

# Musical Clocks of Early America and their Music

by Kate Van Winkle Keller

## Part 1

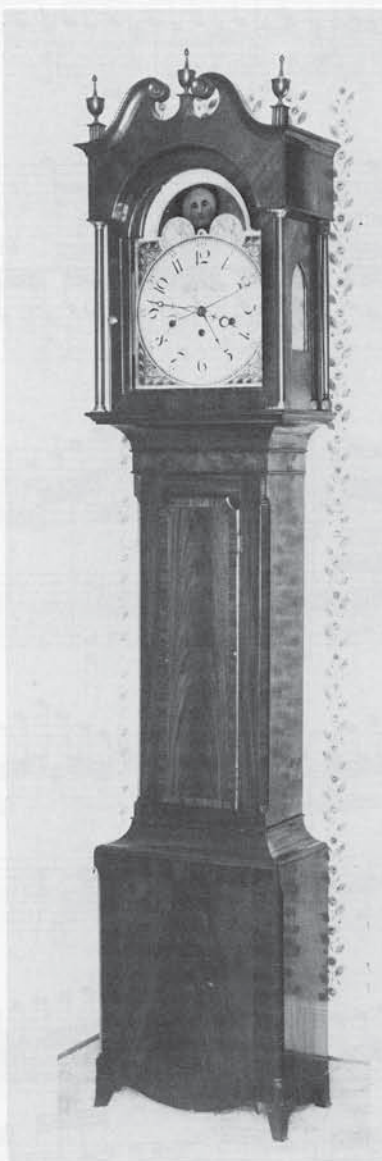
CAREFULLY preserved at the Connecticut Historical Society there is a worn book, a paper-covered, pocket-sized collection of leaves sewn together with linen thread. In the spring and summer of 1777, Giles Gibbs of East Windsor, Connecticut, carried it with him and filled its pages with the music of a fifer in the Continental Army. Gibbs himself was killed in 1780, but his little manuscript book was saved to pass into the appreciative hands of another age.

In that book are to be found many still-familiar tunes, written down the way Gibbs learned them; *Yankee Doodle*, *The British Grenadiers*, *Saint Patrick's Day in the Morning*, *Rakes of Marlow*, *Nancy Dawson*, and *Flowers of Edinburgh*.

As I began to study his collection and prepare a modern edition of the music, Thompson R. Harlow, then director of the Connecticut Historical Society, brought to my attention a tall clock in the gallery there. It had been built by Daniel Burnap, also an East Windsor resident, who had lived about ten miles from Gibb's home. When Mr Harlow tripped a lever, the clock began to play the same music that Gibbs had written down in his book. We both realised then that the music in the book was a shorthand for the performance, be it on fife or a musical clock. Mr Harlow knew of twelve other such clocks. It then became clear to me that we had to find and study them: perhaps there were others that we didn't know of.

When I turned for help to the National Association of Watch and Clock Collectors, Stacy B. C. Wood, Jr, director of the NAWCC Museum in Columbia, Pennsylvania, recognised the importance of this study to the clock world. It is thus only due to his indefatigable effort that we can now list no fewer than 83 known musical clocks, an increment of 30 more than we knew about in 1982 when the first version of this article appeared in the *NAWCC Bulletin*. Stacy's assistance, guidance and research help has thus been invaluable.

Meanwhile, entirely independently, Carter Harris, a clock scholar and craftsman, had been spending long hours reading 18th-century American newspapers, painstakingly copying out clock and instrument makers' advertisements. Inclusion of information from his study gave a new dimension to my study and



**Martin Schreiner, Sr. musical clock serial number 201, held in a private collection. Pictures by courtesy of the NAWCC Museum, Inc.**

produced a third major contributor. Carter's files provided personal information about the makers, new names to watch for and new clues to follow in the quest for additional musical clocks.

Many other individuals have contributed significant information and help. My thanks to Charles S. Parsons, Herschel B. Burt, Ed La Fond, H. Fred Bausch, Donald J. Summar, Christopher Bickford, Nicholas Timperley, David R. Proper, Chris Bailey, Dana J. Blackwell, Richard Crawford, Karl Kroeger, Robert Keller, Fay Kaynor, and several private collectors for their assistance.

For this, the revised version of the article which was originally published in the *Bulletin of the National Association of Watch and Clock Collectors* xxiv, No. 3, June 1982, we have the benefit of the co-operation of several members of the NAWCC in recording their clocks for us, as well as of those who responded to our request for additional information on clocks and clock makers that they knew about.

Through their help I now have a library of tape recordings of the playing of a number of the clocks listed in this study. Although many of these clocks are in disappointing condition with missing pins, inferior replacement bells and defective mechanisms, several sound quite well. New tapes made after repairs show that dramatic improvement is possible, even for the worst sounding of the lot.

As more information is available to restorers and tapes are made after the careful repair and adjustment of the musical trains, I find that my effort to identify the music played and to provide help to restorers is bearing fruit. I will continue this work in support of clock owners and encourage anyone with access to a musical clock to contact me through Stacy B. C. Wood, Director, NAWCC, Box 33, Columbia, Pennsylvania 17512, U.S.A.

### Musical Clocks of Early America

In 1775, a young militiaman on his way from Connecticut to join the volunteer army in Boston, was impressed by an unusual clock that he saw.

"We staid at Captain bornam - that night I see a clock that would play tunes with 10 hammers."

At the very end of the century in North Carolina, Johann Eberhardt made a clock with an organ attachment arranged to play hymns so many times though that its owner could sing all the verses.

In 1755, Richard Breckell advertised that the New York City residents could - for a fee, of course - come to see a "curious musical machine, which represents the tragedy of Bateman in clockwork." Earlier, in 1743, a "curious musical machine" arrived from London and went on public view. "The doors fly open... six ringers... all busy pulling bell-ropes and playing several tunes chimes and changes... in imitation of St. Brides Bells." Its enterprising owner even offered to bring the wonder to private homes.

In Charlestown, South Carolina, Joshua Lockwood offered a chime clock for sale in 1762. It played twelve tunes and had several miniature figures in the arch, each of which appeared to play "on his separate instrument of musick as natural as the life." The following year he offered a clock "with the representation of a Cherokee fight in the arch, where a drummer seems to beat the several tunes that are played." Twenty-four years later, a German clockmaker arrived in Philadelphia with "some clocks of a new construction, which play the finest musical tunes... a Hackbret clock a clock playing on a dulcimer with 6 variations, three dancing clocks, each having 6 variations, three of the finest clocks for teaching birds to sing, each playing 6 tunes, four organ or German flute clocks, each having 6 or 7 variations."

Clearly there was a considerable market in America for clocks that did more than tell the time and the phases of the moon. Judging from the number of craftsmen who made, repaired and imported musical clocks, there were many more such clocks in America than we realised when we began this study. Obviously many of these clocks were imported, but we now know of at least 44 craftsmen working in America whose musical clocks can be documented. Along with these there were 26 additional makers who claimed to be able to make or teach others how to make such clocks. We now have evidence for the existence of at least 83 musical clocks built in America before 1820.

Of course, there are problems of documentation. We cannot always tell precisely which parts of the clocks may simple have been imported and assembled here. Also we must separate consideration of the clocks from the study of their cases. A New England-made case does not necessarily now house a New England-made clock movement. In this survey, I will discuss the clocks only and leave the question of their cases for others to disentangle.

As regards the clocks, it is their music rather than their mechanisms which holds my keenest interest. The choice of music makes each unique and often verifies an American and even a local product.

Let us, then, look for a moment at what we know about the music. On many musical clocks the names of the tunes played are engraved or painted on the selector dial. Some



**Daniel Burnap No. 2 face. Burnap made his own bells and his musical arrangements are nicely ornamented. Picture by courtesy of The Connecticut Historical Society**

simply change their tunes automatically and sequentially, offering the owner neither choice nor the information as to what melodies are pinned on the barrel. The most valuable to us in this study are those examples which feature two prime ingredients - a dial upon or around which the tunes are listed, and the original musical barrel. Given those as a basis, we then seek to adjust and regulate the mechanism so that each tune can be played in a recognisable manner. Sadly there exist a number of clocks whose barrels are gone and whose dials tell us nothing of the music once played. These are most discouraging.

By assembling all available data about known clocks and their music, however, it is possible to see an interesting picture emerge. From that picture it becomes possible to postulate what the now-silent performers once played. There is also a practical outcome, namely that the information gathered here will assist restorers in their work with these mute examples of musical clocks.

The selection of tunes to be built into a clock, while it was probably a personal one made by the original purchaser, was drawn from the same common bank of melodies popular with all classes and ages of people at the time. These were the tunes that were marched to, danced to, sung to, and to which political satires were written and favourite psalm texts sung. Occasionally, local favourites are found preserved on a musical clock which have survived nowhere else. The performance thereby becomes a valuable document. Thus each custom-made clock tells us about the musical environment in which it was built.

An immigrant craftsman who came to America in 1769 gives us some idea the important part which was played in his life by music. John Simnet claimed to be a "watch-finisher and manufacturer of London" and set up business in Portsmouth, New Hampshire,

chiefly as a repairman, but in addition he claimed that he would supply "all manner of... watches" and "chime, machine, organ, and astronomical clocks." What he lacked in tact, he appears to have made up for in bravado and, luckily for us, he used paid advertisements in the local press to attract attention. In these he often criticised fellow craftsmen while flattering himself. It was one such advertisement, presented in the form of a classic ballad and clockwork metaphors, that he chose to attack a rival maker:

Near Portsmouth Stocks SHEEP G--ffith lives:  
(A Turkey legged Youth.)  
His Clocks with both hands give the Lye,  
His Tongue ne'er speaks the Truth...

*New Hampshire Gazette*, 22nd June, 1770

The following week, even more vindictive verse appeared, this time set to a popular dance tune, and entitled "A Squib -- to the tune of Miss Dawson's Hornpipe."

It comes as no surprise to learn that Simnet made too many enemies in Portsmouth to encourage him to stay there too long. Soon he was established in New York City, again using the local newspapers to flatter his talents at the expense of his professional colleagues.

Again he lambusted the skill of a fellow clockmaker. Again he used a song as the vehicle for his tirade, and once more he cast it in the metaphor of his trade:

...Now prove you know music,--exert all your skill,  
Set a clock to the tune of, the ass, the ass,  
Set a clock to the tune of THE ASS.

*New-York Journal*, 19th March, 1772

"The Ass" is a marvellous song from *The Chaplet*, a musical entertainment by William Boyce, first performed in 1750 in London. It criticises men's foibles in sharp satire and, in Boyce's musical setting, the accompaniment imitates an ass's bray at appropriate moments. The metaphor of the ass was used for political and personal satire throughout the 1760s and Simnet thought it appropriate for what he wanted to say.

Simnet, although he gives every impression of being a charlatan, was obviously well acquainted with musical clockwork. The tunes of the day were also part of his vocabulary and expression. Just as patriots and Tories on both sides of the water expressed their political sentiments in verses set to "Yankee Doodle", "The British Grenadiers", or "Nancy Dawson", so Simnet expressed his complaints as well. Taking the framework of a song everyone apparently knew, he built on the metaphor for his own ends. He knew that his public would know exactly to what he was referring when he said: "Set a clock to the tune of the ass." The selection and installation of these tunes on the music barrel was an activity familiar to Simnet's potential customers.

Clockwork music, mechanical systems for playing music on bells, pipes or, by the end

of the 18th century, on combs of tuned steel teeth, each involved the provision of the music on a rotating pinned cylinder or barrel and represented in the form of accurately-placed pins or bridges. These tripped hammers or levers as the barrel turned, so striking the bells or operating the pallets of a small organ in order to make sounds. The earliest extant examples were made before 1600 in Europe and the technology was known in the Middle East as early as the 9th century AD.<sup>(1)</sup> Application of clockwork music ranged from large public tower clocks and carillons to small table clocks, from simple barrel organs to long-case clocks and elaborate automata. Such mechanical instruments were the only means available to capture and subsequently replay music in an authentic manner. Fortunately for us, some of these artefacts still play well: we can actually make field recordings of 17th and 18th century interpretations and hear the precise articulation of each musical line as our ancestors heard it.

The challenge is first to locate these musical clocks, and then to ascertain that they are in as close to original playing conditions as possi-

ble. These old clocks should not sound like a far-away tinkle of fairy bells, as some writers have suggested they do. Eric Bruton even chided the tastes of our ancestors when he remarked that "the owner of a clock that chimes and plays a tune every quarter of an hour of the day and night is likely to end his days in a mental institution."<sup>(2)</sup> He is forgetting that there was no radio, television or piped "musik" in those days and the novelty of a clock which played music was thus great and continuous.

There is little doubt that the purchasers of musical clocks in 18th century America wanted to hear the music. They would never have paid such a high price for a timepiece if they intended to keep the music dial set to "silent" most of the time. It is equally fairly obvious that the music played was recognisable, suitable for singing to and, above all, pleasant to listen to.

Family pride in these clocks has been so strong that many are still in the hands of descendants of the original purchaser or makers. When they are passed down within families, they do not come to the attention of the outside world. Even today we know of

what must be magnificent clocks that cannot be inspected or even located because their owners consider them to be precious heirlooms and, equally, major investments which, one has to admit, they are.

As we learn more about the music of the people who lived here in America long ago, from their own handwritten collections of tunes, and from orders given to clockmakers to preserve the sounds of their favourite melodies, one cannot help but realise what a treasure we have in the musical clocks of early America. We see how important they are to our gaining a clearer understanding of our personal and cultural heritage. Each is not a lone outcropping of a neglected art, but represents part of a rich craft and complex repertory. It is in context and comparison that they demonstrate their greatest value. ●

#### REFERENCES:

1. LEHR, ANDRE: "The Automatic Flute Player of the Musa Brothers", *Bulletin*, Musical Box Society International, New Jersey, vol. XXIV, no. 1, Spring-Summer, 1983, p.34.
2. BRUTON, ERIC: "The Longcase Clock", London, 1956.

## Part 2

### American-made Musical Clocks

THIS is a compilation of information from published books, public archives, newspaper reports, sale catalogues and advertisements, personal enquiry and many other sources. The following lists of importers and repairers were chiefly drawn from an unpublished study of newspaper advertisements entitled "The Clock and Watchmaker's American Advertiser" by Carter Harris. When this work is completed and indexed, there will undoubtedly be additional information. However, I felt that the inclusion of any information I could find now would be helpful. I am grateful to Carter for sharing it with us.

#### (a) Musical Clocks known to have been built in America

Inscriptions and names of melodies given in italics have been copied directly from the clocks themselves. Those within quotation marks ("") are from secondary reports. Reference citations appear in brief at the end of this Part and in full in the Bibliography at the end of the entire survey.

BACHMAN & SAYRE see under ELIAS SAYRE

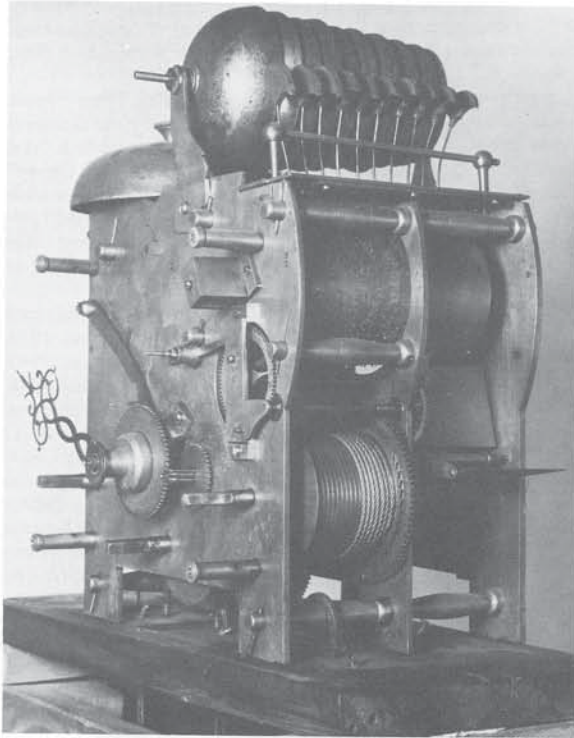
BASSETT AND WARFORD. Nehemiah B. Bassett, watchmaker, Albany, New York. Joseph Warford, silversmith, Albany, New York. In partnership between August 25th, 1800, and October 7th, 1805. See Battison and Kane, p.106, and *Antiques*, April, 1964, pp.429-30.

- (1) In a communication to the author, Charles S. Parsons sited a longcase clock which was made by Bassett and Warford and which played six melodies, "Delight", "The Bells", "Troy Assembly", "Belle's Isle March", "Lady Coventry Minuet" and "The Girl I left Behind Me".

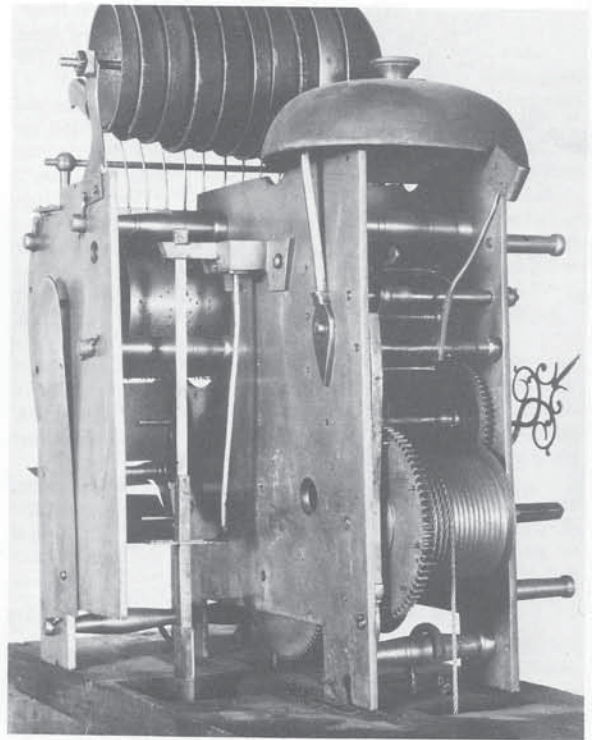
BROKOW, ISAAC. 1746-1826. Elizabeth Town or Bridge Town, New Jersey. (1) Owned by The Newark Museum, Newark, New Jersey. Full case and movement illustrated in Drost, pp.20-1. Maker's inscription: *Isaac Brokaw Bridge Town.*

BURNAP, DANIEL 1759-1839. Active in East Windsor and the Andover parish of Coventry, Connecticut.

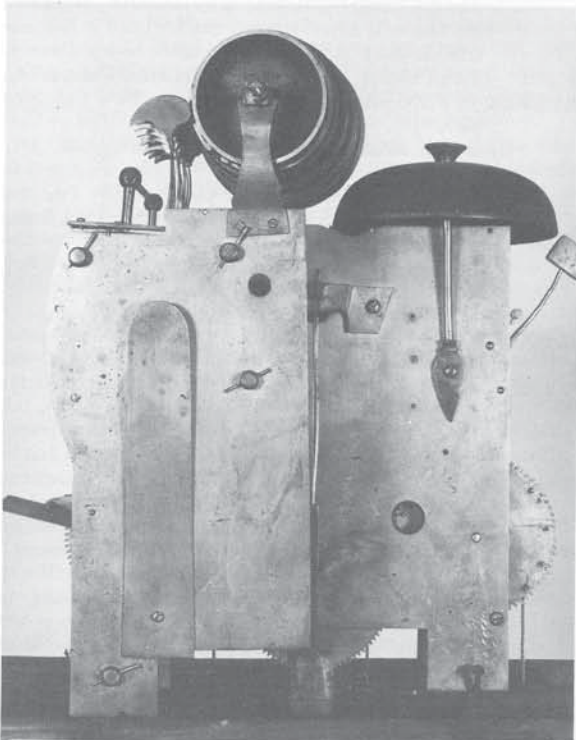
- (1) Owned in 1930 by James H. Naylor of Hartford, Connecticut. Dial illustrated in Hoopes: *CC*, frontispiece. Maker's inscription: *Daniel Burnap/E Windsor*. Melody titles engraved on dial: *Elliots Minuit; Hob or Nob; French Kings Minuit; Rakes of Rodney; Lovely Nymph; Rosy Wine.*
- (2) Owned by the Connecticut Historical Society, Hartford, Connecticut, ex-Bissell. Full case, dial and movements illustrated in the Society's *Annual Report for the year 1970*, p.30. Movement illustrated in Hoopes: *SR*, p.140, case on p.145. Maker's inscription: *Daniel Burnap/E Windsor*. Melody titles engraved on dial: *Air by Handel; The Raptures; Maid of the Mill; Over the Water to Charly; French Kings Minuit; Minuet By T. Olmsted.*
- (3) Owned by the Wadsworth Athanaeum, Hartford, Connecticut, ex-Hyde. This clock is said to have been made by Burnap for his own use. Dial illustrated in Hoopes: *SR*, p.138, case p.145. Movement illustrated in Cooper, p.115. Case and dial illustrated in Lambert, Fig. 52. Maker's inscription: *Daniel Burnap/E Windsor*. Melody titles engraved on dial: *Elliots Minuit; Hob or Nob; Rakes of Rodney; Fr. Kings Minuit; Ovr. the Watr to Charly; Maid of the Mill*. The dial and movement of this clock were exhibited between February and July, 1980, at the National Gallery of Art, Washington, D.C., in a special exhibit called "In Praise of America: 1650-1830" which was based on a 1929 exhibition sponsored by The Girl Scouts of the U.S.A.
- (4) Owned by Historical Deerfield, Inc., Deerfield, Massachusetts, ex-Flynt. Dial illustrated in Hoopes: *SR*, p.136, case p.144. Case and dial in Lambert, Fig. 53. Maker's inscription: *Daniel Burnap/East Windsor*. Melody titles engraved on dial: *Air by Handel; A Lovely Lass; Over the Water to Charly; The Cuckoos Nest; Successful Campaign; Dutchess of Brumswick sic.*
- (5) Owned by The Time Museum, Chicago, Illinois, ex-Brainard. First owner was the Rev John Nicholas Martin who died in 1795 in Charlestown, South Carolina: Sold at Sotheby, Parke Bernet sale of 30th January-2nd February, 1980, as Lot No. 1634. Full case illustrated in



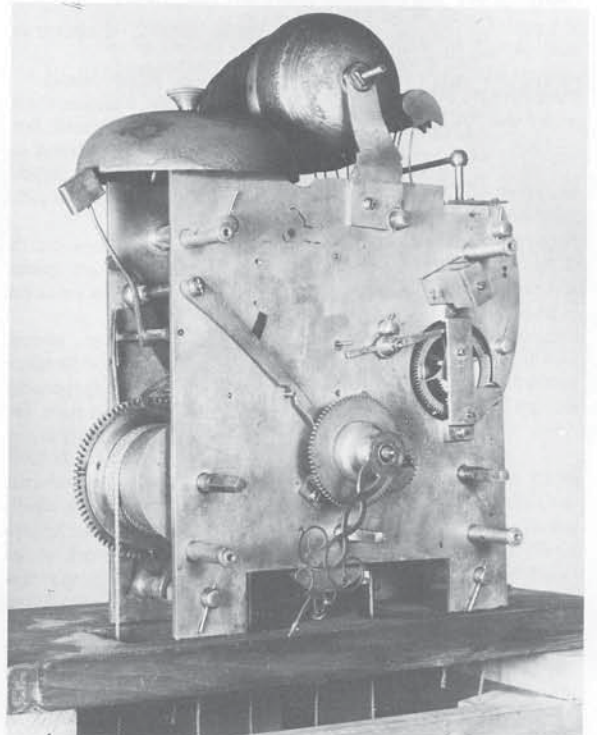
The illustrations on this page are of the mechanism of the Daniel Burnap No. 2 clock and its musical mechanism



Musical phrases are often articulated by chords and grace notes and appoggiatura are cleanly rendered



The dial of this piece (page 85) records a tune by a contemporary composer, Timothy Olmstead ("Minuit by T. Olmsted"), who was a fifer and bandsman in the Revolutionary War and later choirmaster. He was a neighbour of Burnap's, living in nearby East Hartford,



Burnap apparently cast and tuned his own clock bells and assuming that this set of bells is the original, then his ear for tuning was excellent as was his ability to pin musical barrels.

All pictures by courtesy of  
The Connecticut Historical Society

catalogue. Maker's inscription: *Daniel Burnap/E Windsor*. Melody titles engraved on dial: *The Rapture; Maid of the Mill; Air by Handel; Over the Water to Charley; The Cocks Nest; French Kings Minuet*.

- (6) In a private collection. Sold at Sotheby, Parke Bernet sale of 31st January-3rd February, 1979, as Lot No. 1160, ex-Becker. Full case illustrated in sale catalogue. Melody titles engraved on dial: "Elliotts Minuet"; "Rakes of Rodney"; "Hobb or Nobb"; "Orange Tree"; "French Kings Minuet"; "Over ye Water to Charley".
- (7) In a private collection. Sold in Pennsylvania in the winter of 1979-90. Maker's inscription: *Daniel Burnap/East Windsor*. Melody titles engraved on dial: "Elliotts Minuet"; "Rakes of Rodney"; "Hobb or Nobb"; "Orange Tree"; "Frh. Kings Minuet"; "Ovr. ye Water to Charley".
- (8) In a private collection. Dial and movement illustrated in Bailey. p.68, Figs. 64 and 65. Maker's inscription: *Daniel Burnap/E Windsor*. Melody titles engraved on dial: *Gn. Elliotts Minuit; Hob Nob; Rakes of Rodney; Fr Kings Minuit; Banks of the Dee; Rosey Wine*.
- (9) In the private collection of a descendent of the first owner, Lieut. Amherst Phelps of Simsbury, Connecticut, who purchased the clock in March of 1794 for £27 (Hoopes: SR, p.48). Melody titles engraved on dial: "Elliotts Minuit"; "Hob or Nob"; "Rakes of Rodney"; "Fr Kings Minuit"; "Ovr ye Waters to Charley"; "Maid of the Mill".
- (10) In a private collection. Sold in Pennsylvania, winter of 1979-80. Maker's inscription: *Daniel Burnap/Andover*. Melody titles engraved on dial: "Elliotts Minuet"; "Rakes of Rodney"; "Hobb or Nobb"; "Orange Tree"; "Shady Bowers"; "Maid of the Mill".
- (11) An unmounted, partly engraved music barrel is at the Connecticut Historical Society.
- (12) In Hoopes: SR p.42 is listed a musical clock which "lacks music barrel and bells".
- (13) In Hoopes: SR p.42 is listed an uncased movement in "bad mechanical condition".

CLAGGETT, WILLIAM. 1696-1749, Newport, Rhode Island.

- (1) In Nutting: *Furniture Treasury*, No. 3248, a musical clock owned (1933) by the "heirs of William G. Russell, late of Providence", is illustrated. The dial is illustrated in Palmer, Fig. 15. Maker's inscription: *William Claggett Newport*. Melody titles engraved on tune-selection dial: *Brittons strike home; Happy Swain*.

EBERHARDT, JOHANN LUDWIG. Died 1835, Salem, North Carolina. In his monograph on Eberhardt, Albright quotes a local diarist who, on 2nd June, 1805, describes a musical clock made by Eberhardt:

"Many visitors attended the English preaching... among them a Quaker named Mendenhall who lives 30 miles from here... He is a great friend of music, and especially of choral singing, and has had Br. Eberhardt make for him a wall clock in the bottom of which a little organ is placed, which plays one or more melodies or other compositions each time the hour strikes. He Himself selected the tunes, largely from the English Hymn Book which he has bought and which he prizes so highly that he says it is the most beautiful of all Hymn Books which he has seen. The clock is so arranged that it can be set to repeat a tune from three to six times, so that an entire hymn can be sung." (p.94)

Albright also lists (p.50) a portion of Eberhardt's estate inventory in which another musical clock is recorded and valued at \$110,000.

EBERMAN, JR., JOHN. 1749-1835. Lancaster, Pennsylvania. A musical clock made by Eberman was listed in his grandson's will and is referred to in Wood, p.17.

EBY, CHRISTIAN. Floruit 1793-1803, Manheim, Pennsylvania.

- (1) In a private collection. Sold by Sotheby, Parke Bernet in 1982, ex-Renner, ex-Pauline Heilman. Illustrated in *Sunday News* Lancaster, Pennsylvania, 18th July, 1982, p.B-7.

Maker's inscription painted on dial: *C Eby/Mannheim*. Melody titles painted on dial: *Minuit; A Giga; Quickstep; A: March; A: Song; A: Song; F.March; A Minuet; A: Giga; A:Minuet*.

ELLICOTT, JOSEPH. 1732-1780, Buck's County, Pennsylvania. An advertisement was placed in the *Maryland Gazette* in 1788 by Andrew Ellicott, Joseph's son, in which "that curious Musical Clock to which is annexed an Orrery" was offered for sale. Which clock this was is impossible to tell and since clock number 32 has an established provenance, it is likely that this advertisement referred either to No. 60 (see below) or another clock, now lost or unrecorded.

- (1) In a private collection. Case, dial and movement illustrated and discussed by Eckhardt in *Antiques*, August, 1934, pp.50-53, and by Norton in *Horology*, August, 1940, pp.28-33. Maker's inscription on the time dial: *Josh. Ellicott/Pennsylvania/No 32*. Melody titles are engraved in two concentric rings. Clockwise, beginning at 12 o'clock; *Captain Reads Minuet* (outer ring); *Lady Coventrys Minuet* (inner ring); (1) *Address to Sleep; "The Hounds are all out;* (2) *Willingham Frolick; The Lass with a Delicate air;* (3) *Humours of Waping; Come brave boys;* (4) *Seamans Hymn; God save the King;* (5) *Black Sloven; Nancy Dawson;* (6) *Free Mason's Wealth; Lads and Lasses;* (7) *King of Prusia March; Lovely Nancy;* (8) *The Pilgrim; Balance a Straw;* (9) *Dear Cloe give me Sweet kisses; Harvest Home;* (10) *Bellisles March; The Hempdressers;* (11) *Plague on those Wenches; Lady's Anthem*.

(2) A clock numbered "60" was sold in the Montague sale in Norristown, Pennsylvania, in the 1920s.

(3) A four-faced clock was reported to have been located in New York City at one time.

ELY, HUGH. 1783-1829. Trenton, New Jersey. "In the history of The Ely-Revell-Stacey families by Reuben P., Warren S., and Daniel B. Ely, it is stated that Ely made at least one musical clock that played the tunes Nancy Dawson, Yankee Doodle, and Beggar Girl" (quoted in Drost, p.106).

EMBREE, EFFINGHAM. Floruit ca.1780-1800. New York, New York.

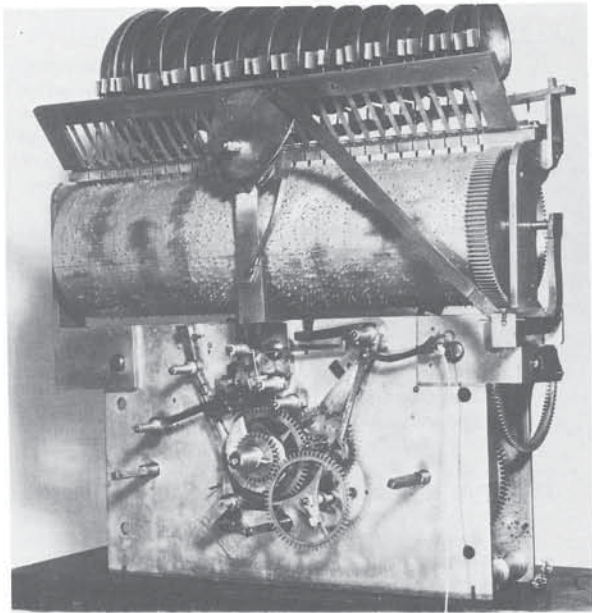
- (1) In the White House collection, Washington, DC. (973.976.1), ex-Tracy, ex-Sack. Full case illustrated in Distin and Bishop: *American Clock*; fig. 28. Full case and dial illustrated in *Antiques*, September, 1964, facing p.227. Maker's inscription painted on dial: *Effingham Embree/New York*. Melody titles painted on selection dial: *March; Ma|rch; Air; March; Minuet; Dance*.

(2) See PEARSALL below.

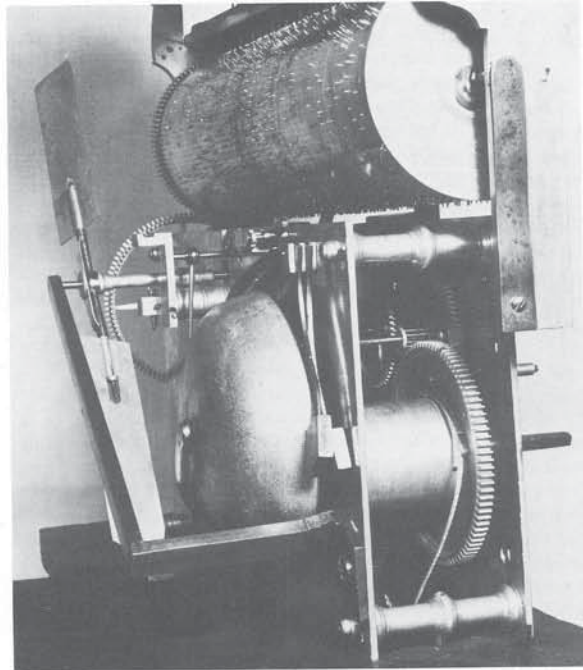
ENGLE, STEPHEN D. Hazleton, Luzerne County, Pennsylvania. A stereoscopic views of an architectural musical and automaton clock made by this man is reproduced in the *Bulletin of the Musical Box Society International*, Vol. XXIX, No. 3, p.44 (1983). Engle is described as a "Jeweler and Watchmaker" and referred to as "Inventor and Builder of this marvellous work". In a trade card advertisement, it is described as "Scientifically marvellous and artistically brilliant. Now on Exhibition through the principal Cities of the United States. Capt. J. Reid, Manager... Stephen D. Engle is the first and only man in the World, who ever invented and constructed, individually, an Apostolic, Musical, and Astronomical Clock". It played "beautiful music from a pipe organ within one of its towers, while a mechanical life at intervals plays inspiring patriotic airs". No further details are provided of the music. The stereoscopic views are dated 1878 and copyright by a photographer from Chestnut Street, Philadelphia. Engle appears to have toured with the clock so his watchmaking business may have suffered accordingly. Palmer mentions Engle, but offers no dates.

EVANS, DAVID. Active in Philadelphia, Pennsylvania, 1770-1773; Baltimore, Maryland, 1773-1790. Evans, nephew of David

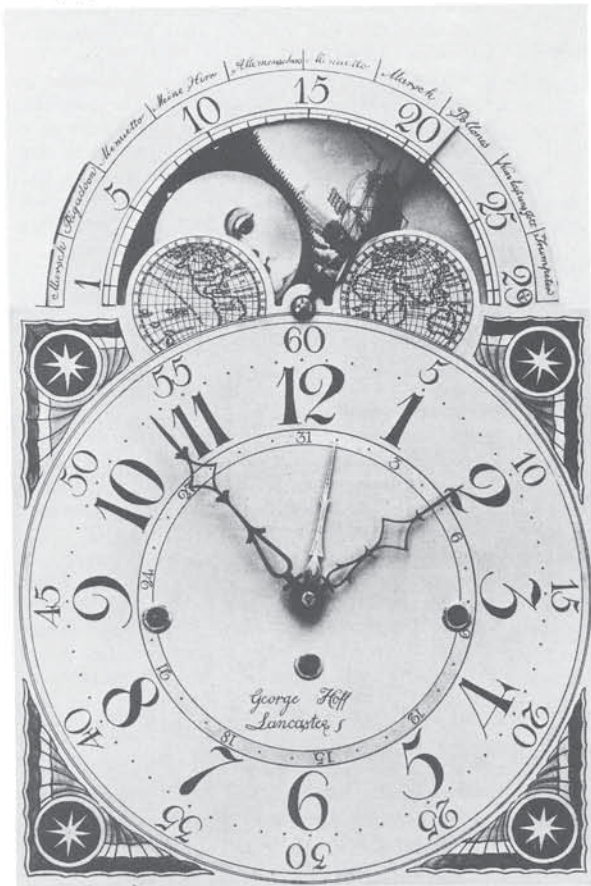
- RITTENHOUSE  $\frac{1}{4}$  q.v. placed an advertisement in 1780, stating that he had for sale "an elegant musical clock, which plays seven tunes, with an enamel'd face, shewing the house, minute, day of the month, and moon's age." (Prime: *Arts*, 1725, p.240). In 1785, he advertised that he "...has for sale, several elegant clocks, one of which is musical, and plays seven excellent Tunes, one of them being the much admired General Washington's March." (*Maryland Journal*, 3rd June, 1785).
- FARIS, WILLIAM. 1728-1804, Annapolis, Maryland.
- (1) Owned in 1940 by Martin B. Faris, Martha's Vineyard, Massachusetts. Dial and movement illustrated in *Antiques*, April, 1940, p.175. Maker's inscription: *William Faris/Annapolis*. Music dial engraved: *Music/Silent*. Caption under Fig. 2 of the *Antiques* article states that the tune played is "Robin Adair".
  - (2) Owned in 1979 by Eleanor McParlin Davis ex-William McParlin, ex-Mrs. William Faris (d.1817). According to Gibbs: *Dixie Clockmakers*, p.41-3, in a discussion on this clock and the problems of provenance, this was the "personal clock" of William Faris. It is unsigned. Melodies played are "a march"; "Lovely Nancy"; "Foots Minuet"; "Cotillion". This clock may be that described in Faris' estate inventory as "One Musickel Clock with Case...\$100."
  - (3) In the estate transactions, another clock can be identified as having been sold for \$36 to Captain William Pitt. See Barr: "William Faris, Annapolis Clockmaker", *Antiques*, April, 1940, p.174.
- FISHER, JOHN. Lancaster, Pennsylvania, 1749-56; York, Pennsylvania, 1756-1808. When Fisher died in 1808, his estate included "one organ clock and one musical clock..." (Dreppard: *American Clocks*, p.225).
- FLOWER, HENRY. Active 1753-75, Philadelphia, Pennsylvania.
- (1) In a private collection, ex-La Fond. This longcase clock in a Chippendale-style case has a brass moon dial, eight bells, and a two-inch (51mm) diameter music barrel. It plays: "Little Briton", and "Brittains Strike Home".
- GERE, ISAAC. 1771-1812, Northampton, Massachusetts.
- (1) Owned (1952) by granddaughter, Mrs Martha Gere Bussell of Monrovia, California, according to Dorothy E. Spear: *American Watch Papers*, Worcester, 1952, p.33. Illustration in C. F. Warner: *Representative Families of Northampton*, p.61. I am indebted to NAWCC member Peter R. Mikkelsen for information about this clock.
- GODDARD, NICHOLS. Born 1773, Shrewsbury, Massachusetts, active in Rutland, Vermont, ca.1797-1823. "One of the musical clocks... was owned" by Goddard's grandson, George H. Goddard of Plainfield, New Jersey, and was in running order according to *Jeweler's Chronicle and Horological Review*, Vol. XXI, No. 6, July, 1980, p.76. This clock may have been made by LORD AND GODDARD. Benjamin Lord and Nichols Goddard announced their partnership in the *Rutland Herald* on 3rd July, 1797. They worked together until 1807. "On the dial... above the moon quarters are the names of the tunes to be played each day of the week by hammers on a chime of bells. They play a psalm-tune on Sundays" (*op. cit.*). The notice referred to above also implies that there were other musical clocks.
- GORGAS, JACOB. 1728-98, Ephrata, Pennsylvania.
- (1) Owned by the Philadelphia Museum of Art, Philadelphia, Pennsylvania. Original barrel has been repinned and at present plays "Now Thank we all Our God"; "Doxology"; "God Save the King"; and two unidentified melodies.
- HANKS, BENJAMIN. 1755-1824, Mansfield and Litchfield, Connecticut; Gibbonsville (West Troy), New York. Hanks served as apprentice to Thomas HARLAND q.v. and, according to family tradition, worked on the musical clock made in Harland's shop for Hank's father, Uriah, of Mansfield. See (1) under Thomas Harland.
- HARLAND, THOMAS. 1735-1807, Norwich, Connecticut.
- (1) Owned by the U.S. Department of State, Washington, D.C., ex-Hanks. Exhibited in the Diplomatic Reception Rooms. Made for Uriah Hanks, 1736-1806, of Mansfield, Connecticut, whose son Benjamin HANKS  $\frac{1}{4}$  q.v. was apprenticed to Harland at the time and is said to have worked on the clock. Case illustrated in Distin & Bishop, p.44, Fig. 74; case and dial illustrated in the *Bulletin of the National Association of Watch and Clock Collectors*, Dec. 1976, pp.524-5. Maker's inscription: *Thos Harland/Norwich/1776*. Melody titles engraved on dial: *Lass of Pattys Mill; Shady Bowers; Minuet by Handel; Lovely Nymph; Ms Hales Minuet; Psalm tune*.
  - (2) In a private collection. Bracket clock. Full case and movement illustrated in Bailey, p.66, Figs. 62 and 63. Maker's inscription: *Harland Norwich*. Melody titles engraved on dial: *Drinking Brittons; Nancy Dawson; Dusky Night; Rural Felicity; Scotts March; Over the Charly; Sukey Bids Me; Peasants Dance*.
  - (3) Bailey states (page 66) that "one of Harland's white-dial clocks has a musical mechanism and plays six tunes." In a personal interview with this author, he said that his evidence was taken from service records of the mid-19th century, but he did not have further details.
- HOFF, Sr, GEORGE. 1733-1816, Lancaster, Pennsylvania.
- (1) Owned by The Henry Francis du Pont Winterthur Museum, Winterthur, Delaware. Case illustrated in Distin and Bishop, p.56, Fig. 105. Dial has been repainted so that the names of the seven melodies are not known. Attribution of this clock to George Hoff, Sr. is uncertain.
- HOFF, Jr. GEORGE. 1788-1822, Lancaster, Pennsylvania.
- (1) In a private collection. Dial and movement illustrated in Wood, pp.22, 118, 198-9. Repainted dial. The movement is definitely of the Hoff family type and is believed to be by George Hoff, Jr. Maker's name painted on dial: *George Hoff/Lancaster S* Melody titles painted on dial: *Marsch; Rigadoon; Menuetto; Meine Herr; Allemenschen; Menuetto; Marsch; Ponnonnes; Nun Last uns Gott; Trumpeten*.
- HOFF, JOHN. 1776-1818. Lancaster, Pennsylvania.
- (1) In John Hoff's "clock order book" kept in his own hand from 1800 to 1816, the entry for 20th December, 1810, reads: "Jacob Tritt york county Bespoke a Musical clock for £80.0.0 14 Inch Dial Moon & date from Center to play ten tunes strike the quarters and repeat whenever wanted to be done on the 1st March next 1811 and to be paid for when done". On 31st May, 1811, Hoff entered the following: "Jacob Tritt got his clock I took it to him myself and put it up for him all in good order". (Stacy B. C. Wood: "The Hoff Family", *Journal of the Lancaster County Historical Society*, Vol. 81, 1977, p.216).
- KELLOGG, DANIEL. 1766-1855, Hebron, Connecticut.
- (1) In a private collection, ex-Liverant, ex-Lyman Allyn Museum. Photographs of full case and dial are at the Connecticut Historical Society. Maker's inscription: *Daniel Kellogg/Hebron*. Melody titles engraved on dial: *Rural Felicity; The Myrtle Grove; Bethlehem; Flowers of Edenburg; Banks of the Dee; Maid of the Mill*.
- LANE, AARON. 1753-1819. Elizabeth Town, New Jersey.
- (1) In a private collection. Sold at Sotheby, Parke Bernet's Haskell sale, catalogue No. 587, Lot 625. Williams (p.55) describes this clock as having a "beautifully engraved brass dial with the maker's name, Aaron Lane Elizth Town, and the titles of these six musical airs: 50th Psalm, Bunker Hill, Banks of the Dee, Lovely Nymph, Evening Tune, and De ser Durand." The case is illustrated in Williams, p.54, Fig. 19.
  - (2) "The Longstreet Clock" was offered for sale by C. L. Prickett, Yardley, Pennsylvania, and described with il-



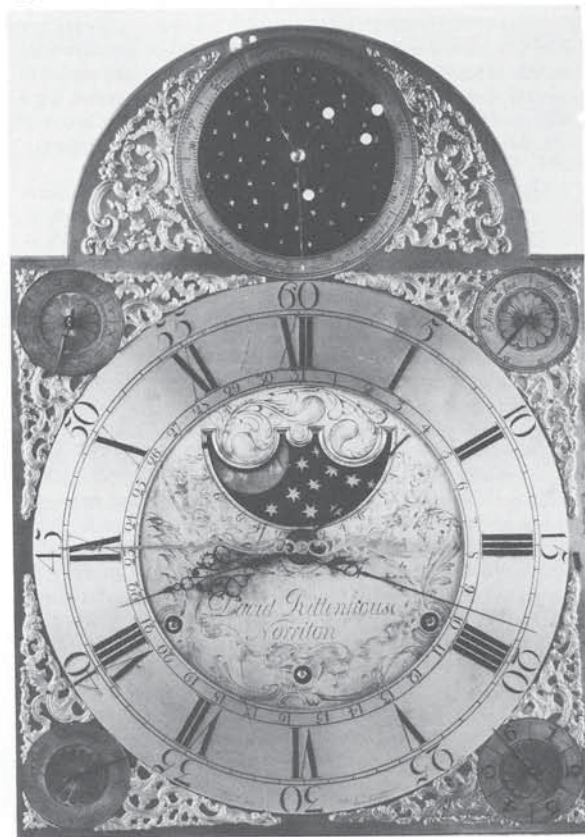
George Hoff, father and son, made musical clocks and just one survives from the hand of each. This one is thought to be by George, jr.



This eight-day musical clock is the property of a private collector in New York by courtesy of whom these pictures appear on this page



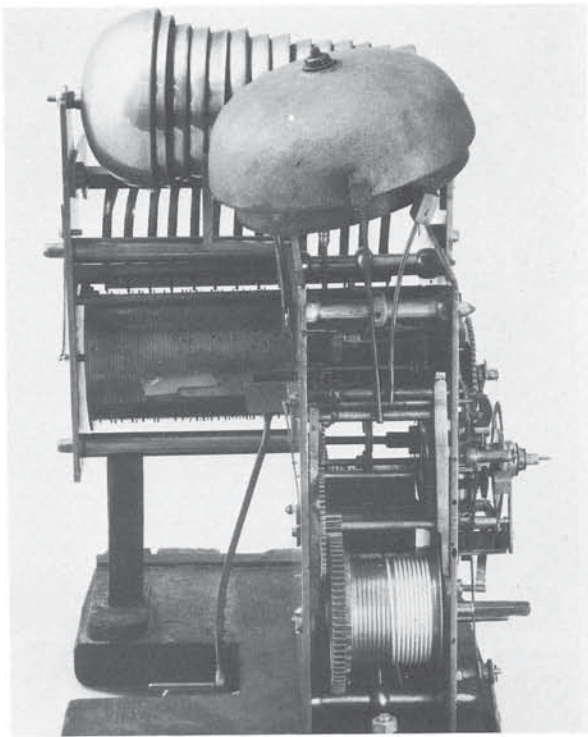
The Hoff's lived in Lancaster, Pennsylvania between 1733 and 1822 but there is no date on this actual clock. Hoff died at the age of 34



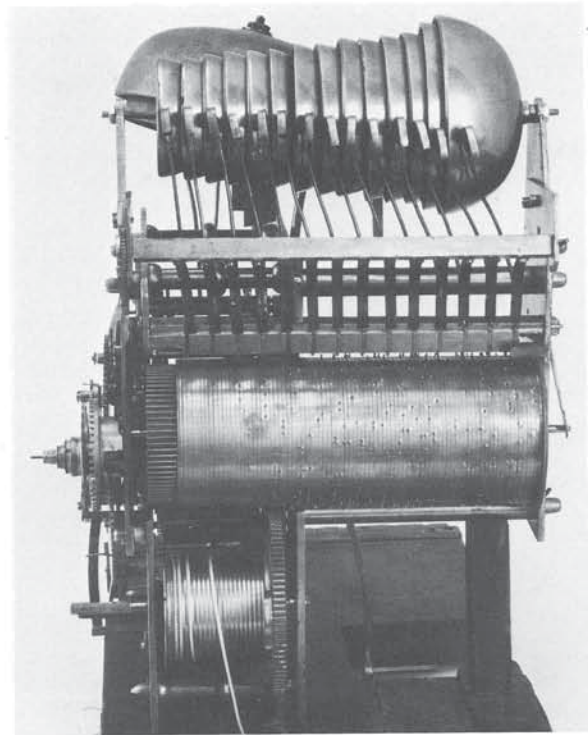
David Rittenhouse was one of the best-known makers in America and his pieces all displayed high craftsmanship. Here is the face of No. 2

- illustrations of the case and movement in *Art and Antiques*, Nov/Dec. 1980, p.7. Maker's inscription: *Aaron Lane/Elizabeth Town*. Melody titles are painted on the dial: "Washington Resign"; "Banks of the Dee"; "Deserdurand"; "Hob or by Nob"; "Belleisle March"; "Worthington".
- LANE AND JACK. Aaron LANE q.v. moved from Elizabeth Town to Bound Brook for the duration of the politically unsettled years of 1780-2. While he lived there, he entered into active partnership with at least two craftsmen about whom we know nothing more than their last names. These were WILL and JACK, See Drost, pp.136-7, and Williams, p.13.
- (1) Owned by Brown University, ex-Manning. Exhibited in the President's office. Drost (p.133) states that the "whole inscription reads 'Lane & Jack, Bound Brook'... The clock has a three-train movement, originally musical (the musical train is now missing except for the main wheel)."
- LESLIE AND WILLIAMS. William J. Leslie, 1769-1831, Trenton, New Jersey. John H. Williams, active 1780-1805, New Brunswick, New Jersey. Williams and Leslie, as their advertisements listed the firm, were in partnership during 1798 and 1799. The announcement of the dissolution of the partnership was made 30th November, 1799.
- (1) Owned by the New Jersey Historical Society, ex-Monmouth County Historical Association. Case and dial illustrated in Drost, pp.150-1. Maker's inscription: *Leslie & Williams/New Brunswick*. Melody titles painted on dial: "Banks of the Dee"; "Nancy Dawson"; "Merry Dance, Quaker"; "Successful Campaign"; "Rakes of Marlow".
  - (2) Owned by The Henry Ford Museum, Dearborn, Michigan. Case and movement illustrated in Drost, pp.153-5. Melody titles painted on dial: "Bunker Hill"; "Indian Chief"; "Yankee Doodle"; "Tink-a-Tank"; "Banks (o) the Dee"; "Danville".
  - (3) In a private collection. Musical train at present undergoing restoration. See *Bulletin of the NAWCC*, June, 1978, p.291, and June 1979, pp.344-5. Melody titles painted in dial: "Indian Chief"; "Washingtons Re"; "Dog and Gun"; "Deserdurand"; "Banks of the Dee"; "Bunker Hill".
  - (4) In a private collection, ex-Philip Bradley Antiques. Musical train at present undergoing restoration. Melodies listed on dial: "Marionettes"; "Danville"; "Bunker Hill"; "Sutton"; "Russia"; "Aylesbury".
  - (5) In a private collection in 1937. Case illustrated in Miller: Number 1834, p.921, 923, Maker's inscription: "Leslie and Williams New Brunswick". Melody titles painted on dial: "Bunker Hill"; "Banks of the Dee"; "Washington Re"; "Nancy Dawson"; "Rakes of Marlow".
  - (6) Owned by Mrs. J. Amory Haskell in 1928. Made for Col. Morgan of Marlboro, New Jersey. Case hood, dial and case label (Egerton) illustrated in *Antiques*, November, 1928, p.414, Fig. 2. Maker's inscription: *Leslie & Williams/New Brunswick*. Melody titles painted on dial: "Banks of the Dee"; "Nancy Dawson"; "Merry Dance, Quaker"; "Successful Campaign"; "Rakes of Marlow".
  - (7) A painted dial inscribed *Leslie & Williams new Brunswick* is owned by the National Association of Watch and Clock Collectors Museum in Columbia, Pennsylvania, ex-Babel. Melody titles painted on the dial: *Bunker Hill; Nancy Dawson; Banks of the Dee; Merry Danc the Quaker; Peas upon A Tr. cher; Will the Miller*.
- LONG, GEORGE. Active 1796-1803, Hanover, Pennsylvania.
- (1) Owned by the Hammond-Harwood House, Annapolis, Maryland, ex-Miller. Case illustrated in Miller, No. 1825, p.922, described on pp.919-20. Melody titles painted on dial: *Federal; Padywack; Irishvalteer; Fishs Hornpipe; Washwoman; Trip to Bath; Nagls Hornpipe; Free From Envy*. This is the only clock movement so far located with a tuned steel comb musical movement in place of bells.
- Analysis of the music played by this clock today indicates that the barrel and comb may not belong to this dial in its original state.
- LORD AND GODDARD - see GODDARD, NICHOLS
- MILLER, AARON. Died 1779, Elizabeth Town, New Jersey.
- (1) Owned in 1966 by Edward J. Grassmann Elizabeth, New Jersey. Case, dial and movement illustrated in Drost, pp.176-8. Drost observes that there is no indication that the clock plays more than one melody or change. There are only six nested bells and six hammers in the musical train.
- MOLLINGER, HENRY. Born ca.1762, Mannheim, Germany. Active in Philadelphia 1794 to 1804.
- (1) A description of a complex clock apparently built by Mollinger shortly after his arrival in Philadelphia, appeared in the *Columbian Gazetteer* (New York), 16th October, 1794: "NEW MUSUEM...Catalogue of articles contained in this Collection I. Musical Concert Eight day Clock... Musical part.- Plays a number of tunes (and any number may be added to it) with five instruments viz. Harpsichord, Piana-Forte, a first and second Flute and organ; these instruments may all be played together, forming one of the most beautiful, sublime and soft concerts that the ear can wish: At any stage of the tune that it may be playing, the Flutes, may be stopped, and the Piano Forte and Harpsichord left to perform alone; or the Harpsichord and Piano may be stopped as the Flutes, and they may be left to perform alone; so that the instruments may be separated and united in any stage of the music, and it may be made to perform fast or slow, as required." A detailed description of the elaborate case follows, giving names of each of the craftsmen who worked on it. A price of \$800 is quoted, for clock and case. The advertisement is quoted in Gottesman: *The Arts and Crafts in New York*, (New York, New York Historical Society, 1938), pp.400-2
- MUNGER, ASA. 1777-1851, Herkimer, New York.
- (1) In a private collection. Bailey (p.40) states that "after moving to Herkimer in about 1803, Munger continued producing clocks; one made there in 1817 plays seven different tunes." In an interview with the author, Bailey's recollection was that among those played was one tune called "China".
- MUNROE, Jr., DANIEL. 1775-1859.
- MUNROE, NATHANIEL. 1777-1861.
- (1) There is a report, as yet unconfirmed, that a musical clock by one of the Munroe brothers has been located.
- PARSONS, SILAS. 1773-1859. Swanzey, New Hampshire.
- (1) In correspondence with the author, Charles S. Parsons reported that a musical clock by this maker has been "reported but not seen".
- PEARSALL AND EMBREE. Joseph Pearsall, advertisements placed in 1773-75, New York City. Thomas Pearsall, advertisements placed in 1773-74, New York City. Effingham EMBREE q.v. worked in partnership with Pearsall ca.1786.
- (1) A dealer is reported to have brought to Winterthur a bracket clock with the inscription of Pearsall and Embree. No further information available.
- PORTER, DANIEL. Active ca.1790-99, Williamstown, Massachusetts.
- (1) In a private collection. Sold by Robert W. Skinner, Inc., Bolton, Massachusetts, in the autumn of 1981. Case illustrated in *Art & Antique Auction Review*, December, 1981, p.9, illustration 12. Maker's inscription: "Daniel Porter/ Williamstown". Melody titles painted on dial: "Bell of York"; "Lesson by Morell"; "St. Clavis March"; "Scotch Luck"; "Vice President"; "Van Horn's March".
  - (2) In a private collection. Maker's inscription: "Danl. Porter/Williamstown". Melody titles painted on dial: "Gen. Elliots Minuet"; "Primrose Hill"; "Corydon's

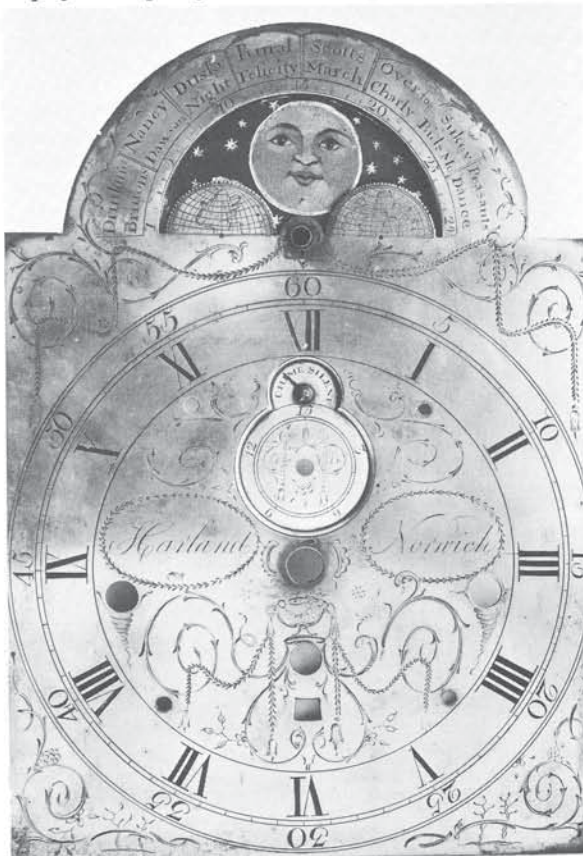




The mechanism of the Rittenhouse clock seen on page 90 displays the quality of craftsmanship



The month-running Rittenhouse No. 2 stands today in the Pennsylvania Hospital, Philadelphia



Thomas Harland. This specimen plays eight tunes



Musical clock built by Martin Schreiner, sr.

"Ghost"; "Jenny's Farewell"; "Maj Andres Farewell"; "The Bells of York".  
**RITTENHOUSE, DAVID.** 1732-96, Philadelphia, Pennsylvania. For a musical clock sometimes attributed to Rittenhouse, see Number 2 under section devoted to UNKNOWN MAKERS below.

- (1) In the Drexel Museum, Philadelphia, Pennsylvania. Made for Joseph Potts for \$640. Case, Movement and back of dial illustrated in Distin and Bishop, p.36-7, Fig. 55. This month-running musical clock plays 10 melodies on 15 small bells. There is no indication of the titles of the tunes on either dial or case.
- (2) Owned by the Pennsylvania Hospital, Philadelphia, Pennsylvania. Described in Bruton, p.214, illustrated in Eckhardt, p.142. This month-running clock was repaired in 1882 by J. L. Groppengiesser who replaced the 18th century music barrel with a new one which plays: "Old Folks at Home"; "Home Sweet Home"; "Auld Lang Syne"; "The Star Spangled Banner"; "The Last Rose of Summer"; "Then You'll Remember Me".

**ROSE, DANIEL.** 1749-1827, Reading, Berks County, Pennsylvania.

- (1) In a private collection. The six melodies played on the clock are not listed on the dial.
- (2-4) Mary P. Dives: "Daniel Rose Comes Home" (*Historical Review of Berks County*, Winter, 1981-82, p.8) writes: "In the inventory of his personal estate, filed on October 4th, 1827, at which time he was still referred to as a clockmaker, are mentioned no less than nine timepieces, together with sundry clockmaking tools, valued at fifty dollars, and other watch keys and chains. Of these clocks, three were itemized as musical, two as 'eight-day clocks and cases,' and one as a 'musical eight-day clock and case'. Thomas Levan of Kutztown remembers this last-mentioned grandfather clock, which came to his family through Daniel's daughter, Mary, who married Jacob Levan... Instead of regular chimes, it was made to play, on the hour, the tune of a hymn."

**SAYRE, ELIAS.** Died before 1815, Elizabeth Town, Monmouth, and Middletown, New Jersey.

- (1) Owned by Monmouth County Historical Association, ex-Patin. Case and dial illustrated in *Antiques*, September 1982, p.562. Musical train now missing. Maker's inscription painted on dial: "Elias Sayre/Elizth Town. Melody titles painted on dial: "Banks of the Dee"; "Hot or Not"; "Washington's Ensign"; "Nancy Dawson"; "India Chief"; "Deserdurand".
- (2) In a private collection, ex-Bachman. Sold in the Sotheby's sale 5142, Lot No. 716, January 26-8, 1984. Case and movement illustrated in sale catalogue. Maker's inscription: "BACHMAN & SAYRE/E. TOWN". Melody titles painted on dial: "Washington Resig"; "Dawn wrand"; "Banks of the Dea"; "Pilgrim"; "Evening"; "Hob or by Nob".

**SHREINER, Sr., MARTIN.** 1769-1866, Lancaster County, Pennsylvania.

- (1) Owned by the Historical Society of York County, Pennsylvania. Exhibited at the NAWCC Museum in Columbia, Pennsylvania, in 1979. Maker's number: 74 ca.1797. This eight-day musical clock movement plays seven melodies on twelve bells.
- (2) In a private collection. Described in Wood, p.209. Maker's inscription: *Martin Shreiner/Lancaster/No. 201* ca.1810.
- (3) In a private collection. Maker's number: 202.
- (4) In a private collection. This eight-day musical clock plays seven melodies. Maker's number: 250.
- (5) In a private collection, ex-Shreiner, Marshfield Hills, Massachusetts. Maker's number: 317. Referred to in Palmer, p.273.

**STRETCH, PETER.** 1679-1746, Philadelphia, Pennsylvania.

- (1) Exhibited at Independence Hall, Philadelphia, Pennsylvania. Maker's inscription: "Peter Stretch". Dated

ca.1735, this clock plays a single melody on six bells, about five times through, once every three hours.

**WHITE, PEREGRINE.** 1747-1834, Woodstock, Connecticut.

- (1) Owned in 1924 by Elisha Dyer, Providence, Rhode Island. Dial illustrated in Nutting, plate 5, and Palmer, plate 58. Maker's inscription: Peregrine White/Woodstock. Melody titles painted on dial: *Marquis of Granby; Handels Minuet; Nancy Dawson; Stuben's March; Shady Bowers; Hale's Minuet; Psalm 149.*

**WILLARD, BENJAMIN.** 1743-1803, Grafton, Massachusetts.

- (1) Owned by Herschel B. Burt. Case and movement illustrated in Distin and Bishop, pp.61-2. A photograph of the dial is at the library of the American Clock and Watch Museum, Bristol, Connecticut. Melody titles painted on dial: *Orpheus; Green Mountain; Duke of Argyle; Masons March; Quick Step; Marquis of Granby; Road to Montreal.*
- (2) Owned by Yale University (Garvan Collection), New Haven, Connecticut. Described in detail with illustration of case, movement and dial in Battison and Kane, pp.154-7. Maker's inscription: *Benjamin Willard/Grafton.* Melody titles painted on dial: *Orpheus; Marquis of Granby; Duke of Argyle; Paddy Whack; New Jersey; Mrs Casey; Pleasures of Solitude.*

**WILLARD, SIMON.** 1753-1848, Grafton and Boston, Massachusetts.

- (1) Owned by Willard House and Clockshop, Grafton, Massachusetts. Built for Samuel Bass, ca.1790-92. Case and dial illustrated in Husher and Welch, pp.223-24. Maker's Inscription painted on dial: *Simon Willard.* Melody titles painted on selection dial are abbreviated and hard to read: "149 Psalm"; "Lord Co Min.t"; "Br Gran.r"; "Bdi Mar.h"; "Butt Pease"; "Yel H.d Lad"; "Nan.y Daw.n"

**WILLIAMS, THOMAS.** Active 1792-1808, Flemington, New Jersey.

- (1) In a private collection. Now lacking the musical train. Melody titles on dial: "Aylesbury"; "Maryland"; "A Hymn"; "Chevy Chace"; "Willington"; "Mear".

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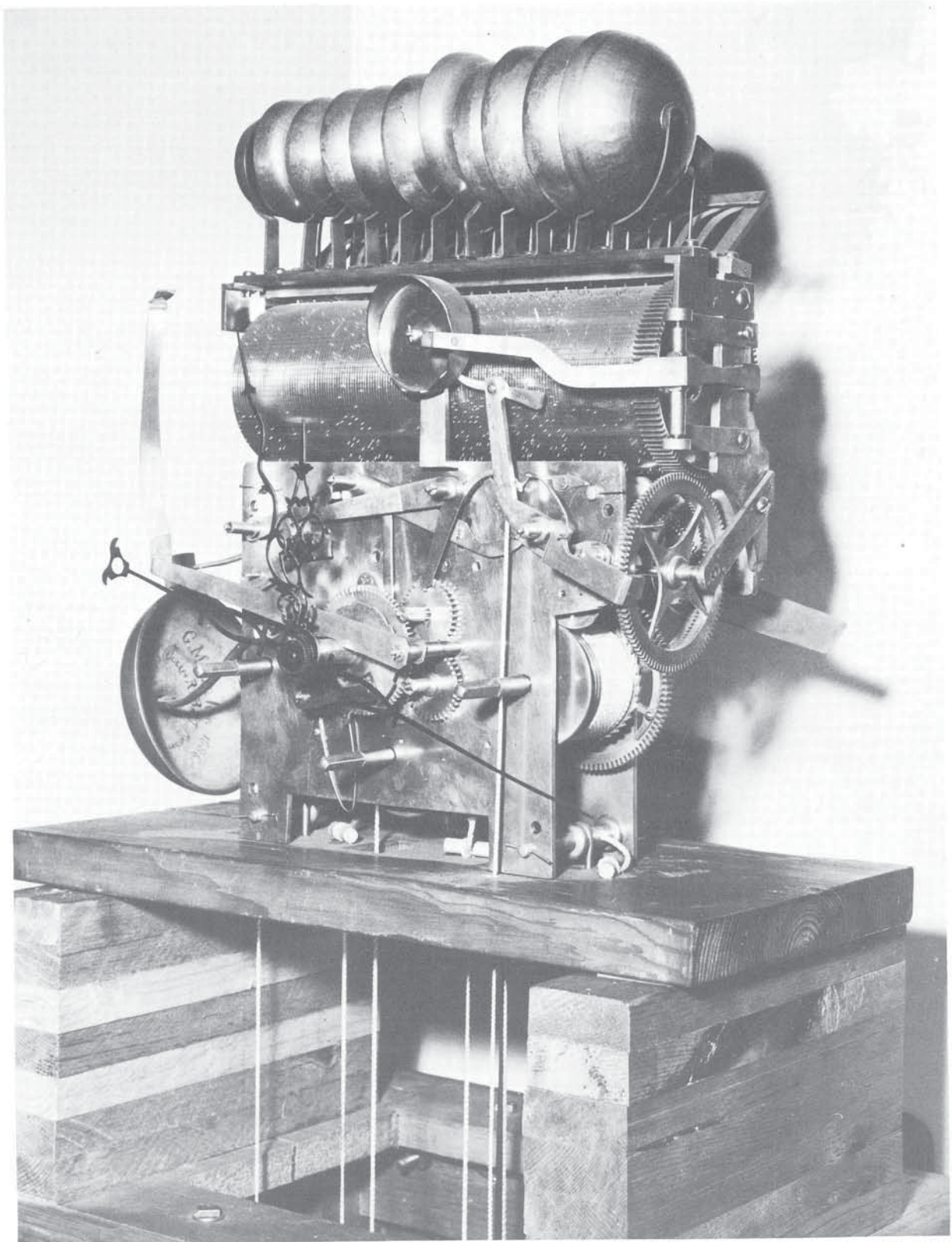
## UNIDENTIFIED AND UNKNOWN MAKERS

- 1 In Morse: *Furniture* there is an illustration of the case and a description of a musical clock which, in 1902, belonged to Mrs E. A. Morse of Worcester, Massachusetts. Maker's inscription painted on the dial is hard to read in the picture but appears to show the words *Joseph ? / eland* Rhode Island. The photograph may have been retouched. Melodies played by this clock: "Hob or Knob"; "Heathen Mythology"; "Bank of Flowers"; "Paddy Whack"; "New Jersey"; "Marquis of Granby"; "Amherst".
- 2 In a private collection. Exhibited in 1976 at the Philadelphia Museum of Fine Arts. Advertised in *Antiques*, April, 1952, by Joe Kindig, Jr, & Son. It has been attributed to David RITTENHOUSE q.v. of Philadelphia, and apparently was owned by him. However, it is not signed and the tide dial gives tides for an English town, not Philadelphia.
- 3 musical clock that plays "Yankee Doodle" is reported to have been sold at auction by Samuel T. Freeman and Co, of Philadelphia, Pennsylvania, in about 1976.
- 4 In a private collection. Musical train being restored. Melody titles on dial: "Gavet"; "Hornpipe"; "Country Dance"; "March".

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## A CLOCK WHOSE ATTRIBUTION HAS BEEN CHANGED

At the Henry Ford Museum in Dearborn, Michigan, is a New England-built longcase clock with a musical mechanism. This mechanism has now been identified as being of Dutch origin.



The Historical Society of York County, Pennsylvania, owns this musical clock by Martin Schreiner which is numbered 74 which dates it as around 1797. An eight-day movement, seven tunes are played on 12 bells. In this picture can be seen details of the musical mechanism between the heavy plates

## CLOCKMAKERS WHO ADVERTISED THAT THEY COULD BUILD MUSICAL CLOCKS

The information given here is in a large part drawn from Carter Harris's study, augmented with some new information. The date given is the year in which the specific advertisement quoted appeared. No artefacts from these makers have, to our knowledge, survived.

- ALLEN, WILLIAM. Annapolis, Maryland, 1773. "...a Clockmaker from Birmingham, has just joined them Charles Jacob and Abraham Claude, who makes and repairs all sorts of Musical, Chime, Town, and plain Clocks..."
- BARRINGTON, JOSEPH. Dumfries, Virginia, 1793. "Musical and Astronomical clocks... will be made on the shortest notice."
- BRUFF, JAMES. New York, New York, 1766. "...Makes and repairs clocks, both musical and plain..."
- CHENEY, ASAHEL. Putney, Vermont, 1798. "... an elegant assortment of clocks, warranted equal for goodness or beauty to ay made in America - among which are musical clocks, upon a new construction, which play seven tunes, and shift themselves to a different one each day of the week, to a Psalm tune on Sundays..."
- CLARK, ROBERT. Charlestown, South Carolina, 1785. "He manufactures the following articles... Air guns, ditto pumps mechanical provers portable compass dial compass watches, musical and astronomical."
- CORYTON, JOSIAH. Alexandria, Virginia, 1797. "...will make plain, repeating, chime, and musical clocks..."
- DODGE, SERIL. Providence, Rhode Island, 1784. "...where he manufactures... organ, chiming, repeating, and plain clocks..."
- DE GOY, LEWIS. Boston, Massachusetts, 1796. "He makes and repairs... all kinds of standing clocks, with pendulums which play a variety of tunes, &c..."
- FLOYD, THOMAS. Charlestown, South Carolina, 1768. "...has opened shop... making, cleaning and repairing church and turret clocks; also musical, astronomical and common ditto..."
- GERE, ISAAC. Northampton, Massachusetts, 1796. 1 "...where he manufactures musical, alarm, moon and plain eight-day clocks..." 2 "He also manufactures... chime clocks, that perform seven tunes - shift themselves to a different tune every twenty-four hours through the week - to a psalm tune on Sundays... set themselves off to play a tune once in four hours, and can be set to play at pleasure..."
- HERWICK, JACOB. Carlisle, Pennsylvania, 1786. "...he continues making all sorts of musical, spring and common clocks..."
- HUTCHINS, LEVI. Concord, New Hampshire. "...to make... chime clocks" 1788; "...also on hand one good chime clock, which performs six different tunes very accurately..." 1824
- LESLIE, ROBERT. Philadelphia, Pennsylvania, 1788. "...makes and repairs... musical, chiming, quarter, and chamber clocks..." - 1790+
- M'CABE, JOHN. Baltimore, Maryland, 1774. "...is enabled to execute and furnish... musical clocks, to go either by springs or weights..."
- MATHER, JOHN. Baltimore, Maryland, 1797. "...makes and repairs... watches... Also, musical and plain clocks..."
- MOHLER, JACOB. Baltimore, Maryland, 1777. "...makes and sells and repairs all sorts of Horizontal, musical, repeating and plain clocks and watches..."
- MOHLER, PETER. Son of Jacob MOHLER q.v. An article on the Mohlers in the *Baltimore Evening Sun*, 15th December, 1971, indicates that both father and son made musical clocks.
- MULLIKEN, JONATHAN. Newburyport, Massachusetts, 1774. "...he still continues to carry on the clock and watch-making business... Where may be had the best of chime or musical clocks, playing seven different tunes, upon

MUSIC & AUTOMATA

- twelve bells... equal to any imported from Great-Britain."
- NEALE, ----. See reference under YEOMAN.
- NIXON, JOHN. New York, New York, 1773. "Musical, repeating and plain clock and watch-maker..."
- ORRICK, ----. Baltimore, Maryland, 1786. While not truly a timepiece, the "curious Piece of Clock-Work" described in detail in the *Maryland Journal* on 4th July, 1786, implies that Mr Orrick may also have built other musical automata. "...First, discovering his Excellency General WASHINGTON in a gilt carriage, drawn by two warlike Horses; behind the General sits a Lady representing American Independence, ...the Carriage is preceded by the Guardian Angel of America, with the Trumpet of Fame in one Hand applied to the mouth, and a Sword... on the Point of which is displayed, the Thirteen Stripes; this celestial Form, with extended Wings, in constant motion on a Cloud, goes with the Carriage Thirteen times, the whole distance being 221 Feet, while the General's March is playing..." quoted in Gibbs: *Dixie Clockmakers*, p.74.
- PARRY, JOHN J. Philadelphia, Pennsylvania, 1791. "...makes and repairs... musical, eight-day, and other clocks..."
- PLATT, EBENEZER SMITH. New York, New York, 1774. "Watches of all sorts... sold and repaired... Likewise, clocks, musical and Plain..."
- POPE, ROBERT. Boston, Massachusetts, 1786. "Clock-maker... Also, barrel organs, containing any (moderate) number of keys and stops, and new barrels made to second-hand organs, on which he will put any number and kind of tunes, that best suit his employers."
- SAMUEL, HYMAN. Petersburg, Virginia, 1791. "Makes and repairs... musical and plain clocks..."
- SKINKER, WILLIAM. Norfolk, Virginia, 1766. "...make and repair... all kind of repeating and musical clocks..."
- STORRS, NATHAN. Northampton, Massachusetts, 1791. "...he carries on the various branches of clock & watch business, as chime clocks, that play a number of different tunes..."
- WYLIE, WILLIAM. Sussex County, Virginia, 1768. "...proposes to make and repair all kinds of... repeating and musical clocks and time pieces..."
- YEOMAN, JAMES. New York City, New York, 1772. "...Clocks, Astronomical, Musical or Plain... by James Yeoman... who received his Instructions in the Business from the ingenious Mr. Neale..."

## CLOCKMAKERS WHO ADVERTISED THAT THEY SOLD IMPORTED MUSICAL CLOCKS AND CLOCKWORK AUTOMATA

These advertisements give some indication of the extent of the market, the kind of competition faced by domestic makers, and the source of imports.

- BEEKMAN, SON and GOULD. "A MUSICAL CLOCK, plays 6 tunes, viz. The rakes of Mallow, 2 minuets, symptoms of love, the miller's wedding and the miller of Mansfield: upon 10 bells, plays every tune thrice over, and every part of the tune repeated, in an elegant mahogany case, about 9 feet high, which cost ten guineas in Liverpool... is to be sold for £70." *New York Gazette and the Weekly Mercury*, 29th April, 1771.
- BIGGER, GILBERT. Baltimore, Maryland, 1784. "...a few elegant House- Clocks... from London; amongst which is a musical clock..."
- BILLINGS, ANDREW. Poughkeepsie, New York, 1796. "...latest arrivals from London, Bristol and Liverpool... plain and musical house and table clocks..."
- BRANDT & MATTHEY. Philadelphia, Pennsylvania, 1798.

"Charles F. Huguenin, has lately received from Europe an Elegant Clock, which runs eight days, and plays eight different tunes, changing each tune at every hour..."

BRECKELL, RICHARD. New York, New York, 1755. Not a clock, but from a similar source: "Now to be seen by the Curious, ...a curious musical machine, which represents the tragedy of Bateman, ...the whole represented by clock-work..."

CAMPBELL, CHARLES. Philadelphia, Pennsylvania, 1798. "An astronomical and musical clock... by shifting an index will play alternatively twelve tunes."

HERON, ISAAC. New York, New York, 1770. "A musical clock, noble and elegant, which cost in England £80."

HIBBEN, ANDREW. Charlestown, South Carolina, 1763. "...just arrived from London, with... clocks of all sorts, particularly a curious musical one, with moving figures and a spring dial..."

HOWARD, THOMAS. Philadelphia, Pennsylvania, 1789. "A variety of good new and second hand clocks, ...an elegant musical chamber clock..."

KIRNER AND PAFF or PASS - see JOHN PAFF.

LOCKWOOD, JOSIAH. Charlestown, South Carolina. "...musical clock, its fellow was never seen in these parts, it plays twelve tunes on sixteen bells, with a concert in the arch, where every person plays on his separate music as natural as life..." 1762 "...a curious chime clock with the representation of a Cherokee fight in the arch, where a drummer seems to beat the several tunes that are play's..." 1763

MCLEAN, JOHN. Boston, Massachusetts, 1773. "To be sold... a very handsome chamber organ: also an elegant hand organ with three barrels, which plays 24 tunes, the musick according to the best masters." Watchmaker McLean was active within the musical community of Boston. See Raoul F. Camus: *Military Music*, (Chapel Hill, 1976), p.48, 53.

MOORE, THOMAS WM. (auctioneer), 1773. "PUBLIC AUCTION... At the Coffee House, ... A MUSICAL CLOCK... it plays six tunes four times in 12 hours, and at will; and is by far the most valuable and elegant piece ever imported to America."

PAFF, JOHN. New York, New York. "MUSICAL CLOCKS... to be sold... The Harmonious Musical Clocks, and other pieces of Machinery, ... The Clocks play six tunes each, by the assistance of Automats..." (New York *Diary*, 1797). A detailed advertisement ran in the New York *Argus* throughout the summer of 1797. "...THE MUSICAL CLOCKS are other curious pieces of mechanisms and carving... An Elegant Clock, with a company of four figures dancing to the music of a harpsichord, which contains six changes..." "...they have received... 1. A superb RASTADT CLOCK, representing the treaty of Campo Formio, between Buonaparte and Prince Charles in a tent... a grand band of Turkish music, composed of the

clarinet, trumpets, serpent bassons, cymbals, kettle and tabor drums, fifes, tamberines with bells and other instruments, in all fourteen automaton figures... marching round their tents, playing different pieces of music unconceivably beautiful... 2. A Bear dancing with Monkeys... there are a couple dressed in the German fashion who dance with the Bear... Music accompanied with drum, fifes and clarinets. Also several other very curious clocks..." 1798

PASS, JOHN - see JOHN PAFF.

PEARSON, WILLIAM. New York City, 1769. "...likewise has to sell... a very neat musical clock."

SIMNET, JOHN. Portsmouth, New Hampshire. Described himself as "watchmaker and 'Periodical Titivator' from London and advertised that he would clean a watch for two shillings. Baillie gives dates 1770-75. The following appeared in 1769: "...also plain, chime, mechine, organ and astronomical clocks."

STEPHANY, JOHN SEBASTIAN. New York, New York, 1768. "...has for sale... a new and ingenious Clock Work, just imported from Germany, and made there by one of the most ingenious and celebrated Clock-makers in Germany: It plays nine different selected musical Tunes, and every one as exact as can be done on the best musical Instrument; and changes its Musick every Hour..."

WARNER, G. J. New York, New York, 1795. "...Also two musical chamber clocks, with moving figures, which play four tunes each on two sets of excellently well-tuned bells..."

WOOD, JOHN. Philadelphia, Pennsylvania, 1786. "...has for sale, lately imported... musical. quarter, and common eight day spring clocks..."

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## CRAFTSMEN WHO STATED THAT THEY WOULD REPAIR MUSICAL CLOCKS

*John Labhart NYC 1983*

GORDON, THOMAS. New York, New York, 1769.  
 GRIFFITH, EDWARD. Litchfield, Connecticut, 1790.  
 LATHAM, JAMES. Albany, New York, 1795.  
 LEE, THOMAS. Savannah, Georgia, 1799.  
 LEE, WILLIAM. Charlestown, South Carolina, 1768.  
 MICHEL, JAMES STEPHEN. Boston, Massachusetts, 1784.  
 MORGAN, THOMAS. Baltimore, Maryland, 1772.  
 PERRY, MERVIN. New York, New York, 1775.  
 PROCTOR, CARDEN. New York, New York, 1768.  
 SHEPHERD, M. Charlestown, South Carolina, 1775.  
 WILLIAMS, GEORGE ROBERT. Charlestown, South Carolina, 1786.

In the second instalment of this survey of Musical Clocks in America, Kate Van Winkle Keller will take an analytical look at the music played by these instruments, so providing a valuable guide not just to the history of the music, but to the identification of unknown tunes.

ABBREVIATED BIBLIOGRAPHY  
 See final instalment for complete details

BAILEY: *Two Hundred Years*  
 BATTISON AND KANE: *American Clock*

BRUTON: *The Longcase Clock*  
 COOPER: *In Praise of America*  
 DISTIN & BISHOP: *American Clock*,  
 DROST: *Clocks and Watches*  
 ECKHARDT: *Pennsylvania Clocks*  
 HOOPES: *Shop Records*  
 HOOPES: *Connecticut Clockmakers*,  
 HUSHER AND WELCH: *Study of Simon Willard's Clocks*  
 LAMBERT: *Music*  
 MILLER: *American Antique Furniture*  
 NUTTING: *Clock Book*  
 PALMER: *Book of American Clocks*  
 WILLIAMS: *Silversmiths of New Jersey*  
 WOOD: *Clockmakers of Lancaster County*



*To be continued*

# Musical Clocks of Early America and their Music

by Kate Van Winkle Keller

## Part 3

*Continued from page 96*

**W**ITHIN this section is listed every tune title associated with musical clocks in America. In the case of those several clocks with musical barrels but no list of tunes, and although I have been working with tape recordings of their music, the condition of these has thus far made identification of the music virtually impossible. I have not abandoned hope, though, and by assembling the known music, I at least have some indication of what the unknown might be.

Working then with the music titles original to each clock and tapes and transcriptions made from several of the clocks, I have tried to find the music in contemporary sources. In some cases, the transcription of a recording leaves no doubt as to the correct identity of the music and accordingly finding concordance in the literature is easy. Among the titles with which this has succeeded are "Over the Water to Charly," "Orange Tree," "Air by Handel," "Dutchess of Brunswick," and "Successful Campaign."

For some, the title itself is sufficient evidence of identity. "Rakes of Marlow," "Banks of the Dee," "Rural Felicity," "Sukey Bids Me," "Nancy Dawson" and "Yankee Doodle" are among the most popular tunes of their time. They are printed in dozens of music books and copied by many Americans into manuscript collections. For other tunes, melodies by the same title can be found in contemporary literature. Often, citations in American manuscript collections reassure us that the tunes were known in America.

For some of the titles, though, we have no clues at all. Were these specific local or personal favourites, or old tunes with local names? How and where did the clock craftsman obtain the music? The "Minuet by T. Olmsted" is a typical example of such a melody. Luckily, Burnap's clock plays it well, and thus a local and otherwise forgotten composer's work is not lost.

In the search for concordances, when I found a tune of the same title in a period source, I have tried to identify it further, taking into consideration the other pieces in the source, the general nature of the collection, and identification of the collector. It addition it was important to consider what song-texts were set to it, who might have composed it, and how it was used in America. I tried to determine what that particular tune meant to the people who heard it play on the clock. Was it best known as a dance, a march, a satirical song, a church tune, or a sentimental or pastoral ballad?

One interesting aspect of this work has been to try to assess how long licentious or bawdy song texts gave additional meaning to tune titles. In some cases, such as that of "Paddy Whack," which, in its c.1780 sheet music form, is a fairly detailed account of a rape, it is hard to believe that the tune retained the sexual overtones into the 19th century. I have tried to discover how far the influence of the Grub Street presses extended but this was hard to do. A single song-sheet survival does not necessarily tell the whole story and it is important not to overlay our Victorian inhibitions on our ancestors' tastes. Therein lies the topic for another enormous study.

Thus far, the repertory of music found on the American musical clocks to 1820 has been of a popular nature. These clocks were not

created to be the gifts of kings and great rulers as with many European pieces, but appear to have been the indulgences of fairly affluent people for their own pleasure. These were people of means, men having enough leisure and concern for their homes and their investments to want more than just a common timepiece. The music they chose was thus a personal reflection of their own musical tastes and social environment. Because of this, the selections are the more valuable to us as cultural evidence.

As for the sources of the music, there is often the mistaken impression that an "old tune" is the same thing as a "folk tune," being one whose authorship is lost in time, whose original form has been changed and adapted by generations of musicians as it passed orally from singer to singer or player to player. While this may well be true for some of these tunes, the majority of the titles on the clocks refer to fairly recently composed 18th century light classical music - music made popular through theatrical performances, publication on sheet music, or in dance collections and instrumental tutors. Many have since become "traditional tunes" in that their popularity has continued and origins forgotten, but at the time they were relatively new pieces of music.

Not surprisingly, most of the music chosen is of British origin, as indeed was most of American culture in those times. The clocks made by craftsmen in German communities naturally included music from their own heritage such as "Allemenschen," "Meine Herr" and "Nun Lasst uns Gott."

The manuscript collections of tunes and songs made by 18th century Americans of all classes are important period sources for this study. Some of these are lesson books, containing a progression of pieces from the easier classics like "Britons Strike Home," "God Save the King" and "Lady Coventry's Minuet" to complex variations on "Over the Water to Charley." Some, like Francis Hopkinson's book, or those made for Thomas Jefferson and his family, were collections to be used by skilled musicians playing together for pleasure. When a personal selection from many sources was needed and in an age before photocopy machines (and their attendant breach of authors' copyright), the alternative was pen, ink, paper and borrowed music.

In the course of this work, I have found that if a tune title is listed on a clock dial and the same title appears in several, locally-compiled manuscript collections, then it is most likely that the music chosen for the clock is the same melody. If music with the same title appears in contemporary printed literature, we can postulate that it was the music selected.

But until we have heard each tune played by each clock, all the surmises and suggestions about what tune was chosen are still only educated guesses. Many of the citations that follow must be taken as possibilities, not facts. I hope that by introducing the source material in detail, owners and maintenance craftsmen will look more closely at the evidence on their clocks, at the pinning patterns and the bell sequences and, above all, listen more carefully. If the musical works are in good order, my suggestions can be verified or discarded.

Even if the bells are out of tune, or the pins are not in correct register, a characteristic rhythmic pattern can often be discerned. Is

the tune in 6/8 time, does it have a sequence of intervals, are the treble parts and the bass parts similar to the tune suggested by the title? A tape-recording which may then be played back at half-speed often makes it easier to hear the sounds. The use of a filter to sup-

press the overtones will also make hearing easier. Ideally, a chart of the pins on the barrel should be prepared and then translated back to the musical scale just as the craftsman originally made it from the musical score.

## The Transcriptions and Sources

Due to considerations of space, only the opening bars will be provided of most of the melodies discussed, and only the first few lines of songs. From the citations given, however, the whole tune or text can be found. Location of most of the rare books cited can be obtained from the *User's Guide to the National Tune Index* or in Schnapper's *British Union Catalog of Early Music*, both of which are listed in the bibliography. Early American imprints are available in a comprehensive microprint edition published by the American Antiquarian Society. A separate list of manuscript sources gives their locations.

In quoting early hand-written or hand-engraved music it is important to understand that, initially, we must accept what we see as *correct inasmuch as the compiler or engraver wished to write it down*. It may have been an aural transcription, given as the scribe heard it and, as such, is thus a valuable guide to a style of performance. The lack of a flag or a dot could indicate careless transcription or

simply conventions of performance, but it might also reflect the way the musician lingered on or hurried over a note. Even today, musical notation is, at best, but a short-hand aid to learning and remembering. Few performances are as regular as the printed notes would imply.

Therefore, although I have made a few minor "corrections" to the music given here, they have been very few, and only in the case of omissions that would make the music difficult to understand. Some measure bars, key signatures and tempo indications have been added or simply adjusted to match the music as it appeared in the source cited and these were made in consultation with other examples of the same music. Other than that I quote the music in the cited source as it appears. Texts and titles are given as I found them, complete with archaic spellings, although I have not retained original schemes of capitalisation, superscripts and italics.

## THE MUSIC OF THE CLOCKS

### "Address to Sleep"

*Ellicott No.1, Bucks County, Pennsylvania*

Jonathan Martin composed this song to a text from Nicholas Rowe's *Tamerlane*. Thomas Lowe<sup>9</sup> sang it in a London production in about 1750 and it was included in the second volume (1759) of *Clio and Euterpe*, an elaborately engraved collection of songs which was sold in America soon after its appearance in London.

Sung by Mr Lowe in *Tamerlane*



To thee Oh, gentle sleep alone is owing all our peace.  
By thee our joys are heightened, by thee our sorrows cease...

p.193

### "Air"

*Embree No.1, New York City*

A generic title. This clock plays fairly well, so these tunes will be identifiable once they are transcribed and studied.

### "Air by Handel"

*Burnap Nos.2, 4, 5, East Windsor, Connecticut*

Transcription of this tune from Burnap No. 2 revealed that it was the new melody for the aria "Lascia la spina" in the 1737 revision of Handel's *Il Trionfo del Tempo e del Disinganno*. (Rome, 1708). This new oratorio was entitled *Il Trionfo del Tempo e della Verita* and was rewritten again and performed in 1757 in an English translation as *The Triumph of Time and Truth*. "Lascia la spina" was retained in the work, the English translation being "Sharp thorns despising." Handel's melody had been popular with the public and appeared soon after its first performance with a new text in Bickham's *Musical Entertainer* (London, 1738), beginning "Blest with my Sylvia, life proves a pleasure!"

Soon after the 1757 performance the melody was printed in a tutor for German flute published by John Johnson as "Air by Mr. Handle in the Triumph of Time" and it is from this source - or one like it - that Burnap probably obtained the melody.

I quote the two melodies together to facilitate study of the craftsman's technique in arranging a tune for a clock. The transcription from the clock parallels the printed tune virtually note-for-note, except in bars 4-7. Bar 4 is the end of the first strain of the song, and Burnap's version builds in a retard and chord to punctuate the cadence. Bars 5 and 6, the orchestral interlude, are omitted, and the melisma passage on the word "pleasure", bars 7-9, is treated with freedom of rhythm, lingering on chords at the end of each measure. Except for these bars and Burnap's adjustment made for the trill in bars 16 and 18, both versions are virtually identical to the published edition of 1757.

**A** "Air by Mr. Handel in the Triumph of Time" *Compleat Tutor for the German Flute*, (London, c.1760), p.26

**B** "Air by Handel", Burnap No. 2, in B flat", tempo ♩. = 60

Two staves of musical notation in treble clef, 6/8 time signature, with a key signature of one flat (Bb). The notation includes measure numbers 1 through 6. Measure 6 contains the text "[these measures are omitted on the clock]".

Of the tunes on Burnap Nos. 2, 4 and 7, this version demonstrates the most freedom of treatment that I have found. Each of the others is even closer to contemporary versions.

The comparison between the two versions graphically confirms my finding that, although many melodies circulated in oral tradition, both in America and Great Britain, when these melodies were written down or otherwise preserved, the scribes recorded the commonly-known version. In collection after collection of hand-written melodies I have found the same repertoires, in closely-related versions, documenting the accuracy of oral transmission and the underlying support of available printed materials. The clocks, too, reflect this finding.

**“Allemenschen”** ————— ■  
*G. Hoff, Jr, No.1, Lancaster, Pennsylvania*

This brief title may refer to J. G. Albinus’s hymn beginning “Alle Menschen müssen sterben” (1652), for which several melodies have been used. This title, “Hark. A voice saith All are mortal”, also featured in Bach’s *Orgelbuchlein*.

1. A hymn set for three voices is included in a manuscript collection (Music 1790 MU) made in Pennsylvania c.1780-90, now at the Clements Library at the University of Michigan. The tune is one that was published in Germantown in 1799.

Alle Menschen müssen sterben

*Neue und Verbesserte Gesangbuch* (Germantown, Pa, 1799), 453

2. The tune called “Salzburg” was also used for this hymn. It was published anonymously in 1678, but later was attributed to Jakob Hintze. (Ellinwood: *Hymns 1940 Companion*, 41)

Alle Menschen müssen sterben

Terry: *Four-part Chorals of J. S. Bach* (1964), No. 13.

3. Another melody to which this text was set appeared in 1715.

Alle Menschen müssen sterben

Terry: *Four-part Chorals of J. S. Bach* (1964), No. 14.

**“Amherst”** ————— ■  
*Unknown maker No.1, possibly from Rhode Island*

This title is the name of a town in the Connecticut River Valley in central Massachusetts. Composers of settings for the metrical psalms often named new melodies for towns and villages in their neighbourhood or those in which they were teaching. Although several tunes with this title were in circulation, the clock tune is most likely to have been the very popular setting of the 84th psalm by Massachusetts-born William Billings (1764-1800).

Huntingdon: *Albany Collection* (Northampton, Massachusetts, 1800), p.18

Several of the tunes selected for this clock by an unknown craftsman were also used by Benjamin Willard in Grafton, Massachusetts, and Peregrine White of nearby Woodstock, Connecticut. All three reflect a literature popular at the very end of the century in southern New England.

**“Aylesbury”** ————— ■  
*Leslie and Williams No.4, New Brunswick, New Jersey; Williams No.1, Flemington, New Jersey.*

One of what Richard Crawford calls the “core repertory” of American psalmody,<sup>1</sup> this old English tune appears a number of times in American manuscripts and printed tunebooks. In Williams’ *American Harmony* (1774) it forms the setting for Watt’s version of the 23rd Psalm. The example given here is from George Newberry’s manuscript collection made in the 1730s.

Aylesbury





**“Balance a Straw”**

*Ellicott No.1, Bucks County, Pennsylvania*

The title of this melody is drawn from an inner line of a song by James Oswald which was performed in *The Reprisal* (London, 1757). The tune was popular in America, particularly as a country dance.

A Favourite Song in the Reprisal



From the man whom I love tho' my heart I disguise,  
I will freely describe the wretch I despise.  
And if he has sense but to ballance a straw  
He will sure take the hint from the picture I draw.

single sheet folio (London, c.1757), illustrated in Lambert: *Music*, fig. 14.

**“Bank of Flowers”**

*Unknown maker No.1, Rhode Island?*

A song from *The Lady's Triumph* (London, 1718), with words by Lewis Theobald and music by Johann Ernst Galliard, was published shortly after the first performance. It began, somewhat tantalisingly:

On a Bank of Flowers. A New Song.

On a bank of flowers, in a summer-day,  
Inviting and undress'd  
In her bloom of youth fair Celia lay,  
With love and sleep oppress'd;  
When a youthful swain, with admiring eyes,  
Wish'd that he durst the sweet maid surprise;  
With a fal, la, la, la, &c.  
But fear's approaching spies...

The song was an immediate success and was at once published with a dance entitled “Lady's Triumph” on the first page of John Walsh's second book of *The Compleat Country-Dancing Master* (London, 1719). It was parodied a number of time in ballad operas and later in the century Robert Burns reworked the old text for the *Scots Musical Museum* (Vol. 3, p.232). The tune was known and used in America as a country dance as well as a fife melody.

Bank of Flowers



Hazleton: *Instructor in Martial Music* (Exeter, New Hampshire, 1810), p.31.

**“Banks of the Dee”**

*Burnap No.8, East Windsor, Connecticut; Lane Nos.1, 2, Elizabethtown, New Jersey; Kellogg No.1, Hebron, Connecticut; Leslie and Williams Nos.1, 2, 3, 5, 6, 7, Elizabethtown, New Jersey; Sayre Nos.1, 2, Elizabethtown, New Jersey.*

This was a song written for the commercial market in London in about 1780, and soon, with “Yankee Doodle” and “Nancy Dawson”, “Fisher's Hornpipe” and “Flowers of Edinburgh”, was one of the most widely known and played melodies in America.<sup>2</sup> Twelve times it was selected, by four different makers, three of whom were in Elizabethtown, New Jersey, for pinning onto a clock barrel.

The burden of the text is a lament by a Scottish maiden for her love who has gone “o'er the loud-roaring billows” to America to “quell the proud rebels.”

The Banks of the Dee



'Twas summer, and softly the breezes were blowing,  
And Sweetly the nightinglane sung from the tree;  
At the foot of a rock where the river was flowing,  
I say myself down on the Banks of the Dee...

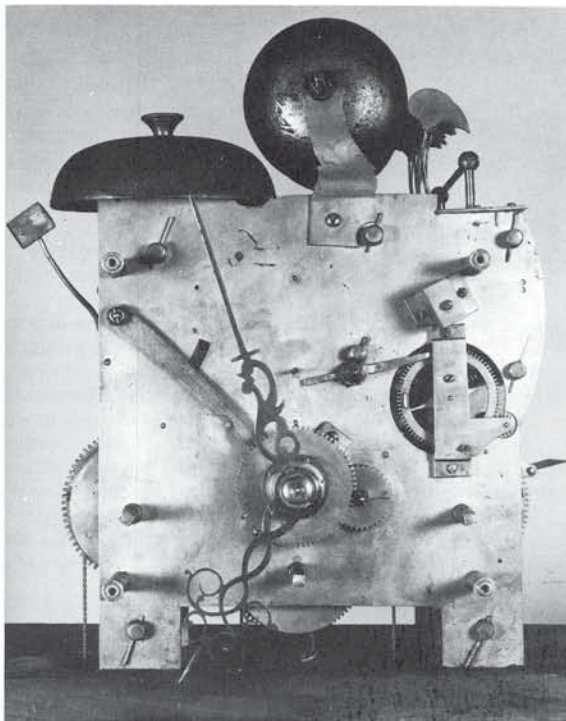
*American Musical Miscellany* (Northampton, Massachusetts, 1798), p.34

**“Bdi March”** see “Marquis of Granby”

**“Beggar Girl”**

*Ely No.1, Trenton, New Jersey.*

This sentimental ballad by H. Piercy was published in London and in America in about 1800 in the form of sheet music. Cushing Eells, a flute-player in Norwich, Connecticut, added it to a collection he had begun in 1789.



**Burnap** apparently cast and tuned his own clock bells and assuming that this set of bells is the original, then his ear for tuning was excellent. **Daniel Burnap No. 2 clock**

Beggar Girl



p.65

The text, published in Philadelphia, began:

Over the mountain and over the moor,  
Hungry and barefoot I wander forlorn  
My father is dead and my mother is poor  
And she grieves for the days that will never return.

“Bell of York”

Porter No.1, Williamstown, Massachusetts

Daniel Porter worked in a town close to the New York border, northeast of Albany. The selection of tunes for this clock is quite different from other makers' selections and may reflect the tastes of a Hudson Valley customer. I have not found a tune titled “Bell of York” in the American or British literature, but a country dance tune entitled “The Bells of Newport” in a manuscript collection made by Edward Murphey in about 1790 appears in Luther Kingsley's collection, made closer to the end of the century, as “The Bells of New York.”

The Bells of New York



p.22

The figures for a country dance titled “The Belles of New York” were included in two books published in 1798, *An Elegant Collection* (Amherst, Massachusetts) and *Gentleman & Lady's Companion* (Norwich, Connecticut). Kingsley lived in nearby Mansfield, Connecticut, and may have known the dance/music connection. Whether this is the tune Porter used is not clear, but it is a likely candidate.<sup>3</sup>

“Bellisle March”

Basset and Warford No.1, Albany, New York; Ellicott No.1, Bucks County, Pennsylvania; Lane No.2, Elizabethtown, New Jersey.

“Bellisle March, or The Review as sung at Marybone Gardens” was published in 1763, a song praising the young, newly-crowned George III and singing British valour and fame.<sup>4</sup> It began:

All hail to the King, yt in youth's early spring,  
Such a promise of glory displays.  
May his race still extend, Freedom's cause to defend,  
And ye fame of old England to raise...

single sheet folio

The words were soon forgotten and the music came to America as a march and became a permanent part of the repertory in the parlour and among military musicians. In 1786, Henry Beck began his collection of flute music with this melody.

Bellisle March



“The Bells”

Basset and Warford No.1, Albany, New York.

A piece of music in manuscript titled “The Bells” and attributed to Rayner Taylor (1747-1825) is bound at the back of a collection of sheet music at the Van Pelt Library of the University of Pennsylvania.



Hopkinson Collection, Vol. 5  
ref. fAC7.H7777.A837c

The opening measures in common time are changes with a second part a third or sixth below. An alberti bass figure accompanies the melody in 2/4.

Another possibility for this tune selection might be a melody appearing in *The Delightful Pocket Companion* (London, c.1763), book 2, p.22-3.

Carillon or the Bells



Both of these melodies are characteristic of the carillon repertory and both would sound well on clock bells.

“Bethlehem”

Kellogg No.1, Hebron, Connecticut

At least seven “Bethlehem” tunes were printed in America. One of the more popular was William Billings' setting of the Christmas text “While shepherds watched their flocks by night” which was published in Shumway's *American Harmony* (Philadelphia, 1793), p.62.

Bethlehem



“Black Sloven”

Ellicott No.1, Bucks County, Pennsylvania.

Black Sloven was a literary horse which appeared in several English songs about a hunt which usually occurred “on Valentine's Day in the Morning.” In 1771 such a song was published in the *Universal Magazine*, through-composed, with a chorus of “taleo, taleo.” Very soon a variant with two strains and no chorus appeared in America

sources. It was very popular and, like “Banks of the Dee”, entered oral tradition. Giles Gibbs wrote out the American version in his manuscript made in the spring of 1777 in Ellington, Connecticut.

Which version of the tune was chosen for Ellicott’s clock is uncertain as I have not been able to obtain access to the clock. My feeling is that the early song is the more likely because of the repertory of the tunes selected for this sophisticated mechanism is totally English and bears little resemblance to other American selections.

The *Universal Magazine* version of the tune and words begins:

Black Sloven. A New Song



Last Valentine’s day when Phoebus shone clear  
(I had not been hunting for more than a year)  
Taleo taleo Taleo Taleo...

February, 1771, p.95

“Bri Gran.r” see “British Grenadiers”

“Brittains Strike Home” see “Britons Strike Home”

“British Grenadiers”

S. Willard No.1, Grafton Massachusetts

Willard’s highly-abbreviated tune titles (this one is shown as “Bri Gran.r”) make identification of the tunes on this clock difficult, particularly as the pitches of the bells presently installed are not true and the registration may be somewhat out of adjustment. This tune is, however, positively identified and is another of the basic stock of very popular old English melodies found in America. From an older ballad tune family, this 18th century tune was often used for patriotic verses. A rousing text, possibly by George Alexander Stevens, was current in the late 1760s. Local parodies of this song helped to fuel the growing unrest in Boston, Massachusetts, in the 1770s. “The British Grenadiers” and “God Save the King” were probably the two best-known and widely-loved patriotic melodies in late 18th century and early 19th century America. Their popularity was not affected by the separation from England.

The British Grenadiers



Single sheet folio (London, c.1775), illustrated in Lambert: *Music*, fig. 93.

“Britons Strike Home”

Claggett No.1, Newport, Rhode Island; Flower No.1, Philadelphia, Pennsylvania.

Written by Henry Purcell (1659-95) in the last year of his life for Beaumont & Fletcher’s tragedy *Bonduca, or The British Heroine* as “Britons, strike home”, this song was parodied frequently in ballad operas but retained its first identity as an elevated nationalistic song throughout the 18th century. It appears in a number of American sources, even after the break with England in 1776.

Britons Strike Home



Beck MS, p.121

“Bunker Hill”

Lane No.1, Elizabethtown, New Jersey; Leslie and Williams Nos.2, 3, 4, 5, 7, New Brunswick, New Jersey.

Although at least three tunes known as “Bunker Hill” can be found in American manuscript collections, the best known version was Andrew Law’s setting of a text by Nathaniel Niles. New England natives, Law and Niles wrote in immediate reaction to the events in Boston in 1775.<sup>5</sup> Niles’ text was published on a broadside.

The American Hero

Made on the battle of Bunker-Hill,  
and the burning of Charlestown

Why should vain mortals tremble at the sight of  
Death and destruction in the fields of battle,  
Where blood and carnage clothe the ground in crimson,  
Sounding with death groans?...

Illustrated in Lawrence: *Music for Patriots* (New York, 1975), p.58

Bunker-hill. A Sapphic Ode



Billings: *The Singing Master’s Assistant* (Boston, 1778), p.8, illustrated in Lawrence: *Music for Patriots*, p.59.

“Buttered Pease”

S. Willard No.1, Grafton, Massachusetts

This melody was used for country dances and ballad opera songs throughout the 18th century in England and America

Buttered Pease



Thompson’s Compleat Collection of... Country Dances (London, 1765), Vol. 2, p.86. See also an earlier example in Lambert: *Music*, fig. 26.

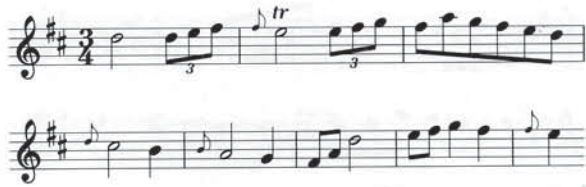
“Captain Reid’s Minuet”

Ellicott No.1, Bucks County, Pennsylvania.

This piece, shown on this clock as “Captain Read’s Minuet”, refers to John Reid (1721-1807) from Perthshire, Scotland, who entered the regiment of Lord Loudoun in 1745. He was a prolific composer as well as being an amateur flute player.<sup>6</sup> In 1781 a set of his minuets and marches was published in London.<sup>7</sup> His earliest compositions date from before 1755. “Col. Reid’s Minuet” appears on the list of tunes played by a chamber barrel organ at the Victoria & Albert Museum.<sup>8</sup>

Henry Livingston’s large collection was made in the Hudson Valley of New York State and his is the only version of any “Reid’s Minuet” thus far found in American sources. Note the variable spelling.

Capt Read's Minuet



p.103

“Chevy Chace”

Williams No.1, Flemington, New Jersey

Two tunes with this title were known in America in the late 18th century. In his collection, in which many entries reflect music from oral tradition, Whittier Perkins transcribed a version close to the old English ballad tune.

A Tune to Chevy-Chace. &c



p.47

Henry Beck's collection reflects the printed commercial sources available at the time, but his version also flows in ballad-like phrases.

Chevy Chace



p.24

“China”

Munger No.1, Herkimer, New York.

Two tunes with the title “China” appear in the early tunebooks. The first is by Timothy Swan and the second is attributed to Samuel Babcock.

China



transcribed in Marrocco: *Music in America* (1964), 142

China



Holden: *Union Harmony* (Boston, 1793), 16

“Come Brave Boys”

Ellicott No.1, Bucks County, Pennsylvania.

Several songs beginning “Come brave boys” appear in ballad operas with the indicated tune of “Briskly boys then charge your glasses” or “Come brave boys let’s charge, &c.” There are at least three drinking songs related to this title listed in the *National Tune Index* but none are obvious possibilities for Ellicott’s tune selection.

“Cotillion”

Faris No.2, Annapolis, Maryland.

This title refers to the French formal dance performed by four couples in a square formation which was developed in the 1750s and became very popular in Europe, Great Britain and America. The rage for the cotillion eventually swept the country dance into the background and the new dance was the basis from which the American square dance evolved. For a satirical description of this new dance fashion, see “Marionets” below.

“Country Dance”

Unknown maker No.4.

Like “Cotillion”, this is a generic title referring in this case to the longways form of social dance popular in England and America from the early 17th century through to c.1820 and which lingered on in tradition in northern New England to the present day.

“The Cuckoo’s Nest”

Burnap Nos.4, 5, East Windsor, Connecticut.

As played by Burnap No.4, this tune can be found in Micah Hawkins’ manuscript collection begun in 1794 in Stoney Brook on Long Island on page 5.

The Cuckoo’s Nest



I have not found it in any other period source as yet. It is distinctly different from the very popular fiddle tune with the same title that Giles Gibbs wrote out in his collection in 1777 and which is still played by traditional musicians.

“Dance”

Embree No.1, New York City.

This is another generic title on Embree’s clock. Most of the melodies available to musicians were at one time or another used to accompany dancing, either for solo jigs or hornpipes, for minutes, gavottes, reels or for set dances like the country dance and the cotillon.

“Danville”

Lesie and Williams Nos.2, 4, New Brunswick, New Jersey.

Several tunes titled “Danville” were published in American tunebooks in the late 18th century. Among these is the following from Shumway’s *American Harmony* (1793).

Danville, 5th, D.W.



p.163

“Dawn Wrand” see “Deserdurand”

“De Ser Durand” see “Deserdurand”

“Dear Cloe Give me Sweet Kisses”

Ellicott No.1, Bucks County, Pennsylvania

This gently comic song was parodied in several ballad operas and sung in pleasure garden entertainments. It was included in *Chio and*

*Euterpe*, a collection of songs which we know was sold and owned in America.

The Fond Lover Sung by Mr. Lowe at Vauxhall<sup>9</sup>



Dear Chloe come give me sweet kisses  
For sweeter no girl ever gave  
But why in the midst of my blisses  
Do you ask me how many I'd have.

*Clio and Euterpe* (London, 1759), Vol.2, p.145.

**"Delight"**

*Bassett and Warford No.1, Albany, New York.*

Simon Coan's popular fuguing-tune contained into the shape-note repertory of the 19th century.



Benham: *Social Harmony* (New Haven, 1798), 49.

**"Deserdurand"**

*Lane No.1, 2, Elizabethtown, New Jersey; Leslie and Williams No.3, New Brunswick, New Jersey; Sayre No.1, 2, Elizabethtown, New Jersey.*

This title appears five times, used by three different makers, and each time spelled differently. Sayre spelled it "Deserdurand" on one clock and "Dawn Wrاند" on another. Since all the citations are from New Jersey it seems likely that the craftsmen were sharing pinning schemes and repertory. I have not located a concordance.

The tune may have been French, as Lane's spelling "De Ser Durand" implies. It might also have been related to John Durang, a theatrical dancer whose name became attached to another popular tune, "Durang's Hornpipe." Another possibility might be the ballad "Durandarte and Belerma" by Francois H. Barthelemon, which was published in Philadelphia. c.1801.

**"Dog and Gun"**

*Leslie and Williams No.3, New Brunswick, New Jersey.*

The melody best known in America by this title was the one that Elizabeth van Rensselaer copied into her manuscript collection begun in 1782 in Boston.

My Dog My Gun, and Mistress



My dog & my mistress are both of a kind  
As fickle as fortune, inconsistant as wind.

p.8

This fanfare style was popular among military musicians and is entirely distinct from the melody by Joseph Baildon which was used in *Love in a Village*. When fife major Nathaniel Brown copied this tune his title specified the use of the music in the military camp: "My Dog and Gun A Short Troop for the G(rand) Parade," and it has survived among traditional singers in Scotland as the melody for "The Golden Glove." (*Greig-Duncan Folk Song Collection* (Aberdeen, 1981), Vol.1, song 166.

**"Drinking Brittons"**

*Harland No.2, Norwich, Connecticut.*

I have not found a tune by this name, but T. A. Arne's song "The Beer Drinking Briton" may be a possibility. It was written for his pantomime *Harlequin Mercury* (London, 1757). Micah Hawkins included the melody in his collection as "The Beer Drinking Brittons." With several other songs found on Ellicott's clocks, we find this same song in *Clio and Euterpe*, Vol.2, p.162.

The Beer-Drinking Britton

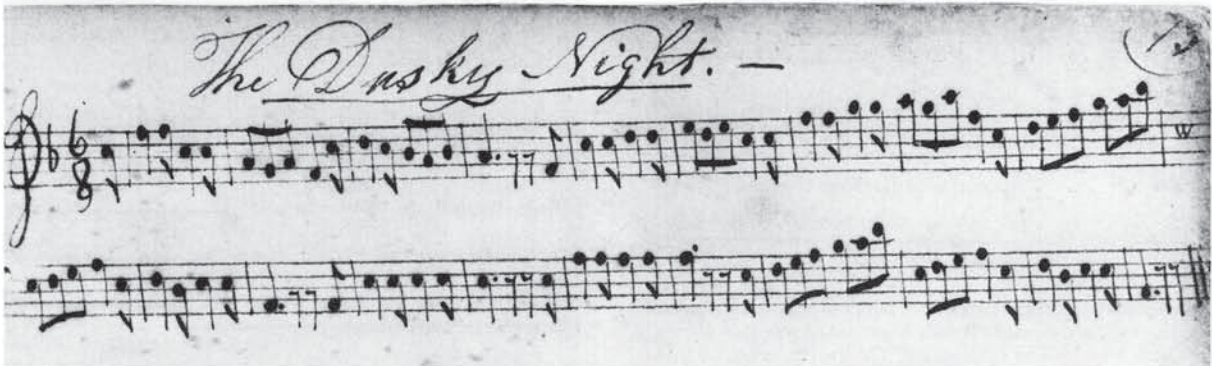


Ye true honest Brittons who love your own land  
Whose sires were so brave so victorius and free  
Who always beat France when they took her in hand,  
Come join honest Brittons in chorus with me.

**"Duke of Argyle"**

*B. Willard No.1, 2, Grafton, Massachusetts.*

Except possibly "Argyll's Bouling Green" in *A Collection of Scots Reels* (1765), this is the only likely tune I have found for this title.



This manuscript transcription of "Dusky Night" is by Eleazer Cary who probably copied it from a printed source. It flows as smoothly as the spirited melody. Cary MS. p.73, courtesy of The Connecticut Historical Society. Picture by Robert J. Bitondi

Duke of Argyle's Strathspey



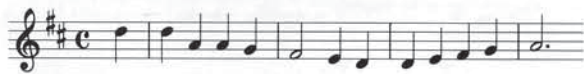
Gow: *New Edition... of Strathspey Reels* (1804), p.32.

**"Dusky Night"**

Harland No.2, Norwich, Connecticut.

The tune Harland chose for this clock would have been one of the two that were current in the late 18th century. A well-known 17th century melody, "A begging we will go", appeared in Henry Fielding's ballad opera *Don Quixote in England* (1734) with a rousing new hunting-song text.

Air VIII. There was a Jovial Beggar, &c.



The dusky night rides down the sky,  
And ushers in the morn;  
The hounds all join in glorious cry,  
The huntsman winds his horn:  
And a hunting we will go...

p.27

As he did with so many old song-texts, T. A. Arne wrote new music for this song in 1775, music with a galloping 6/8 meter and driving rhythm. The new song was immediately popular in America and is most likely the tune chosen by Harland in 1776.

The Dusky Night



*American Musical Miscellany*, p.23

Eleazer Cary's transcription of "The Dusky Night" was probably copied from a printed source and flows as smoothly as the spirited melody.



Cary MS, p.73. Courtesy of The Connecticut Historical Society.

**"Dutchess of Brunswick"**

Burnap No.4, East Windsor, Connecticut.

This melody was known in America chiefly as a country dance. Burnap's spelling of "Brumswick" is similar to that of several other Americans who copied the tune into their collections. I have not yet located the melody in British sources, but have verified this tune in Aaron Thompson's MS with the playing of Burnap No.4.

The Dutchess of Brumswick Country Dance



**"Elliot's Minuet"**

Burnap Nos.1, 3, 6, 7, 8 ("Gn Elliot's Minuit"), 9, East Windsor, Connecticut; No.10, Andover, Connecticut.

In 1775, Timothy Swan 1758-1842, a hatter by trade and a composer by inclination, began a collection of melodies in a copybook. From the 1780s, Swan lived about 10 miles from Daniel Burnap, in Suffield, Connecticut, and the two craftsmen knew and traded with each other. Swan continued to collect and compose music. Several tunes selected by Burnap for his clockwork mechanisms can also be found in very closely related versions in Swan's MS collection, this tune exactly except for the omission of an appoggiatura.

Gen'l Elliot's Minuet



Swan MS, p.23r.

Burnap No.7 plays the tune in E flat<sup>3</sup>, metronome ♩ = 152

**"Evening"**

Sayre No.2, Elizabethtown, New Jersey.

An air entitled "Evening" appears in an anonymous manuscript collection made in Massachusetts c.1790, pp.12 and 15.



The same melody is included in two other MS collections with a song beginning "Ere night assumes her gloomy reign." This is a song by James Hook 1746-1827 which was published in 1799. The first verse begins:

Sonnet III

E'er night assumes her gloomy reign,  
Now shadows lengthen o'er the plain  
We'll to the Myrtle Grove repair,  
For peace and pleasure waits us there...

*Hours of Love* (Philadelphia, 1799), p.6

Washington 51 89

*General Washington half time*

*The Dutches of Brunswick Country Dance*

*Dance down couple on each side up a pair led 2 couple down & one up*

*Right hand left at Top - get to contrary corner, holding partners hands just right & then left & hand around with 2 couple lead down one couple, cut up one couple, led up one couple, & lead down one couple, & cut off one couple*

The Dutches of Brunswick may have been an English noblewoman, but the country dance named in her honour was more popular in America than in England. Aaron Thompson was a fife major in the Continental Army. When he returned home to Connecticut in 1782, he added five country dances to his collection of military music. The Dutches became "Brumswick" just as Burnap knew the name. Aaron Thompson MS, p.51. Photograph by courtesy of Yale University.

**"Evening Tune"** \_\_\_\_\_ ■  
Lane No.1, Elizabethtown, New Jersey

This is a hymn tune of some antiquity. A melody entitled "Evening Hymn" is printed in *Compleat Tutor for the German Flute* (London, Thomas Cahusac, pre-1794) which was owned by Ralph Pomeroy of New Haven, Connecticut.

Evening Hymn

p.38

**"Federal"** \_\_\_\_\_ ■  
Long No.1, Hanover, Pennsylvania.

Long's clock no longer plays the tunes cited on the dial and this title seems unhelpfully brief. There are many "Federal" dances, mar-

ches and reels. A manuscript collection made c.1817 by Rebekah Freeman and preserved at Middlebury College, includes a fiddle tune called "Federal or Democratic Rage."

Federal or Democratic Rage

p.56

The figures of several country dances titled "Democratic Rage" were published without music in three Massachusetts collections between 1792 and 1803, and another dance, this one called "Federalist", was published between 1799 and 1800.

**"Fisher's Hornpipe"** \_\_\_\_\_ ■  
Long No.1, Hanover, Pennsylvania.

Long's abbreviation on his clock, "Fish's Hornpipe", refers to the

most popular country dance in New England from 1780 to 1985. The melody is thought to have been written by John Abraham Fisher 1744-1806, violist and composer who was also associated with London's Covent Garden Theatre through his marriage to the daughter of Powell the actor. He subsequently composed much music for the Theatre.

Hornpipes. 1



*Sixteen Cotillions... Minuets... Allemands... Hornpipes Composed by J. Fisher sic (London, 1778), p.48. See also examples in Lambert: Music, figs. 28 and 29.*

**"Flowers of Edinburg"**

*Kellogg No.1, Hebron, Connecticut.*

With "Fisher's Hornpipe", this tune ranks among the most popular dance melodies in New England. When it first appeared it was in the form of a pastoral lament by a maiden whose love had gone to sea and it is thought likely to have been written by James Oswald.

The Flowers of Edinburg



*Universal Magazine, April, 1749, p.175.*

**"Foot's Minuet"**

*Faris No.2, Annapolis, Maryland.*

It is not clear who Foot was, whether dancer or composer, but this melody appeared in mid-18th century and became part of the didactic literature, one of the first tunes learned by instrumentalists in the late 18th century both in Britain and in America.

Foot's Minuet



*Complete Tutor for the German Flute (London, Henry Waylett, c.1745), p.14.*

**"Free From Envy"**

*Long No.1, Hanover, Pennsylvania.*

I have not been able to find a melody with this song-like title. It is not unusual for a song melody to have been known by a popular title which might have been a line from the lyric or even an event with which a performance of the song was known. Ed.

**"Free Mason's Wealth"**

*Ellicott No.1, Bucks County, Pennsylvania.*

I have not found a "Wealth", but Whittier Perkins knew the classic

"Freemason's March" or "Come let us prepare" as "The Freemason's Health." Could the engraver of the dial have mistaken the letter "H" for a "W"? Perkin's version is virtually identical to the much earlier printing of "Free Mason's Health" in the *Dancing-Master* (London, William Pearson, 1726), p.125. This long-lasting tune may also have been the tune chosen by Willard as the "Mason's March" q.v..

The Freemason's Health



Perkins MS, p.11

**"French King's Minuet"**

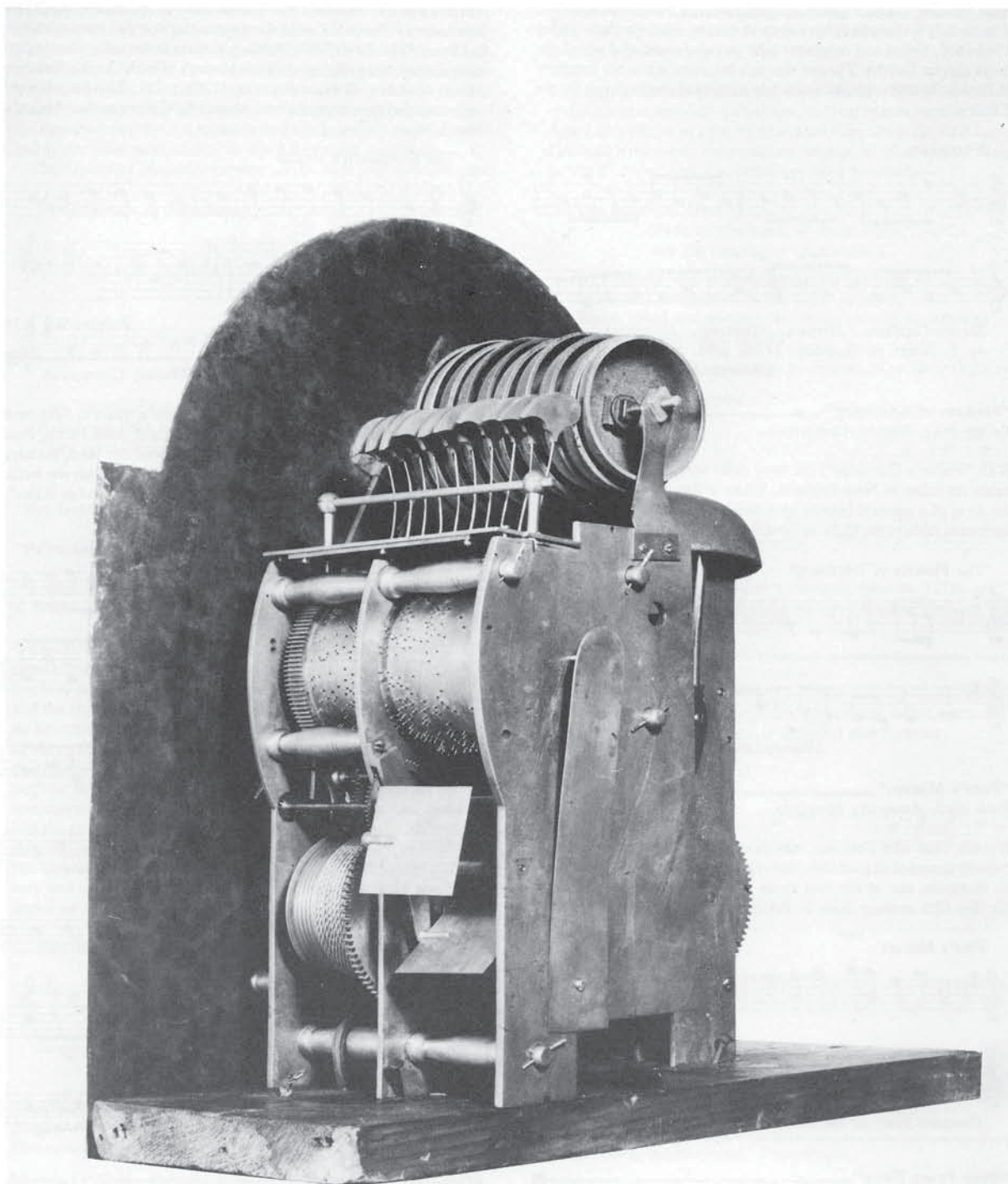
*Burnap Nos.1, 2, 3, 5, 6, 7, 8, 9, East Windsor, Connecticut.*

Another Swan-Burnap shared melody, this also appears to have been known by the musicians of several New England wind-bands. Burnap must have encouraged his patrons to choose this tune, perhaps because of its arpeggiated form which sounds so well on the bells. The transcription is from Burnap No.2 where it is played in B flat<sup>2</sup>, metronome ♩ = 168.

French Kings Minuit







Daniel Burnap's No. 2 musical clock, now in the care of the Connecticut Historical Society, Hartford, Connecticut. The mechanism is seen here attached to its mounting board and also with the clock face in position. Compare with the pictures in page 87, particularly that top left. Note the unusual design with a third plate, although in fact all this does is support the end of the barrel and its pressure spring, and provide a rear bearing for the large fan



Burnap No.7 plays the same tune at metronome ♩ = 152, the only other differences being the omission of the A in bar 8, substitution of B and G for the first two notes in bar 13, and even rhythm in bar 24.

**“Gavet”**

Unknown maker No.4.

This title refers to a “Gavot” or “Gavotte”, the French couple dance in duple meter popular throughout the 18th century. When the musical train is complete once more, it will be possible to copy down and possibly identify this tune.

**“General Washington’s March”**

Evans No.1, Philadelphia, Pennsylvania.

Of the eight tunes known by this title in late 18th century America, three appear in a number of manuscript and printed America collections.

Genl. Washington’s March



Ralph Pomeroy MS, p.23

General Washington’s March



Evening Amusement (Philadelphia, 1796), p.19

Genl. Washingtons March



Henry Beck MS, p.12

**“A Giga”**

Eby No.1 (two tunes), Manheim, Pennsylvania.

Another generic dance title, this appears twice on Eby’s clock. The “Gigue” or “Jig” was a solo dance which could range from the elegant French court form learned in dancing schools and performed between acts of theatre pieces or at balls, to a free-wheeling show-off performance on a tavern table. What it looked like depended on where the dancing was happening and who was doing it. The Jig was usually in 6/8 meter, differing from the 2/4 of the other widely used solo dance form, the hornpipe.

**“The Girl I Left Behind Me”**

Bassett and Warford No.1, Albany, New York.

Now a traditional “loth-to-depart” tune for military musicians and popular with 19th and 20th century morris dancers, the tune and text of this song had been dated without documentation as early as 1758. The melody became popular about 1790 and has not been found earlier. No 18th century copies of the text as quoted in Chappell’s *Ballad Literature* (1965), p.710, have surfaced although the title certainly fits phrases of the melody well enough for singing.

The melody appears in a number of manuscripts and in early 19th century printed collections as well.

The Girl I Left Behind Me



Hazeltine: *Instructor in Martial Music*, (Exeter, New Hampshire, 1810), p.29.

**“God Save the King”**

Ellicott No.1, Bucks County, Pennsylvania.

Best known as the British national anthem, the origins of this song have long been a subject of controversy. It is generally accepted that it pre-dates 1745 in which year it was published in the *Gentleman’s Magazine* for October that year. The nationalistic text praised the king and beseeched the aid of God to defend and bless the crown and the state, then facing the imminent landing of the young Pretender, Charles Edward Stewart, grandson of James II.

O Lord, our God, arise,  
Confound the enemies  
Of George our King  
Send him victorious  
Happy and glorious  
Long to reign over us,  
God save the King.

Before 1776, the value of those prayers would have extended to the colonies of the crown as well, and the song was well-known in America. When the colonies declared themselves independent, a new version of the prayer appeared.

God save America  
Free from despotic sway  
Til time shall cease.

...

God save great Washington  
Fair freedom’s chosen son  
Long to command... (*Maryland Journal*, 1778)

An even closer parallel to the original text was published on 1st January, 1780, in the *Philadelphia Packet*.

God save the Thirteen States.  
Long rule th’ United States.  
God save our states.  
Make us victorious  
Happy and glorious  
No Tyrants over us  
God save our States.

The text changed but the name of the tune was the same and continued to be the same through the last decades of the century. Henry Beck copied the tune in 1786 on p.120 of his MS.

God Save the King



**“Green Mountain”**

*B. Willard No.1, Grafton, Massachusetts.*

This melody can be found in Eliphalet Mason’s *Pocket Songster* (Northampton, Massachusetts, 1802), a collection that reflects oral traditions.

The Green Mountain



On yonder high mountain a castle doth stand,  
All decked with ivory from the top to the stern,  
Fine arches, fine porches, with the lime stone so white  
'Tis a pilot from sailors in a dark stormy night...

p.34

Rebekah Freeman’s MS version of the tune is close to this, while John Curtiss’s version seem to be an instrumental variant.



Curtiss MS, p.98

*To be continued*

**NOTES AND REFERENCES FOR THIS PART**

1. (Crawford: *Core Repertory of Early American Psalmody* (Madison, AR, Inc., 1984)
2. This same melody also circulated in both Britain and America as “Langolee”, from a bawdy text set to the tune in the 1780s.
3. Observe the different between the word “bells” and “belles”: often the former was used for the latter, also titles were frequently contracted to suit the available space on the clock [Ed.]
4. “Marybone Gardens” was the name given by Daniel Gough to a garden and bowling green which had been part of a Manor House which Pepys found “a pretty place” in 1668. Gough opened his regular pleasure resort on 12th July, 1738, later adding a “great room” for concerts and music. The name comes from

Mary le Bourne and the correct title was Marylebone Gardens, the sight of which extended from old Marylebone Church as far as Harley Street and was later covered by Devonshire Street, Devonshire Place, Beaumont Street and Upper Wimpole Street. The remaining northern part was re-styled and named The Regent’s Park in the 19th century [Ed.]

5. Law’s setting, with its open fifths and unexpected harmonic progressions, makes a strong setting for this stark poem.
6. John Reid, born 13th February, 1721 at Straloch, was the son of Alexander Robertson, changing his name to the name he used in his compositions c.1750. Served in the 42nd Highlanders 1751-70, was promoted Colonel in 1777 and Major-general in 1781. Became Colonel of the 88th Foot in 1794, and General in 1798. Died in London, 6th February, 1807 worth £50,000 with which he founded a professorship of music in the University of Edinburgh. Also founder of the Reid Concerts. A renowned composer of much music, originally published by James Oswald see note 11 after whose own death at the end of 1768, Robert Bremner assumed the rights [Ed.]
7. This tune was included in “A Sett of Minuets and Marches” published before 1775 by Robert Bremner but claimed as originally part of Oswald’s 12-volume *Caledonian Pocket Companion* which would date it as pre-1769 [Ed.]
8. Organ by John Pistor of London. The tune is one of 33 on the instrument’s three barrels [Ed.]
9. Thomas Lowe sang regularly at the Vauxhall Gardens and was described in E. Beresford Chancellor’s “Pleasure Haunts of London” (London, 1925) as “a sort of musical standing-dish there for nearly twenty years.” Lowe ceased regular performances at Vauxhall when he himself became an entrepreneur in 1764, renting Marylebone Gardens for £170 a year and staging concerts for many more years. Vauxhall Gardens was opened in 1728 on the site of the old Spring Garden [Ed.]
10. There is a number of tunes which are called “Evening Hymn” but the melody shown here is that attributed to Tallis. Although Lane apparently pinned this tune in the key of D, the original was normally presented in A. This version can be found as hymn number 56 in the “Leeds Tune Book” by Joseph Lancaster (London, 1875) [Ed.]
11. James Oswald, a dancing master at Dumfermline born about 1710, first published his series of Scottish dances during his time in business in Edinburgh, namely 1736 and 1740. In that latter year, he advertised the publication by subscription of a collection of fifty Scottish tunes. He spent some time in Italy and on his return presented more Scottish songs. Oswald was one of the many to whom the melody of “God Save the King” was attributed at one time and, under the guise of “Oswald’s Are” [sic] it was pinned to the chiming barrel of Windsor Parish Church c.1769 [Ed.]

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# Musical Clocks of Early America and their Music

by Kate Van Winkle Keller

## Part 4

Continued from page 154

### “Hale’s Minuet”

Harland No.1, Norwich, Connecticut: “Ms Hales Minuet”; White No.1, Woodstock, Connecticut.

This melody appears in *The Compleat Tutor for the Flute* published in London by R Bremner, c.1765, p.24 [this work is at the British Library: d.47.g]

Mrs. Hales’s Minuet



### “Handel’s Minuet”

Harland No.1: “Minuet by Handel”; Norwich, Connecticut; White No.1, Woodstock, Connecticut.

Handel wrote many minuets so it is impossible to suggest which one White’s clock plays without hearing it. The Connecticut clockmakers seem to have shared repertory and perhaps pinning charts and so it is possible that White’s selection was the same minuet as that used by Harland.

### “Happy Swain”

Claggett No.1, Newport, Rhode Island

This titillating song was circulating in the sheet music repertory in the 1720s.

The Happy Swain, the words by Mr. A. Bradley



Like the gentle turtles cooing, a nymph and swain sat wooing  
They vow’d, they kiss’d, she sigh’d, he press’t,  
Then trembling talk’d of love.

A new song with this title and beginning “As Damon on a summer’s day” was composed c.1750. Since Claggett died in 1749, it is not likely to have been the one he chose for this clock.

### “Harvest Home”

Ellicott No.1, Bucks County, Pennsylvania.

With music by Thomas A. Arne, this song was performed in George Hardinge’s entertainment *Harlequin Sorcerer* (London, 1752).

Harvest Home Sung by Mr Lowe in the Sorcerer



Come Roger and Nell, come Simkin and Bell,  
Each lad with his lass hither come,  
With singing and dancing in pleasure advancing  
To celebrate Harvest Home.

*Clio and Euterpe*, vol.2, p.6

A distant variant is still played by traditional musicians as “The Harvest Home Hornpipe.”

### “Heathen Mythology”

Unknown maker No.1, Rhode Island.

This tune was known as early as 1614, called for on a broadside ballad entitled “Roome for Companie” (Simpson: *British Broadside Ballad*, p.615). In 1656 a song entitled “The Hunting of the Gods” introduced the story line of the Olympian revelry, “hunting the hare.” Couched in classical images, the song has overtones of very down-to-earth activity and appears to have enjoyed popularity for a long time. The title “Heathen Mythology,” while entirely appropriate, did not appear until about 1800.

Heathen Mythology



Holyoke: *Instrumental Assistant* (Exeter, New Hampshire. 1800), p.47.

Holyoke’s book was for instrumentalists and did not include texts. The complete song can, however, be found in *Calliope* (London, 1788), p.101:

Songs of Shepherds

Songs of shepherds in rustical roundelays,  
Form’d in fancy, and whistl’s on reeds,  
Sung to solace young nymphs upon holidays,  
Are too unworthy for wonderful deeds.  
Sottish Silenus to Phoebus the genius  
Was sent by dame Venus, a song to prepare,  
In phrase nicely coin’d, and verse quite refin’d  
Now the states divine hunted the hare...

### “The Hempdressers”

Ellicott No.1, Bucks County, Pennsylvania.

The song called “The London Gentlewoman or the Hemp-Dresser” appears in all editions of the *Dancing Master* (London, 1651-1728). The tune derives its title from an old poem which is quoted by Simpson in *British Broadside Ballad*, p.303:

There was a London Gentlewoman  
 That lov'd a Country man, a;  
 And she did desire his company  
 A little now and then, a.  
 Fa, la, &c.  
 This man he was a Hemp-dresser,  
 And dressing was his Trade, a;  
 And he doth kiss the Mistress, Sir,  
 And now and then the Maid, a.  
 Fa, la, &c.

Two versions of the tune were known in the eighteenth century.

The Hemp Dressers



Rutherford's *Compleat Collection of 200... Country Dances* (London, 1756), p.32

The Hemp Dressers



*Selection of Scotch, English, Irish and Foreign Airs* (Glasgow, James Aird, 1785), vol.2, p.38

This second version was used in the *Beggars Opera*, and was perhaps more widely known.

“Hob or Nob”

*Burnap Nos. 1, 3, 6, 7, 8, 9, East Windsor, Connecticut; Burnap No.10, Andover, Connecticut; Lane No.2, Elizabethtown, New Jersey; Sayre No.1, “Hot or Not,” No.2, Elizabethtown, New Jersey; Unknown No.1, Rhode Island?*

Eleven times chosen for a clock, this tune was popular throughout the colonies. Appearing as “Hob or Nob” as early as 1748, the dance tune also became known in the 1760s by its still-current title celebrating the war-like tribe of the Highlands of Scotland, “The Campbells are Coming.” Both titles were in use to the end of the century. The second probably referred to an early version of the traditional song, although I have not found an eighteenth century example as yet. Burnap No.7 plays this tune beautifully in B flat”, metronome ♩ = 104.



“Hornpipe”

*Unknown No.4.*

This is a generic title for a solo step-dance in duple rhythm, often with a characteristic “pom, pom, pom” on the last measure of the phrase. The “College Hornpipe” which is now known as the “Sailor’s Hornpipe” is a typical example from the 1760s and is illustrated in Lambert: *Music*, fig.23.

“The Hounds are all Out”

*Ellicott No.1, Bucks County, Pennsylvania.*

This song was written by Henry Carey and appears in his *Musical Century* (London, 1737). The text begins:

The hounds are all out and the morning does peep  
 Why how now you sluggardly sot  
 How can you, how can you lie snoring asleep,  
 While we all a horseback have got my brave boy,  
 We all a horseback have got.

(vol.1, p.40)

Whittier Perkins included the Carey tune in his manuscript made in 1790.

The Hounds are all out



p.16

“The Humours of Wapping”

*Ellicott No.1, Bucks County, Pennsylvania*

This dance tune’s title probably referred to the then rather unsavoury riverside district of London below the Tower, a flood-prone area chiefly inhabited by the shipping trades and transient crews. In Norwich, Connecticut in 1788, John Turner probably copied the melody from a London-printed dance collection.



p.23

“A Hymn”

*Williams No.1, Flemington, New Jersey.*

This is a generic title for a sacred melody.

“Indian Chief”

*Leslie & Williams Nos.2, 3. New Brunswick, New Jersey; Sayre No.1, Elizabethtown, New Jersey*

The tune for “Alknomook. Death Song of the Cherokee Indians” appears in several American publications and manuscript collections as “Indian Chief.” Mrs Julia Hatton is credited with the text, “altered from an old Indian song” for the libretto to the opera *Tammany* for which James Hewitt wrote the music. In the *American Musical Miscellany* (Northampton, Massachusetts, 1798) the tune and the text begin:

The Indian Chief



The sun sets at night, and the stars shun the day,  
 But Glory remains where their lights fade away:  
 Begin, ye tormentors, your threats are in vain,  
 For the son of Alknomook shall never complain...

p.114

“Irish Valteer”

*Long No.1, Hanover, Pennsylvania*

I have not located a title of this spelling. A song sheet was published in 1780 in London with the title “The Irish Volunteers” and may be the intended tune. It began:



The world in each age of some patriot has spoke  
And a hero or sage now and then have awoke.  
But would you believe it without any joke  
We've an island brim full of such wonderful folk.  
Sing Ballynamona Oro the Lads of Dungannon for me.

This tune was often found with a title drawn from the last line. Aaron Thompson played it on his fife as "Balinemoros Quick Step, or Double Drag," referring to the 6/8 drum beating that would have accompanied it.

An article in *Antiquarian Horology* (Vol. XIV, No. 2, June 1983, pp.150 and 152) discusses the Irish Volunteers in relation to decorations used on a Belfast clock of about the same period.

### "Irish Wash Woman"

Long No.1, "Wash Woman", Hanover

Another of the tunes on Long's clock with an abbreviated title, this is undoubtedly intended to be the "Irish Wash Woman" or "Washerwoman" as the title eventually turned out to be. It has been a very popular tune from 1792 to today. The fiddle tune appeared in its modern form in Samuel Arnold's stage piece, *Surrender of Calais* (London, 1791), number 12, sung by the character of the Irish soldier, O'Carroll. The text began:

When I was at home I was merry and frisky  
My Dad kept a pig and my mother sold whiskey  
My uncle was rich but would never be easy  
Til I was enlisted by Corporal Casey

In about 1792 the tune also became known as "The Wash Woman" or "Irish Wash Woman", although it could also be found as "Corporal Casey" in some sources.

Corporal Casey



*Entire New... Instructions for the Fife* (London, John Preston, c.1795), p.24, illustrated in Lambert: *Music*, fig. 45, with discussion and additional illustrations, pp.47-49.

### "King of Prussia's March"

Ellicott No.1, Buck's County, Pennsylvania

Several tunes with this title were known in the eighteenth century, two being more widely known than the others.

King of Prussia's March



*Entire New... Instruction for the Fife* (London, Longman & Broderip, 1780), 34.

The King of Prussia's March



Beck MS, p.5

The second of these was known by a number of titles, among them "Bedfordshire March," "Suffolk March," and "Jove in his Chair," the last being the first line of the opening chorus of Kane O'Hara's *Midas* (London, 1764). The music has been attributed to Nicolini, whose song entitled "The King of Prussia's March" was published in 1758 and begins: "What honours are to Fred'rick due."

### "Lads and Lasses"

Ellicott No.1, Bucks County, Pennsylvania

This melody appears in both American and British sources from 1750 onwards. It is still played by traditional musicians who know it by its other eighteenth-century title: "Push about the Jorum."<sup>12</sup> This was derived from the burden of a bawdy text set to set tune for Kane O'Hara's *Golden Pippin* (London, 1773).

Lads & Lasses



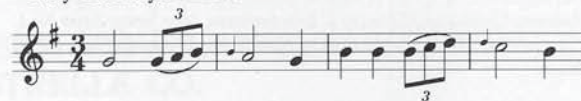
Beck MS, p.26

### "Lady Coventry's Minuet"

Bassett and Warford No.1, Albany, New York; Ellicott No.1, Bucks County, Pennsylvania

Maria Gunning, born 1733; died 1760, was the daughter of an Irish squire of Castlecoote County, Roscommon and was presented to London society in 1751. Her beauty attracted George William, sixth earl of Coventry, whom she married in 1752, becoming Countess of Coventry. It was probably for her that this minuet was named. The melody was very popular both in England and in America and was often included on the early pages of tutors and manuscript collections.

Lady Coventry's Minuet



Pomeroy MS, p.20

### "Lady's Anthem"

Ellicott No.1, Bucks County, Pennsylvania

I have not found music with this title. On the Ellicott clock it is paired with the theatre parody on "Saint Patrick's Day in the Morning" and may not be a sacred tune.

### "The Lass of Pattys Mill"

Harland No.1, Norwich, Connecticut

Allen Ramsey set his text of this song to music he attributed to David Rizzio, and used it in his pastoral drama "The Gentle Shepherd" (1725). The new song was an instant success and has remained popular from that time forward. The text as it was engraved in Bickham's *Musical Entertainer* (London, 1740), begins:

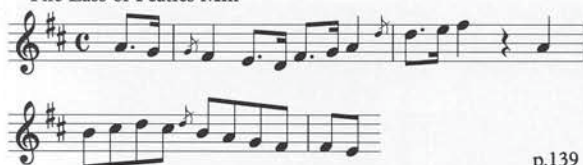
The Lass of Patties Mill

The Lass of Pattys Mill so bony blyth and gay  
In spite of aw my skill she stole my heart away  
When tedding<sup>13</sup> of the hay bare headed on the green  
Love midst her locks did play and wanton'd in her ey'n

Vol.2, p.91

Henry Beck probably copied the tune from a printed source.

The Lass of Peaties Mill



p.139

“The Lass with the Delicate Air”

Ellicott No.1, Bucks County, Pennsylvania

Michael Arne’s song was published in the *Universal Magazine* in 1762. The tune survived in British military tradition, chiefly associated with the retreat ceremonies. It begins:

The Lass with the Delicate Air. A New Song



Young Molly who lives at the foot of the hill  
Her fame ev’ry virgin with envy does fill  
Of beauty is bless’d with so ample a share  
That men call her the lass with the delicate air...

*Universal Magazine*, August, 1762, p.95

“Lesson by Morelli”

Porter No.1, Williamstown, Massachusetts

This tune appears often in manuscript collections and printed sources in America from 1790 to 1810 and can be found later in the shape-note traditions as “Murillo’s Lesson.” I have not been able to identify Morelli as yet.<sup>14</sup>

Lesson by Morelli



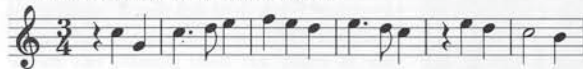
Holyoke: *Instrumental Assistant*, Vo. 1 (Exeter, New Hampshire, 1800), p.28.

“Little Britain”

Flower No.1, Philadelphia, Pennsylvania

Although I have not located a tune specifically titles “Little Britain” or, as Flower spells it, “Little Briton,” both Purcell’s “Britons Strike Home” and Henry Carey’s “The Present State of Little Britain” were current in the 1740s and early 1750s when Flower began his clockmaking business. Both songs are highly nationalistic, reminding Britons of their heritage of glory and urging them to carry on in the face of the new threats. As a companion to “Britons Strike Home”, “The Present State” would be a logical choice for Flower’s two-tune barrel. The song and the print that illustrates it in Bickham’s *Musical Entertainer* are discussed by F. G. Stephens in his *Catalogue of Political and Personal Satires* (London, 1877), vol. 3, pp.237-8, CPPS 2335. Bickham’s song begins:

The Present State of Little Britain



Britons where is your great magnanimity  
Wheres your boasted courage flown  
Quite perverted to pusillanimity  
Scarce to call your souls your own...

*Musical Entertainer* (London, 1740), Vol. 2, p.71.

“Lord Co... Min’t”

S. Willard No.1, Grafton, Massachusetts

Another of Willard’s abbreviated titles, probably a minuet. This is, however, too vague to identify and the performance by the clock in its present condition does nothing to help. [Possibly same as “Lady Coventry’s Minuet” - Ed.]

“A Lovely Lass”

Burnap No.1, East Windsor, Connecticut

The tune titled “A Lovely Lass” played by Burnap’s clock is the melody of a song dating from the 1710-1720 period which continued to be popular through the century. Claude Simpson discusses it in *British Broadside Ballad* (pp.474-5) and gives the text which begins:

A lovely lass to a Friar came,  
To confess in the morning early  
In what my Dear, was you to blame,  
Now tell to me Sincerely.  
I have done Sr what I dare not name  
With a Man that loves me Dearly.

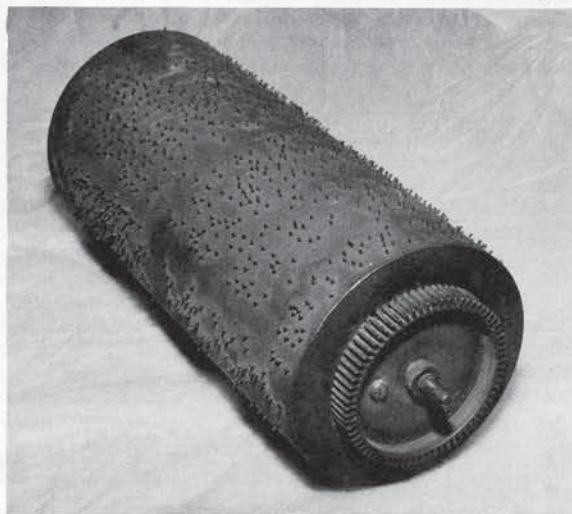
In a collection of airs published in Glasgow in 1782 and which was known to have been in America soon after its appearance, James Aird included the melody which begins:

A Lovely Lass to a Friar Came



Aird: *Selection*, Vol. 1, p.48

The version on Burnap No.4 ends with two full chords and begins:



Barrel from an unidentified musical clock built in America and playing an unidentified programme. The barrel is 6.75 inches long by 3 inches in diameter. There are 162 notation tracks around the circumference. This might logically suggest a six-tune programme on 14 bells, 13 of which had two hammers. The cylinder is of brass with cast end caps. The drive wheel is secured to the barrel with one screw but at some time had two diametrically-opposed dowels which have now been flushed in the wheel and their holes left open in the end cap. The pins are all of hard brass and are well worn on, strangely enough, both sides, suggesting that they had originally been cut to length with end snips and left chisel-ended. There are signs of undrilled pricking and also of a few mis-placed pins removed when setting up. This barrel was presented to the Editor several years ago by Gerry Planus of South Salem, New York



**"Lovely Nancy"**

*Ellicott No.1, Bucks County, Pennsylvania; Faris No.2, Annapolis, Maryland*

A song from the 1730s was the vehicle for several texts chiding a beauty for ignoring her swain. John Bartlett, a music teacher who instructed Harvard College students in Cambridge, Massachusetts, copied this text into John Cabot's flute lesson book in 1784.

The Words to Lovely Nancy

How can you lovely Nancy, so cruelly slight  
A lover that's wretched, when banished your sight.  
Behold sacred Nancy the garden so fair;  
So rural the arbour so pleasant the air...

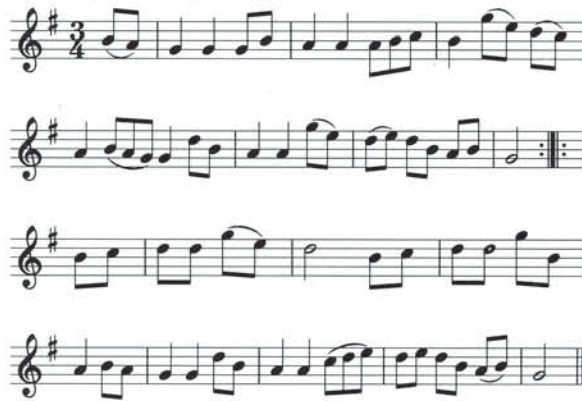
p.8

In America, the tune had a much longer and vital life than this stilted text. The melody was used by military fifers during the War for Independence and later into the nineteenth century for the day's-end ceremony of "Retreat" in encampments. A fifer's manuscript version, made in 1790, begins:

Lovely Nancy. A Retreat.



Giles Gibbs' manuscript, illustrated in original form, bears on one page the music to this tune and also to "Over the River to Charley." His version of "Lovely Nancy" is as follows:



**"Lovely Nymph"**

*Burnap No.1, No.2 "The Rapture," No.5 "The Rapture," East Windsor, Connecticut; Harland No.1, Norwich, Connecticut; Lane No.1, Elizabethtown, New Jersey*

Probably written by Robert Dodsley and set to music by James Oswald, "The Rapture" was published in London in or about 1743. Ishmael Spicer of Hebron, Connecticut, knew the early text and copied it with the music c.1797. The text he knew began:

The Raptures

Whilst on thy dear bosom lying,  
Celia who can speak my bliss?  
Ahl the rapture I'm enjoying,  
When thy balmy lips I kiss...

p.90



**Folio 30 of Giles Gibbs' manuscript shows his version of "Lovely Nancy" forming the lower two staves above which is his "Over the River to Charley" (see page 212)**

The tune he copied is the same as that played by Burnap No.2 as "The Rapture" and Harland No.1 as "Lovely Nymph." The new title came from Kane O'Hara's use of Oswald's music for a new song, a song for Apollo to sing in *Midas* (London, 1764).

Lovely Nymph

Lovely Nymph, assuage my anguish  
At your feet a tender swain  
Prays you will not let him languish  
One kind look wou'd ease his pain...

single sheet folio (London, c.1772)

Burnap's patron's orders attest that the melody circulated in Connecticut with both titles and Burnap No.2 plays the tune as follows, metronome  $\text{♩} = 64$ .

The Rapture



**"March" see also "Marsch"**

*Eby No.1 (two tunes); Mannheim, Pennsylvania; Embree No.1 (two tunes), New York City; Faris No.2, Annapolis, Maryland; Unknown maker No.4.*

A generic title.



### “Maid of the Mill”

Burnap Nos. 2, 3, 5, 9, East Windsor. No. 10, Andover, Connecticut; Kellogg No. 1, Hebron, Connecticut

Of the many “Maid of the Mill” tunes current in the eighteenth century, the popular one in America was the new song from William Shield’s *Rosina* (London, 1782) which begins:

I’ve kiss’d and I’ve prattled with fifty fair maids  
And changed them as oft do you see.  
But of all the gays lasses that sport on the green  
The Maid of the Mill for me...

The Burnap No. 2 version begins:



This rendition lies in E flat major. Because the bells are tuned to a B flat major scale, a problem is encountered when the chosen tune lies outside the range of B flat and must be keyed in E flat. A sharp cannot be altered. Burnap avoids the use of this note if he can. The augmented fourth tone is less obvious in “Maid of the Mill” than it is in “Rakes of Rodney” where the fourth is a stressed pitch in the melody. For further discussion and an illustration of Cushing Eells’ MS version of the tune, see Lambert: *Music*, fig. 51.

### “Marionets”

Leslie and Williams No. 4, New Brunswick, New Jersey

A song satirizing the sudden popularity of the French cotillon appeared in London in about 1770, set to this tune. Although the text was soon forgotten, the tune was a hit and became very popular, particularly amongst military fifers. It may have been a French melody originally, associated as it was with the French square form of the country dance, the cotillon, soon anglicised to “cotillion.” The origin of the title “Marionets” is not yet known. In several manuscript sources, the tune is called “Marionet’s Cotillion.” Was Marionet perhaps a dancing master?<sup>15</sup>

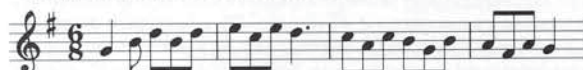
The song casts a critical eye on a new dancing fad of established and would-be solialites.

#### The Cotillon

Hail politeness pow’r Divine  
Pleas’d we bend before thy shrine,  
Studios of the true Bonton  
Lovers of the Cotillon.  
Flaunting belles, and powder’s beaux,  
Housewives drest in Sundays cloaths,  
Spruce mechanick’s old and young  
Learn to dance to cotillon...  
High and low and rich and poor,  
Think on humble joys no more;  
All with dancing madness strung,  
Doat upon the cotillon.

single sheet folio (London, c.1770)

Henry Beck copied the same tune but named it “Marionets.”



p.128

### “Marquis of Granby”

Unknown maker No. 1, Rhode Island (?); White No. 1, Woodstock, Con-

necticut; B. Willard Nos. 1, 2, Grafton, Massachusetts; S. Willard No. 1 “Bdi March,” Grafton, Massachusetts

Five clocks by four craftsmen in this distinct geographic area include a tune of this title. A careful analysis of the note patterns and rhythms of Charles S. Parson’s transcription of S. Willard No. 1 shows that the abbreviated title refers to a very popular march usually known as “The Marquis of Granby’s or First Troop of Horse Grenadiers March.” Samuel Holyoke published this melody in his first collection for wind-band in 1800 as “Marquis of Granby’s March.”



Instrumental Assistant, Vol. 1, p.29

This may have been the tune selected by the other clockmakers as well. There were, however, three other melodies current at the time which were also named for the popular military hero, John Manners.

The second one is so similar to “Over the Water to Charley” (q.v.) that it was occasionally confused with that tune. Giles Gibbs copied the tune on the page directly opposite his transcription of what he called “Over the Water to Charley” in order to clarify the two in his mind.

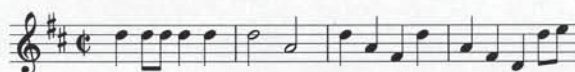
#### The Marquis of Granbys March



p.31 (edited rhythm)

A third tune is an old British march renamed in Granby’s honour. Gibbs copied this as well, on page 10.

#### The Marquis of Granbys March



The fourth was an old French dance tune, which is still played by the carillon at Dunkerque. Gibbs wrote it out on the first pages of his MS from an aural source, calling it “Graniles’s Delight.” In Aird’s *Selection* (1782), the same tune is entitled “The Marquis of Granby’s Delight.”



p.23

Henry Blake called this same tune “Marquis of Granby” when he copied it in the high register of his life in 1776 in Massachusetts. It is a good tune for bells.

### “Marsch”

Hoff, Jr. No. 1 (two tunes), Lancaster, Pennsylvania

The German spelling of “march” (q.v.) and, as before, a generic title.

**“Maryland”**

*Williams No.1, Flemington, New Jersey*

Thomas Williams’ patron’s tune selection was chiefly sacred tunes, and therefore I would suggest that it was William Billings’ popular “Maryland” that was chosen rather than Pierre Landrin Dupont’s country dance which was published in 1800.

Maryland



*Wyeth's Repository of Sacred Music (Harrisburgh, 1820), p.114*

**“Mason’s March”**

*B. Willard No.1, Grafton, Massachusetts*

This is probably a shortening of the title “Freemason’s March” (*q.v.*).

**“Mear”**

*Williams No.1, Flemington, New Jersey*

This is one of the most frequently printed and copied psalm tunes current in eighteenth-century America. An early printing in America was in the *Bay Psalm Book* of 1737. In 1771, John Down copied “Mear Tune” into his collection on the first page.



**“Meine Herr”**

*Hoff, Jr. No.1, Lancaster, Pennsylvania*

This is probably a German hymn tune. I have not found it yet in the sources available to me.

**“Menuetto”**

*Hoff, Jr. No.1, Lancaster, Pennsylvania*

A generic title meaning “Minuet” (*q.v.*).

**“Merrily Dance the Quaker”**

*Leslie and Williams Nos.1, 6, 7, New Brunswick, New Jersey*

This liting melody appeared as early as 1750 in a collection of country dances published in London. There must have been a song set to it as the title fits the tune’s rhythm so well. The tune was included in the first fife tutor printed in America as well as in many manuscript collections. Henry Beck copied it on page 66 as “So Merrily Dance the Quakers.”



**“Minuet”**

*Eby No.1 (three tunes), Mannheim, Pennsylvania; Embree No.1, New York City; Hoff, Jr. No.1 “Menuetto” (two tunes), Lancaster, Pennsylvania*

This is a generic title referring to the supreme social dance of the eighteenth century. The minuet was usually performed by a single couple at a time, often as the ceremonial opening of a formal dance. Balance, poise, and control of the movements were required of each partner in order to achieve the appearance of effortlessness and complaisance that was the epitome of this beautiful and elegant dance. While the basic track and steps remained the same, individuality was achieved through

selection of music and small details of footwork and gesture. Dancing masters schooled their charges in this requisite dance and the number of tunes named for persons indicates the importance of the dance in social life and the effort made by composers to attract patronage.

**“Minuet by Handel”** *see “Handel’s Minuet”*

**“Minuet by T. Olmstead”**

*Burnap No.2, East Windsor, Connecticut*

Timothy Olmstead (born 1759; died 1848), musician and composer from East Hartford, Connecticut, was a fifer and member of the Band of Musick belonging to the officer of Colonel Samuel B. Webb’s battalion from 1777 to 1780. I have not found this piece elsewhere, although several of Olmstead’s other works were published or circulated orally and copied into manuscript collections. This minuet is particularly well constructed for a clock-work melody.

Burnap No.2 plays it in E flat, metronome  $\text{♩} = 184$ .

Minuet by T. Olmstead



**“Mrs Casey”**

*B. Willard No.2, Grafton, Massachusetts*

Published in the fifth volume of *Thompson’s Compleat Collection of 200 Favourite Country Dances* (London, 1788), this tune was a particular favourite of British and American fifers. It is among the few dance tunes included in Carr’s *Evening Amusement*, published in Philadelphia in 1796, p.29.



**“Ms Hales Minuet”** *see “Hales Minuet”*

**“The Myrtle Grove”**

*Kellogg No.1, Hebron, Connecticut*

A country dance with this title was published in two late 1790s Massachusetts collections without music. The tune was preserved in



Nancy Dawson, the dancer, from a portrait 14½-inches by 11-inches attributed to S De Wilde and hanging in The Garrick Club, London, catalogue number 272. She is depicted in a biscuit straw hat with blue edge, dull red dress with brown fichu and gauze apron, the whole with a brown background. (Mathews' catalogue number 183; there stated to be dancing her celebrated hornpipe.) Reproduced with grateful acknowledgement to The Garrick Club

Eleazer Cary's MS on page 113.

Mirtle Grove or Bright Timothy



“Nagls Hornpipe”

Long No.1, Hanover, Pennsylvania

I have not yet found this tune. Hans Georg Nägeli (1773-1836) composed several pieces which were printed in America in the early 1800s.

“Nancy Dawson”

Ellicott No.1, Bucks County, Pennsylvania; Ely No.1, Trenton, New Jersey; Harland No.2, Norwich, Connecticut; Leslie and Williams Nos.1, 5, 6, 7, New Brunswick, New Jersey; Sayre No.1, Elizabethtown, New Jersey; White No.1, Woodstock, Connecticut; S. Willard No.1, Grafton, Massachusetts.

When clockmaker John Simnet set his critical diatribe to “Miss Dawson's Hornpipe”, he chose the most popular tune for clockmakers and their patrons in his time. Every maker must have kept a pinning chart for “Nancy Dawson” on his bench.

Nancy Dawson (1730-1767) was a dancer of great popularity in London in the reign of George II. She first appeared as a dancer at Sadler's

Wells and was then engaged the following year at Covent Garden in 1759 when she appeared in a new Covent Garden production of the *Beggar's Opera*. She became a matinée idol and the sheet-music sellers of Grub Street cashed in on her name, quickly producing a topical song praising her talent and charms.<sup>16</sup> An old, forgotten country dance tune with the title “Piss upon the Grass” was chosen as the supporting melody and in its new guise gained instant popularity. The words of the song, like the pop songs of today, were soon forgotten but the tune with its new name was accorded a permanent place in the repertory.

Nancy Dawson

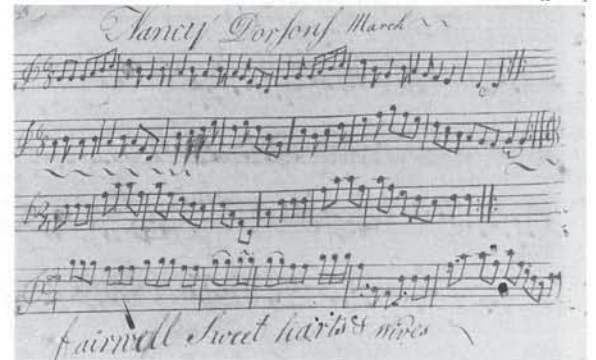


Of all the girls in our town,  
The black, the fair, the red, the brown  
That prance & dance it up and down,  
There's none like Nancy Dawson...

single sheet folio (London, c.1760), illustrated and discussed in Lambert: *Music*, pp53-7.

Giles Gibbs learned this tune as that of a march which could be played on his fife and accordingly wrote the melody and title as he learned them (see the manuscript page reproduced at the bottom of this page). In his version the melody appears thus:

Nancy Dorsons March



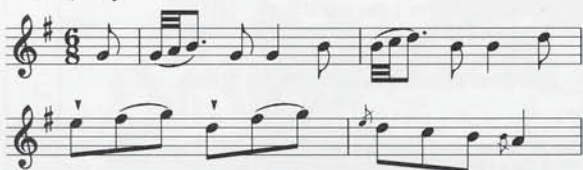
“Nancy Dawson” was the most popular melody of all. Giles Gibbs knew this tune as a march to be played on his fife and accordingly wrote the melody and title as he learned them by ear from a fellow musician. *Giles Gibbs, Jr., His Book for the Fife*. p.28. Note how in bar 11 he appears to have written a crochet followed by three quavers, the second one apparently dotted. In our transcription of Giles Gibbs' manuscript (above this illustration), we have shown this as alternating crochet-quaver. [Another melody follows it on his page.]

### “New Jersey”

Unknown maker No.1, Rhode Island?; Willard No.2, Grafton, Massachusetts

In 1800, Pierre Landrin Dupont published a set of country dances with music in New York. In *United States Country Dances... Composed in America* (New York, 1800), each dance is named for a state of the new union. The dance called “New Jersey” must have been taught in New England because its tune appears in several contemporary manuscripts made in Massachusetts and Connecticut.

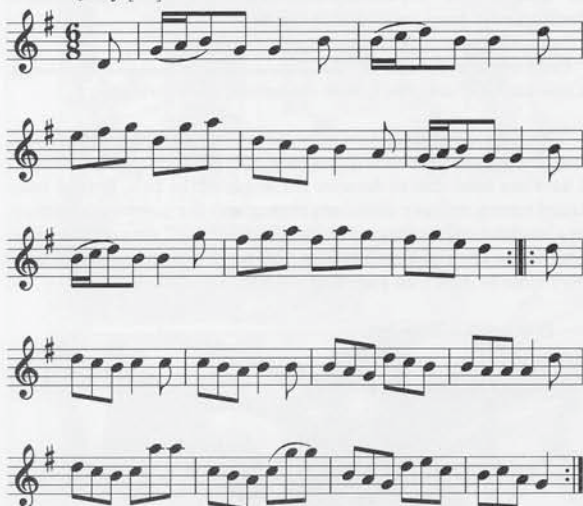
#### New Jersey



Dupont: *United States Country Dances*, p.9

Dance fiddler Eleazer Cary of Mansfield, Connecticut, copied Dupont's tune into his MS collection along with several other country dance tunes which were circulating among local musicians (see illustration of Cary MS, p.88).

#### New Jersey [sic]



Three other “New Jersey” tunes appear in American sources, but each only once. “The New Jersey Quick Step” in Aaron Thompson's MS, “New Jersey” in the *Village Fifer* (Exeter, New Hampshire, 1808), “New Jersey 24th, B. & T.” in Shumway's *American Harmony*.

### “Nun Lasst uns Gott dem Herren”

Hoff, Jr. No.1, Lancaster, Pennsylvania

Johann Sebastian Bach made three arrangements of this melody, tentatively attributed by Terry to Nikolaus Selnecker (1587).<sup>17</sup> The hymn text is by Ludwig Helmbold (1575). It is still in print as number 149 in the *Hymnal 1940* of the Protestant Episcopal Church of the USA and begins: “Awake my heart, and render to God...”



Terry: *Four-Part Chorals*, number 274

### “Orange Tree”

Burnap Nos.6, 7, East Windsor, Connecticut; No.10, Andover, Connecticut

This tune, as played by Burnap No.7, can be found copied twice into Charles Leavenworth's manuscript collection made in New Haven, Connecticut, in 1812. The figures of a country dance with this title were published in several New England collections in the 1790-1810 period. Burnap No.7 performs this melody in the key of E flat, metronome X = 152. The augmented fourth created in the scale because of the pre-set tuning in B flat is not particularly noticeable because it usually occurs on weak, passing tones.

too fast

#### Orange Tree

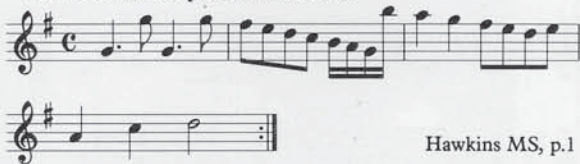


### “Orpheus”

B. Willard Nos.1, 2, Grafton, Massachusetts

I have been unable to find any melody with exactly this title. Micah Hawkins' awkwardly-written dance tune has a related title and may be from Lampe's pantomime of 1740.

#### Comic Tune in Orpheus and Euridice



Hawkins MS, p.1

### “Over the Water to Charley”

Burnap Nos.2, 3, 4, 5, 6, 7, 9, East Windsor, Connecticut; Harland No.2, Norwich, Connecticut

A mid-eighteenth-century melody with variations on a 1740 dance tune called “Potstick”, the title of this tune refers to Charles Edward Stuart (1720-1788), the Young Pretender, grandson of James II, who attempted in 1745 to regain the throne of England. The tune has been verified on Burnap Nos.2, 4 and 7 and presumably is the same on other clocks. In 1788, when the sentimental rush of Jacobite songs flooded the music market, Robert Burns set a new song to this tune. It seems so close in idea to the older title that it may well have been based on an older song- text, now lost. Burn's song began:

Come boat me o'er, come row me o'er,  
Come boat me o'er to Charley;  
I'll gie John Ross anither bawbee  
To boat me o'er to Charlie.  
We'll over the water, we'll over the sea,

We'll o'er the water to Charlie  
 Come weal, come woe, we'll gather and go  
 And live or die wi' Charlie..

Kinsley ed. (1969), p.319

Giles Gibbs' version of the music is the common one, but his title reflects the oral tradition through which many tunes were circulated. He did not know of the background of the waters between mainland Scotland and the islands that gave Charles Edward harbour, but he knew of the nearby and imposing Connecticut River. His title was "Over the River to Charley." (See illustration with "Lovely Nancy".)

His manuscript, written when he was 17, reads as follows:



Burnap lived about fifteen miles from Gibbs, but his sources for music were different. He knew the tune as "Over the Water to Charly", although his engraver spelled it in imaginative ways as he fitted the long title into the small space allocated to it on at least seven dials. Burnap No.2 plays the tune in B flat, metronome  $\text{♩} = 132$ .

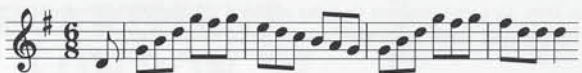
Over the Water to Charly



### "Paddy Whack"

Long No.1, Hanover, Pennsylvania; Unknown maker No.1, Rhode Island?; B. Willard No.2; Grafton, Massachusetts

The licentious "Paddy Whack a Favourite Irish Song" was published in London in about 1775. The tune became very popular, particularly among fifers, and appears frequently in American manuscript collections. On the song sheet, it begins:



O Jenny agra I've a story to tell you  
 Will make all the blood in your body run back,  
 The saddest misfortune befel your poor Nelly,  
 And all of its owing to young Paddy Whack..

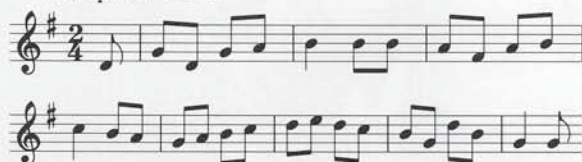
A clock made c.1790 by John Adamson of Kilmarnock, Scotland, also plays this tune. An article by Wilson in *Antiquarian Horology* (June, 1972, pp.613-23), describes the clock in detail. Wilson gives the music of "Paddy Whack" indicating that the "musical setting... is not the one in modern usage," implying that he had transcribed the tune from the clock. However, comparison of the transcription with traditional sources shows that it is indeed the same tune. The barrel may have been out of alignment or pins missing causing notes to be lost, as the familiar 6/8 jig became a 4/4 reel in the transcription. The rendition of "Hob or Nob" on Burnap No.7 shows how smooth and clear a mechanically good performance can be.

### "Peas upon a Trencher"

Leslie and Williams No.7, New Brunswick, New Jersey

This tune appeared in Aird's *Selection* (Glasgow, 1782) and was also used in the same year by William Shield for Air 17 in the *Poor Soldier*. I have not been able to discover the origin of the title, but the tune lasted among military musicians throughout the nineteenth century as a breakfast call, so there must have been a "food" song set to it some time in the late eighteenth century. Oliver White recorded a version very close to Aird's on page 6 of his MS.<sup>18</sup>

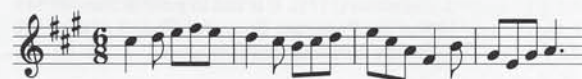
Peas upon a Trencher



### "Peasant's Dance"

Harland No.2, Norwich, Connecticut

The tune best known by this title was written by James Oswald for the pantomime "Queen Mab." It was quickly taken into the country dance literature and was collected by American musicians as "The Peasant Dance in Queen Mab." A posthumous publication of Oswald's *The Comic Tunes in Queen Mab* was published in London c.1771. On page 16 is "The Peasants Dance."



### "The Pilgrim"

Ellicott No.1, Bucks County, Pennsylvania; Sayre No.2, Elizabethtown, New Jersey

Two melodies titled "The Pilgrim" appeared in the literature at about the time that Ellicott chose the melodies for his clock. A country dance was included in a collection published in 1768.

### The Pilgrim



*Twenty-Four Country Dances* (London, Chas. & Saml. Thompson, 1768) p.37.

In 1770, a new song appeared entitled "The Pilgrim" or "The Once Formidable Sir Hugh." The melody was popular in America and published in several tutors.

### 13. The Pilgrim



In pennance for past folly,  
A pilgrim's blyth and jolly,  
A foe to melancholy,  
Set out strange lands to see.  
With cockle shells on hat brim  
With staff, scrip, beads and that trim,  
As might become a pilgrim,  
Begging for charity.

*22 Tunes for the Treble Recorder* taken from *Compleat Tutor for the Common Flute* (London, Chas. & Saml. Thompson, c.1770), p.7.

### "A Plague of these Wenches"

*Ellicott No.1, Bucks County, Pennsylvania*

This is Air 55 in Thomas A. Arne's *Love in a Village* (London, 1762) and is set to the mid-century dance tune "Saint Patrick's Day in the Morning." Giles Gibbs' MS. version of this melody is illustrated in Lambert: *Music*, fig. 59. The following was included in a collection of popular songs.

A Plague of These Wenches  
Sung by Dr. Dunstall in *Love in a Village*



A plague of these wenches they make such a pother,  
When once they have letten a man have his will,  
They're always a whining for something or other,  
And cry he's unkind in his carriage.

Page 44 of an unidentified collection, now bound in a volume of miscellaneous English sheet music at the Huntington Library in San Marino, California, p.25.

### "Pleasures of Solitude"

*B. Willard No.2, Grafton, Massachusetts*

Ralph Pomeroy copied a tune with this title in about 1790 on the second page of his collection. This same tune was printed in the *Instructor in Martial Music* (Exeter, New Hampshire, 1810). The tune is the same as "Galloway Tom" or "Tam" which appeared as early as 1735 in country dance books. It is a 6/8 version of the early eighteenth-century melody "Over the Hills and Far Away." As it appears in the *Scots Musical Museum* vol. 4 (Edinburgh, 1792), p.336, the text begins: "O Galloway Tam came here to woo." Pomeroy's version of the music is very close to that published in the *Museum*.

### The Pleasure of Solitude



Henry Beck's version of "Galloway Tom" is illustrated in Lambert: *Music*, fig. 61.

### "Pollones"

*Hoff, Jr, No.1, Lancaster, Pennsylvania*

This may be a generic title for the German couple dance, the Polonaise. Several tunes entitled "Pollonese" are known in this period. Two can be found in American sources. The first has a characteristic rhythm but is in duple time.

### Polonaise Dance



John Turner MS, p.27

The second is in the expected triple time.

### The Polonaise Dance in Perseus and Andromeda



Perkins MS. p.7

This second tune may have been composed by Johann Ernst Gaillard for the 1730 pantomime, "Perseus & Andromeda". Roger Fisk discusses the work and quotes this tune in his study *English Theatre Music* (London, 1973). The tune appeared in the country dance literature in the 1740s as "Easter Thursday." It has the flow of rhythmic and harmonic movement that one type of polonaise shares with the minuet.

### "Psalm Tune"

*Harland No.1, Norwich, Connecticut*

This is a generic title for a tune meant to be used for congregational singing of psalms in worship. Many clock advertisements indicate that the seventh day tune was a "psalm tune."

### "Psalm 50"

*Lane No.1, Elizabethtown, New Jersey*

Many tunes were published in America as "Psalm 50." In Lyon's *Urania* (Philadelphia, 1761), a widely-distributed tune book, two such tunes appear. The "old" tune appeared frequently as "Llandaff" in British and American publications.

### The Old 50th Psalm Tune



p.56

Lyon's second tune was also in use in America and copied into manuscript books.

The New 50th Psalm Tune



p.58

“Psalm 149”

White No.1, Woodstock, Connecticut; S. Willard No.1, Grafton, Massachusetts

Although the tune is played unevenly now, Simon Willard’s clock still plays William Croft’s popular “Hanover Tune” of 1708, which John Tufts published in Boston in 1726. It is still in use. The text begins: “O worship the King, all glorious above.” The tune “Hanover” also appears in Lyon’s *Urania*.



p.86.

“Quickstep”

Eby No.1, Manheim, Pennsylvania; B. Willard No.1, Grafton, Massachusetts

This is a generic title for a march in quick time, either 2/4 or 6/8.

“Rakes of Marlow”

Leslie and Williams Nos.1, 5, 6, New Brunswick, New Jersey

Still played by traditional musicians today, this tune first appeared in the song and dance literature in about 1740. It was usually known in America as “Rakes of Marlow” and in Britain, naturally, as “Rakes of Mallow”, named after the region of Ireland to which the early and uncomplementary songtext refers. It began:

Beauxing belling dancing drinking  
Breaking windows daming sinking  
Ever raking never thinking  
Lives the Rakes of Mallow  
Spending faster than it comes;  
Beating bawds whores and duns  
Bacchus true begotten sons;  
Lives the Rakes of Mallow

single sheet folio (London, c.1740)

This text did not last in memory, but the tune was used in America as a march, with a country dance, and for a local topical song during the War for Independence. Henry Beck copied out the commonly-known melody:

The Rakes of Marlow



p.21

“Rakes of Rodney”

Burnap Nos.1, 3, 6, 7, 8, 9, East Windsor, Connecticut, Mo.10, Andover, Connecticut

The origin of this good march is tantalizingly out of reach. In American manuscript collections it is known as “The Staffordshire March,” “Captain Rowley’s March,” “The Rhode Island Regiment March,” “Handel’s March,” “Washington,” and “Rakes of Rodney.” On Burnap No.7, the tune begins:



It is in the key of E flat but the bells are fixed to the major scale of B flat which includes A sharp. This creates an augmented fourth which, in this tune, is fairly prominent and sounds a little sour to our ears.

“The Rapture” see “Lovely Nymph”

“Rigadoon”

Hoff, Jr, No.1, Lancaster, Pennsylvania

Another generic dance title on the Hoff clock, this time referring to an early eighteenth-century French dance for ballroom or stage.

“Road to Montreal”

B. Willard No.1, Grafton, Massachusetts

I have not found this particular “Road” although a number of other places are commemorated in similar tune titles. Several companies of Massachusetts men made the march to Montreal under Schuyler in 1775 when Willard would have been 33 years old. The tune might have been a local commemoration re-titled requested by Willard’s patron.

“Robin Adair”

Faris No.1, Annapolis, Maryland

The traditional Irish tune “Ellen Aroon” or “Aileen Aroon” was used for a pastoral song beginning “How sweet and how pleasing the birds sing in tune,” published in sheet music in London c.1770 and in 1793 for a topical song titled “Robin Adair” which was published in the *Edinburgh Musical Miscellany*. This song began:

Robin Adair



You’re welcome to Paxton, Robin Adair;  
How does Johnny Mackrill do?  
Aye, and Luke Gard’ner too?  
Why did they no come with you, Robin Adair?  
Come, and sit down by me, Robin Adair;  
And welcome you shall be to everything that you see:  
Why did they not come with you, Robin Adair?

(vol. 2, p.304)

The commentary may have been on the affairs of Robin Adair, KCB (1809) who lived from 1763 until 1855 and who was at that time publicly involved in the financial affairs of Charles James Fox.

Robert Burns parodied this text in his “Address to General Dumourier,” and in Philadelphia, Rebecca Hiester copied the same tune, “Robin Adair,” into her music book.

In Davison’s *Concord Junior Song Book* (Boston, 1928), a song to the same tune beginning “What’s this dull town to me, Robin Adair?”

is attributed to Lady Caroline Keppel, and Fiske dates this song c.1750 in *Scotland in Music* (Cambridge, 1983). I have not found this text in period sources as yet, nor is the title "Robin Adair" found in popular tune literature earlier than 1793.

There is no doubt that "Robin Adair" became a favourite for setting on the barrels of mechanical musical instruments including musical boxes and clocks from the 1790s onward. It appears frequently in tune lists and catalogues throughout the nineteenth century.

### "Rosy Wine"

*Burnap Nos. 1, 8, East Windsor, Connecticut*

This song is from Thomas A. Arne's masque *Comus* (c.1740). Burnap's friend and neighbour Timothy Swan included it in his *Songster's Assistant*, a beautifully engraved song book that he published in Suffield, Connecticut, in 1800.

Rosy Wine



The Wanton god, who pierces hearts  
Dips in gall his pointed darts  
But the nymph disdains to pine  
Who bathes the wound in rosy wine.

p.22

### "Rural Felicity"

*Harland No. 2, Norwich, Connecticut; Kellogg No. 1, Hebron, Connecticut*

Written for *The Elopement*, a pantomime staged in London in 1767, this tune was soon a favourite and, indeed, is still played by traditional musicians in England and America. It is known now as "Haste to the Wedding."

Come Haste to the Wedding



Come haste to ye wedding ye friends and ye neighbours  
The lovers their bliss can no longer delay.  
Forget all your sorrows your care & your labours  
And let ev'ry heart beat with rapture today.  
Ye votaries all attend to my call  
Come revel in pleasures that never can cloy.  
Come see rural felicity  
Which love and innocence every enjoy.

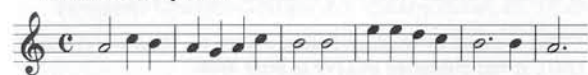
single sheet folio (London, 1768), illustrated in Lambert: *Music*,  
fig. 57

### "Russia"

*Leslie and Williams No. 4, New Brunswick, New Jersey*

"Russia" is one of Massachusetts-born Daniel Reed's widely-loved fuguing tunes. It is based on the third verse of Watt's Psalm 62, and first appeared in the *American Musical Magazine* (New Haven, Connecticut, 1786). A recording and facsimile of this music can be found on Folkways Records FA2377, "The New England Harmony."

Russia L.M. by Reed



False are the men of high degree  
The baser sort are vanity:  
Laid in the balance both appear,  
Light as a puff of empty air.

Atwill: *New York and Vermont Collection* (Albany, 1805), p.41

### "St Clavis March"

*Porter No. 1, Williamstown, Massachusetts*

This march was preserved by Morris Woodruff, who made a collection of melodies in Litchfield, Connecticut, in about 1805. I have not found it elsewhere.

No. 91 St. Clavis March



p.71

### "Scotch Luck"

*Porter No. 1, Williamstown, Massachusetts*

In George Otis's manuscript collection which he begun in Worcester, Massachusetts, in the year 1793, there is a tune entitled "Scotch Luck." It appears on page 2 and is the tune for the beautiful ballad which appeared in London in about 1770.

There's Nae Luch About the House



And are ye sure the news is true?  
And are ye sure he's well?  
Is this a time to talk of wark?  
Mak haste! Set by your wheel!  
Is this a time to tawk of wark,  
When Colin's at the door?  
Gie me my cloak! I'll to ye. Quey  
& see him come ashore.

For there's nae luck about the house.  
There's nae luck ava;  
There's little pleasure in the house  
When our Goodman's awa...

*Scots Musical Museum* (Edinburgh, 1787), vol. 1, p.44

### "Scotts March"

*Harland No. 2, Norwich, Connecticut*

Although there is a 1770 British march for wind band which in the nineteenth century sources was renamed "Scott's March", I do not believe that Harland would have had that march in mind. Nor can I suggest "The Scots March" in Elizabeth Roger's seventeenth-century collection for virginal (Dover Publications, 1975). The tune may have been from a contemporary fife tutor, from the "Scotch" duty music.

### "Seaman's Hymn"

*Ellicott No. 1, Bucks County, Pennsylvania*

I can find no clear concordance with this title. Ellicott's clock was built some time in the 1770s as the selection of music shows. The well-known and loved "Sicilian Marinier's Hymn" (beginning "O Santissima, O piissima") was not published until around 1785 in England. It was commonly known as a "Sailor's Hymn" and was quite popular in America.

It is interesting to see that "Seaman's Hymn" is paired with "God Save the King" on the clock, suggesting that a patriotic text was set to the tune.



### “Shady Bowers”

Burnap No.10, Andover, Connecticut; Harland No.1, Norwich, Connecticut; White No.1, Woodstock, Connecticut

“A Sonnet by Mr. Carey” was published on a single song sheet around 1720. The song turns up later in Carey’s *Musical Century* in 1737 where the text began:

Love in Perfection. A Sonnet  
I’ll range around the shady bowers,  
And gather all the sweetest flowers,  
I’ll strip the garden and the grove,  
To make a garland for my love...

p.18

The music was used for a country dance as well in the 1720s, then called “She wou’d if she cou’d,” which implies that Carey may simple have set an older tune. In later dance collections, after the appearance of Carey’s text, the title changes to “Shady Bowers.” I have tentatively verified the country dance tune published by Wright as that played by Harland No.1.

The Shady Bow’rs



Wright’s *Compleat Collection of Celebrated Country Dances* (London, 1740), p.83

### “A Song”

Eby No.1 (two tunes), Manheim, Pannsylvania

Two of the tunes on Eby’s clock bear only this generic title.

### “Steuben’s March”

White No.1, Woodstock, Connecticut

John Hiwell was appointed Inspector and Superintendent of Music of the Continental Army at Valley Forge in 1778. He served directly under Baron von Steuben and worked with him to codify and organise the music of the Army.

Nathaniel Brown of Durham, Connecticut, was appointed fife major in September of 1781 at West Point where Hiwell was then in charge of music. It is possible that Brown obtained his copy of Hiwell’s march in honour of Steuben through official military music sources or possibly from Hiwell himself. Flute-player Ralph Pomeroy copied the same march into his manuscript made in Haven in about 1790, so the music was circulating after the war as well.

The Honble Major Genl. Baron Steubens March by Hiwell



Nathaniel Brown MS, p.41v

### “Successful Campaign”

Burnap No.4, East Windsor, Connecticut; Leslie and Williams Nos.1, 6, New Brunswick, New Jersey

“Successful Campaign or Bath Frolick” first appeared in a dance collection published in London in 1769 by Chas. and Saml. Thompson.



*Twenty Four Country Dances*, p.50, illustrated in Lambert: *Music*, fig. 60

The tune was soon being copied into almost every manuscript collection made in America in the late eighteenth century. I have verified that it is played by Burnap No.4.

### “Sukey Bids Me”

Harland No.2, Norwich, Connecticut

A mid-century country dance tune, this melody was particularly popular with fifers and country dances in America. Giles Gibbs made a clear copy in his manuscript collection.



For a detailed discussion of this tune and dance, and several illustrations including a facsimile of Gibbs’ page, see Lambert: *Music*, pp.40, 42, 62-6, and fig. 64.

### “Sutton”

Leslie and Williams No.4, New Brunswick, New Jersey

The English psalm tune “Sutton” was engraved by Paul Revere for Flagg’s *Collection* (Boston, 1764), on page 8:



This tune is also included in John Down’s MS collection of 1771, on p.24.

A different tune with this title appears in Shumway’s *American Harmony* where it is credited to Ezra Goff. Shumway’s collection was widely distributed and includes many concordances with clock tune titles, but in this case “Sutton” would be hard to set on a clock. The opening five-bar choral strain quoted below is followed by an energetic eight-bar fugue to the words “I sink and sorrows o’er my head like mighty waters roll,” a wonderful word painting section.



### “Tink a Tink”

Leslie and Williams No.2, New Brunswick, New Jersey

This is a duet by Michael Kelley, written for *Bluebeard* (London, 1791). It was published in 1799 in New York.

The Favorite Duett of Tink a Tink





Yes Beda thus Beda when I melancholy grow  
 This sinking heart tinkling soon can drive away  
 When hearing sounds cheering then we blithe and jolly grow  
 How do you when to you shaccabac I play  
 Tink tink a tink a tink  
 The sweet quittar shall cheer you  
 Clink clink a clink a clink  
 So galdy let us sing [rect: gladly]  
 Tink tink a tink a tink a pleasure tis to hear you  
 While neatly you so sweetly touch the string  
 Tink tink a tink...

**"Trip to Bath"**  
 Long No. 1, Hanover, Pennsylvania

A Roman centre and the only British city with natural hot springs, Bath emerged as a spar and seasonal centre of fashion and elegance in the eighteenth century. Beau Nash set the tone in the public Assembly Rooms, and many grand balls were held, the dances chosen becoming the latest fashion. Four title concordances can be found in eighteenth century sources.

Trip to Bath



William Williams MS, 1775, p.7

Trip to Bath



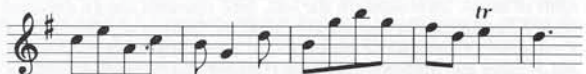
Thomas Hammersley MS, ?London, c.1790, p.61b

Trip to Bath, or Britches Loose



Thomas Hammersley MS, p.93b

Trip to Bath



Thompson's Compleat Collection of 2- Country Dances, vol. 1 (London, 1757), p.82

**"Troy Assembly"**  
 Bassett and Warford No. 1, Albany, New York

This may be a local title given to a known dance tune in honour of the dance assemblies held in nearby Troy.<sup>19</sup>

**"Trumpeten"**  
 Hoff. Jr. No. 1, Lancaster, Pennsylvania

This may be "Trumpet Tune" of which there are quite a few in the literature. It is too vague to give us more information.

**"Van Horn's March"**  
 Porter No. 1, Williamstown, Massachusetts

I have found no melody with this title, but suspect from this and other selections that Porter's patron may have been from the Hudson valley.

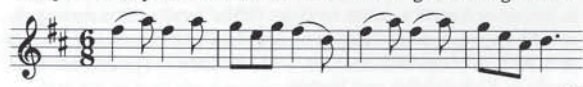
**"Vice President"**  
 Porter No. 1, Williamstown, Massachusetts

Porter's tune titles are among the most difficult to pin down. This one is unusual since no mention of a Vice-President appears in the topical music literature that I have seen.

**"Washington's Resignation"**  
 Lane No. 2, Elizabethtown, New Jersey; Leslie and Williams Nos. 3, 5, New Brunswick, New Jersey; Sayre No. 1, Elizabethtown, New Jersey

Unlike Vice-Presidents, Presidents do occur in commemorative tune titles, and Washington was widely commemorated. This group of New Jersey builders abbreviated the tune title several ways but contemporary manuscript collections give the tune probably intended. Micah Hawkins wrote it out in nearby Long Island as "Washington's Reginn."

Ralph Pomeroy knew the same tune as "Washington's Resignation."



p.22

**"Washwoman"** see "Irish Washwoman"

**"Will the Miller"**  
 Leslie and Williams No. 7, New Brunswick, New Jersey

Several copies of "Will the Weaver" are preserved in manuscript and printed sources, but no "Miller."

Will the Weaver



Brown MS, c. 1815, and Robbins: Drum and Fife Instructor (Exeter, 1812).

**"Willingham Frolic"**  
 Ellicott No. 1, Bucks County, Pennsylvania

Probably an English dance melody from the 1760s, this tune is not in the sources I have studied.

**"Willington"**  
 Williams No. 1, Flemington, New Jersey

This is probably a psalm tune. I have not managed to locate it.

**"Worthington"**  
 Lane No. 2, Elizabethtown, New Jersey

Joseph Strong's "Worthington" was the most popular of the three melodies with this title found in American tunebooks. With other psalm tunes named on the musical clocks, "Bunker Hill," "Sutton," "Aylesbury," "Amherst," "Bethlehem," "Danville," "New Jersey," and "Russia," is can also be found in Shumway's *American Harmony*.

Worthington. Hymn 55th, Book 2nd. C.M.



p.47

### "Yankee Doodle"

*Ely No.1, Trenton, New Jersey; Leslie and Williams No.2, New Brunswick, New Jersey; Unknown maker No.3*

This unstately tune nearly became the national anthem of the United States. Mercifully, Key's new text to the old English song "Anacreon in Heaven," was chosen, leaving "Yankee Doodle" to remain simply the best-known march tune in our history. Americans are still identified with this melody. A number of texts were set to the tune in the eighteenth century. The one which gives it the chorus of the now-famous song begins:

The Farmer and his Son's Return from a Visit to the Camp

Father and I went down to camp,  
Along with Captain Gooding  
And there we see the men and the boys  
As thick as hasty pudding.  
Yankee doodle keep it up  
Yankee doodle dandy,  
Mind the music and the step,  
And with the girls be handy.

from a broadside without music illustrated in Lawrence: *Music for Patriots*, p.61

The music was published with a different text in London in 1775, but for some curious reason appears in no manuscript or printed sources in Britain or America except for Giles Gibbs' handwritten version entitled "Thehos Gendar" in 1777, until the 1790s. Nor was it printed in American books until then. In 1796, the tune was printed on sheet music in Philadelphia and begins:

### Yanky Doodle



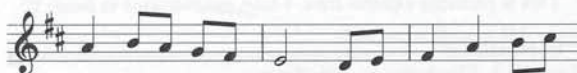
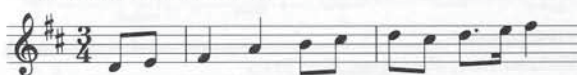
illustrated in Lawrence: *Music for Patriots*, p.83

### "Yellow Hair'd Laddie"

*S. Willard No.1, Grafton, Massachusetts*

This tune was chosen by Allan Ramsay in the early 1720s for a new text which he published in the *Tea-Table Miscellany* (Edinburgh, 1724). It was reprinted many times throughout the century and collected by manuscript compilers as well.

### The Yellow-Hair'd Laddie



In April when primroses paint the sweet plain,  
And summer approaching rejoiceth the swain  
The yellow-hair-d laddie wou'd often times go  
To wilds and deep glens, where the hawthorn trees grow.

*Scots Musical Museum*, vol. 2 (Edinburgh, 1788), p.127

## NOTES AND REFERENCES FOR THIS PART

12. A *Jorum* or *Joram* was a large drinking-bowl or vessel and the term, common in 1730, also applied to its contents. The use was particularly applicable to a bowl of punch. By 1872 the meaning had altered somewhat to mean "a large quantity" when speaking figuratively. The text was hardly bawdy; more Bacchanalian [Ed.].
13. Tedding of the hay: from the verb to *ted* meaning spread out, scatter or strew abroad. First recorded in 1577: "The Grasse being cutte, must be well teded and turned in the Sommer". Hence *tedder*, one who teds new-mown grass. Until the recent changes in farming systems and policy, hay was teded by machine right up to the late 1950s in Britain: it is now dried in a *ross* or carted green for silage [Ed.].
14. Shape-note singing was the old English Sol-fa method of singing and since it apparently continued longer in Lancashire than elsewhere in Britain, it was also dubbed "Lancashire Sol-fa". See Playford: *Skill of Musick* (1655). Similar was the American Buckwheat Notation described in the *Easy Instructor* (Philadelphia, c.1798). The title "Lesson by Morelli" may be thought to be associated with the great basso Giovanni Morelli first seen in London in Paisello's *Schiavi per Amore* who sang in the Commemoration of Handel in 1787 and was idolised as a great singer for many years. However, it is more likely that this song owes its origins to the great *improvisatore* Maddalena Morelli celebrated all over Europe as "Corilla". Burney describes her in *Ree's Cyclopaedia*. She produced "the most elegant verses" on whatever subject and in what ever metre was suggested, accompanying herself on a violin held in her lap [Ed.].
15. There is the probability that the movements of the cotillon may have reminded people of the antics of the marionette which was itself intended to represent persons in action [Ed.].
16. She died in Hampstead on May 27th, 1767 and was buried in the chapel of St George the Martyr, Queen Street, Bloomsbury where a tombstone was erected saying: "Here lies Nancy Dawson." A full-length painting of her, said to represent her dancing her celebrated Hornpipe and attributed to S. De Wilde, hangs in the Garrick Club, London. This is described in the *Catalogue of Pictures* as No.272 and referred to as "similar to but slightly larger [14 1/2 ins by 11 ins] than a mezzotint inscribed 'Miss Nancy Dawson - London. Printed for Robt. Sayer Map and Printseller at the Golden Buck near Sergeants Inn Fleet St'; the printer's and engraver's names are not stated". A portrait of Nancy Dawson, artist unnamed, was in the Harris Sale in London in 1819 [Ed.].
17. The melody *Nun lasst uns Gott, dem Herren* was first published in Nicolaus Selnecker's *Christliche Psalmen, Lieder und Kirchengesänge* (Johann Beyer, Leipzig). A year earlier, Selnecker (who Latinised his name as Selneccerum) performed a contrapuntal version of this melody [Ed.].
18. A *trencher* was a flat piece of wood, sometimes square, occasionally circular, upon which meat was served and cut up. The name, archaic, also applied to a plate, platter, or to the supply of food that one might find on a platter. First recorded in 1511. The title means, literally, a plateful of peas. A Victorian parlor game known under various names, centred on spinning a trencher on edge and seeing which way it fell [Ed.].
19. It is possible that this melody was none other than that of "Troy Town" which, in the form in "A Looking Glass for Ladies; or a Mirror for Married Women", begins "When Greeks and Trojans fell at strife" and was sung to the tune "Queen Dido, or Troy Town." The tune of *The Wandering Prince of Troy* is the composition of Dr Wilson and was adopted in "Pills to purge Melancholy" (iii, 15, 1707, and iv. 266, 1719). For a discussion on this and the tune, see William Chappell: *Popular Music of the Olden Time* (London, Chappell, 1859), pp.371-3 [Ed.].

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This list contains brief citations and locations of hand-written collections of music mentioned in the text. Full citations can be obtained from Kate Keller, *Popular Secular Music in America through 1800: A Preliminary Checklist of Manuscripts in North American Collections*, MLA Index and Bibliography Series Number 21, (Philadelphia: Music Library Association, 1981). The page and item number from this checklist are given in parenthesis at the end of each citation.

- Anonymous MS*: Commonplace book, [Massachusetts, 1790] Library of Congress M63.F5 No.1 Case (Keller: *Popular Secular Music*, p.32/item 28)  
Beck, Henry: Copy book. ?Pennsylvania, 1786. Library of Congress M63.B4 Case (26/3)  
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## Concluding Notes by The Editor

SO we come to the end of Kate Van Winkle Keller's comprehensive documentation on the music preserved on American-made musical clocks. It forms a valuable insight into the musical aspirations of both those makers and their customers and offers us a window on a world far removed from that of today. The strong influence of Britain upon the musical idiom is captured not only in song title and derivation but in the language and expression of these early melodies.

It is not surprising that so many of the songs popular in America at this time were of a content considered, perhaps hypocritically, by us today as "bawdy" since the stuff of which popular music was made

centred largely on those activities which preoccupied the minds of those who lived in a young and masculine environment where men were the leaders and a woman's proper place was defined as under her husband's presence in every respect.

Thus love and lust, labour and patriotism were kindred spirits in this age of ferment from which arose the United States of America.

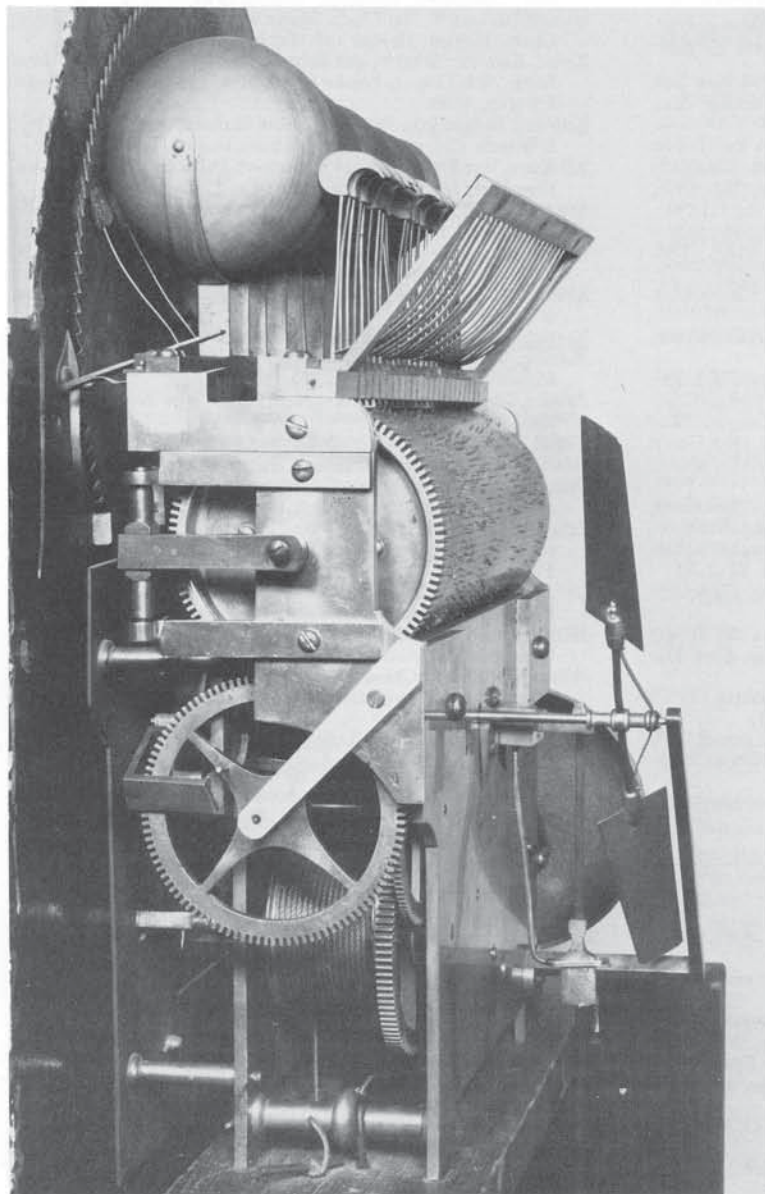
The weight of material presented in these pages illustrates forcefully how very much more work there is to be done in the way of not only restoring those American musical clocks at present defective, but in transcribing the music from the barrel of those which for other reasons may not play again. As a start, a conspectus of tuning scales and hammers-per-bell, taken from existing and complete clocks, is needed. From this, it should ultimately be possible to complete Kate Van Winkle Keller's listings, filling in the presently-necessary blanks.

Until that work is completed, then, this remains the most complete documentation on mechanical music from clocks in the United States so far. It is an extensively updated version of Mrs Keller's original documentation which was published in the Bulletin of the National Association of Watch and Clock Collectors, Inc, Vol. XXIV, No. 3,

June 1982 (Whole Number 218).

The Author and the Editor gratefully acknowledge the co-operation of the owners of clocks and manuscripts which are illustrated within this series of articles. In particular, thanks are due for the use of photographs as follows:

- Martin Schreiner Sr. (No. 201) [p.84] NAWCC Museum, Inc.
- Daniel Burnap No.2 [pp.85, 87, 144, 152] The Connecticut Historical Society
- George Hoff [p.90] (private owner)
- David Rittenhouse [pp.90, 92] The Pennsylvania Hospital, Philadelphia (Winterthur Museum Libraries)
- Martin Schreiner Sr. [p.92] (private owner)
- Thomas Harland [p.92] Rose P. Brandt, New York
- Martin Schreiner [p.94] The Historical Society of York County, Pennsylvania
- Cary's "Dusky Night" MS [p.148] The Connecticut Historical Society
- Thompson's "Dutchess of Brumswick" MS [p.150] Yale University (Manuscripts & Archives).



The mechanism of the second surviving musical clock made by Martin Shreiner of Lancaster County, Pennsylvania. This is described on page 93 and the complete longcase clock is shown on page 84. Shreiner lived between 1769 and 1866. This clock is dated as c.1810 and is today in a private collection. Clearly seen in this illustration is the disposition of the hammers and their leaf springs as well as the large governor airbrake by means of which the speed of the musicwork can be controlled