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


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]


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


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. [s.l., s.n., ca. 1799]. [S. 185]


Johny 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]

Mounsieur 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 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]


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]


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]

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