

U.S. SHEET MUSIC COLLECTION

SUB-GROUP I, SERIES 1

Consists of pre-1801 imprints of vocal and instrumental music, arranged in a sequence according to the page numbers found in Oscar Sonneck's A Bibliography of Early Secular American Music (New York: Da Capo Press, 1964). For reference, each entry includes the corresponding page number from Sonneck's bibliography written in brackets (e.g., [S. 24]).

Box 1

On board the valiant. From the opera of the "Shipwreck." For voice and piano, with flute obbligato. New York: M. Howe, [before 1800]. Appears in Oscar George Theodore Sonneck, *A Bibliography of Early Secular American Music (18th Century)*, revised and enlarged by William Treat Upton (New York: Da Capo Press, 1964), page 24. [S. 24]

Taylor. Bonny Willy. For voice and piano. Words by Mr. C. Harford. Philadelphia: G. Willig, [between 1798 and 1804]. [S. 46]

Coolun. A celebrated Irish air. For voice and piano. Printed with J. Hook, *The thrifty wife*. [New York, s.n., 1798]. Missing page 1 of score (*The thrifty wife*); copy consists of page 2 only. [S. 88]

The cottage in the grove. For voice and piano. New York: P. Weldon, [ca. 1800]. [S. 91]

Davy, John. Crazy Jane. For voice and piano, with obbligato for German flute, violin, clarinet, or guitar. Words by G. M. Lewis. New York: G. Gilfert, [before 1800]. Manuscript on reverse of publication. [S. 93]

The cuckoo. For voice and piano. No. 8 from "The Aviary: A Collection of Sonnets." New York: I. and M. Paff, [between 1799 and 1803]. [S. 95]

Reinagle, A. Dear Anna. For voice and piano. Words by George Heyl. [New York]: G. Willig, [between 1798 and 1804]. [S. 101]

[Arne, Michael]. Dear Mary; or, Adieu to old England. For voice and piano. New York: J. Hewitt's Musical Repository, [before 1800]. [S. 102]

Dear Walter. From the opera "Children in the Wood." For voice and piano. New York: G. Gilfert & Co., [before 1800]. [S. 112]

Hewitt, arr. The federal constitution and liberty for ever. For voice and piano, with flute obbligato. Words by Mr. Milns. New York: J. Hewitt's Musical Repository, [before 1800]. [S. 138]

The galley slave. From the opera of the "Purse." For voice and piano. [Boston: s.n., between 1796 and 1797]. [S. 153]

Shield. The green mountain farmer. For voice and piano. Words by Thomas Paine. Boston: Linley & Moore, [1798]. Manuscript on front of publication. [S. 169]

Shield, W. The heaving of the lead. Composed in the Hartford Bridge. For voice and piano, with flute obbligato. [s.l.: s.n., before 1800]. [S. 183]

Pleyel. Henry's cottage maid. For voice and piano. New York: G. Gilfert & Co., [1796]. [S. 184]

Pleyel. Henry's cottage maid. For voice and piano. [s.l., s.n., ca. 1799]. [S. 185]

Henry's return. The sequel to Crazy Jane. For voice and piano. Boston: P. A. von Hagen & Co., [before 1800]. [S. 185] Pasted on reverse of publication, The death of Crazy Jane. For voice and piano. Boston: P. A. von Hagen & Co., [before 1800]. Manuscript on front of publication. [S. 103]

Van Hagen, P. A., Jr. I'm in haste. For voice and piano. New York: G. Gilfert, [1798]. [S. 198] Pasted on reverse of publication, Hook. The thrifty wife or little waste. For voice and piano. New York: W. Howe, [1798]. [S. 431]

Johnny and Mary. For voice and piano. New York: J. Hewitt's Musical Repository, [between 1797 and 1799]. [S. 217]

Lash'd to the helm. For voice and piano. New York: G. Gilfert, [before 1800]. Manuscript on reverse of publication. [S. 224]

Monsieur Nong Tong Pan. For voice and piano, with obbligato for two flutes or two violins. Boston: P. A. von Hagen, [ca. 1800]. Manuscript on front of publication. [S. 270]

The musical repertory, no. 1. Missing pages of collection; copy consists of pages 5-12 only. Contents include [p. 5] A favorite air in the pantomime of "Oscar and Malvina," for solo piano; [pp. 6-7] Mazzinghi, A blessing on brandy and beer, from the comic opera of the "Magician No Conjurer," for voice and piano; [p. 8] Shield, The rosary, a ballad from the comic opera "Midnight Wanderers," for voice and piano; [p. 9] Walter's sweethearts, comic song from the opera "Children in the Woods," for voice and piano; [pp. 10-11] Storace, The shipwreck'd seamans ghost, for voice and piano with obbligato for German flute; [p. 12] first page only of Dr. Arnold, Think your tanny Moor is true, from the comic opera "Mountaineers," for voice and piano. [Boston: William Norman, 1796]. [S. 280]

Oh ever in my bosom live. Duet from the grand pantomime ballet "Oscar and Malvina." For two voices and piano. [s.l.: s.n., before 1800]. [S. 281] Also appears in Richard J. Wolfe, *Secular Music in America, 1801-1825: A Bibliography*, vol. II (New York: New York Public Library, 1964), entry 7370.

Hook, J. The tear. For voice and piano. [s.l.: s.n., s.d.]. [S. 423] Possibly from “The Musical Repertory, Volume 5,” page 80. [S. 282]

The favorite song of Nancy; or The sailor’s journal. For voice and piano, with obbligato for solo instrument and obbligato for two flutes. Boston: Thomas & Andrews, [before 1800]. Manuscript on reverse of publication. [S. 286]

Dibdin. The sailor’s journal. For voice and piano, with obbligato for two flutes. New York: B. Carrs Musical Repository; [1797].

Our country is our ship. For voice and piano. New York: G. Gilfert, [between 1797 and 1801]. [S. 316]

Owen. For voice and piano, with flute obbligato. New York: J. Hewitt’s Musical Repository, [between 1799 and 1800]. [S. 324]

Mozart. The resolution. For voice and piano. Philadelphia: G. Willig, [between 1798 and 1804]. [S. 353]

Rise Columbia. Melody adapted from the tune of Rule Britannia. For voice and piano. Words by Thomas Paine. [s.l.: s.n., 1796]. [S. 354]

Hook. Rise Cynthia rise. For two voices and piano, with accompaniment for two flutes and guitar. Philadelphia: Carr & Co., [1793]. [S. 355]

Dibden. The sailor’s maxim. For voice and piano, with obbligato for two flutes. [New York: W. Howe, 1797-1798]. Advertisement for P. A. von Hagen pasted over original imprint. [S. 368]

Cimarosa. Se m’abbandoni. From the opera “La Locandiera.” For voice, two violins, and bass. [Philadelphia]: Trisobio, [ca. 1797]. [S. 371]

See sister, see, on yonder bough. From the opera “Children in the Woods.” For voice and piano. [s.l.: s.n., ca. 1796]. [S. 373] On reverse of publication, transfer image from Tell me is it love, for voice and piano (Boston: P. A. von Hagen, [s.d.]. [S. 424]

Moulds. Sterne’s Maria. For voice and piano. [s.l.: s.n., 1796]. [S. 408]

Carr, B. Sweet rose sleep. For voice and piano, with accompaniment for two flutes and guitar. [s.l.: s.n., 1795]. [S. 419]

Tell me is it love. For voice and piano. Boston: P. A. von Hagen, Jr. & Co., [1799]. [S. 424]

To me a smiling infant came. For voice and piano. New York: B. Carr’s Musical Repositories, [between 1794 and 1797]. [S. 433]

Carr, Benjamin, arr. *The Musical Journal*, No. 17. Missing pages of collection; copy consists of front cover and pages 38-40 only. Contents include [pp. 38-39] I. Percy, *A wandering gipsey*, for voice and piano, words by P. Pindar; [p. 40] Reichardt, *The angler*, for voice and piano, words from the German of Göthe. Baltimore: J. Carr, [1800]. [S. 448]

Hewitt, J. *When the old heathen gods*. For voice and piano. Words by Mr. Milns. New York: J. Hewitt, [1798]. [S. 466]