>st</sup> p. 5, "Thomas Noyes. . . / AD 1782 His Book"

no MS. music

front + back boards covered with paper bearing image + legend, printed in red ink:

image shows a woman holding a pole with what looks like a hat balanced on its top, and the Dutch Republic Lion brandishing a sword in one paw and holding 7 arrows in the other; legend appears to read "SUPER FIN[E?] FINE. / H. C. WEND & ZONEN." [2 photos]

**Imprints Conn. 1779 L415sa Copy 2**

75. Law, Andrew. *Select Harmony*. [Cheshire, Conn.: probably William Law, 1781-1782]. [2], 8, 100 pp. Complete. See *ASMI* 359.

no inscriptions, no MS. music

**Imprints Conn. 1779 L415sd**

76. Law, Andrew. *Select Harmony*. [Cheshire, Conn.: probably William Law, 1782-85]. [2], 4, 100 pp. Missing pp. 21-22, 25-26, 63-64 (this last leaf cut out). Dating adjusted from that given in *ASMI* 359A because of inscription in this copy.

inscriptions: p. l. *recto*, "Ebenezer Coley's Book / Anno Domini 1785 / [sacred verse beginning "Lord what a thoughtless Wretch was I"]; a. l. *verso*, "Ebenezer Coley Jun<sup>r</sup>. His / Singing Book Anno Domini 1790 / Ortherized by M<sup>r</sup> Law A. B. [&c?] / Andrew Law"; "When this you See Remember me / Although my name is not here"

no MS. music

**Imprints Conn. 1779 L415s**

77. Law, Andrew. *Select Harmony*. [Cheshire, Conn.: probably William Law, 1782-87]. [2], 4, 68 pp. Apparently complete. See *ASMI* 359B.

inscription: on strip of leather pasted inside front cover, "Geo [Talcott?]"

no MS. music

**Imprints Conn. 1779 L415s Copy 2**

78. Law, Andrew. *A Select Number of Plain Tunes adapted to Congregational Worship*. [1781]. 16, [4] pp. Complete.

3 blank leaves sewn in after printed portion

inscription: a. l. [3] *verso*, "Shubael Morgan" along with a handwritten table of time signatures and the number of beats the various notes receive in each one MS. music entry:

a. l. [1] *recto*: BROOKFIELD [by Billings], tenor, Dm, 5|U13|23-2|1-D7U1|2, no text, but "89<sup>th</sup> psalm 6<sup>th</sup> part L M" above music

**Imprints World 1775 L415s**

79. Mills, Dolly. MS. music book. Undated. 23 leaves: leaves [1-8] fragmentary, leaves [9-11] complete, leaf [12] fragmentary (just a stub), leaves [13-20] complete, leaf [21] fragmentary (just a stub), leaves [22-23] complete.

numbered on *versos* and *rectos* as follows: leaves [1-22] numbered 2-23 on *versos*, leaf [23] unnumbered on *verso*; fragmentary leaves [1-8] show no numbering on *rectos*, leaves [9-11] numbered 9-11 on *rectos*, fragmentary leaf [12] shows no numbering on *recto*, leaves [13-20] numbered 13-20 on *rectos*, fragmentary leaf [21] shows no numbering on *recto*, leaves [22-23]

numbered 22-23 on *rectos*  
 at least 2 hands throughout, usually differentiated between *recto* and *verso* sides of the leaves  
 leaves [1-22] contain MS. music; leaf [23] has MS. indices on both sides  
 inscriptions: inside front cover, "Dolly / Mills"; leaf [23] *verso*, "DOLLY / MILLS."; inside back cover, "Treble / Dol[l]y Mills"  
 one source tunebook for this copyist was Asahel Benham's *Federal Harmony*, printed in six editions between 1790 and ca. 1796; the unidentified (because fragmentary) treble parts on the earlier leaves of this MS. were almost certainly copied from pieces in Benham's tunebook; \*before a title means the piece is known to be in Benham's book  
 MS. music is treble parts and 3-voice tunes: leaves [1-12] contain 3-voice tunes on *rectos* + treble parts on *versos*, and leaves [13-22] are all treble parts, except for the *verso* of leaf [19] which contains a 3-voice tune  
 MS. music entries (tenor incipits given for 3-voice tunes; entries complete unless otherwise noted):  
 leaf [1] *recto*: WINDHAM [by Read], 3 voices, Fm, 1|345|532|1, treble voice lacks final note because of fragmentary leaf  
 leaf [1] *verso*: \*RECOVERY [by Brownson], treble, C, 111|D57|6-5-6-7U1|D7 [tenor incipit: 133|32|3-1-43|2], "C. M. Ps. 73<sup>rd</sup>" to left of the title "Recovery" probably refers to the treble part for SILVER-SPRING, a C.M. setting of Watts's versification of the 73<sup>rd</sup> Psalm which appears on the page immediately opposite RECOVERY in Benham's *Federal Harmony*; this treble part is however entirely missing from the MS. because this leaf is fragmentary  
 leaf [1] *verso*: incomplete entry, probably treble part, beginning not present so key and incipit are unknown, portion remaining (if in F major) is 3-[3 or more likely 2]-1-23|63|55|5  
 leaf [1] *verso*: \*FRANKLIN [by A. Cook], treble, Am, 1|32-D7|U3D7|U1,4|43-1|D77|7 [tenor incipit: 1|55-4|32-3|1]  
 leaf [1] *verso*: \*[WETHERSFIELD by Morgan], treble, F, beginning not present, portion remaining is 6|5333|6-7-6-5-|U1-D7-6-56|5-35|6-7U12D7|U1-D7-65|5 (with second ending, also 5) [tenor incipit: 5|U1-2-1D7-6|5-6-53|1]  
 leaf [2] *recto*: CALVARY [by Read], 3 voices, Am, 11D5|U1-2-32|34-3|2, incomplete because of fragmentary leaf  
 leaf [2] *verso*: incomplete entry, probably treble part, beginning not present so key and incipit are unknown, "C. M." above tune, so notes for last line of text (6 syllables), if in E minor, are 5|6-7-U11-D7|5-U3-2-D7-|5-U1-D7-U12|1  
 leaf [2] *verso*: incomplete entry, probably treble part, beginning not present so key and incipit are unknown, portion remaining (if in C major) is 3-21\_|1 (end of tune)  
 leaf [2] *verso*: \*CUMBERLAND, treble, F, 5|5-4-33|6-54|2,2|5-4-36-7-U1|2-D75-3|5 [tenor incipit: 1|3-4-5-31|U1-D76-5-6|5]

- leaf [2] *verso*: incomplete entry, probably treble part, beginning not present so key and incipit are unknown, portion remaining (if in F major) is 5|3-2-16|5-35|5+3
- leaf [2] *verso*: \*COLESHILL, treble, Am, 1|34|54|33|2 [tenor incipit: 1|1D7|U3D7|U11|D5]
- leaf [3] *recto*: SHERBURNE [by Read], 3 voices, D, 531|6665|6, incomplete because of fragmentary leaf
- leaf [3] *verso*: incomplete entry, probably treble part, beginning not present so key and incipit are unknown, portion remaining (if in E minor) is 1D7-U12|1
- leaf [3] *verso*: \*JOYFUL SOUND, treble, C, 55U1|D55+7|7-U1-22|3,|553|1-D7-6U1|2 [tenor incipit: 11D5|U12|3-5-42|1]
- leaf [3] *verso*: incomplete entry, probably treble part, beginning not present so key and incipit are unknown, portion remaining (if in C major) is 1D7-5|U1-D7-U1D7-U1|[1<sup>st</sup> ending:]2D7-5|7|[2<sup>nd</sup> ending:]22|1
- leaf [3] *verso*: \*EMANUEL, treble, Am, 1D#7|U321|D7-U1-23-4|5 [tenor incipit: 15|5-453|21|2]
- leaf [3] *verso*: \*[SYMPHONY by Morgan], treble, Eb, beginning not present, last 2 phrases are 1D53|13|U1D566|5|555|3-U1-D5-6-7-|U1-D5-3-5U3|1-D76|555\_|5 [tenor incipit: 135|U1D5|4321|5]
- leaf [4] *recto*: LENOX [by Edson], 3 voices, C, 1|11D56|5, incomplete because of fragmentary leaf
- leaf [4] *verso*: \*[CANTON by Swan], treble, C, beginning not present, 2 internal phrases remaining on top staff are 3|3333|1111|2222|D755,|U1-3|1-D66-5|67-U1|2-D75-3|5, 2nd verse of text appears at bottom of the page (1<sup>st</sup> line is "Sweet singing levites led the van") [tenor incipit: 1|D54|35U1D7|U1]
- leaf [4] *verso*: \*ATTENTION, treble, Am, 3|321\_|11|32D5-6|7 [tenor incipit: 5|553\_|34|1-D76|5]
- leaf [4] *verso*: incomplete entry, probably treble part, beginning not present so key and incipit are unknown, portion remaining (if in F major) is 13|55-4|3
- leaf [4] *verso*: \*STANDISH, treble, Am, 3|55|33|21|D#7 [tenor incipit: 1|32|15|43|2]
- leaf [5] *recto*: GREENFIELD [by Edson], 3 voices, Am, 1|3355|7U1D5, incomplete because of fragmentary leaf
- leaf [5] *verso*: \*[EGYPT by Swan], treble, Em, m. 15-end present, with text (first complete words surviving are "to Blood y<sup>e</sup> wand<sup>s</sup> Fishes slew"; notes for these words are 3-4|56-5|45-6|7-65-4|7) [tenor incipit: 5|75|43|1D7|7]
- leaf [5] *verso*: incomplete entry, probably treble part, beginning not present so key and incipit are unknown, portion remaining is a single whole note, C [octave above middle C]
- leaf [5] *verso*: \*OLD 100<sup>TH</sup>, treble, A, 1|32|1D7|67|U1 [tenor incipit: 1|1D7|65|U12|3]
- leaf [5] *verso*: \*MORTALITY [by McKyes], treble, Am, 122|5-4-3-1D7-U1|2

- [tenor incipit: 1D77|U3-4-3-4-54|5]
- leaf [6] *recto*: MARYLAND, 3 voices, Am, 1|3543|2,2|354-32|1, incomplete because of fragmentary leaf
- leaf [6] *verso*: incomplete entry (part of title remains: “cester”), probably treble part, beginning not present so key and incipit are unknown, sample internal phrase remaining (if in F major) is 3|5532|343|35-4-3-2-|1-D7U16|5 (followed by a repeated section)
- leaf [6] *verso*: \*ALL SAINTS [by Hall], treble, Cm, 1|D7755|5-6-7U1|D7 [tenor incipit: 3|55-67U3|D7-U1-D7-65-3|4], incomplete because of fragmentary leaf
- leaf [7] *recto*: MILFORD [by Stephenson], 3 voices, A, 533|1-2-1-23-4|5D5|U1, incomplete because of fragmentary leaf
- leaf [7] *verso*: \*[SAINTS REP]OSE, treble, Eb, 2 internal phrases remaining are 3|5553|55U1,1|111-23-2|111 [tenor incipit: 135|6-7-6-5-67|U1D6-U1D7-6-|5], incipits of text lines under music (e. g. “then said---,” “and Leave---”) and complete text written out at bottom of page; this + next 2 entries in the MS. are sequential in Benham’s *Federal Harmony*
- leaf [7] *verso*: \*[ADORATION], treble, Am, m. 14-end are present: 3-21|25|37|55|5-32|D7U1|36|54|43-1|D7U1-2-3|2[-?]1D#7|U1 [tenor incipit: 1|13-1|25|5-31|2]
- leaf [7] *verso*: \*[TRUMBULL], treble, Am, m. 10-end are present (last phrase: 7|7U2|3-D5-77|U1) [tenor incipit: 132-1|D7-5U3-1|D7-U1-D7-5-|7U12\_|2]
- leaf [8] *recto*: BRIDG-WATER [*sic*] [by Edson], 3 voices, C, 131|22|1D7U1\_|1, treble part lacks last 3 mm. because of fragmentary leaf
- leaf [8] *verso*: \*[BABYLON], treble, Em, m. 12-end are present [tenor incipit: 1|55-4|51-2|335U1|D7-5-3-4-5-3-|4]
- leaf [8] *verso*: \*[PLEASANT VALLEY by Morgan], treble, C, m. 11-end are present [tenor incipit: 1|D5U1|3-5-43-2-1|D6-U2-1D7-6|5]
- leaf [8] *verso*: \*[REQUEST by McKyes], treble, only last 4 notes are present (in D minor, 6|55|5) but they match those of the tune’s treble part, and REQUEST is the next tune in Benham’s *Federal Harmony* after PLEASANT VALLEY [tenor incipit of REQUEST: 11D5|U1|32D7|U1\_|1]
- leaf [8] *verso*: \*LAINSBOROUGH [by Edson], treble, Em, 555|65|5 [tenor incipit: 575|U1D7|U1]
- leaf [9] *recto*: NORWICH, 3 voices, Am, 1|1-2-32|1D7|U1
- leaf [9] *verso*: \*WATERFORD [by Edson], treble, C, 131|22|3 [tenor incipit: 113|4-32|1]
- leaves [9] *verso* + [10] *verso*: \*FAREWELL ANTHEM [by French], treble, Am, 55|5433|255|5555|554-32|1 [tenor incipit: 5|U133|223|56|5-43|22|33-21D5|U1], incipits of text lines under music (e. g. “my Friends---,” “never to---”) and complete text written out at bottoms of pages (“Words for the / Funeral [*sic*] / Anthem”; “words of the / Farewell / Anthem con- / -tinued”)
- leaf [10] *recto*: FIDELITY, 3 voices, A, 1|33-456-4|32|1, 3 voices aren’t aligned vertically

leaf [10] *verso*: \*CRUCIFIXION, treble, Em, 555|57|564\_|4 [tenor incipit:  
5U1D#7|U12|31D7\_|7]

leaf [10] *verso*: \*SYMPATHY [by I. Cook], treble, Em, 55|7-65|56-4|55\_|5 [tenor  
incipit: 13|4-5-65|U1-D54-3|21\_|1]

leaf [10] *verso*: \*FRIENDSHIP “by I. Cook,” treble, C, 5|U1D6U22|1 (melody),  
How pleasant ‘tis to see

leaf [10] *verso*: FRIENDSHIP, treble, G, 313|25|54-3|2,|3-456|54-6|5|1,  
Friendship to ev[']ry willing mind; secular song?

leaf [11] *recto*: ZOAR, 3 voices, C, 1|111D7|U1,|1|3332|3

leaf [11] *recto*: \*AYLESBURY, 3 voices, Am, 154|32|1

leaves [11] *verso*, [12] *verso*, + [13] *verso*: \*JUDGMENT ANTHEM [by Morgan],  
treble, Em/Eb, 5|U1D5|315U1|D77U1D7|5U32D7|5 (melody, after 1<sup>st</sup>  
note), incipits of text lines under music (e. g. “hark, hark ye mortals  
&c”) and complete text written out at bottoms of pages (all the way  
through leaf [14] *recto*), much of the piece is missing because of  
fragmentary leaf [12], all of Morgan’s key-signature changes +  
expressive markings appear to be present (except the final key change  
to Eb major at “See the souls that earth despised” has been written in,  
then rubbed out) [\[photo of 1<sup>st</sup> p.\]](#)

leaf [12] *recto*: [MONTAGUE by Swan], 3 voices, Dm, 5U11|D75U3|2-1|2] (leaf  
missing after tenor’s 6<sup>th</sup> note)

leaf [13] *recto*: VIRGINIA, treble, Em, 5|3355|6-7-5U1|D7

leaf [13] *recto*: STAFFORD, treble, A, 1|5-4-34-3|2-1D7|U1

leaf [13] *recto*: BOSTON, treble, Bb, 1|1111-2|311,1-2|3222-1|D7

leaf [13] *verso*: LISBON, treble, Bb, 5|U121D7|1,1|D7U123-4|5

leaf [13] *verso*: DEATH[']S ALARM, treble, Dm, 555|5555|7,7|345-67|U1\_|1

leaf [13] *verso*: BRU[M?]SWICK, treble, Am, 1|34|5-4-32-1|D7U1-D7|U1

leaf [14] *recto*: 34<sup>TH</sup>, treble, C, 5|U11D76|U1-D7-U1D7|U1

leaf [14] *recto*: WELLS, treble, F, 3|553|543|2\_|2

leaf [14] *recto*: OCEAN, treble, F, 3|34|5565-4|3

leaf [14] *verso*: ANGELS HYMN, treble, G, 3|54-3|55|65|3, From all that dwell  
below the skies

leaf [14] *verso*: BATH, treble, A, 1|D7U1|25|42|3, My God my King thy various  
praise

leaf [14] *verso*: COLCHESTER, treble, C, 5|U1-232|D7-U12|D55|U1, My soul how  
Lovely &c

leaf [14] *verso*: FORTYSIXTH, treble, F, 3|365|432|3\_|3, I[']ll praise my Maker &c

leaf [14] *verso*: GLOUCESTER, treble, G, 3|21|D7U3|12-3|4, Jesus is worthy to  
Receive

leaf [14] *verso*: INVITATION, treble, Eb, 55U1|1D655|U1, Blest are the souls &c

leaf [15] *recto*: ST. MICHAEL[']S, treble, A, 332|13|423\_|3

leaf [15] *recto*: MEAR, treble, G, 1|33|51|31|D7

leaf [15] *recto*: JUDGMENT, treble, C, 1|D55|67|U11-3|3-11|D7

leaf [15] *recto*: ST. MARTIN[']S, treble, A, 3|4-32|31-2|3-2-13|2, 1 m. omitted  
immediately after this first phrase

leaf [15] *verso*: LITTLETON, treble, A, 33|13|52|11, Lo he comes the countless

trumpets

- leaf [15] *verso*: NAPLES, treble, Dm, 5|577|554|5\_|5, Shall the vile race of Flesh and blood
- leaf [15] *verso*: MAJESTY, treble, F, 3|5n4|55|65|5, With songs and honours &c
- leaf [15] *verso*: NEWPORT [by Read], treble, Bm, 131|221D7|U1, I send the joys of earth away
- leaf [16] *recto*: NEWTON, treble, C, 5U11|1D7|5,U1|23|3-1D7-6|5+7
- leaf [16] *recto*: STRATFORD, treble, Am, 155|53|222,|342|35-4|32-1|2
- leaf [16] *recto*: MONTGOMERY [by Morgan], treble, C, 5|U1113|22-1D7
- leaf [16] *verso*: NEW HUNDREDTH, treble, Am, 1|32|13|1D#7|U1, Before Jehovah[']s awful Throne
- leaf [16] *verso*: NORFOLK, treble, Dm, 5|57|64|5, Alas the brittle clay
- leaf [16] *verso*: THIRD, treble, Am, 512|32|3-2-33-4|5, With reverence &c
- leaf [16] *verso*: VICTORY, treble, Eb, 333-2|12|3-45|5, Now shall my head be lifted high
- leaf [16] *verso*: WANTAGE, treble, Dm, 5|55|32|12|5, Oh what is feeble dying Man
- leaf [17] *recto*: \*HUNTINGTON [by Morgan], treble, A, 1|3-2-13|22|112 [tenor incipit: 5|U1-2-31|55|315]
- leaf [17] *recto*: \*AMANDA [by Morgan], treble, Am, 1|32|55|3-4-54-2|1 [tenor incipit: 1|54|3-4-53-2-1|D7-U1-D57|U1]
- leaf [17] *recto*: SMITHFIELD, treble, Em, 553|555U1|D7,7|U1D557|43|5, "Anew Tune" written over the part [spacing *sic*]
- leaf [17] *verso*: WINDSOR, treble, Am, 1|34|54|#34|2, Teach me the measure of my Days
- leaf [17] *verso*: WINTER [by Read], treble, F, 135|U1D54-65|5, His hoary frost his fleecy snow
- leaf [17] *verso*: WINSOR, treble, D, 5|5#4|55|U1-D76|5, Sing to the Lord ye distant lands; very lively quick melisma for this part just before the end
- leaf [17] *verso*: Peggy, treble, D, 355|U111D5|3,553|655, no text, only one sharp in key signature though the tune is clearly in D major
- leaf [18] *recto*: RUSSIA [by Read], treble, Am, 112|3211|D7 [tenor incipit: 132|1D7U13|2]
- leaf [18] *recto*: VIENNA, treble, Am, 1|321D#7|U11|D7,|7U13|2-1D7|U1
- leaf [18] *recto*: HOLLIS, treble, Dm, 5|55|3357|U1\_|1,1|11D76|5\_|5, My sole come meditate the day
- leaf [18] *verso*: EMANUEL [by Billings], treble, G, 6[*sic*]|U131242|3531, As shepherds in jewry were watching their sheep
- leaf [18] *verso*: NEWBURGH "by A Munson," treble, C, 1|3332|3, Let ev'ry creature join
- leaf [18] *verso*: CHRISTMASS "By A Munson," treble, G, 1|335|U11D5|566|5, O wonder of wonders astonish'd I gaze
- leaf [18] *verso*: AUGUSTA, "Air by Harrison," treble, G, 1|D5U1|35-3|4-|3, Rejoice the lord is king
- leaf [19] *recto*: GREENWICH, treble, Em, 1|3555|65|5

leaf [19] *recto*: WILLIAMSTON, treble, Gm, 1|5432|32-12\_|2  
 leaf [19] *recto*: BUNKER-HILL A SAPPHICK ODE, treble, Am,  
 1D7U1|24|3343|2D7, Why should vain mortals tremble at the sight of  
 leaf [19] *verso*: MENDOM [by Billings], 3 voices specified as “Treble,” “Tenor,”  
 “Bass,” Am, 11|D75U1D#7|U1, My redeemer, let me be, “Words by  
 Relly”  
 leaf [20] *recto*: AMBOY, treble, C, 11|121D7|U1, “True Riches, Lyric poems”  
 leaf [20] *recto*: LISBON, treble, Bb, 5|U121D7|U1  
 leaf [20] *recto*: AMITY, treble, A, 1|1322|3  
 leaf [20] *recto*: DOVER, treble, Am, 1|1232|1D7U1  
 leaf [20] *verso*: SPRING “By Doolittle,” treble, E, 5|34-5|65-6-7|U1D5-U1|D7,  
 The flow[']ry spring at thy command  
 leaf [20] *verso*: EDENTON, treble, D, 5|U11-D7|65|5, Lord of [the] worlds Above  
 leaf [20] *verso*: CANADA “By Doolittle,” treble, Am, 1|3-2-12-1|D#7#7|U1-2-  
 34-3|2, Behold I fall before thy face  
 leaf [20] *verso*: ARMENIA “By A Munson,” treble, Am, 532|23|25|5, O if my soul  
 were form'd for woe  
 leaf [21] *recto*: BRANFO[RD? -page torn at this point], treble, if in E minor,  
 555|5-7-55|5-6-5-6- [page torn at this point], incomplete entry  
 leaf [21] *recto*: [RAINBOW by Swan], treble, C, 1D55|5-U1D7-6|5U1D7\_|7,  
 incomplete entry  
 leaf [21] *recto*: [title unknown], treble, if in F major, 5|55|53|4-5-65|5,  
 incomplete entry  
 leaf [22] *recto*: OHIO [by Holyoke], treble, A, 3|1135|51|D7  
 leaf [22] *recto*: DEVOTION, treble, C, 1|3322|1D7|U1, Sweet is the day of &c  
 leaf [22] *recto*: JUBILEE, treble, A, 332|11D7\_|7  
 leaf [22] *recto*: SALISBURY [by Brownson], treble, Am, 11|2431|D#7  
 leaf [22] *verso*: HAMILTON, treble, C, 1|3332|1,1|1321|22|3,1D5U1|2-1D7|U1,  
 Like fruitfull showers of Rain. Descending from the Neighbouring  
 hills: That water all the plain, [punctuation sic]; “a New Tune” written  
 above the music; “Hamilton” written both as title + a second time, to  
 the right above the music—might this be the composer’s name?  
 [photo]  
 leaf [22] *verso*: HARTFORD, treble, Dm, 5|5577|U1D7-65

### Ms 83735

80. Morgan, Eneas. MS. music book [1]. Dated 1790 (but see inscription copied below). 12 unnumbered leaves sewn into cardboard covers.

inscriptions: front cover, “Eneas Morgans”; inside front cover, “Eneas Morgan grotton October <sup>th</sup>3[0?] 179[8?] / Eneas Morgan of Groton October <sup>th</sup>30 [1?]798”

MS. music is bass parts:

leaf [1] *recto*: RUSSHEA [sic] [by Read], Am, 11D7|U1D543-4|5, fals[e] are  
 leaf [1] *recto*: SUT[T]ON, F#m, 1|D55U11|114, Save me O God  
 leaf [1] *recto*: NORWICH, Am, 1|1-D7-U1D5|45|1, but theres A Dredful god  
 leaf [1] *verso*-leaf [2] *recto*: RELIGION, Am, 1|1D7|U1D5|1, My God permit my

tongue

- leaf [1] *verso*-leaf [2] *recto*: GREENFIELD [by Edson], Am, 1|11D55|345, Think mighty God on feeble man
- leaf [1] *verso*-leaf [2] *recto*: LENOX [by Edson], C, 1|1134|5, Ye tribes of Adam join
- leaf [2] *verso*-leaf [3] *recto*: REPENTANCE, F#m, 1|113-21-D7|5-7U1|D5, O if My Sole was for[med]
- leaf [2] *verso*-leaf [3] *recto*: DEANFIELD, F, 1|11D5U1|45|1, Now is the
- leaf [2] *verso*-leaf [3] *recto*: COMPLAINT, Em, 1|1111|33D7\_|7, Spare us o lord
- leaf [3] *verso*-leaf [4] *recto*: GREENWICH [by Read], Em, 1|1153|45|1, Lord what a thoughtless[s] wrethch [sic] was I
- leaf [3] *verso*-leaf [4] *recto*: MARYLAND, Am, 1|11D#7U1|D5, text source given as "Ps 90<sup>th</sup> SM"
- leaf [3] *verso*-leaf [4] *recto*: MILFORD [by Stephenson], A, 1D66|5-6-5-67|U1D1|5, hosanna, in the highest Strains
- leaf [4] *verso*-leaf [5] *recto*: GRAFTON [by Stone], C, 111|65-311|1, Jesus the vision
- leaf [4] *verso*: BRIDGWARTER [by Edson], C, 111|55|651\_|1, Lord i am thine
- leaf [4] *verso*-leaf [5] *recto*: HUNDRED THIRTY SIX, C, 1|1-D7-65|45|1\_|1, has thow Not giv,n [thy] word
- leaf [5] *verso*-leaf [6] *recto*: FRIENDSHIP, F, 111|D555U3|D7, source of text given as "89 psalm," both key signature (one sharp) and poetic meter (S.M.) appear to be erroneous
- leaf [5] *verso*-leaf [6] *recto*: SURPRISE, Dm, 1|1D7|U333D7|5
- leaf [5] *verso*-leaf [6] *recto*: 119<sup>TH</sup>, Em, 111|13D77|U3, My soul lies Cleaving
- leaf [6] *verso*-leaf [7] *recto*: EMANUEL [by Billings], G, 1|111555|U1D551
- leaf [6] *verso*-leaf [7] *recto*: HEBRON, C, 1|1145|1, the shining worlds Above
- leaf [6] *verso*-leaf [7] *recto*: STRATFIELD, F#m, 1|1132|3-2-12|D5, throw Every Age Eternal god
- leaf [7] *verso*-leaf [8] *recto*: MONTGOMERY [by Morgan], C, 1|111D6|533, Early my god with ought delay
- leaf [7] *verso*-leaf [8] *recto*: SYMPHONY [by Morgan], Eb, 111|11|21D76|5, text source given as "P. M Psalm<sup>the</sup> 50 Vers[e]<sup>the</sup> 2d"
- leaf [8] *verso*: CONCORD [by Holden], C, 1|11U1D6|5, the hill of zion yealds
- leaf [8] *verso*: LISBON, Bb, 1|1565|U1, welcome[e] swe[e]t
- leaf [8] *verso*: CONTRITION, Am, 1|321D7|5
- leaf [9] *recto*: ADMONITION, Am, 1D55|U1D7|6544|5, Sinners awak[e] betimens ye fools be wi[ss?]e
- leaf [9] *verso*-leaf [10] *recto*: OCEAN, F, 1|12|11D65|U1, thy works of glory Mity Lord
- leaf [9] *verso*-leaf [10] *recto*: HUNTINGTON [by Morgan], A, 1|11|55|665, Lord what A thoughtless wretch was I
- [remaining leaves blank]

**Ms 101394**

81. Morgan, Eneas. MS. music book [2]. Dated 1799 (see note immediately below). 1 preliminary leaf, pp. 1-94 (lacking pp. 35-38).

several sheets of newspaper used in forming the book's covers; numerous dates from June and July 1798 appear in the newspaper text

inscription: inside front cover, "Eneas Morgan Groton Newlondon County Stat[e] of / Connecticut"

p. l. *recto* + *verso*: "Table of Co[n]tents"

MS. music is mostly bass parts (with blank staves for other three voices) + 4-voice tunes and anthems; tenor part given here as melodic incipit, when tenor is present

MS. music entries:

p. 1: LISBON, bass, Bb, 1|1565|U1, text source given as "14<sup>th</sup> Hymn S. M."

pp. 2-5: OCEAN, bass, F, 1|12|11D65|U1, thy works of glory Mighty Lord

pp. 5-7: NORWICH, bass, Am, 1|1-D7-U1D5|45|1

pp. 7-10: STRATFIELD, bass, F#m, 1|1132|3-2-12|D5, throw every Age Eternal god

pp. 10-13: DEANFIELD, bass, F, 1|11D5U1|45|1, text source given as "58<sup>th</sup> hymn 1 Book 4 vers[e] L. M."

pp. 13-15: RELIGION, bass, Am, 1|1D7|U1D5|1

pp. 16-17: 119<sup>th</sup>, 4 voices, Em, 531|5577|7, My soul lies

pp. 18-20: FRIENDSHIP, 4 voices, Dm, 113|557U1|2, thy wrath lies heavy on my Sole; bass part written in treble clef!, key signature erroneously given as one sharp

pp. 20-21: SURPRISE, bass, Dm, 1|1D7|U333D7|5

pp. 22-24: HUNTINGTON [by Morgan], bass, A, 1|11|55|665, text source given as "73<sup>d</sup> Psalm L. M."

p. 25: CONTRITION, bass, Am, 1|321D7|5,U1|D5435|1

pp. 26-28: MONTGOMERY [by Morgan], 4 voices, C, 1|3331|2[-]1D7[-]65, text source given as "C. M Psalm <sup>th</sup> 63<sup>d</sup>"

pp. 28-29: RUSSHIA [by Read], 4 voices, Am, 132|1D7U13|2, text source given as "62<sup>d</sup> Psalm L.M"

pp. 30-32: REPENTANCE, bass, F#m, 1|113-21[-]D7|5-7U1|D5, text source given as "<sup>th</sup> 106<sup>th</sup> Hymn 2<sup>d</sup>. Book C.M."

pp. 32-33: SUTTON, bass, F#m, 1|D55U11|114, text source given as "63<sup>d</sup>. Psalm <sup>th</sup> C. M."

p. 34: FUNERAL ANTHEM [by Billings], 4 voices, Fm, 1|55U1|D76|5, and I heard a voice from heaven; only mm. 1-8 are present because of missing pages; MS. table of contents indicates that this piece alone filled missing pp. 35-38

pp. 39-41: COMPLAINT, bass, Em, 1|1111|33D7\_|7, text source given as "L. M. Psalm <sup>th</sup> 102 Vers[e] <sup>th</sup> 2"

pp. 41-43: HEBRON, bass, C, 1|1145|1,5|34-323-4|5, text source given as "P. M. 148 Ps"

pp. 44-48: GRAFTON [by Stone], bass, C, 111|65-311|1, text source given as "C.M. 19 hymn 5 vers[e]"

pp. 48-51: GREENFIELD [by Edson], tenor + bass, Am, 1|3355|7U1D5, think

- Mighty god on Fe[e]ble man
- pp. 51-53: LENOX [by Edson], bass, C, 1|1134|5, text source given as "Psalm 148<sup>th</sup> P.M."
- pp. 53-56: EMANUEL [by Billings], bass, G, 1|111555|U1D551
- pp. 56-59: 136, bass, C, 1|1-D7-65|45|1\_|1, text source given as "121 Psalm, 4 Vers[e] S.M."
- pp. 59-71: AN ANTHEM THE ROSE OF SHARON [by Billings], 4 voices, A, starts with treble solo: 5|U1212|31D7U1|21D76|75, I am the Ross of Sharon and the Lilly of the vally
- pp. 72-73: MARYLAND, bass, Am, 1|11D#7U1|D5, text source given as "Psalm<sup>th</sup> 90<sup>th</sup> S. M"
- pp. 74-76: MILFORD [by Stephenson], bass, A, 1D66|5-6-5-67|U1D1|5, text source given as "Psalm 118<sup>th</sup> 4<sup>part</sup> C M"
- pp. 76-77: CONCORD, bass, C, 1|11U1D6|5
- pp. 78-80: NEWBURGH, 4 voices, C, 5|35U12|1, text source given as "S. M Psalm 148<sup>th</sup>"
- pp. 80-88: AN ANTHEM FOR EASTER [by Billings], 4 voices, A, starts with bass solo: 1|D5-6-75|U1[-]D7[-]U12|3-2-1, the Lord is ris'n indeed
- p. 89: Musical society or Introduction to Music, melody + bass, G, 5|6565|U111,3|2D567|U1, probably not sacred
- p. 90: WELLS, 4 voices, F, 1|35U1|D7U1D6|5
- p. 91: AYLESBURY, 4 voices, Am, 154|32|1, I lift My Soul to god
- pp. 92-92 [*recte* 93]: GROTON, 4 voices, C, 5U11|D66U12|3,2|321D7|U1, text source given as "C M Psalm 96<sup>th</sup>"
- p. 94: NEW DURHAM, bass, Am, 1|D7534|554, How vain are all things here below

### Ms 101394

82. Morgan, Shubael. MS. music book. Dated 1790 (see inscription copied below). 4 mostly blank unnumbered leaves, 1 unnumbered page of music (numbered here p. [7]), pages of music numbered 8-72 in ink (lacking pp. 59-60) then 73-114 in pencil
- inscription: inside front cover, "Shubael Morgan's / Singing / BOOK. / Preston Jan<sup>[y?]</sup> 1<sup>st</sup> 1790"
- note that source no. 78, Andrew Law's *A Select Number of Plain Tunes*, carries Shubael Morgan's name
- leaf [2] *recto*: table of vocal parts ("Treble & Tennon," Counter," "Bass") with note letters, staff lines, clefs, solmization syllables (faw, sol, law, + mi/me only); table of key signatures and where "mi" is (e. g., "*If B be flat mi is in E*")
- key letters written at the ends of many tunes
- MS. music entries (incipits are tenor part, unless otherwise indicated):
- p. [7]: CONNECTION [by Billings], treble + tenor, E, 1|55|67|U1, Great is the Lord our god, staves ruled for counter + bass, with 1<sup>st</sup> notes of counter + bass + last note of bass
- pp. 8-9: GREENWICH [by Read], 4 voices, Em, 5|5U1D75|U1D7-U1-2|1
- pp. 10-11: SHERBURN [by Read], 4 voices, D, 531|6665|6, While sheph<sup>rds</sup> watch th<sup>r</sup> fl<sup>ks</sup> by nigh<sup>t</sup>, "Words by an unknown Authur"

- p. 12: FULLOM, 4 voices, Am, 1|3322|34|5,|31|343|2, text source given as “Ps 39<sup>th</sup>”
- p. 13: WELLS, 4 voices, G, 1|35U1|D7U1D6|5
- pp. 14-15: STAFFORD, 4 voices, A, 5|U1-2-32-1|4-32|1, See what a living stone
- pp. 16-17: FLANDERS, 4 voices, E, 5|5-U1D7-U2|D5-4-36|57|U1
- pp. 17-18: LENOX [by Edson], 4 voices, C, 1|11D56|5, Ye tribes of Adam join
- pp. 19-21: OCEAN, 4 voices, F, 5|5-6-5-4-35|U111D7-6|5, With Songs and honors Sounding loud
- pp. 22-23: BRANFORD, 4 voices, Em, 133|7-5-7U1|1-2-3-1-2D7|5, Save me o god, the Swelling Floods
- pp. 24-25: HAMPDEN, 4 voices, Em, 1|323-45-4|32|1, Now let our mornf Songs record
- pp. 26-28: BRISTOL [by Swan], 4 voices, F, 1|5-6-53|U1-D5-31|6-5-67|U1, Loud Halle[lu]jahs to the Lord
- p. 29: NORWICH, 4 voices, Am, 1|1-2-32|1D#7|U1, My sorrows like a flood
- pp. 30-33: A FUNERAL ANTHIM [sic] REV<sup>L</sup>. CHAP<sup>T</sup>. 14<sup>TH</sup> [by Billings], 4 voices, Fm, 1|55U1|D76|553|34|5, I heard A great voice form heaven saying to me
- pp. 34-36: GREENFIELD [by Edson], 4 voices, Am, 1|3355|7U1D5, God is our refuge in distress
- pp. 36-37: RUSSHA [sic] [by Read], 4 voices, Am, 132|1D7U13|2
- pp. 38-39: CAMBRIDGE, 4 voices, Am, 5|U12|3-4-55|4-32-1|D7, Deep in our hearts let us record
- pp. 40-44: WORCESTER [by Wood], 4 voices, F, starts with bass solo: 132-1|D56-7U1, How beauteous are their feet
- pp. 44-46: CALVARY [by Read], 4 voices, Am, 11D5|U1-2-32|34-3|2, Teach me the measure of my Days
- pp. 47-50: WALPOLE [by Wood], 4 voices, Bm, 1\_|132|3-4-54|32|1, Oh! if my Soul was form’d for Woe
- pp. 50-55: WESTFORD, 4 voices, Bb, starts with bass solo: 11D6|5-6-54|321, Far from my thots vain world be gone
- pp. 56-58: 136, 4 voices, C, 1|3-2-1D5|U1D7|U1, Hast thou not given thy word
- p. 61: LISBON, 4 voices, Bb, 1|D6512|3, Welcome sweet day of rest
- pp. 62-72: NEW YORK, 4 voices (treble + tenor only from m. 36 to end), G, melody in treble: 56-7U11|D765, Vital spark of heavenly flame; various dynamics + tempo indications above music, e.g. “Soft & slow,” “increase the sound,” “Loud,” “Soft,” “incre[ase],” “With Spirit” (at “Lend, lend your wings”), “very slow” (last 4 mm.)
- p. 73: BALLOON [by Swan], tenor, mm. 1-4 only, Em, 5|U1-2-3D7-5|45|3-21 4|[-]3|[-]4|[5], Behold I fall before thy face; clef + key signature + time signature + initial rest + first note present for treble, counter, + bass
- p. 73: BATH, tenor?, A, 1|23|21|1D7|U1, Nature with open volume stand
- pp. 74-75: ALL SAINTS, tenor, Cm, 3+5|55-67U3|D7-U1-D7-54-3|4, oh if my lord would come and meet; clef + key signature + time signature + initial rest + first note/s present for treble, counter, + bass
- pp. 76-77: PROVIDENCE, 4 voices, G, 5|U1321|3-5,U1-D7|6543|2, Rejoice the

lord is king

- pp. 78-81: HARMONY [= HUNTINGTON, by Morgan], 4 voices to start, then counter drops out, then all but tenor drop out (last 8 mm.), A, 5|U1-2-31|55|315, Loud hallelujah
- pp. 81-88: THE DYING CHRISTIAN TO HIS SOUL, 4 voices, Bm→B, 1D5|U12|32|1-D7, Vital Spark of heavenly Flame; "Loud," "Soft," "Soft," "Languishing," "Loud" at various points above music
- p. 89: DAUPHIN, 3 voices, Am, 1|3343|2, See what a living Stone
- pp. 90-91: JORDAN [by Billings], tenor + bass (+ first note of treble), A, 5|U11|32-1|2-32-3|4, Joy to the world the Lord is come; "Soft" over m. 17, "Loud" over m. 25
- pp. 92-94: NEWPORT [by Read], treble + tenor (+ first 3 notes of counter), Bm, 5U13|2-1D7U12|3, I send the joys of earth away
- pp. 95-97: ARCHDALE, tenor + bass (+ starting notes for treble + counter, mm. 1 + 16), F, tenor incipit (not the melody?) is 1|34|3-53|2-1D7|U1, When God reveal[']d his graci[o]us name
- pp. 98-99: TROY, 3 voices, Am, 131|21-2-3-4|5, Lord, what a feeble peice [sic]
- p. 99: SUTTON, tenor, F#m, 5|77U1D5-4|316, Save me O god
- pp. 100-101: INVITATION [by Kimball], tenor, D, 5U1D5|65|67U1, Come my beloved hast[e] away
- pp. 102-103: FORTYSIXTH PSALM, tenor, D, 5U1D7|6567|U1
- pp. 104-105: FRIENDSHIP, tenor (+ first 3 mm. of bass), A, 5|U12-3-4|3-55-4|3,4|22-3-4|34-2|1, "Psalm 133<sup>rd</sup>" given as source of text
- pp. 106-107: COR[o]NATION [by Holden], tenor, Ab, 5|U1133|212, All hail the power of Jesus name
- pp. 106-108: ZION, tenor (+ first 3 notes of treble, counter, + bass), D, 112|3456-7|U1,1|D7U21-D76|5, How did my heart r[e]joice
- pp. 108-110: PLYMOUTH, tenor (+ starting notes for treble, counter, + bass, + last 2 mm. of bass), D, 1|3565-4|356-56-7|U1, "P.M. as the old 50 psalm" given as source of text
- pp. 110-112: PILGRIM[']S FAREWELL, tenor, F, 543|U1D65, Fare you well; "Soft and Slow" over music at m. 14 ("Farewell"), "Loud and Quick" over last 3 mm. of music
- pp. 112-113: 148 TUNE, tenor? melody, G, 5|54|32|1-D7-U12|D7, Loud hallelujahs to the Lord
- [p. 114 blank]

### Ms 76196

83. MS. leaf (oblong; originally part of a bound volume?) with "Ode for Washington, by a young Lady" (text only) on one side and 4-voice sacred tune TRUMPET on the other side text for "Ode for Washington" dated "Saybrook June 3<sup>d</sup>. AD 1783-----"
- TRUMPET, TCTB, G, tenor incipit 1|1232|3#45, He comes, he comes, the Judge severe!, 5 verses of text written below music, "16" in upper left corner (originally a p. no.?)

### Ms 70594

84. MS. music book. Undated, but assigned the dates 1792-1822 by CMCH (handwritten date of 1792 on 1<sup>st</sup> p. 43; printed date of Tuesday, Jan. 1, 1822 on newspaper clipping pasted to leaf [11] *verso*). Pages probably numbered 3-45 (see below), with p. no. 43 repeated (22 leaves); 10 additional unnumbered leaves; MS. music entry locations will be given here with supplied leaf nos., with original p. nos. also provided when they are present and visible

newspaper clippings containing poems pasted (one pinned) to what are probably pp. 3-25 and 41, obscuring musical text and page numbers; tops of p. nos. 7, 9, + 11 and p. no. 15 are visible

one piece has a visible attribution: "Columbia. An Ode, sung at the General Election in Hartford, 1792---Composed in 3 parts by M<sup>r</sup>. Timothy Olmsted" (pp. 42-43, 43-45); probably the reason why CMCH attributes this MS. to Timothy

• Olmsted; at this point, the MS. does seem to become a composer's workbook, with sketches, crossed-out portions, and revisions for several pieces

no inscriptions; printed bookplate pasted inside front cover ("HARTFORD / *Circulating Library.* / D. RUSSELL. / MAIN STREET." (Library "terms" follow)

MS. music is 3- and 4-voice tunes and anthems, some texted; many entries obscured by paste-ons; visible excerpts of various voice parts transcribed here; assume that an incipit or a fragment from later in the tune is tenor voice unless otherwise specified

MS. music entries (melody in tenor voice unless otherwise specified):

leaf [1] *recto*: [title not visible], probably 4 voices, Am, incipit 154|32|1

leaf [1] *verso*: [title not visible], probably 4 voices, fragment 12|35|43|2 if in A minor, bass part under these tenor notes is 42|13|4U1|D5

leaf [2] *recto*: [title not visible], probably 4 voices, bass fragment (last phrase) 5|U1D5|33|45|1 (3/2 time, probably A minor)

leaf [4] *verso*: [title not visible], probably 4 voices, bass fragment 1, in 2/2 time, 2|D5-6-7|U12\_|22|D55 if in Eb major, bass fragment 2 (last phrase), in 3/2 time, 4-5D5|U1 if in Eb major

leaf [5] *recto*: [title not visible], probably 4 voices, fragment 5|555|342|1 if in G major, bass part under these notes is 5|55U1|1D45|1

leaf [5] *verso*: [title not visible], probably 4 voices, bass fragment 6|5546|5+74+73+U1D5|1+U11 if in G major

leaf [6] *recto*: [title not visible], probably 4 voices, bass fragment (partly obscured by paste-on) 43+U1|4+U21[44?][5?]D5U14|3 if in G major

leaf [7] *recto*: [BROOKFIELD by Billings?], 4 voices, Dm, fragment -1D7|U1-2-32|1-3-2-1D7|U1, numbered p. 15

leaf [7] *recto*: [title not visible], 4 voices, only final whole notes for all voices visible: from bass up, G, G, D, B if in G major, numbered p. 15

leaf [7] *verso*: [title not visible], probably 4 voices, Em, incipit 5|5U1D75|U1D7-U1-2|1

leaf [8] *verso*: [title not visible], probably 4 voices, fragment 1|25|31|2D#7|U1 if in A minor, bass part under these notes is 1|53|U1D6|55|1

leaf [9] *recto*: [title not visible], probably 4 voices, fragment 1|D6-7-6U1|3-2-1-D7-6|#56|U3321|D56-7-U1-D6-|U4-3-2-1-[5?]-3|1-D77|U1 if in C

major

- leaf [9] *verso*: [title not visible], probably 4 voices, fragment 3|4-33|6-5-4-32-1|(1)-D7U5|5D5|U12|34|3 if in F major
- leaf [10] *recto*: [title not visible], probably 4 voices, probably F, bass fragment 1+U1D7-U1|D55|1+U11+U1|1+U11|1+U1
- leaf [10] *verso*: [title not visible], probably 4 voices, C, incipit 1|332D7|U1-2-3, bass part under these notes is 1|11D55|3-2-1
- leaf [11] *recto*: [title not visible], probably 4 voices, [possibly continuation of music on leaf [10] *verso*], C, fragment -1-D7-|656-7U1|2|134|22-1|1
- leaf [11] *verso*: [title not visible], 4 voices, Am, fragment 2|5-4-32|3-14|3-4-2-3-|1D#7|U1
- leaf [12] *recto*: [title not visible], 4 voices, Am, fragment 554|3-2-32|1 [rests] 2|5-6-52|3-11|3-4-34|5-4-32|34|5 [rest] 2|53|42|1, numbered p. 25
- leaf [12] *verso*: PARINDON, 4 voices, Am, 1|3-5-43|22|5-4-32|1, numbered p. 26
- leaf [12] *verso*: COLCHESTER, 4 voices, C, 1|1-D76|54|3-21|5, numbered p. 26
- leaf [13] *recto*: THE 57<sup>TH</sup> PSALM TUNE, 4 voices, G, 1-2|3-21|23-4|5-43|2, numbered p. 27
- leaf [13] *recto*: WORTHINGTON, 4 voices, Dm, 5U12|1D5-434-6|5, numbered p. 27
- leaf [13] *verso*-leaf [14] *recto*: WORCESTER [by Wood], 4 voices, F, bass incipit 132-1|D56-7U1, numbered pp. 28-29
- leaf [13] *verso*-leaf [14] *recto*: THE 46<sup>TH</sup> PSALM TUNE, 4 voices, F, 5|543|654|3, numbered pp. 28-29
- leaf [14] *verso*: BRIDGEWATER [by Edson], 4 voices, C, 131|22|1D7U1\_1, “la la” written above 3 Es in treble part (in key of C major, these would be “la”s), numbered p. 30
- leaf [14] *verso*-leaf [15] *recto*: THE 122<sup>D</sup>. PSALM TUNE, 4 voices, A, 1|3-4-32|1D7|U1, 2 fusing sections + total of 27 mm.—is this an expanded version of the tune?, numbered pp. 30-31
- leaf [15] *recto*: BANGOR, 4 voices, Dm, 5|32|15|U1|D7-6|5, numbered p. 31
- leaf [15] *verso*-leaf [16] *recto*: LENOX [by Edson], 4 voices, C, 1|11D56|5, numbered pp. 32-33
- leaf [15] *verso*-leaf [16] *recto*: S<sup>T</sup>. HELLEN’S, 4 voices, C, 5|35|U1D5|6U2|D7, numbered pp. 32-33
- leaf [16] *verso*-leaf [17] *recto*: MONTGOMERY [by Morgan], 4 voices, C, 1|3331|2-1D7-65, numbered pp. 34-35
- leaf [16] *verso*-leaf [17] *recto*: BETHLEHEM [by Billings], 4 voices, E, 5|U1D7|U1-D7-65-4|3-4-32-1|5, numbered pp. 34-35
- leaf [17] *verso*-leaf [18] *recto*: HABAKKUK, 4 voices, C, treble incipit 1|1113|2-14-32, Away my unbelieving fear, numbered pp. 36-37
- leaf [18] *verso*-leaf [19] *verso*: AN ANTHEM TAKEN OUT OF THE 134<sup>TH</sup> PSALM, WITH A CHORUS, 4 then 5 voices (last section labeled “Chorus with two Tenors”), Bb, treble incipit 1|1D7|U12|34|2, O praise the Lord with one consent, numbered pp. 38-40
- leaf [20] *recto*: BRUNSWICK, 4 voices, G, 1|32|1D7|U1, numbered p. 41 (number is likely there, but covered by paste-on)

- leaf [20] *recto*: THE NEW 100<sup>TH</sup> PSALM TUNE, 4 voices, Am, 1|1D7|U35|4-32|1, numbered p. 41 (number is likely there, but covered by paste-on)
- leaf [20] *verso*-leaf [22] *verso*: Columbia. An Ode, sung at the General Election in Hartford, 1792, att. Olmsted, 3 voices, D, treble incipit 5|5-4-34-5|65|U11|D7-U1-2-1D7-U1|D5, Great Sire of Nations, Pow'r Eternal, hear!, numbered pp. 42-43, 43-45
- leaf [23] *recto*: THE 133<sup>D</sup> PSALM TUNE, 4 voices, F, treble incipit 1|5-654-32|15|6543|2
- leaf [23] *verso*-leaf [25] *recto*: AN ANTHEM TAKEN OUT OF THE 104<sup>TH</sup> PSALM, 4 voices, G, treble incipit 34|51D7|U1|543-4-555-4|3, Praise the Lord O my soul
- leaf [25] *verso*, leaf [26] *recto*, leaf [25] *recto*: AN ANTHEM TAKEN OUT OF THE 150<sup>TH</sup> PSALM, 4 voices, G, tenor incipit 1D5|U13432|135|312D55|U1, O praise God in his holiness, melody in tenor or treble?, this inscription at bottom of leaf [26] *recto*: "ended one leaf back"
- leaf [26] *verso*: [SALVATION O THE JOYFUL SOUND], various voices, crossed-out sketches for the piece that is substantially completed 4 entries later, Bb, 5|U1-2-3-4-3-4-22|3455-65, Salvation O the Joyfulsound [*sic*]
- leaf [27] *recto*: THE 146<sup>TH</sup> PSALM TUNE, 4 voices, F, treble incipit 5|U1D5-432|34-21
- leaf [27] *verso*-leaf [28] *recto*: BEHOLD THE GLORIES OF THE LAMB, 4 voices, F, treble incipit 5|U1D543|6-43-4-5-31, Behold the glories [of the Lamb], after title: "a Hymn by D<sup>r</sup>. Watts - 1<sup>st</sup> in Barlow's Collection"
- leaf [28] *recto*: 65<sup>TH</sup> ANTHEM, possibly treble, sketch for the piece that is substantially completed 3 entries later, G, 3|53-454-32|1-D7, The folds [shall be full of sheep]
- leaf [28] *verso*-leaf [29] *recto*: SALVATION O THE JOYFUL SOUND, 4 voices, A, treble incipit 5-U3|3-2-1-21356-5|4-33-4-3-2, Salvation [o the joyful sound], many notes erased or crossed out, beginning of one section jettisoned + rewritten, additional staff lines drawn for bass revision
- leaf [29] *verso*, leaf [30] *recto*, leaf [29] *recto*: AN ANTHEM TAKEN OUT OF THE 119<sup>TH</sup> PSALM, 4 voices, A, tenor incipit 5|U1D7U123-4|3-23455|4-32-1D765, Thou art my portion O Lord I have promised to keep thy Law, final mm. on leaf [29] *recto* headed "Rem<sup>r</sup>. of 119<sup>th</sup> Anthem"
- leaf [30] *verso*-leaf [32] *recto*: AN ANTHEM TAKEN OUT OF THE 65<sup>TH</sup> PSALM, 4 voices, G, treble incipit 321\_|1234|332|345\_|5654|32|1, Thou O God art praised in Sion, one version of music setting "The folds shall be full of sheep..." is crossed out and another one is substituted (a third try at setting these words appears 3 entries earlier)
- leaf [31] *verso*-leaf [32] *verso*: AN ANTHEM TAKEN OUT OF THE 90<sup>TH</sup> PSALM A SOLEMN DIRGE FOR A FUNERAL, 4 voices, Em, treble incipit 1|334|55|553-|436|552|1, O Lord thou art God from everlasting & world without end

**Ms 95261** [on label pasted to front cover; "95260" in pencil inside front cover]

85. *The New Haven Collection of Sacred Music*. Dedham: Daniel Mann [for the United Society in New Haven], 1818. [i]-xvi, [17]-143, [1] pp.; complete.

no inscriptions, no MS. music

**781.9 N536c 1818**

86. Olmsted, T. [Olmsted, Timothy]. *The Musical Olio*. Northampton, Mass.: Andrew Wright, 1805. Lacks pp. 3-6 of introductory matter, pp. 105-110 of music.

inscription: front flyleaf *recto*, "M Boardman" (in pencil)

printed bookplate pasted inside back cover; [printed:] "Connecticut Historical Society / PRESENTED BY" [handwritten:] "Charles H. Owen / [T. D. Boardman Collec.]"

one MS. music entry:

back flyleaf *verso*: untitled, incomplete melody, vocal part unknown, D, 1|1-2-14-3|2-3|111|D5-6-7-U12-1|D7, O Thou supreme most high & mighty God!

**781.9 O51m**

87. Olmsted, T. [Olmsted, Timothy]. *The Musical Olio*. 2<sup>nd</sup> ed. Hartford: Peter B. Gleason and Company (New London, Conn.: printed by Samuel Green), 1811. [2], 127, [1] pp. Complete. A pristine, virtually virgin copy, like so many of this title.

no inscriptions, no MS. music

label pasted inside front cover records that this book was presented to the CHS (now the CMCH) by Charles H. Owen ("[T. D. Boardman Collec.]")

**781.9 O51m 2d ed.**

88. Olmsted, T. [Olmsted, Timothy]. *The Musical Olio*. [2<sup>nd</sup> ed.]. Hartford: Peter B. Gleason and Company, 1811. Preliminary t. p., *verso* blank; music, pp. [9]-127; index, p. [128]. Lacks main t. p. + copyright notice (2<sup>nd</sup> pp. [1-2]), musical rudiments (pp. [3]-8).

ownership inscriptions: t. p., "Fra F C Erwins [Book? – crossed out] [Bought – crossed out] [never? – crossed out] 182[?]" ; [all crossed out:] "Lucy M E Curtis) -L- Maria[n?] Curtis Book Dec / 30) 1821"; [crossed out:] "Elect[or?] Er[w?]ins [Pro?]perty"; index p., in pencil, "W<sup>m</sup> J Curtis Eighteen [hundred?] sixty [one?]"

no MS. music

**Imprints Conn. 1811 M987m**

89. Porter, Solomon. MS. music book. Dated [1804?] by CMCH. 66 leaves: leaves [1-5] are blank except for owner's stamp on leaf [1] *recto*; leaf [6] *verso* is numbered (page) 1 in pencil, and has MS. music; leaves [7-42] are numbered (pages) 2-73 in pencil, and all but pp. 45-47 have MS. music; leaves [43-47] are ruled with musical staves, but have no MS. music; leaves [48-66] are blank except for inscription on leaf [63] *recto*.

ownership inscriptions: folded leaf inserted inside front cover, "Solomon Porter's / 1804"; 2 slips of paper pinned to this same folded leaf, "Solomon Porter / Owner" on each; leaf [63] *recto*, in pencil, "Porter"

owner's stamp, leaf [1] *recto*: "S. PORTER"

MS. music is mostly 4-voice anthems, with one lengthy bass part; melodic incipits

given here are tenor part unless otherwise indicated

MS. music entries:

pp. 1-3: untitled piece, 4 voices ("Treble," "Counter," tenor, "Bass"), Gm, 5|55-4|32|1-32-1|D#7, They that in Ships with Courage bold

pp. 4-20: ANTHEM 5<sup>TH</sup>, "A[.] Williams's Collection," 4 voices ("Treble," "Counter," "Tenor," "Bass"), starts in Dm, ends in C, 1|1|1|5|U1-D#7|U1D#77|U11, O Lord O Lord O Lord God of Israel

pp. 21-36: AN ANTHEM PSALM 27<sup>TH</sup>, 4 voices, starts with "Tenor solus," C, 1D5|U12|3|43-2|33|1D5|U1|43|2-3-2-1D7|66|5, Bring unto the Lord O ye righteous bring Young Rams unto the Lord

pp. 37-47: AN ANTHEM. PSALM 133, 4 voices, starts with tenor + bass duet, C, 1|2321|D7-655|U1-2-1-2-32|1, Behold how good and joyful a thing it is, breaks off 15 mm. after "Like as the dew of Hermon" is first heard, followed by 17 mm. with bar lines but no music

pp. 48-64: untitled piece, 95 mm., bass (with occasional brief tenor passages, probably written as cues; 3 blank staves above bass part, all with bar lines), C, 1|[m. of rest]|11112|333|3423|3111|1555|5355|1U1D77|5665|7654|3-2151, only text is at mm. 42-45: Fools never raise their tho'ts so high like Brutes they live like

pp. 65-73: AN ANTHEM. 2<sup>ND</sup> SAM<sup>[L?]</sup> 1<sup>ST</sup> 19<sup>TH</sup>, Knap[p], 4 voices, starts with "Tenor solo," Cm, 5|U1-2-1Dn77|U3-4-321-Dn7|U1, The Beauty of Is'rael is slain

### Ms 62050

90. Read, Daniel. *The Columbian Harmonist, No. 2*. New Haven: Daniel Read, [1794]. 39, [1] pp. Complete.

2 leaves with printed staff lines bound in at end; fragment of MS. music on one of these leaves (numbered here a. l. [1-2])

inscription: inside front cover, "2 Miss Serderwin / 2 Miss Osborns / 2 Miss Keeler / Miss Patt[en?] / 2 Miss Lebretons / Miss Merseny / Miss Roman[s?] / M<sup>r</sup> [M?]aples / 4 Ritters / Stodad [= Stoddard?] / Be[rny?] / Brow[n?]," "Sam / Brown / ... / Wi[ll]iam ..."

MS. music entry:

a. l. [2] *verso*: untitled, untexted fragment, probably instrumental by its nature, G, 12|3542

### 781.9 R282c 1794

91. Read, Daniel. *The Columbian Harmonist, No. 2*. New Haven: for the editor, [1801]. 8, 41-71, [1] pp. BOUND WITH [Read, Daniel]. *Additional Music*. [1801]. 16 pp. Complete. ASMI 420.

4 leaves with printed staff lines bound in after *Additional Music*; these 4 leaves contain MS. music in this copy

inscriptions: front cover, "A Vark's Book"; front flyleaf *recto*, "Aaron Vark,s, *Book / Yonkers. 1801*" (also on this p. are 7 circular Yonkers postmarks, and 1 oval postmark reading "YONKERS / NEW-YORK"); back cover, "A Vark's [Book?]"

MS. music entries:

- a. l. [1] *recto*: WORTHINGTON, bass, Dm, 11D5|U1-2312|D5
- a. l. [1] *verso*: VINYARD "By J Vredenburgh 1803," bass, Am, 1D51|7U1|D5,5|3345|1, meter identified as "P.M." (6.6.6.6.8.8.8)
- a. l. [2] *recto*: SUNBURY, TCTB, Am, tenor incipit is 133-4|54-343|2, beautifully copied—almost looks printed
- a. l. [2] *verso*, a. l. [3] *recto* + *verso*: 3 fragmentary attempts to notate a melody (with piano accompaniment) titled "I'll Hang My Harp on a Willow Tree," G, 5|55567|U123
- a. l. [4] *verso*: A Pledg[e] To Julia, secular melody, E, 5U1D7U123|434234|531243|231D765

**781.9 R282c 1794 2d ed.**

92. Read, Daniel. *The Columbian Harmonist, No. 1...The Columbian Harmonist, No. 2...The Columbian Harmonist No. III*. New Haven: Daniel Read, [1797]. 111, [1], [8], [2] pp. *ASMI* 422A, except 4 leaves of blank staves (here containing MS. music) are bound in between 2 printed indexes numbered pp. [112] and [113-14] in *ASMI*; first of these indexes and the 4 leaves of MS. music are numbered by hand pp. 112-120 (these p. nos. will be used here in the listing of MS. music entries). Complete, though lacking both covers and any flyleaves. no inscriptions

MS. music entries:

- p. 113: AMERICA [by Wetmore], TCTB, Am, tenor incipit 1|1321|5, Amid surrounding foes
- p. 113: ORANGE, apparently tenor (from its position on 2<sup>nd</sup> staff from bottom of 4-stave system), Em, 5|U1D732|1,3|44-37U2-D7|U1, no text
- p. 114: NEWBURGH, counter + bass, C, counter incipit 3|5555|5,5|66|5#4|5, Let every creature join, &c.
- p. 115: FRIENDSHIP, counter, Dm, 111|223-21|4, Thy wrath lies heavy on my soul
- p. 116: MORTALITY, counter + bass, Em, counter incipit 133|13D7U1|2, Ye sons of pride - - -
- p. 117: CONCORD [by Holden], TCTB, C, tenor incipit 5|U1132-1|2, The hill of Zion yields
- p. 117: DEVOTION, TCTB, C, tenor incipit 5|U112D7|U12|3, Sweet is the day of Sacred rest
- p. 118: AMITY, counter + bass, A, 5|5555|5,U1|D7U11D6|7, How pleasant [']tis to see
- p. 119: NEWJERUSALEM [*sic*] [by Ingalls], bass, G, 11D7|65U12|D5, no text
- p. 119: CHINA (by Swan), tenor + bass, D, tenor incipit 3|22|11|3-D66|3, why should we mourn departed Friends
- p. 120: MOUNT OLIVE, tenor + bass, G, tenor incipit 5|531D7|U1-23-45, Sweet is the work my God my King

**781.9 R282c 1795**

93. Read, Daniel. *The Columbian Harmonist*. Dedham: H. Mann, 1804 [i.e., 1805]. 2<sup>nd</sup> ed. 94, [3] pp. (the later binding, with "ADDITIONAL ERRATA" on p. [97]; *ASMI* 423A). Complete.

no inscriptions, no MS. music  
**Imprints World 1804 R282c**

94. Read, Daniel. *The Columbian Harmonist*. 3<sup>rd</sup> ed. Boston: Manning and Loring, 1807. 111, [1] pp. Complete.

no inscriptions, no MS. music  
label pasted inside front cover records that this book was presented to the CHS  
(now the CMCH) by George B. Thayer, Hartford

**781.9 R282c 1807 3<sup>rd</sup> Ed.**

95. Roberts, Eli. *The Hartford Collection, of Classical Church Music*. New London, Conn.: printed by Samuel Green for the compiler, 1812. 187, [1] pp.; lacks final two leaves with subscribers' names.

25 unnumbered leaves with printed staff-lines bound in after printed portion of the book (only bottom half of leaf [20] is present); MS. music on leaves [1-2], [21-22], [24-25]; music on leaves [2] *verso*, [21] *verso*-[22] *recto*, [24] *verso*-[25] *verso* is secular (vocal melody; vocal duet with keyboard accompaniment; keyboard music)

no ownership inscriptions; sentimental poetry written in pencil on additional leaf [23] *verso*

MS. sacred music appears to be all treble parts:

a. l. [1] *recto*: WAREHAM, E, 2|3-13|2-D7U2|1-21|D5, Soon as I heard &c

a. l. [1] *recto*: OXFORD, C, 3|3-54|3-42|3,5|55|5#4|5, My soul repeat his praise

a. l. [1] *recto*: MEAR, G, 1|1D7|U11|D6-7U1|D7, While shepherds watch'd &c

a. l. [1] *recto*: ROTHWELL, F, 1|35|11|2-1D7|U1,D7|U11|D7U2|3-21|D7, The heavens declare thy glory Lord

a. l. [1] *verso*: DAUGHTER OF SION. A. RESPONSE [punctuation *sic*], G, 123|21D7|U11D7|U1D7,7|U123|21D7|U11D7|U1, Daughter of Sion awake from thy sadness

a. l. [1] *verso*: FROOME, Bb, 3|5-42|5-6-54|3, Come sound his praise &c.

a. l. [1] *verso*: REPOSE, Eb, 1|32|11|11[-]D7|U1, No more fatigue - &c

a. l. [1] *verso*: GOSHEN, G, 3|3-213|2[-]1D7U2|1-D566|5, The Lord is our Shepherd, &c

a. l. [2] *recto*: BARBY, A, 1|11|D75-6|555, Long have I sat beneath the sound

**Imprints Conn. 1812 R643h**

96. Roberts, Eli. *The Hartford Collection, of Classical Church Music*. New London, Conn.: printed by Samuel Green for the compiler, 1812. 187, [5] pp.; appears to be complete. BOUND WITH *Church Music: selected by a committee of the First Ecclesiastical Society in Hartford*. Hartford: George Goodwin, and Sons (New London, Conn.: printed by Samuel Green), 1817. 40 pp. Appears to be complete.

inscriptions: p. l. [1] *recto*, "Mr Boardman" (pencil); Roberts t. p., "Thomas [D?] [Boardman's Book?]" (chopped off at bottom of p.)

no MS. music

**Imprints Conn. 1812 R643h Copy 2**

97. Russel, Esther. MS. music book. Actually 11 separate sources, now numbered 1-11 on added slips of paper: 3 sewn booklets of MS. music (sources 1-3, including Esther Russel's singing book), 2 groups of leaves of MS. music (sources 4-5), 5 individual leaves of MS. music (sources 6-10), and one printed leaf (source 11: pp. 37-38 of *The Buck's Pocket Companion*). Sources 1-10 will be inventoried here by source number.

source 1: sewn booklet, 10 unnumbered leaves with paper covers

inscriptions: leaf [1] *recto*, "Esther Russel / Her Singing Book"; inside back cover, "Esther Russel her Singing Book"

MS. music appears to be all treble parts:

leaf [1] *verso*: WELLS, G, 3|355|554-3|2

leaf [1] *verso*: S<sup>T</sup> MARTIN[']s [by Tans'ur], A, 3|4-32|31-2|3-2-13|2

leaf [1] *verso*: OLD 100, G, 1|32|1D7|67|U1

leaf [1] *verso*: PARINDON, Am, 1|1-3-21|D7-U12|3-2-1D7|U1

leaf [2] *recto*: ISLE OF WIGHT, Am, 1|3-2-15-4|3-4-52|3-4-56-7|5, highly ornamented version of this part? [\[photo\]](#)

leaf [2] *recto*: BANGOR, Dm, 5|57|U11-D7|67-6|5

leaf [2] *recto*: NEWCASTLE, G, 3|53|3-21|D7

leaf [2] *recto*: BATH, A, 1|D7U1|25|4-32|3

leaf [2] *verso*-leaf [3] *recto*: EXETER, F#m, 1|333[-]45[-]6|7U1D5

leaf [2] *verso*-leaf [3] *recto*: HATFIELD, Gm, 33211|253,1|D7U125|5

leaf [2] *verso*-leaf [3] *recto*: POOL, Gm?, 3|2D7|U15|34-3|2

leaf [2] *verso*-leaf [3] *recto*: THE 3<sup>D</sup>, Gm, after 2 mm. rest 512|32|3-2-33[-]4|5,533|1132|3 (if poetic meter begins with two 8s)

leaf [3] *verso*: DORCHESTER, "Treble," F#m?, 5|5-6-77|77|5-U11|D7

leaf [3] *verso*: CHESTER [by Billings], F, 335|5U1|D6-5-43|2, Let tyrants Shake their Iron rods

leaf [3] *verso*-leaf [4] *recto*: THE 136, C, 5|U1-2-1D7|U12|3

leaf [4] *recto*: WORTHINGTON, G, 3|5-4-32|32|3

leaf [4] *recto*: NEWBURY, Gm, 32D7|U1-23|44|3

leaf [4] *recto*: THE 133, G, 1|33|55|6-32|3

leaf [4] *verso*-leaf [5] *recto*: THE 24, Gm, 1|3-2-1D7|U12|3

leaf [5] *verso*-leaf [7] *recto*: untitled anthem, G, after 2 mm. rest 5-6-5-4-33[-]2|1-232|5, Sing Sing Sing O ye heav[']ns

leaf [8] *verso*-leaf [9] *recto*: AN ANTHEM FROM Y<sup>E</sup> [124?] PSALM, Am, after 3 mm. rest: 5452|1|323|12-1|D7, If the Lord himself had not been on our Side

leaf [9] *verso*-leaf [10] *recto*: AN ANTHEM FROM Y<sup>E</sup> 122 PSALM, "Treble," C, 5U111|32\_|211|D755U1D7|U111D7U1|2, Jerusalem is built as A City that is at unity in itself

source 2: sewn booklet, 10 unnumbered leaves (no covers)

no inscriptions

MS. music appears to be all "Air"s (probably tenor parts), except last entry:

leaf [1] *recto*: BLUE HILL, G, 1|1235|6-5-43|2, Eternal Pow'r whose high abode

leaf [2] *recto*: NEW [HARTFORD?] [by Jenks], G, 135|U1D1[-]4|32|1, From all that dwell below the Skies; includes dynamic

- markings (“Fort,” “Pia,” “Fort”)
- leaf [3] *recto*: FLORIDA [by Wetmore], Dm, “air,” 5|31D7U1|5, Our moments fly apase [*sic*]
- leaf [3] *recto*: CHINA [by Swan], D, 3|22|11|3-D66|3, Why should we Mourn departing Friends
- leaf [4] *recto*: NORWALK, “Air,” G,,1|3355|3-1-22|1
- leaf [4] *recto*-leaf [5] *recto*: NEW DURHAM, Am, 1|D557U3|21[-]D7U1
- leaf [5] *verso*: MORTALITY [*sic*] [by Read], Fm, 1|5U1D7[-]65 [-]4|345\_|5, Death like an over flowing stream; on same page, incomplete copy of same melody, scratched out
- leaf [6] *recto*: TRIUMPH, “Air,” F, 1|34|55|5[-]6|5, Who Shall the [Lord? --looks like “tard”] elect Condimm
- leaf [7] *recto*: untitled, untexted tune, 4 voices not aligned vertically, G, tenor incipit is 4[-]3|36[-]5|5U1|D4-32[-]1|1,6[-]5|5U1|D76|5 leaves [8-10] blank
- source 3: sewn booklet, 8 unnumbered leaves (no covers), leaf [8] detached inscriptions: leaf [1] *recto*, “D[?]th Morgan,” “Jason [?],” “George [?],” “Simon Larned / Connecticut / Simon Larned,” “H[e?]n[r?]y Spal[d?]ing,” “Killingley”; leaf [8] *verso*, “Mrs [Shomom?]”; “May [3?] 1812”
- MS. music is tenor + bass parts, 4-voice tunes, + bass parts; tenor melody given here, when tenor is present
- MS. music entries:
- leaf [1] *recto*: FIDELITY, tenor + bass, A, 1|33[-]456[-]4|32|1
- leaf [1] *verso*: EXT[LL?]ATION, bass, G, 1|111D4|55|U1
- leaf [2] *recto*: NEW HARTFORD, tenor + bass, G, 1|35|U1D1[-]4|32|1
- leaf [2] *verso*: THIRTY FOURTH, bass, C, 1|11D55|3-2-1D5|U1, 5U1D6|46|2
- leaf [3] *recto*: Washington, 4 voices, Em, 1|33[-]455|U1D7|U1, What solemn sounds our ears invade; secular elegy for George Washington
- leaf [3] *verso*: CONSOLATION, bass + tenor, Em, 1D54|35|4-32-1|5, Why do we mourn departed Friends
- leaf [4] *recto*: ORIENT CLOUD, tenor + bass, C, 5|11|13|2-1-[5? 4?]3|2, text beginning “I’ll praise my maker with my breath” written between vocal parts, then crossed out; text source given as “LM. P.<sup>s</sup> 146”
- leaf [4] *verso*: EDOM [by West], tenor + bass, F, 5|3-4-56[-]7| U1D653|5, With songs & honors
- leaf [5] *recto*: S[EVER?]IA, tenor + bass, Am, 1|534-D7-U1|235|5, 3|753|54[-]32|1
- leaf [5] *verso*-leaf [6] *recto*: ARCHDALE, tenor + bass, F, 1|56[-]7| U1D5|4-32|1
- leaf [5] *verso*-leaf [6] *recto*: ASHLEY, tenor + bass, G, 5|U1D7|U12|3 2[-]3[-]4|3, Come let us join our cheerfull songs
- leaf [6] *verso*-leaf [7] *recto*: 148<sup>TH</sup> PSALM, tenor + bass, G, 3|34|54| 3-2-34|2, Loud Hallelujahs to the Lord; incomplete, lacking 3

measures of the tenor part necessary to set “of his love in heav’nly strains, And speak how fierce his” (bass part + text are present); one passage thoroughly crossed out, with “mistake” written between the 2 staves

leaf [7] *verso*-leaf [8] *recto*: Ode on Science by “Sumner,” 3 voices, G, 1|D5-32-1|25|6-5-67|U1, The morning sun shines from the East; part of leaf [8] is missing, with 2 mm. of bass part + some text

leaf [8] *verso*: EXHORTATION by “E. Doolittle,” 4 voices, Am, 1|3-4-3-21|23[-]4|5-3-2-1D7|U1, Now in the heat of Youthfull blood; lacks all after m. 16

source 4: 5 unnumbered leaves, probably fragments of a copybook  
no inscriptions

MS. music seems to be mostly treble parts; exceptions noted:

leaf [1] *recto*: [WASHINGTON by Billings], fragment (middle of the tune), E, 5|67U12-D7|56-7U1, Those Heav’nly Guards around the[e] wait

leaf [1] *recto*: fragment (last 6 mm.), C or Cm, 3331|2221|33|11|D77|U1, 2 endings provided, both on 1

leaf [1] *recto*: fragment (last 12 mm.), if in C, 1112|1D6|U1-D76-7U12|11|33-211-2|343\_|31|1-2-1-2-3-4-3-2-|1-2-1-D7-U1-D7-6-5-4-5-6U1|21|1; if in F#m, 5556|53|5-43-456|55|77-655-6|7U1D7\_|75|5-6-5-6-7-U1-D7-6-|5-6-5-4-5-4-3-2-1-2-35|65|5

leaf [1] *verso*: VIRGINIA, Em, 5|3355|6-7-5U1|D7

leaf [1] *verso*: CONNECTION [by Billings], E, 5|U11|1-D7-65|5

leaf [1] *verso*: AURORA A MORNING HYMN [by Billings], fragment, C, 1|3-45-3|1D7|U1

leaf [2] *recto*: fragment (last 5 mm.), if in Dm, 2-3-2-1D7|U1-D76|55|65|5, 2 endings provided, both on 5

leaf [2] *recto*: fragment (middle of tune), if in Am, [3/2 time:]1-23-5|4-3-2-1D7|[2/2 time:]U1|[equivalent of 2 mm. rest]1|5544|5-43-233|2231|2|234-322 [breaks off here]

leaf [2] *recto*: NEW-HINGHAM, Am, 1|21-321|D#7

leaf [2] *recto*: fragment (last 3½ mm.), if in Dm, 5|3456|55|5

leaf [2] *verso*-leaf [3] *recto*: 89, Dm, 5|57U1D7-6|5U1D7

leaf [2] *verso*-leaf [3] *recto*: BRIDGWATER [by Edson], C, 5U11|D75|U123\_|3

leaf [2] *verso*-leaf [3] *recto*: GREEN FIELD [by Edson], Am, 1|1122|332

leaf [2] *verso*-leaf [3] *verso*: MAJESTY [by Billings], F, 3|5n4|55|65|5

leaf [3] *verso*: Indian Philosopher, “Tenor” + “Treble,” not in score, both fragmentary, C, tenor begins 133|3255|5, secular

leaf [3] *verso*: Sophronia, “Tenor,” fragment, Dm, 1|3254|6543|2, secular

leaf [4] *recto*: [BETHLEHEM by Billings], fragment (fuging section to end), E, 5U11-D7|6656-7|U1, The Angel of the Lord came down

leaf [4] *verso*: 24<sup>TH</sup> OR NORWICH, Am, 1|3-2-1D7|U12|3\_|3

leaf [4] *verso*: WELLS, Dm, 5|775|765|4\_|4  
leaf [4] *verso*: 25<sup>TH</sup>, Am, 533|21|D#7  
leaf [5] *recto*: SUFFIELD, Em, 5|1431|555\_|5  
leaf [5] *recto*: Bunker Hill, Am, 1D7U1|24|3343|2D7  
leaf [5] *verso*: RAINBOW [by Swan], fragment, C, 1D55|5-U1D7-  
5|6U1D7\_|7  
leaf [5] *verso*: 122, fragment, G, 3|5-6-54|32|3\_|3  
leaf [5] *verso*: MONTAGUE [by Swan], fragment, Dm, 555|55U11|D7  
leaf [5] *verso*: SHERBURNE [by Read], fragment, D, 553|4-56-7U11|1

source 5: 3 unnumbered leaves, probably fragments of a copybook

no inscriptions

MS. music is mix: several treble parts, tenor part, 4-voice piece

MS. music entries:

leaf [1] *recto*: fragment (last 7½ mm.), possibly treble part, if in G,  
44|4433|32-34-23|22|3-21D7U3|2-3455-4|3344|5  
leaf [1] *recto*: fragment (last 10 mm.), possibly treble part, if in Em,  
last 9 mm. are 555|54345,553|455\_|5,3|5455|5-67-  
65,4|3455|5 (this section speculatively broken up into 4  
phrases of 8, 6, 8, and 6 syllables)  
leaf [1] *recto*: fragment (10½ mm. from middle of a piece), possibly  
treble part, if in F, first 7 mm. are  
55|3456|55|3+5|[rest]5|3333-4|555, Through ev'ry Land by  
ev'ry tongue / O come loud Anthems let us Sing  
leaf [1] *recto*: fragment (last 3 mm.), possibly treble part, if in F,  
5U1D76|555\_|5, [F?]avours past down on  
leaf [1] *verso*-leaf [2] *recto*: BALTIMORE, "Tenor" (but not melody?), 6/4,  
C, 111|1332D7,D2|14321D7|U1 (this section speculatively  
broken up into 2 phrases of 8 syllables)  
leaf [1] *verso*-leaf [2] *recto*: GOLGOTHA, "Treble," if in Fm,  
3\_|355|5|354|3  
leaf [1] *verso*-leaf [2] *recto*: AMH[E?A?]RST, "Treble," G, 153|65|3  
leaf [1] *verso*-leaf [2] *recto*: untitled tune, possibly treble part, A,  
1|5-4-34-3|2-1D7|U1  
leaf [2] *verso*-leaf [3] *recto*: MILFORD [by Stephenson], "Treble," A,  
533|1-2-1-23-4|552, If Angels sung a Sav'ours birth  
leaf [3] *verso*: WILLIAMSTOWN, 4 voices, fragment, Gm, tenor incipit is  
1|1D7U12|345\_|5

source 6: single unnumbered leaf, likely from a copybook

inscription: leaf [1] *recto*, "Noadiah Larned 1800"

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

leaf [1] *recto*: DORCHESTOR [sic], "Treble," if in F#m, 5|5-6-77|77|5-  
U11|D7  
leaf [1] *recto*: CHESTER [by Billings], "Treble," F, 335|5U1|D6-5-43|2  
leaf [1] *recto*: THE24 [sic], "Tenor," 1<sup>st</sup> 4 mm. written in Gm (with key  
signature), then remainder in Am, 1|1-2-32|1D7|U1  
leaf [1] *verso*: fragment (last 13¼ mm. w/ 1<sup>st</sup> + 2<sup>nd</sup> endings), possibly

treble part, if in G, remaining music begins

1|3355|36|5544|3322|2

leaf [1] *verso*: fragment (last 8 mm.), possibly treble part, if in Fm,  
5434|5,554|5544|7,5|U1-D7-U1-D7-6-|55|65|5

leaf [1] *verso*: fragment (last 6½ mm.), possibly treble part, if in Gm,  
15|5575|5,2|2D7U33|445,4|5542|1

leaf [1] *verso*: fragment (last 13 mm.), possibly treble part, if in Gm,  
remaining music begins 7|U221|D7,|U543|2222|3\_|3,D7|U3-4-  
3-4-55[-]4|323\_|3

source 7: single unnumbered leaf (folded) with music + text on *recto*, 3 lines of same  
text + sums on *verso*

no inscriptions

MS. music entry:

leaf [1] *recto*: untitled melody, probably tenor or treble, no clef, key  
signature, or time signature, if in F, 1|34|55|55[-]6|5,5|U11|1  
[-]D65[-]3|5[-]65[-]3|2, Who shall the Lords elect condemn

source 8: single unnumbered leaf, probably from a copybook; MS. music on *recto*  
side, *verso* blank

no inscriptions

MS. music appears to be treble parts:

leaf [1] *recto*: untitled fragment (likely the doxology ending an  
anthem), possibly treble part, if in Bb, 1<sup>st</sup> surviving mm. are  
6-7-6-7-U1D6|U21D7U31|21D77|U1, Glory be to the father  
Son and holy Ghost

leaf [1] *recto*: THE24 [*sic*; see source 6 above, 3<sup>rd</sup> entry; these two  
sources may share the same hand], probably treble part, Gm,  
1|3-2-1-D7|U12|3

source 9: single unnumbered leaf (folded) with music on *recto*

no inscriptions

MS. music:

leaf [1] *recto*: LOW DUTCH, “Bass,” A, 1|1D5|U1D6|5U1|4

source 10: fragment of single unnumbered leaf, with music on both sides

no inscriptions

MS. music:

leaf [1] *recto*: [title missing], “Treble,” fragment, if in G, 3|355|554-3|2

leaf [1] *recto*: ST. [rest of title missing], “Treble,” fragment, A, 3|4-  
32|31-2|3-2-13|2

leaf [1] *recto*: [title missing], “Treble,” fragment, G, 1|32|1D7|67|U1

leaf [1] *recto*: [title missing], “Treble,” fragment, Am, 1|1-3-21|D7-  
U12|3-2-1D7|U1

leaf [1] *verso*: [title missing], possibly treble part, fragment—3 partial  
staves of what appears to be one longer piece, 2/4, if in D, one  
section begins [1]|35|U13|2-1-D7U2|1-D7-6U1|D7-6-54|3,  
High as the heavens [heav’ns] our voices raise And earth &  
earth [←text written under this section], text also includes the  
phrases “Wide [x 2] as the world is thy comm[and]” + “when

rolling years Shall cease to move" [x 2]

source 11: single leaf (pp. 37-38) of text collection, *The Buck's Pocket Companion*; texts on these 2 pp. are all secular, including "SONG XXXI." ("When whistling winds are heard to blow...") + "SONG XXXII. / Tune—"KING WILLIAM'S MARCH." ("O'er fair COLUMBIA's awful brow...")

**Ms 101211**

98. Spalding, Ezekiel. MS. music book. 1802. 29 leaves, and two halves of a larger leaf inserted (not attached). Leaves [2-10] are paged 5-22.

inscriptions: leaf [1] *recto*, "Ezekiel Spalding's / Book / Killingly Feb -- 20<sup>th</sup> 1802 - / John &c."; inserted leaf *verso*, "Ezekiel Spaldings / Property"

MS. music is mix of bass parts, treble + bass pairs (with blank staves for counter + tenor inbetween), and 4-voice tunes; some but not all text citations are reproduced here:

leaf [2] *recto* (p. 5): NEW DURHAM, bass, Am, 1|D7534|554, How vain are all things here below

leaves [2] *verso*-[3] *recto* (pp. 6-7): HARMONY [by Morgan], treble + bass, A, treble incipit 1|3-2-2[sic]3|22|112, Loud hallalujahs to the lord

leaves [3] *verso*-[4] *recto* (pp. 8-9): REFUGE, treble + bass, Em, treble incipit 133|33-455|5, My refuge is the god of love

leaves [3] *verso*-[4] *recto* (pp. 8-9): REQUEST, bass, Em, 1|1111|33D7\_|7, Spare us O lord aloud we pray

leaves [4] *verso*-[5] *recto* (pp. 10-11): ALL SAINTS, treble + bass, Cm, treble incipit 1|D7755|5-6-7U1|D7

leaves [5] *verso*-[6] *recto* (pp. 12-13): ZION ("Psalm 122 C. M."), treble + bass, D, treble incipit 555|5434|5,U1|2232-1|D7

leaves [6] *verso*-[7] *recto* (pp. 14-15): SALEM ("Psalm 147 L.M."), treble + bass, C, treble incipit 5|U132-1D7-6|77-U12\_|2, 1-231|D7U2|3-2-D7-55-6|5

leaf [7] *recto* (p. 15): BETHEL ("C.M."; "Hymn 72<sup>nd</sup> 2<sup>nd</sup> B."), bass, Am, 2[sic; surely *recte* 1|D7|5|3335|4,|U1D5-|7-U1D7-6|55|1, In the Cold prison of a tomb

leaves [7] *verso*-[8] *recto* (pp. 16-17): VENUS ("Ps. 148<sup>th</sup>. S. M."), treble + bass, A, treble incipit 5|5U131|5,5|3212|3, Let ev[']ry Creature join to prais[e] th[']eternal god

leaves [7] *verso*-[8] *recto* (pp. 16-17): RELIGION ("Ps. 63<sup>rd</sup> S.M."), treble + bass, Am, treble incipit 1|32|1D#7|U1, My god permit my tongue

leaves [8] *verso*-[9] *recto* (pp. 18-19): ETERNITY ("Hymn. 28. 2.<sup>nd</sup> Book"), treble + bass, Dm, treble incipit 555|34|55|5,|577|U11|D#7, Stoop down my tho'ts that use to rise

leaf [9] *recto-verso* (pp. 19-20): FRIENDSHIP ("Ps. 88 as 113<sup>th</sup> P.M."), treble + bass, Em, treble incipit 553|7553|2, Thy wrath lies heavy on my soul

leaves [9] *verso*-[10] *recto* (pp. 20-21): DELIGHT [by Coan], 4 voices, Em, 1D54|3-214, some variations in melody  
 leaf [10] *recto* (p. 21): GRAFTON [by Stone], bass, 1<sup>st</sup> 7 mm. only, C, 1\_|111|65-311|1  
 leaf [11] *recto*: DOMINION, 4 voices, E, 1|55-6-7|U1D5-3|1-65-4|3  
 leaves [11] *verso*-[12] *recto*: FIFTYEIGHTH, PSALM [punctuation *sic*], 4 voices, C#m, 1|332|2D77|U1, Judges who rule the world by laws  
 leaf [12] *verso*: CONCORD, 4 voices, C, 5|U1132-1|2, The hill of zion yealds  
 leaves [12] *verso*-[13] *recto*: TROY, 4 voices, Am, 131|21-2-3-4|5, Come sound his prais[e] abroad  
 leaf [13] *recto-verso*: JERUSALEM [by Ingalls], tenor + bass, G, tenor incipit 132|1234|5, From the third heavn,s [punctuation *sic*]  
 leaves [13] *verso*[[14] *recto*: CONTEMPLATION, 4 voices, Fm, 12|[*sic*; probably *recte* 3]1|5535|1,|355|4-5676|5  
 leaf [14] *recto-verso*: CORONATION [by Holden], 4 voices, Ab, 5|1133|2123|2132|1, Holden's dynamics ("For.," "Pia[.]," "For,") [punctuation *sic*] are included  
 leaves [14] *verso*-[15] *verso*: DEVOTION, 4 voices, G, 133|U1D653-1|2,3|1D665|U1  
 leaves [15] *verso*-[16] *recto*: REPENTANCE, 4 voices, F#m, 5|U11D75|3-5-43|2  
 leaves [16] *recto*-[17] *recto*: SUPPLICATION, 4 voices, Em, 1|5-4-5-6-5-|47-6|5U1|2-3-2-1D7|U1, O wash my soul from every sin  
 leaves [17] *recto*-[16] *verso* [*sic*]: RESOLUTION, 4 voices, Am, 1|5-43-233|2,3|11D5-67|U1, Let sinners take their Course  
 leaves [17] *recto*-[18] *recto*: An Ode on Science, bass, G, 1|1D5|5U1|23-4|1,1|11|1-32-1|2D5|6  
 leaves [18] *verso*-[19] *recto*: TRIUMPH, bass, F, 1|12|34|5D5|U1,2|34|33|3-21|D5  
 leaves [19] *verso*-[21] *recto*: An Ode on Friendship, bass, G, 1|111D5|3-4-55|1, this part also found on leaf [29] *verso*  
 leaves [20] *verso*-[23] *recto*: ANTHEM LUKE 2<sup>d</sup> CHAP[TER], bass, G, enters after 7 mm. with 1|U1-2-1-D76|n7n75|U11D6|U22D2|5  
 leaves [22] *verso*-[23] *recto*: CHINA [by Swan], bass, D, 1|D5D5|U14|3-22|1, Why should we mourn departing friends  
 leaves [23] *verso*-[24] *recto*: MAJESTY [by Billings], 4 voices, F, 5|U1-D7-U1D6|5-31|43-1|U1, (The) Lord descended from above [parentheses *sic*]  
 leaves [24] *verso*-[25] *recto*: NEWBURGH, 4 voices, C, 5|35U12|1  
 leaves [25] *verso*-[26] *recto*: MOUNT VERNON, bass, G, 1|11[or D7]11|D45|6645|1  
 leaves [25] *verso*-[26] *recto*: REPOSE, bass, Em, 1|11[-]2|33[-]2|1D5|U1, Our sins alas how strong they be

leaves [26] *verso*-[27] *recto*: EXTOLLATION, bass, G, 1|111D4|55|U1,  
Loud hallelujah to the Lord

leaves [27] *recto-verso*-[28] *recto*-[27] *verso* [*sic*]: PENNSYLVANIA [by  
Ingalls], bass, Am, 111|D5534|565, The God of glory sends his  
summons forth

leaves [27] *verso*-[28] *recto*: SOLEMNITY, bass, Am, 1D55|4|31U1|D5,  
Hark from the tombs a dol[e]ful sound

leaf [28] *verso*: NORTH SALEM, bass, Em, 111|311D5|U1,1|3D7U12|D5,  
My soul come meditate the day

leaf [29] *recto*: BROOKLIN [*sic*], bass, Am, 1|1-D7-55|3345|1

leaf [29] *recto*: FLORIDA, bass, Dm, 1|13D7U1|D5,U3|45D75|U1, Our  
moments fly apace

leaf [29] *verso*: Ode on Friendship, bass, G, 1|111D5|3-4-55|1, this part  
also found on leaves [19] *verso*-[21] *recto*

inserted leaf *recto*: BABYLON, 3 voices, F#m, middle voice incipit  
532|3456|7,7|5431|2, Come sing us one of zion[']s songs and  
melody perform, 61-m. piece, changing from cut time to 2/4 at  
m. 34

### Ms 69966

99. [Spicer, Ishmael, item 1:] Adgate and Spicer [Adgate, Andrew; Spicer, Ishmael].  
*Philadelphia Harmony*. Philadelphia: for the authors, n. d. [1<sup>st</sup> t. p.]; Adgate, Andrew.  
*Rudiments of Music*. 3<sup>rd</sup> ed. Philadelphia: printed by John M'Culloch, sold by the author,  
1790 [2<sup>nd</sup> t. p.]. [2], 20, 56 pp.

after printed music, 38 leaves containing MS. music and numbered pp. 57-132; then  
16 pp. of printed music, originally numbered 17-24 and 1-8, and re-  
numbered by hand 133-148; the first 8 of these 16 printed pp. are from an  
edition of Adgate's *Philadelphia Harmony*, and the second 8 may be too  
inscriptions: p. l. *recto*, "Ishmael Spicer's - Book ----- / June 6<sup>th</sup> 1790."; *Rudiments  
of Music* t. p., "Ishmael Spicer's June 6<sup>th</sup> 1790."; a. l. [1] *recto* and *verso*, "The  
rules for Chanting." and "Extract; Of Fundamental Progressions." (music  
theory); a. l. [2] *verso* and a. l. [3] *recto*, index to all music, printed and MS.,  
after p. 56; additional info. and corrections occasionally on printed pp. of  
music

MS. music is 4-voice sacred-texted pieces, unless otherwise noted:

p. l. *recto*: OCEAN, counter part, F, 1|34|333-45-3|1, no text, "(See Page 20<sup>th</sup>)"  
above music; this is a livelier counter part than the one printed on p.  
20

p. 57: HUNTINGTON, att. Morgan, A, 5|U1-2-31|55|315, Sweet is the work, &c.,  
title originally written as "Harmony" but thoroughly crossed out

p. 58: STRATFIELD, att. Goff, F#m, 5|U11D75|1-2-34|3, Lord, 'tis a pleasant  
thing

p. 59: TRUMBULL, att. Benham, Am, 132-1|D7-5U3-1|D7-U1-D7-5-|7U12\_|2,  
Lord, what is man, poor feeble man

pp. 60-61: STOCKBRIDGE, att. Billings, F, starts w/ bass solo: 1|1D76|567|U1,  
From all who dwell below y<sup>e</sup> skies

- p. 62: HAMPDEN, att. E. Huntington, Em, 1|323-45-4|32|1, Now let our mournful songs, &c.
- p. 62: BRANDFORD, att. Benham, Em, 133|7-5-7U1|1-2-3-1-2D7|5, Save me, O God, the Swelling floods
- p. 63: MILFORD, att. Stephenson, A, starts w/ tenor solo: 533|1-2-1-23-4|5D5|U1, If Angels Sung a Sav'our's birth, "Sav'our's" in all 4 parts, total of 9 times
- p. 64: 136, att. Deaolph, C, 1|3-2-1D5|U1D7|U1, Hast thou not giv'n thy word
- p. 65: 3<sup>rd</sup>, att. Stephenson, Am, starts w/ tenor solo: 512|32|1-2-34|5, With rev'ence let the Saints appear
- p. 66: BABYLON, att. Benham, Em, 1|55-4|51-2|335U1|D7-5-3-4-5-3-|4, Along the banks where Babel's current flows
- p. 67: 122<sup>nd</sup>, att. Bull, A, 1|3-4-32|1D7|U1, How pleas'd & blest was I
- p. 68: POOL, att. Knap, Gm, 5|55-4|32|1-32-1|D#7, They that in ships with courage bold
- p. 69: NEW 50<sup>th</sup>, no att., G, 1|3365|4321|D7, Not to our names, thou only just & true
- pp. 70-71: LYME, att. Swan, F, 1|3153|U1, Ye tribes of Adam, join
- p. 71: WILLIAMSTOWN, att. Edson, Am, 1|1D7U12|345\_|5, Shew pity Lord, O Lord forgive
- pp. 72-73: AN ANTHEM, FROM REVELATIONS, CHAP. [14?]<sup>th</sup>, att. Billings, Fm, 1|55U1|D76|554|34|5, I heard a great voice from heav'n saying unto me
- p. 73: Jargon, att. Billings, G??, 1|643|651|6, Let horrid Jargon split the Air, Billings's dynamics "Forte" and "Fortissimo" are included
- pp. 74-75: STRATFORD, att. Read, Am, starts w/ treble/bass duet, treble 155|53|222, tenor incipit is 1|555|3-21D#7|U1, Mourn, mourn ye Saints who once did See
- p. 75: WARREN, att. Billings, G, 1212|345, Children of y<sup>e</sup> heav'nly King
- pp. 76-77: WALPOLE, att. Wood, Bm, 1\_|132|3-4-54|32|1, Oh, if my Soul was form'd for woe
- p. 77: CHARLESTOWN, att. Read, D, 5|U1D7|U1-D7-65|U1D7-U2|1, When God reveal'd his gracious name
- p. 78: SALISBURY, att. Brownson, Am, 15|4233|2, God of my salvation hear
- p. 79: JUBILEE, att. Brownson, A, 112|342\_|2, Blow ye the trumpet blow
- pp. 80-81: BERLIN, att. Billings, Em, 5|5|U1|D7|5|34|5-4-32|1, He dies! He dies! the heav'nly Lover dies!
- p. 81: A CANON, OF FOUR IN ONE, no att., C, 1|53|23|1D7|U1, Praise God from whom all blessings flow
- pp. 82-83: BETHLEHEM, att. Billings, E, 5|U1D7|U1-D7-65-4|3-4-32-1|5, While Shepherds watch'd their flocks by night
- p. 83: NORFOLK, att. Brownson, Dm, 1|55|U1D7|5, And must this body die
- pp. 84-85: BALLOON, att. Swan, Em, 5|U1-2-3D7-5|45|3-2-14-3-4|5, Behold I fall before thy face, characteristically thorough indication of text source above music: "Ps. 51<sup>st</sup>. 2<sup>nd</sup> part L.M. 4<sup>th</sup> & 5<sup>th</sup> verses."
- p. 85: FLANDERS, att. Swan, E, 5|5-U1D7-U2|D5-4-36|57|U1, no text

- p. 86: COLCHESTER, att. Brownson, Em, 5|315U1|D7-5-64|5, Great God, the Heav'n's well order'd frame
- p. 87: ENFIELD, att. Chandler, E, 1|3332-1|555, Before y<sup>e</sup> rosy dawn of day, "Allegro." above start of music
- p. 88: SPRINGFIELD, att. Babcock, Bm, 12|3-21-2-3|2-1D7|U1, Jesus drinks y<sup>e</sup> bitter cup
- p. 89: PROVIDENCE, att. West, G, 5|U1321|3-5, Rejoice the Lord is king
- pp. 90-91: ALL SAINTS, att. Hall, Cm, 1|33-45U1|D5-6-5-32-1|2, Oh! if my Lord would come and meet
- pp. 92-93: CIVIL AMUSEMENT, att. "(by Mr. Hall, Rainham in Massachusetts.)," Eb, 135|65|U1D6-U1|D7-6, Then to thy throne victorious king
- p. 93: SILVER-SPRING, att. Benham, Em, 5|U123|11D#7|U1, Were I in Heav'n without my God
- p. 94: CHOCKSETT, att. Billings, G, 1|1234|5, Lord of the worlds above
- p. 95: ARCHANGEL, att. Gillet, melody in treble?, Em, treble incipit 1|3455|75U1-2-32-1|D#7, tenor incipit 5|5377|U2-1-D7655|5, The God of glory sends, &c.
- pp. 96-97: MONTGOMERY, att. Morgan, C, 1|3331|2-1D7-65, Early my God without delay
- p. 97: ALBANY, att. Edson, C, 133|1D7|U1, Behold the morning Sun
- pp. 98-103: NEW YORK, no att., melody in treble, G, treble incipit 56-7U11|D765, Vital Spark of heav'nly flame
- p. 103: VICTORY, att. Brownson, F, 5|U1D5-3|4-5-6-54|32|1, Hosannah to y<sup>e</sup> prince of light
- pp. 104-105: CANTON, att. Swan, C, 1D54|35U1D7|U1, When marching to thy blest abode
- pp. 106-107: SAINTS REPOSE, att. Benham, E, 135|6-7-6-5-67|U1D6-U1D7-6-|5, Death is to us a Sweet repose, this note above music: "(See the original, page 92.)"
- p. 107: RICHMOND [by Billings], Am, 1D5U12|354, My beloved haste away, "Words by Reyley" [sic] above music
- p. 108: BABYLON, att. Gillet, Cm, 5U11|3D7U11|D7-5-U132, A long [sic] the banks where Babel's curren[t] flows
- p. 109: 119<sup>th</sup>, no att., Em, 531|5577|7, Had not thy word been my delight
- pp. 110-113: FAREWEL ANTHEM, att. French, Am, 5|U133|223|56|5-43|22, My friends, I am going a long & tedious journey
- p. 114: CALVARY, att. Reed [sic], Am, 11D5|U1-2-32|34-3|2, My tho'ts that often mount the Skies
- p. 115: AMITY, att. Reed [sic], A, 1|312D7|U1, How pleasant 'tis to See
- p. 116: SUNBURY, no att., Am, 133-4|54-343|2, What Shall I render to my God
- p. 117: Few Happy Matches, no att., A, 5|U1113-1|222, Say, mighty love, and teach my Song, "Watts's Lyric Poems." above music
- p. 118-122: An Ode on Musick, att. Mann, D, 1|D53|1|U33-|21|D7, Descend, ye Nine, descend & Sing; mm. 1-12 are 8 mm. of 3/2-time music notated in 2/2
- pp. 122-123: BENNINGTON, no att., C, 11D7|U1-2-33|2-1-D76|5, Ye Sons of men

- with joy record  
 pp. 124-125: FRAMINGHAM, att. Billings, Am, 5|U1-2-12|3-4-34|5, Shall  
 Wisdom cry aloud  
 p. 125: LISBON, att. Swan, C, 1|31D65|6, O let thy God & King  
 p. 126: NEWPORT, att. Reed [*sic*], Bm, 5U13|2-1D7U12|3, I Send y<sup>e</sup> joys of earth  
 away  
 p. 127: BERWICK, att. French, F#m, 1-5|5-U1D7-65-4|3543|2, Speak, Speak, O  
 ye Judges of y<sup>e</sup> earth  
 pp. 128-131: VICTORY, att. Mann, D, 1|31|5U1|D5-32-1|6, He reigns, the Lord  
 the Saviour reigns  
 p. 132: AMANDA, att. Morgan, Am, 1|54|3-4-53-2-1|D7-U1-D5#7|U1, Death,  
 like an over flowing Stream  
 p. 132: WARREN, att. Reed [*sic*], Dm, 1|D765|U13-1-3-2-1D7U1\_|1, Stoop  
 down my tho'ts that use to rise

**Ms 55836 [partially = 781.9 A233r, Adgate *Rudiments of Music*]**

100. [Spicer, Ishmael, item 2:] *David's Harp: being a choice collection of the Songs of Zion: for the use of Worshipping Assemblies*. New London, Conn.: Samuel Green (printer and publisher), 1816. 72, [1] pp.

t. p. (p. [1]), rudiments (pp. "3"[*recte* 2]-8), printed music (pp. 9-48) (printed index, p. [49], is not present in this copy); followed by pages with printed staff lines, page numbers, and occasional final bar lines (pp. 49-72); these last pp. are all filled with MS. music

MS. music on p. l., printed pp. 49-72, and 12 smaller leaves—numbered by hand pp. 73-96—bound in after printed p. 72

unnumbered final p. carries a printed index to the printed music on pp. 9-48; on the *verso* of this leaf and on the *recto* of the a. l. that follows it is a problematic handwritten index, listing almost all the MS. tunes in this book with correct page numbers (exceptions: pp. 92-93 in the MS. are FOUNTAIN, whereas NEW EXHORTATION is given for those pp. in the index; pp. 94-95 in the MS. are HUDSON, C.M., whereas SCHENECTADY, L.M. is given for those pp. in the index); this handwritten index also includes tunes with page numbers between 6 and 18 (occupied in this book by printed rudiments, and by printed tunes whose titles don't match) and between 108 and 151 (the pages in this book only go to p. 96), several tunes without page numbers (some of these appear in the book; others don't), and other tunes that don't appear in this book (e.g., RUSSIA, with a page number of 55 in the index, whereas in the MS. this is the second page of SCOTLAND)

inscriptions: front cover, "Ishmael Spicer's Book."; t. p., "Ishmael Spicer's, Bozrah, (Con.) June, 28<sup>th</sup> / 1817."; text info., composer names, additional text added in MS. to printed music

MS. music is 3- or 4-voice sacred-texted pieces, unless otherwise noted:

- p. l. *recto*: BROOKFIELD [by Billings], Dm, 5|U13|23-2|1-D7U1|2, Shew pity,  
 Lord, O Lord forgive  
 p. 49: SHARON, no att., F, 135|U1D7|6 [fermata], U1|D5-43-4|32|1, Come, ye  
 that love the Lord, And let your joys be known

- pp. 50-51: CORINTH, att. Blanchard, G, 555|55-4|3-U1D7-6|5, Jesus shall reign where'er the Sun
- pp. 52-53: PARADISE, att. O. Holden, D, 135|6435|U1, Now to the Lord a noble Song
- pp. 54-55: SCOTLAND, no att., G, 1|1-2-34|5|6-5U1-D5|4-33-|2, Loud Hallelujahs to the Lord, top 2 voices are 1<sup>st</sup> and 2<sup>nd</sup> treble
- p. 56: BUCKINGHAM, att. A. Williams, Am, 1|5-4-32|34|5-43|2, Lord, thou wilt hear me when I pray
- p. 57: WINTER, att. D. Read, F, 1|55|65|U1D5-3|1, His hoary frost, his fleecy Snow
- p. 58: MORNING HYMN, no att., C, 1|1-2-13-2|1-D5U5|4-3-2-12-3|2, Awake, my Soul; awake, mine eyes
- p. 59: MARLBOROUGH, att. "W. Shroubsole," C, 5|U1112|32-12, All hail the pow'r of Jesus' name
- p. 60: GILBOA, att. T. Olmsted, Em, melody probably in treble, treble incipit is 1|3-4-5654tr-3|3, tenor incipit is 5|3-4-565-U1D#7|U1, And must this body die
- p. 61: LISBON, att. Reed [*sic*], Bb, 1|D65U12|3, Come, Sound his praise abroad
- pp. 62-63: TAMWORTH, att. C. Lockhart, F, 53|U1D531|2D5, Guide me, O thou great Jehovah, "See the Doxology, the next page." above final 2 ½ mm.
- pp. 64-65: DOXOLOGY, att. Williams' Coll., F, 534|55|67|U1, To Father, Son, and holy Ghost, "(This Doxology ends the Hymn, for Tamworth.)" above 2<sup>nd</sup> page of music
- p. 66: HALLELUJAH CHORUS, no att., C, 1D54|4-3|2531, Praise ye the Lord, Hallelujah, "To Falcon Street" immediately after title
- p. 67: DEVIZES, att. "Cozzen," A, 112|34|3-21-D7|U1, With my whole heart I'll raise my Song
- p. 68: WHY WEEPEST THOU, att. O. Holden, Cm, 1D56|5U3|21|1 [fermata], Why, O, my Soul, why weepest thou?, "Tenor." above top voice (melody), "Treble," above 3<sup>rd</sup> voice down (punctuation *sic*)
- pp. 69-71: THE PILGRIM'S FAREWELL, no att., F, 543|U1D65, Fare you well, [ditto sign]
- p. 72: Jargon, att. "Mr. Billings," G??, 1|643|651|6, Let horrid jargon Split the air, "A tune of Discordant Sounds." above music, "(A discordant tune)" after title in MS. index
- pp. 73-83: THE DYING CHRISTIAN TO HIS SOUL, no att., G, 56-7|U11|D76|5, Vital Spark of Heav'nly flame
- pp. 84-92: ANTHEM; LUKE, 2<sup>ND</sup>. CHAP., att. Stephenson, G, begins w/ treble solo, 1|5-6-5-43|442|31, Behold I bring you glad tidings, "10<sup>th</sup>. 11<sup>th</sup>. 12<sup>th</sup>. 13<sup>th</sup>. & 14<sup>th</sup> verses." above music, up from title
- pp. 92-93: FOUNTAIN, no att., Bb, 1|32|12-3-4|3-1D7-U1|2, Thy mercies, Lord, Shall be my Song, "Air." written above top voice
- pp. 94-95: HUDSON, att. Chandler, F#m, 1|5-4-3-45|45|7-U1-D7-65-4|5, Time what an empty vapor 'tis
- p. 96: VANHALL'S HYMN, no att. (though title likely provides the attribution), A, 5|U1355|443, O render thanks to God above

## Ms 55836

101. [Spicer, Ishmael, item 3:] MS. music book. 8 unnumbered leaves, then MS. music on pp. 9-42, 2<sup>nd</sup> pp. 29-[32], 43-108, 119-140, 117-118, 109-116.

on microfilm only; original MS. unlocatable in 2019; shaded areas on film make it hard sometimes to determine, for example, whether or not a page number is actually present, so some guesswork was inevitable

various MS. entries (2 lines of poetry, treble part, rudiments, inscription) on leaf [1]; printed rudiments (typeset) on leaves [2-5]; MS. index of tunes + anthems on leaves [6-7]; leaf [8] blank

inscriptions: inside front cover, "0/y" [?]; leaf [1] *recto*, "'Trust not the Man whom music don't delight, / 'For why? His soul is as the gloomy night.'"; leaf [1] *verso*, "Sol, Law, Mi, Faw." [syllables written above sample notes with appropriately-shaped note-heads: circle, square, diamond, triangle], "In the days of my Grandfather / Ishmael Spicer, printed / music was very costly. / He being a teacher of music / wrote all of his music with a / quill pen. As you will see by / these books. / A A Spicer."; leaf [2] *recto*, "Ishmail Spicer / Mont[ville?] [remainder illegible]"

MS. music entries are all 3- + 4-voice tunes + anthems; tenor incipits recorded for 4-voice pieces, either top or middle voice incipits recorded for 3-voice pieces

MS. music entries:

leaf [1] *recto*: NEW JERUSALEM [by Ingalls], "Treble," G, 312|3-45-432|2, "(See page, 55.)" after title

p. 9: COELESTIS att. "French," 4 voices, G, 13-4|54|32|1-2-1, Rise, my Soul, & stretch thy wings

pp. 10-11: SINAI att. "Merit N. Woodruff," 4 voices, C, 532|15U12|3, Lord, when thou didst ascend on high

pp. 12-13: GRAFTON att. "Stone," 4 voices, C, 5U11|3-21-D7U11|1, Jesus the vision of thy face

pp. 14-15: MONTGOMERY att. "Morgan," 4 voices, C, 1|3331|2-1D7-65, Early, my God, without delay

p. 15: PARADISE att. "M<sup>c</sup>Kyes," 4 voices, Am, 1|13|2D7-5|U32|1, How long, dear Saviour, O, how long

pp. 16-17: DORCHESTER att. "S. Babcock," 4 voices, Em, 555|5U1D76|5, My God permit me not to be

p. 17: 8<sup>TH</sup> att. "Bull," 4 voices, Dm, 5|57|3-4-57|U1, O Lord, our Heav'nly King

p. 18: FAIR-HAVEN, 4 voices, C, 5|5-U1D7U11|2-343, Once more my Soul, the rising day; musical meter is 6/4

p. 19: BABYLON att. "French," 4 voices, Fm, 1|3-4-54|U7-6-54|5U1D7U2|1, A long the banks where Babel's current flows

pp. 20-22: CHAMPLAIN att. "Holioké," 3 voices, D, middle voice begins 3U1|D7U4|32tr|1, Angles, roll the rock away

pp. 22-23: AUSTRIA att. "Holyoke," 3 voices, D, middle voice begins 111|14|3-21-D7|U1, Ye that obey th'immortal King

p. 24: VERONA att. "Swan," 3 voices, C, top voice marked "Air," begins 5|55-6-7|U1-D65-3|3-55-6|U1, From all that dwell below the Skies

- p. 25: INDOSTAN att. "Holyoke," 3 voices, D, top voice begins 1|54|3U1|D765,  
There glorious minds, how bright they shine
- p. 25: MARTIN'S LANE, 3 voices, F, top voice begins 1|31|53-U1|D6-43-2|3,  
Sweet is the work &c.
- p. 26: TUNBRIDGE att. "Kimball," 3 voices, Dm, top voice begins  
5|U1D5-4|35|6-54-3|2, Teach me the measure of my days
- pp. 26-28: Denmark att. "Dr. Madan," 3 voices, D, top voice begins  
1|11|11-2-3|22|2, Before Jehovah's awful throne
- p. 29: SMYRNA att. "Holden," 3 voices, A, middle voice begins 5U11|1432|3,  
Why should the children of a King
- pp. 30-34: ANTHEM; FOR EASTER att. "Billings," 4 voices, A, bass begins  
1|D5-6-75|U1-D7-U12|3-2-1, The Lord is ris'n indeed; includes  
"Shout, Shout earth & Heav'n" section
- p. 35: LORRAIN att. "Olmsted," 4 voices, G, top voice begins  
5|U13-2|1D5|U35-4|4-3, Salvation is forever nigh
- pp. 36-37: SMITHFIELD att. "Reed," 4 voices, Em, 555|U1D7U13|2, This life's a  
dream, an empty Show
- p. 38: REPENTANCE att. "Dr. W. J. Rollo," 4 voices, F#m, 5|U11D75|3-5-43|2, Oh,  
if my Soul was form'd for woe
- p. 39: OLD AGE att. "B. Harwood," 4 voices, Am, 532|11|D7-U1-D76|5|7U13|  
2-1D#7|U1, The time of our abode on earth
- p. 40: OHIO att. "Holyoke," 4 voices, A, 5|3312|34|2, I'll praise, &c.
- p. 41: SYMPHONY att. "J. Morgan," 4 voices, Eb, 135|U1D5|4321|5, Behold the  
judge descends his guards are nigh
- p. 42: FRIENDSHIP att. "Lee," 4 voices, Em, 113|557U1|D7, Thy wrath lies  
heavy on my Soul
- pp. 29-[32] [*sic*]: ASCENSION, 3 voices, C, middle voice begins  
5U1|D53|5U1|D5, Jesus our triumphant head; "A Set piece" written  
after title; pp. [30-31] missing, so this entry is incomplete
- p. [32]: RUTLAND, 3 voices, D, top voice marked "Air," begins  
5|U1-2-3-1D5-3|4-32|1, Grace 'tis a charming Sound
- p. 43 [*sic*]: MILFORD att. "Stephenson," 4 voices, A, 533|1-2-1-23-4|5D5|U1, Joy  
to the world, the Lord is come
- p. 44: HUNTINGTON att. "Morgan," 4 voices, A, 5|U1-2-31|55|315, Loud  
Hallelujahs, &c.
- p. 45: TROY att. "Peck," 4 voices, Am, 131|21-2-3-4|5, His truth, &c.
- p. 45: DOOMSDAY att. "Newcomb" [*recte* Abraham Wood], 4 voices, D,  
5|U11|11-D7|U1, Sing to the Lord aloud
- p. 46: OCEAN att. "Smith," 4 voices, F, 5|5-6-5-4-35|U111D7-6|5, With songs  
and honours sounding Loud
- p. 47: LISBON att. "Read," 4 voices, Bb, 1|D65U12|3, Come Sound his praise,  
&c.
- p. 47: AMANDA att. "Morgan," 4 voices, Am, 1|54|3-4-53-2-1|D7-U1-D5#7|U1,  
Death, like an over-flowing Stream
- pp. 48-49: 58<sup>TH</sup> att. "Harwood," 4 voices, C#m, 1|332|2D#7#7|U1, Judges,  
who rule the world by laws

- p. 50: NEW EXHORTATION [*sic*] att. "Doolittle," 4 voices, Am, 1|3-4-3-21|23-4|5-3-2-1D#7|U1, Shew pity, Lord, O Lord, forgive
- p. 51: NORTH SALEM att. "Jenks," 4 voices, Em, 555|3157|U1, How Shall ye young secure their hearts
- p. 52: DEANFIELD, 4 voices, E, 5|U11D75|U1-2-1D7|U1, Sweet is the work, my God, my king
- p. 53: WHITESTOWN att. "Howd," 4 voices, Em, 1|5555-6|754\_|4, Where nothing dwelt but beasts of prey
- pp. 54-55: NEW SOLITUDE att. "West," 4 voices, Am, 532|1234|5, Thy Heavenly words my heart engage
- p. 55: NEW JERUSALEM att. "West" [*recte* Jeremiah Ingalls], 4 voices, G, 132|1234|5, From the third Heav'n where God resides
- p. 56: DOMINION att. "Reed," 4 voices, E, 1|55-6-7|U1D5-3|1-65-4|3, Jesus Shall reign where e'er the Sun
- p. 57: SURPRISE att. "McKyes," 4 voices, Dm, 5|U1-2-32-1|D75U34-2|D7, Our life contains a thousand springs
- pp. 58-59: ROME att. "Swan," 4 voices, Em, 54-3|75|54-3|75, Wand'ring pilgrims, mourning Christians; 2<sup>nd</sup>-5<sup>th</sup> verses of text on p. 59, followed by "Finis."
- p. 60: HARMONY att. "McKyes," 4 voices, F, 5U1D5|4-6-5-4-31|2,|355|46|5, How pleasant 'tis to see
- p. 61: LINNET, 4 voices, D, 5|U1-D7-|U1-D765-32|3-4-5-65|U1, The Swelling billows know their bounds
- p. 62: MESSIAH att. "B. Wright," 4 voices, F, 155|556-U1D7-U2|1, Sun, moon & stars, convey thy praise
- p. 62: NEW MORTALITY att. "McKyes," 4 voices, Am, 1D77|U3-4-3-4-54|5, Lord, what a feeble piece
- p. 63: WOBURN att. "Kimball," 4 voices, Am, 11-23-4|54-3|2-1D7|U1, Firm was my health &c.
- p. 63: CONCORD att. "Holden," 4 voices, C, 5|U1132-1|2, The hill of Zion yields
- p. 64: DELIGHT att. "Coan," 4 voices, Em, 1D54|3-214, No burning heats, &c.
- p. 65: TUNEFULVOICE att. "Morlton," 4 voices, Em, 553|45U1D7-U2|1, Let every mortal ear attend
- p. 66: NEWBURGH att. "Monson," 4 voices, C, 5|35U12|1, Let ev'ry creature join
- p. 67: MORTALITY att. "Weeks," 4 voices, Em, 515|345U1|D7, Stoop down my thou'ts, &c.
- p. 68: FUNERAL HYMN att. "Holden," 4 voices, Em, 555|U1-D#7-U1D5|3-4-76|5, Why Should we mourn, &c.
- p. 68: EXHORTATION att. "Hibbard," 4 voices, F, 1|3-5n4|53-4|5-4-32|1, Ye Islands of the northern sea
- p. 69: ROLLING-SKY att. "McKyes," 4 voices, F, 1|54|34|5-U1-D6U2-D7|5, Once more, my Soul, the rising day; this piece apparently never printed
- p. 69: RICHMOND att. "Frary," 4 voices, F, 1|3-4-55|67U1D6|5, Lord I will bless thee all my days
- pp. 70-71: JERUSALEM att. "C. Lee," 4 voices, C, 1|5-31-235|3-12-31, This life's a dream, an empty Show

- p. 72: DAUPHIN att. "French," 4 voices, Am, 1|3343|2, Welcome, Sweet day of rest
- p. 72: ABERDEEN att. "Lee," 4 voices, Am, 1|D57-U1|3-4-53-2|1, Let Sinners learn to pray
- p. 73: MEAR, 4 voices, G, 1|55|33|1-23|2, Sing to the Lord, ye distant lands
- p. 73: PLYMOUTH, 4 voices, Am, 1|34|54|31|2, Lord, in the morning thou Shalt hear
- p. 74: SPRING, 4 voices, Dm, 1|11D54|345, He sends his word & melts the Snow
- p. 75: RUSSIA att. "Read," 4 voices, Am, 132|1D#7U13|2, False are the men of high degree
- pp. 76-77: JEFFERSON att. "Doolittle," 4 voices, A, 1D55|U1-2-1-2-32|1-23-4|5, I'll Search y<sup>e</sup> land, and raise the just; these 2 pp. microfilmed twice
- p. 78: GREENWICH att. "Reed," 4 voices, Em, 5|5U1D75|U1D#7-U1-2|1, Lord, what a thoughtless
- p. 79: WINDHAM att. "Reed," 4 voices, Fm, 1|345|532|1, Broad is the road that leads to death
- p. 79: AMERICA att. "Wetmore," 4 voices, Am, 1|1321|5, Amidst Surrounding foes
- p. 80: 46<sup>TH</sup> att. "Chandler," 4 voices, D, 5|U1D7|6567|U1, The Lord hath eyes to give the blind
- p. 81: NEW DURHAM att. "B. Austin," 4 voices, Bm, 1|D57U13|21-D7U1, Hark! from y<sup>e</sup> tombs a doleful Sound
- p. 82: NEW FRIENDSHIP att. "Edson," 4 voices, Em, 155|6475|U1, From low pursuits exalt my mind
- p. 83: RECOVERY att. "Coan," 4 voices, Em, 175|3343-4|5, Firm was my health, &c.
- p. 84-87: BABYLON att. "West," 4 voices, F#m, 532|3456|7, Come Sing us one of Zion's Songs; "A Set piece" written after title
- p. 88: WESTMINSTER att. "Shumway," 4 voices, F, 1|1565|U1D5|6, Thou great & Sovereign Lord of all
- p. 89: LIVONA att. "Saunders," 4 voices, Em, 5|57U12-1|D75-45, I, ll [*sic*] praise my maker, &c.
- pp. 90-91: 148<sup>TH</sup> att. "Handel," 4 voices, melody in top voice, G, 5|54|32|1-D7-U12|D7, Loud Hallelujahs to the Lord
- pp. 92-95: PORTLAND att. "West," 4 voices, F→F#m→F, 133|3155|5, Father how wide thy glories Shine
- p. 95: SHARON att. "West," 4 voices, D, 1|D5U1D7U1|2, How pleasant 'tis to See
- pp. 96-97: CHRISTIAN SONG [by Ingalls], 4 voices, Dm→D, 5|U1D7U1-2313|2, My eyes are now closing to rest
- p. 98: Liberty att. "Jenks," 4 voices, F, 555|U1D65-33-1|2, No more beneath th'oppressive hand
- p. 99: Jargon att. "Billings," 4 voices, no key but pitches numbered from start on open G chord, 1|643|651|6, Let horrid Jargon split the air; Billings's "Forte" + "Fortissimo" are here
- p. 99: CORONATION att. "Holden," 4 voices, A [*sic*], 5|U1133|212, All hail the

- pow'r of Jesus' name; Holden's "Soft"s + "Loud"s are here
- p. 100: SARDINIA att. "Castle," 4 voices, Dm, 1D75|5-6-5-4-55|77U1, How did his flowing tears condole
- pp. 101-106: THE ROSE OF SHARON att. "Billings," 4 voices, A, treble starts 5|U1212|31D7U1|21D76|75, I am the rose of Sharon & the lily of the vallies
- pp. 106-107: BRISTOL att. "Swan," 4 voices, F, 1|5-6-53|U1-D5-31|6-5-67|U1, Sweet is the work, my God, my King

[Pages 109-118 are out of sequence (see the listing of pages at the beginning of this volume's entry), but they will be treated here as if they were in sequence.]

- pp. 108-109: LYNNFIELD att. "Holden," 4 voices, Em, 1|55U1D5|321, My God permit me not to be
- p. 110: VERGENNES, 4 voices, Gm, 1|1-2-34|55-342|1, Return, O God of love return
- p. 111: WALTHAM, 4 voices, Am, 1|5654|3-4-5-6-54-3|2, Who can command the rolling tide
- p. 112: ORANGE att. "Jenks," 4 voices, C, 1|3331-3|555, Early my God without delay
- p. 113: NEW-HARTFORD att. "Jenks," 4 voices, G, 1|35|U1D1-4|32|1, From all that dwell below the skies
- p. 114: WINTONBURY att. "Jenks," 4 voices, Em, 5|5577|7, Alas the brittle clay
- p. 114: STEPHENTOWN att. "J. Smith," 4 voices, G, 1|1-23-45-U1D7-6|5, Jesus who knows full well
- p. 115: LENA att. "Belknap," 4 voices, F#m, 1232|3455, See the Lord of glory dying
- p. 116: RELIANCE att. "Bull," 4 voices, G, 1|55|51|23|1, My Shepherd will Supply my need
- p. 116: UNION [by Alexander Gillet], 4 voices, C, [5]6655-6|U1D6|U2, [Once] more my Soul, the rising day; beginning obscured, so 1<sup>st</sup> note + 1<sup>st</sup> word supplied here
- p. 117: CASTLE STREET att. "Dr. Madan," 4 voices, G, top voice marked "Air," begins 1|3-4-5U1|D42|1-3-5U1|D6-5, Sweet is the work, my God, my King
- pp. 118-119: MOUNT OLIVE att. "Benham," 4 voices, G, 5|531D7|U1-23-45, The King of Saints, how fair his face
- pp. 120-121: CANAAN att. "Swan," 4 voices, D, 5|5-U11-3|32-1|D6-U1D6-U1|2, How Sweet the voice, how Sweet the hand
- p. 121: FLORIDA att. "Dr. Witmore," 4 voices, Dm, 5|31D7U1|5, Our moments fly apace
- p. 122: MILTON att. "West," 4 voices, E, 1|5556-7|U1, The Shining worlds above
- p. 123: WILLIAMSTOWN att. "Edson," 4 voices, Am, 1|1D7U12|345\_|5, Shew pity, Lord, O Lord forgive
- p. 124: EVENING SHADE att. "Troop," 4 voices, Em, 5|5U1D75-4|5, The ev'ning Shades of life
- p. 125: COMPLAINT att. "Parmeter," 4 voices, Em, 1|33-45U1|D777\_|7, Save us,

- O Lord, aloud we pray
- pp. 126-130: A Funeral Dirge att. "Jenks," "Words by Mr. Smith," "To the Memory of Miss Catherine Barringe[r or ,?] / of Rhinebeck, State of New York; Supposed to be poisoned by John Benner, who was promised to her in / Mar[r]iage," 4 voices, Am, 1|D5#7|U13|2-1D#7|U1, Muse breath[e] the Dirge o'er Delia's tomb
- p. 131: SPENCERTOWN att. "B. Wright," 4 voices, Em, 1|55|57|U1-D7-U1D5|4, Save me, O God, [y<sup>e</sup>?] Swelling floods
- p. 131: CHINA att. "Swan," 4 voices, D, 3|22|11|3-D66|3, Lord, in [y<sup>e</sup>?] morning thou Shalt hear
- pp. 132-133: MAJESTY att. "Billings," 4 voices, F, 5|U1-D7-U1D6|5-31|43-1|U1, Oh for a Shout of Sacred joy
- p. 133: FLANDERS att. "Swan," 4 voices, E, 5|5-U1D7-U2|D5-4-36|57|U1, Loud Hallelujahs
- pp. 134-135: ODE ON SCIENCE att. "Sumner," 3 voices, G, middle voice begins 1|D5-32-1|26|6-56-7|U1, Jesus Shall reign where e'er the Sun
- p. 136: LENOX att. "Edson," 4 voices, C, 1|11D56|5, Lord of the worlds above
- p. 137: BRIDGEWATER att. "Edson," 4 voices, C, 131|22|1D7U1\_|1, Mortals, can you refrain your tongues
- p. 137: COLUMBIA att. "Billings," 4 voices, E, 531|67|U1, Not all the pow'rs [on earth?]; "(Or, Lord of the worlds, &c.)" below music
- p. 138: REPOSE att. "Jenks," 4 voices, Em, 1|1-55-4|51-2|32|1, Teach me the measure; dynamics indications in 2<sup>nd</sup> half are "Forte," "Fortissimo," "Pia.," + "Loud"
- p. 139: SCHENECTADY att. "Shumway," 4 voices, Eb, 535|113-45|5, From all, &c.
- p. 140: MIDDLETOWN att. "Bull," 4 voices, A, 12-3-4|53|1-2-34-3|2, Hail y<sup>e</sup> day that saw him rise

**Ms. 55836** [misplaced]

[Spicer, Ishmael, item 4] – SEE no. 37, *The Gamut; or, Scale of Music, intended principally for the Use of Schools*

102. Stickney, John. *The Gentleman and Lady's Musical Companion*. Newburyport, Mass.: Daniel Bayley, 1774. Lacks first pp. 9-[12]; pp. 65-72 printed in the following order (4 leaves, *rectos/versos*): 65/70, 71/68, 69/66, 67/72.

inscriptions: preliminary leaf *recto*, "Jacob Tyler's / Singing Book or Scale / of musick Bought of Aseph / Smith of Kinsington in / the year Seventeen Hundred / and Seventy five price Eight / Shillings Cash"; additional leaf *verso*, "Jacob Tyler's Book price 8/0=", "Bought / in farmin- / -town in / the year / 1775," "Gitthes[e] [spelling + spacing *sic*] Rules Larnt Well by hart / if Ever you in tend to git the musick art"

on slip of paper pasted to preliminary leaf *recto*: "...Presented by Henry Albro. Hartford."

no MS. music

**781.9 S854g**

103. Stone, Joseph, and Abraham Wood. *The Columbian Harmony*. [1793]. viii, 112 pp. Complete.

inscription: partial preliminary leaf *recto*, "Israel"

no MS. music

**781.9 S878c**

104. Story, Laura S. Single leaf, originally folded + now separated into 3 pieces, containing MS. music on *recto* side.

inscription: leaf [1] *verso*, "The Property of Miss Laura S. Story"; "Ocan Ochan Continued" [reference to tune OCEAN?]

folder also contains single leaf (now separated into 2 pieces) with handwritten hymn texts on both sides: "Hymn 3" begins "Almighty lord let me be given," + "Hymn 4 Forth" begins "Come think on God who did thee make"

MS. music entries, all treble parts in shape-note notation:

EXTOLLATION, G, 5|5536|55|3, Loud Hallalujah to the Lord

MACHIAS, Am, 1|33-212|3,1|5321|D#7, How pleasant 'tis to see

WORCESTER [by Wood], F, (6½ mm. rest, then:) 5|65[-]432|1, How beautiful are their feet

**Ms 46776**

105. Swan, Timothy. MS. materials including music:

2 leaves folded in half and stitched together, creating a small booklet with bass parts on pp. [1-6] and sums\* on p. [8] (\*apparently Swan figuring out the length, in seconds, of his ORDINATION ANTHEM) [\[photo\]](#)

pp. [1-4]: 99<sup>TH</sup> OR AN ORDINATION ANTHEM [by Swan], E, 11|U1|1|D55|U1-D5|1, The Lord reigneth the Lord reigneth, "Loud" above m. 1

p. [5]: MOREEN [by Swan], E, 11-23-4|52|4-32-1|D5, Oft I am told the Muse will prove

p. [6]: CHATHAM [by Benham], E, 111|4-55|1, How pleas'd & blest was I

2 leaves folded in half, stitched together, creating a small booklet with pp. numbered 1-7 (p. [8] unnumbered), containing seven 4-voice tunes

p. 1: ARNON [by Swan], Eb, 1|1D675|3-45-65, Great god to thine almighty love, "Set" above music (indicating that the piece has been set in type for Swan's printed tunebook *New England Harmony*)

pp. 2-3: WASHINGTON [by Swan], D, 5|3155|67|U1, O may the mem'ry of thy name, "Set" above music, last 2 counter notes in m. 6 changed from As to Es so as not to collide with Bs in treble, last line of text changed from "And joy and triumph in my song" to "And joy and triumph raise the song"

p. 4: CLARADON [by Swan], Gm, 1|543|43-4|543|4, O come let us join together combine, "Set" above music

pp. 5-6: LONDON [by Swan], Bb, 1D77|U1122|3, Methinks I hear the heavens resound, "Set" above music

p. 6: RONDA [by Swan], Em, 1|33-45|U1D76-5|4, Return o God of Love return, "Not Set" above music

- p. 7: UPTON [by Swan], Dm, 11D5U1|D55|4345, Tis finish'd tis done the spirit is fled, "Set" above music
- p. [8]: LEEDS [by Swan], C, 5|U1-2-11|1-2-11|3-2-1-D76|5, Dre[a]d sov[']reign let my Evening Song, "Set" above music
- single sheet containing one 4-voice tune  
*recto*: EGYPT [by Swan], Em→Am, 5|75|3-13|3-1D7|7, He call'd for darkness darkness Came, E minor tune ending on open A-E fifths, source of text given above music: "105<sup>th</sup> Psalm 2<sup>d</sup> part 28<sup>th</sup> Verse CM,, \_ T[ate] & B[rady] ---," "Pricked" [i.e., printed] on *verso*
- single sheet containing one 4-voice tune  
*recto*: LUTESTRING [by Swan], begins w/ bass solo, G, 5|U12|12|34|3, O god my heart is fully bent, w/ tenor melody entering over bass's "is," source of text given above music: "Psalm 108 first & second Verses T & B ---," "printed" on *verso*
- single sheet containing two 4-voice tunes  
*recto*: DOVER [by Swan], begins w/ bass solo, C, 132-1|556-U1D7-6|5, My soul thy great Creator praise, "Dublin & Dover ---- / Printed" on *verso*  
*recto*: DUBLIN [by Swan], F, 135|5-43|67|U1, All ye bright Armies of ye skies, source of text given above music: "97<sup>th</sup> Psalm 2<sup>d</sup> Verse D[r.] W[atts] --- L M."
- single sheet containing one 4-voice tune (big set piece)  
*recto*: MOUNT VERNON [by Swan], C, 13-4|5\_5|5533|5-31|2D5U2D5|U11|2, Let the Shrill trumpet [ditto sign] trumpet trumpet [ditto sign] warlike Voice, "Pricked" on *verso*
- folder also contains 1) single sheet with MS. copyright notice for Swan's *New England Harmony*, signed by Simeon Baldwin, "Clerk of the District of Connecticut" and dated "the fourteenth day of May, in the Twenty sixth year of the Independence of the United States of America" (i.e., 14 May 1801); two 50-cent stamps (not paper stamps) are impressed into the paper, and there is what looks like the impression of a seal that is no longer there; and 2) a small booklet (4 sheets, folded and sewn together) containing musical rudiments, with original and revised numberings

**Ms 30875**

106. Terril, Israel. *Vocal Harmony. No[.] 1*. New Haven: Israel Terril, [1805]. 64 pp. Complete.

no inscriptions; bookplate pasted inside front cover says that this vol. was presented to the CHS (now the CMCH) by "George B. Thayer / Hartford"  
 no MS. music

**Imprints Conn. 1806 T326v**

107. Thompson, William (probable compiler). MS. music book. Undated. 20 unnumbered leaves, with stubs of several more leaves at end. Front cover detached; back cover missing.

inscriptions: leaf [12] *recto*, "Found in the attic of the late Deacon William Thompson / of Melrose, Conn. For many years Dea. Thompson was choirster / of the South Windsor Cong. Church. / Geo. S. Godard. / June 17,

1901." (pencil); inside front cover, "[illegible] Bass"; leaf [7] *verso*, "[illegible] Foster / notes" (pencil); leaf [10] *recto*, "John [indecipherable]," "Margaret"; leaf [10] *verso*, "East Windsor [crossed out:] Connectte," "[Eachone? Carbone?]," "hanna[h?]," "William" (writ large), "[Tamar?]" (upside-down on page); leaves [11] and [13] *recto*, "Thompson" (pencil); leaf [16] *verso*, "Sardis C M" (pencil, upside-down on page); leaf [17] *recto*, "[Huldan?] Thompson / Chapin Thompson / East Windsor" (pencil); leaf [18] *recto*, "East Windsor [crossed out:] [Conn?]" (pencil); leaf [20] *verso*, "[William?]" (pencil, upside-down on page)

leaves [1-7], [9-10] contain MS. music (upside-down on leaf [1] *recto* + *verso*); other leaves are blank except for inscriptions

MS. music is bass parts (leaf [1]) and then apparently all treble parts; 3 hands identified (leaf [1], leaves [2-7], leaves [9-10])

leaf [1] *recto*: WARREN, bass, A, 11D4|55|1, "While shepherd" written next to title, but that text wouldn't fit this meter

leaf [1] *recto*: SARDIS, bass, Gm, 111|3D7U12|D5

leaf [1] *verso*: BETHEL, bass, C, 111|4565|U1

leaf [1] *verso*: VIENNA, bass, Am, 1|1D511|5

leaf [1] *verso*: FARMINGTON, bass, F#m, 112|3|145|1\_|1

leaf [1] *verso*: [DOWLAND?], bass, C, 1|4523|15|1\_|1,1|U11D56|41|5\_|5

leaf [2] *recto*: WARREN, treble?, A, 312|12|3

leaf [2] *recto*: NEW DURHAM, treble?, Am, 1|2231|234

leaf [2] *recto*: MONMOUTH [by French], treble?, Am, 353|2-3-42|1-2-31|D7

leaf [2] *recto*: LITTLE MARLBOROUGH, treble?, Am, 1|35|4-32|1

leaf [2] *verso*-leaf [3] *recto*: ASHLEY, treble?, G, 1|12|32|1D7|U1

leaf [2] *verso*-leaf [3] *recto*: PORTSMOUTH, treble?, A, 5|35U1D5|U1-2-1-2-3

leaf [2] *verso*-leaf [3] *recto*: ARCHDALE, treble?, F, 1|56-7|U1D5|4-32|1

leaf [2] *verso*-leaf [3] *recto*: CASTLE STREET, treble?, G, 1|3-4-5U1|D42|1-3-5U1|D6-5

leaf [3] *verso*: LORRAIN, treble?, G, 5|U13-2|1D5|U35-4|4-3, "Mercy and truth are all his" written under mm. 18-21, incomplete (next leaf missing)

leaf [3] *verso*: BRADFORD [adapted from Handel], treble?, E, 5|U1D3-2|16|4-34|3, incomplete (next leaf missing)

leaf [3] *verso*: BARNSTABLE, treble?, G, 5|5-U11-354|3-54-32, incomplete (next leaf missing)

leaf [3] *verso*: SOLON, treble?, Am, 1|D5U3|21-D#7|U1, some rhythmic inaccuracies (pairs of 16ths written as pairs of 8ths), incomplete (next leaf missing)

leaf [4] *recto*: incomplete, unidentified piece/s (previous leaf missing), treble?, 1<sup>st</sup> 2 staves + 1<sup>st</sup> 2 mm. on 3<sup>rd</sup> staff may all be part of one piece (with remainder of piece on *verso* of missing previous leaf), all 3 staves appear to be predominantly in C; 1<sup>st</sup> staff starts in 2/2 and (if in C) begins 2-1|D7U1|D6U2D5b7|6-

U1-D7-U14|3-2-1-23|D7U1|1, then changes to 3/2 time and Am: 1D[#?]7U1|D5U3|2-D54-[#?]3|4...; 2<sup>nd</sup> staff is in 2/2 and (if in C) begins 5U1|D76tr-5-6|5|5|56|b77|6-54-3|4; 3<sup>rd</sup> staff appears to be in 2/2 and (if in C) is 4-3657|U1 (end of piece)

leaf [4] *recto*: HOTHAM, treble?, F, 51|26|54|3, Jesus lover of my soul, incomplete because previous leaf is missing, but mm. 1-17 (3<sup>rd</sup> staff) and last 4 mm. (4<sup>th</sup> staff) appear to be present (both fragments are in 2/2 and F, and the following text appears under staff 4: “safe into the haven guide, Orecieve [*sic*] my soul at last—”)

leaf [4] *verso*-leaf [5] *recto*: WETHERSFIELD, treble?, C, 5-6-7|U1D5|56-7|U1-2D7|U1

leaf [4] *verso*-leaf [5] *recto*: HABAKKUK, treble?, C, 1|1113|2-14-32, Away my unbe lieving fear [space *sic*]

leaf [5] *verso*-leaf [6] *recto*: ALBANY, treble?, D, 3-4|533U1|1,D5|6-5-6-7-U1D6|45-4|3

leaf [5] *verso*-leaf [6] *recto*: SYDENHAM, treble?, C, 5|33|35|55|5,5|5U3|21|D7

leaf [5] *verso*: MIDDLETOWN, treble?, D, 533|5342|3,555|4565|5

leaf [6] *recto*: NEWMARK, treble?, G, 5|U13-2-3|13|2-1D7|U1

leaf [5] *verso*-leaf [6] *recto*: GILBOA, treble?, Em, 1|3-4-5654-3|3

leaf [6] *verso*-leaf [7] *recto*: THANKSGIVING ANTHEM, treble?, D, after 4 mm. rest 1\_|1D5|77|U2|11|2|33, O be joyful

leaf [9] *verso*-leaf [10] *recto*: ST. HELLEN’S, treble?, C, 5|5U1|31|D66|5

leaf [9] *verso*: BRIDGEWATER [by Edson], treble, C, 5U11|D75|U123\_|3

leaf [9] *verso*: MEAR, treble, G (though no key signature here), 1|33|51|31|D7

leaf [9] *verso*: BROOKFIELD [by Billings], treble, Dm, 5|55|57|5U1|D#7

leaf [10] *recto*: WELLS, originally tenor, now possibly treble, G, 1|35U1|D7U1D6|5

leaf [10] *recto*: ca. 33 notes, probably not a melody but rather notation practice or doodling, no clef

### Ms 16169

108. Tracy, D. MS. music book. Undated. 42 unnumbered leaves; leaf [38] is only a stub. inscriptions: inside front cover + inside back cover, “D. TRACY”; leaf [1] *recto*, “Kate [Bowles?] (pencil); “[?] D/[9?]” (price of the volume?)
- leaves [1-2], [16-40] blank; leaves [3-15], [41-42] contain MS. music + texts (leaf [15] *verso* ruled with staff lines, but no music)
- MS. music is mix of bass parts, tenor + bass pairs (often with blank staves for remaining 2 or 3 vocal parts), and 4-voice tunes:
- leaf [3] *recto*: JERUSALEM [by Ingalls], 4 voices, G, 132|1234|5, Now shall my in ward joys arise
- leaf [3] *verso*: MORTALITY, 4 voices, Em, 515|345U1|D7, Stoop down my tho[']ts that choose [*sic*] to rise
- leaf [4] *recto*: LIVONA, 4 voices, Em, 5|57U12-1|D75-45, I’ll praise my

maker [with my breath]  
 leaf [4] *verso*: DELIGHT [by Coan], 4 voices, Em, 1D54|3-214 [4<sup>th</sup> + 5<sup>th</sup>  
 notes of this incipit also written one octave up], Upward I lift  
 mine eyes  
 leaf [5] *recto*-leaf [6] *recto*: PORTLAND [by West], 4 voices, F, 133|  
 3155|5, Father how bright thy glories shine, key changes from  
 F major to F# minor and back again are reproduced here  
 leaf [6] *recto-verso*: PORTSMOUTH "by Lane," 4 voices, C,  
 1|1D6|55|U1D7|U1  
 leaf [7] *recto*: CONCORD [by Holden], 4 voices, C, 5|U1132-1|2  
 leaf [7] *recto*: BOLTON, 4 voices, Em, 557|U1D5-432|5, As on some  
 lonely building[s] top  
 leaf [7] *verso*: ROME, 4 voices, G, 112|35|5[-]35|6  
 leaf [7] *verso*: FADING NATURE, 4 voices, Em, 1|D76-5|5-32|1D7|U1, So  
 fades the lovely blooming flower  
 leaf [8] *recto*: SUFFIELD, 4 voices, Em, 1|D77-U1-D7|54|3,5|U11-23|  
 D54-3|7  
 leaf [8] *recto*: SARDIS, 4 voices, Gm, 555|3234|5,3|4321|1  
 leaf [8] *verso*: WILLINGTON, 4 voices, G, 1|3-456-54|5  
 leaf [8] *verso*: FLORIDA [by Wetmore], 4 voices, Dm, 5|53D7U3-4|5  
 leaf [9] *recto*: DEERFIELD, 4 voices, Gm, 1|1D#7U12|345,5|6543|2  
 leaf [9] *recto*: SUBMISSION, bass, Am, 1|1D5U11|D5U1D7,6|5434|5\_|5  
 leaf [9] *verso*: VISION, 4 voices, G, 112|3314|2,2|3354|5  
 leaf [9] *verso*: SHELBURN, 4 voices, A, 1|3322|1-23-45,3|4321|2  
 leaf [10] *recto*: MOUNT OLIVE, 4 voices, G, 5|531D7|U1-23-45, The King  
 of saints how fair his face  
 leaf [10] *verso*: EAGLE STREET, 4 voices, G, 1|1-2-32|3-4-5-43|2,2-3-4|3-  
 25|6-5-4-32|1  
 leaf [10] *verso*-leaf [11] *verso*: BABYLON, bass, F#m, 11D5|U1234|D7,7|  
 U3211|D5, no text at start, but beginning at m. 16, this text:  
 how can I sing with my harp strings broke or melody perform  
 [etc.]  
 leaf [11] *verso*: NORTHFIELD [by Ingalls], bass, C, 112|3141|5, how long  
 Dear Jesus oh how Long  
 leaf [12] *recto*: WRENTHAM, bass, F, 1D65|U11|1321|D5,|U11D7-  
 6|5U1|4321|D5  
 leaf [12] *verso*: GOLGOTHA, bass, Fm, 1\_|11D5|U1|132|1,|132|22|D5  
 leaf [13] *recto*: WINDSOR NEW, tenor + bass, D, 1|55-U1|1D7|U1,  
 D3[-]5|55-U1|11-D6|6, clefs/key signatures/time  
 signatures/first notes provided for treble + counter  
 leaf [13] *recto*: MEAR, tenor + bass, G, 1|55|33|1-23|2  
 leaf [13] *verso*: CONFESSION, bass, Am, 1|12|31|D7U1|D5,  
 3-4|5U1|D47|55|1  
 leaf [14] *recto*: untitled tune, bass, A, 1|1[-]D7U1|D53|  
 [-]551,U1|D7U1|2D2|5, illegible word written sideways to left  
 of staff

leaf [14] *verso*: DEVOTION, tenor + bass, G, 133|U1D653-1|2,3|1D665|U1  
 leaf [14] *verso*-leaf [15] *recto*: NEW 50<sup>TH</sup>, bass, A, 1|1D643|2341|5,5|3156|523-45|1  
 leaf [15] *recto*: LEYDEN, bass, A, 5|15|U1D4|55|1  
 leaf [15] *recto*: PUTNEY, bass, Am, 11D5|12|31|5,5|51|33|45|1  
 leaf [15] *recto*: LIMEHOUSE, bass, Em, 1|11-2|34|5D5|U1  
 leaf [41] *verso*-leaf [42] *recto*: MUSICAL CONCERT, bass, A, 1|1115|1,1|U111D5|U1,1|D55U1D5|5,U1|D41|5, Ye that in concert Sing play on the pipe or ring or Strike the trembling string or love our lay, 6.6.6.4.6.6.6.4, 2 additional stanzas of text written on leaf [42] *recto*, along with one stanza of another text: The Eternal speaks all Heaven attends, 8.8.6.8.8.8.6

### Ms 83734

109. Whitman, Samuel. MS. music book. 1768. 22 leaves sewn into paper cover. Leaves [2-3] (numbered in pencil 1-4) are a printed *Gamut* (printed “sideways” on leaves that measure 10 cm. high by 15.4 cm. wide); leaves [4-22] (numbered in pencil, irregularly, 1-19) contain MS. music and poetry.

inscriptions: front cover, “Samuel Whitman / His Book / 1768”; leaf [1] *recto*, “Samuel Whitman’s Hand”; inside back cover, “Samuel Whitman / Hand 1768 / Samuel Whitman”

printed *Gamut*: leaf [2] *recto*: caption title, “THE / GAMUT, / OR, / SCALE OF MUSICK.” with table of notes + solmization syllables for treble, tenor, + bass; leaf [2] *verso*: “RULES. / The Rule for finding your / *Mi*, by FLATS.” followed by the rule by sharps; leaf [3] *recto*: “MUSICAL CHARACTERS.” with names of the “characters” and blank staves for inserting examples by hand (these have been filled in, in this copy); leaf [3] *verso*: “The RULE of Proportion of Notes, or Length / of Time in Musick.” again with spaces to fill in examples by hand (done here); this page ends with a 16-line poem beginning “Get these Rules fixed well into the Mind”

leaf [4] *recto*: “Rules for tuning y<sup>e</sup> Voice” (“The Eight Notes,” “The Long Eights,” “The Thirds”); diamond notation

leaf [19] *recto*: title “An Elegy made on y<sup>e</sup> Death of Queen Mary,” ruled staves, and “Bass,” but no music

leaves [20] *verso*-[21] *verso*: poem titled “Pompey Ghost”

MS. music, unless otherwise specified, is all tenor + bass parts (so labeled), not written in score; tenor part uses C clef on 4<sup>th</sup> line up; in diamond notation; with vertical lines through staves only at the ends of phrases (i.e., where lines of text would end); no texts throughout

leaf [5] *recto*: CANTERBURY, F, 13231234

leaf [5] *recto*: WINDSOR, Gm, 1123211D#7

leaf [6] *recto*: THE 100<sup>D</sup> PSALM, F, 11D765U123

leaf [6] *recto*: BRUNSWICK, Am, 11234-3251

leaf [7] *recto*: THE 108<sup>TH</sup> PSALM, G, 124254-3-212

leaf [7] *recto*: MEAR, F, 155331-232

leaf [8] *recto*: THE ISLE OF WIGHT, G Dorian, 15-43-45[n]6545  
 leaf [8] *recto*: STANDISH, Gm, 13215432  
 leaf [9] *recto*: PORTSMOUTH, F, 11231345  
 leaf [9] *recto*: WARWICK, Am, 11315421  
 leaf [10] *recto*: THE 136 PSALM, G, 1D65U321,D5U15432, long  
     melismas for each of the 2 parts towards the end  
 leaf [11] *recto*: THE 100<sup>D</sup> PSALM NEW, Am, 11D7U354-321  
 leaf [11] *recto*: CAMBRIDGE, G Dorian, 13121D[n]6#7U1  
 leaf [11] *verso*: UTOXETER, Gm, 1D#7U1321  
 leaf [11] *verso*: THE 148<sup>TH</sup> PSALM, C (or F? C Mixolydian?); in C:  
     15U11D7U1  
 leaf [12] *recto*: SOUTHWELL, Gm, 131221  
 leaf [12] *recto*: NEW SARUM, Dm, 1D#7567-65  
 leaf [12] *verso*-[13] *recto*: THE 85<sup>TH</sup> OR 104<sup>TH</sup> PSALM, Dm, 55345321  
 leaf [12] *verso*-[13] *recto*: RICHMOND, G, 1123534-32  
 leaf [14] *recto*: GLOUCESTER, F, 15321456  
 leaf [14] *recto*: LITCHFIELD, Gm, 13452342  
 leaf [15] *recto*: BANGOR, Dm, 53215U1D7-65  
 leaf [15] *recto*: NEW YORK, G, 13542312  
 leaf [16] *recto*: BRIDGWATER, 3 voices (adding "Treble"), G, tenor incipit  
     13323112, tenor uses G clef  
 leaf [17] *recto*: AN EVENING HYMN, Am, 11-D76|5U2|3-21|D#7, round  
     notes and bar lines used  
 leaf [17] *recto*: A MORNING HYMN, Bb, 1|34|2D7|U12|D7, round notes  
     and bar lines used  
 leaf [18] *recto*: The Gliding Streams, G, 5343|221, round notes and bar  
     lines used; secular?  
 leaf [18] *recto*: The Cradle Hymn, Am, 3322|112D7, round notes and  
     bar lines used; secular?  
 leaf [22] *recto*: Advice to the Fair Sex, G, 555|54|32|1, Gather Your  
     Rose Buds whilst you may; round notes and bar lines used

**Ms 72802 Box 3 "Miscellaneous" folder**

110. Woodruff, Merit N. *Devotional Harmony*. [New Haven?]: Asahel Benham and others, [1801]. Pp. numbered [1]-6, 5-8, 7-60; pp. [1]-6 typeset, [5-8] engraved, 7 typeset (8 blank), 9-60 engraved.

engraved pp. 5-8 are musical rudiments, not included in the 3 copies examined for  
*ASMI*; these were likely borrowed from another tunebook; Woodruff's book  
 was published without rudiments

inscription: back cover, partially rubbed out, "[WILKES?] OSBORN /  
 [indecipherable] 18[02?]"

no MS. music

**Imprints Conn. 1800 W894d**

## Index of Owners' and Others' Names

*Notes: Not included here are only initials, or only first names, or first names and last initials. All places are in, or assumed to be in, Connecticut, unless otherwise specified. "Saybrook; 1821" means that the place name and year came from two separate inscriptions in the source, both inscriptions also including the person's name; "Norwich, 1789" means that the place name and year came from the same inscription, along with the person's name.*

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### Sources at CMCH Consulted but not Inventoried

anonymous MS. n.d.	Ms 76431 ( <b>texts only</b> )
Allen MS. 1800	Ms 42579 (Joel Allen of Southington, CT; "Select Harmony"; "sketch for music book never executed or published"; 30 leaves; <b>all secular</b> )
Blakslee MS.	[call no.?] ( <b>no MS. music</b> ; only 4-p. printed <i>Gamut</i> by Levi Redfield, with MS. date of 1831)
Cary/Storrs MS. 1797	Ms 74251 (Eleazer Cary, A. Storrs; <b>all secular</b> ; p. 7 has "Petition to the Nightingale – Set for Swan": melody for Swan's "O nightingale, best poet of the grove"— <b>this p. photographed, 4/20/2019</b> )
Edgecomb MS. ?1827	Ms 64004 (David Edgecomb; <b>all secular</b> )
Griswold MS. 1813-21	Ms 74354 ( <b>all letters</b> )
Hosmer MS. n.d.	Ms 38923 (James B[idwell] Hosmer; [26] pp.; <b>all secular</b> )
Hosmer MS. 1798-99	Ms 38923 (Ja[me]s B[idwell] Hosmer; ii, 7-69 pp.; <b>all</b> )

Jewett MS. 1816, 1824	<b>secular)</b> Ms 77549 (1816 is date of printed libretto for “Grand Oratorio”; 1824 is date of MS. music booklet—thus, <b>too late</b> )
<i>Musical Miscellany</i>	781.9 A512a ( <i>The American Musical Miscellany</i> ; <b>all secular</b> )
Niles, <i>The War Hymn...</i>	781.9 N699w (modern reprint of Nathaniel Niles’s poem, set to music as “Bunker Hill”)
<i>Sacred Minstrel</i>	781.9 T246s N.Y. (Taylor 1846, not Hill 1806)
Spicer MS. 1797	Ms 55836 (“Spicer’s Pocket Companion”; <b>all secular</b> )
Spicer MS. 1818-21	Ms 55836 ( <b>all secular</b> )
Turner MS. 1788	Ms 79656 ( <b>all secular</b> )
Whittlesey MS. n.d.	Ms 78056 (Oramel Whittlesey, 1801-1876; <b>secular pieces, mid-19<sup>th</sup> c.</b> )
Williams MS. n.d.	Ms 66937d (Arthur C. Williams; mostly texts, + some guitar exercises; <b>late 19<sup>th</sup> c.</b> )

#### Sources Unlocated at CMCH in 2019

<i>The American Musical Magazine</i> “Music books” (2 vols., 2 fragments), n.d.	705 A512a v.1; 705 A512a v. 1 cop. 2  [no call no.? --see card catalog] (One of the vols. [supposedly] was brought to me; it’s Benjamin Hastings’s MS. music book, Ms 16170a, which I’ve inventoried.)
Spicer, Ishmael, MS. music book	see no. 101 above