

**SHORT TITLES OF BOOKS RELATING TO
OR ILLUSTRATING THE HISTORY AND
PRACTICE OF PSALMODY IN THE UNITED
STATES, 1620-1820. BIBLIOGRAPHIA
TRIPOTAMOLITANA. NUMBER I**

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Short Titles of Books Relating to Or Illustrating the History and Practice of Psalmody in the United States, 1620-1820. Bibliographia Tripotamolitana. Number I by James Warrington

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JAMES WARRINGTON

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BIBLIOGRAPHIA TRIPOTAMOPOLITANA

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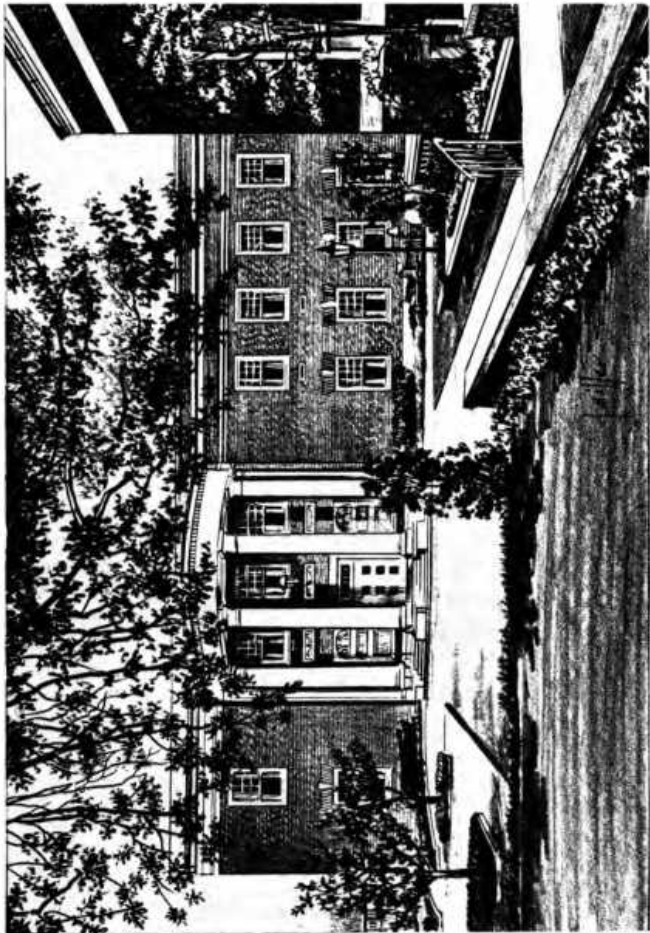
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NUMBER I

James Warrington, *Short Titles of Books*, relating to or illustrating
the history and practice of psalmody in the United States, 1620-1820.
Philadelphia, Privately printed, 1898.

Theodore M. Finney, *Editor*.

The Clifford E. Barbour Library
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Pittsburgh, Pennsylvania



Clifford E. Barbour Library, Pittsburgh Theological Seminary

PREFACE

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"Bibliography is the foundation of all historical learning" is a rough translation of the first sentence of Robert Eitner's Introduction to his monumental *Quellenlexikon*. The truth of the statement becomes increasingly clear as bibliographical jungles continue to grow.

James Warrington spent more than half a century in the tune- and hymn-book jungle. The paths cut by his predecessors were few. In the United States some preliminary bibliographical work had been done that may be listed as follows:

George Hood published his *A History of Music in New England* in 1846. One chapter is entitled "History of Books, Chronologically Arranged." This is an extremely sketchy list through 1799.

John W. Moore published his *Complete Encyclopedia of Music* first in 1853, with another edition in 1880. The article entitled "Psalmody" contains a listing of American publications to 1853, together with short biographical sketches of composers and editors. Curiously, of all the names he mentions, he considers only Billings, Heinrich, and Holyoke deserving of articles under an entry of their own.

Also in 1853 Nathaniel D. Gould published his *Church Music in America*. In Chapter II, "American Psalmody from 1770," he gives a short bibliography which may be expanded by picking up items from later chapters.

Frederick L. Ritter, in *Music in America* (1883) and W. S. B. Mathews in *A Hundred Years of Music in America* add very little to what already had been done.

Thus James Warrington's *Short Titles of Books Relating to Psalmody . . .*, published privately in 1898, was a pioneer work. It has the faults inevitable in such an undertaking, but because of its position as a landmark in its field, we think it deserves to be re-issued.

Biographically, James Warrington proves to be an extremely elusive figure. He was born in Colchester, England, in 1841, and died in Philadelphia on October 4, 1915. The letterhead which he used in 1912 gives this information: "Public Accountant and Auditor. New York and Philadelphia. Sometime Lecturer at the University of Pennsylvania; Member of a Commission to simplify Post Office Accounts, etc." In 1886 he published *Hymns and Tunes for the Children of the Church*, with the imprint "Philadelphia: John R. Rue, Jr., Publisher." The same year a "Words Only" edition of the same title was issued. The book is obviously for the use of the Episcopal Church; the Preface carries the location "St. Michael and All Angels." A few other of Warrington's activities can be traced. He acted in an advisory capacity in the preparation of *The Hymnal*, Presbyterian, 1895. In 1899 he entered into an agreement with the then Hartford Theological Seminary for the sale of his library. This apparently led to misunderstand-

ings and recriminations, involving a 1904 court action which apparently never actually took place. Finally, as an act of frustration by a man past seventy, Warrington privately printed a booklet entitled *The Story of an Unpunished Crime* (Philadelphia, 1913). This has value chiefly as the catalogue—from memory and consequently untrustworthy—of an important collection, most of which is in the Case Memorial Library at the Hartford Seminary Foundation.

In 1912 Warrington contributed two series of articles to periodicals. *The Musical Million*, "A Journal of Music, Poetry and Chaste Home Literature," published in Dayton, Virginia, Joe K. Ruebush, editor, carried a series entitled "Some Popular Hymn Tunes—Origin and History" for the twelve issues of Volume XLIII, January through December, 1912.

The Penn Germania, Volume I (the title of the continuation of *The Pennsylvania German*), H. W. Kriebel, Lititz, Pennsylvania, publisher and editor, carried a series entitled "A Bibliography of Church Music Books Issued in Pennsylvania, with Annotations," in six issues from March through September, 1912. (The series skipped the July issue).

The major work which Warrington projected, a history of American psalmody, never materialized. The value of his collecting and his work, however, may be gathered from such evidences as the number of times he is mentioned in O. G. Sonneck's *Francis Hopkinson and James Lyon*.

In 1914 Warrington began negotiations with Western Theological Seminary in Pittsburgh to have his "new" library go there at his death. Arrangements were completed with his widow in 1916, and the collection was transferred. It now reposes in the Barbour Memorial Library of the successor institution, The Pittsburgh Theological Seminary.

Theodore M. Finney
Curator, Warrington Collection
Pittsburgh Theological Seminary

Short Titles

OF

Books

RELATING TO OR ILLUSTRATING THE

History and Practice

OF

PSALMODY

IN THE

United States

1620-1820

BY

JAMES WARRINGTON

1898

PHILADELPHIA
(Privately Printed)

PREFACE.

FOR many years "Psalmody" (taking that term to mean the Tunes to which the Psalms were sung), attracted my attention; and of late all my leisure hours have been spent in researches into this subject. Noticing the richness of German literature on the German branch of this subject, I was much struck by the contrasting paucity of works on the English branch, and aiming at filling this deficiency, spent much time in collecting material for a "History of Psalmody among English-speaking Peoples." The disturbing element of "Puritanism" necessarily attracted attention at an early period in my researches, and so interested me, that for the time being I abandoned my original intention and resolved to compile, first of all, a "History of Psalmody in the United States, 1620-1820," I chose the latter date as the close of the period, not only because it rounded out the two centuries, but because at that time Hastings and Mason were coming to the front and I preferred dealing with their work in a later volume. I was the more attracted to this branch of "Psalmody" by the discovery that those works generally considered authorities were very inexact, and that present-day writers (in the main) only caricatured the Puritans. Hood in his "Music in New England" is both sympathetic and interesting, but he knew too little of music and at the date he wrote there was but little material. Each successive writer has copied him, mistakes and all. Ritter just copies Hood when, speaking of the Tufts' collection of tunes, he says that of the thirty-seven tunes in that book all are common metre but one. An examination of the book shows that beside common metre there are in it

Three Long Metre,
One Double Long Metre,
Six Double Common Metre,
Two Short Metre,
One Six-line Eights,
One Four-line Sixes and two Eights,

in fact tunes for every metre then in use. Matthews gives 1813

as the date of Village Harmony. I have seen the fifth edition which is dated 1800. These two writers, while no doubt fully conversant with secular music, show much ignorance when dealing with early music in the United States, which was entirely sacred. Other writers have followed in their steps. Psalm 133 in the Bay Psalm Book is constantly held up to ridicule as an uncouth and laughable attempt at rhythm. I have not yet seen it quoted correctly and an examination of the Psalm in the Bay Psalm Book itself shows it to be in regular rhythm and singable to a well-known tune.

Should I be spared long enough to complete the contemplated work it will be accompanied by as exhaustive a bibliography as possible, which will give (in the case of rarities) not only full title and collation, but also the location of all copies traceable. To do this I need assistance. Many librarians and others, whose kindness will be duly acknowledged in the work when complete, have cordially helped me, and personally I have examined every book within reach which would throw light on the subject, but I cannot hope that there is nothing which has escaped me.

This brochure is but a tentative list issued for the purpose of inducing librarians and collectors to report to me any books which are not included in it. In such cases I should be glad to have a line-for-line copy of the title page and any other bibliographical information or correction. Having gathered titles from all sources open to me, I cannot hope the pamphlet is free from errors.

The subject chosen is very small, but in these days no man can do good work unless he is willing to limit himself. At the same time a true specialist must have a considerable fund of general information. This necessity will account for the inclusion in this list not only tune books but also books which even incidentally throw a light upon the subject and (in the case of books I have not seen) even *may* do so. Such books as I have seen and examined are marked || or †. Of the others, I can only say the smallest piece of information will be thankfully received and gratefully acknowledged.

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JAS. WARRINGTON.