

# EARLY SECULAR AMERICAN MUSIC

O. G. SONNECK

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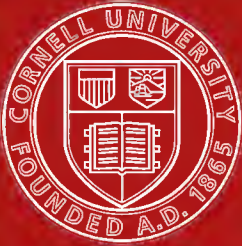
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Bibliography

OF

Early Secular American Music

BY  
*scar Theodore*  
O. G. SONNECK

WASHINGTON, D. C.  
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*Two hundred copies printed*

*No. 51*

TO  
WILHELM B. BONN  
AS A TOKEN  
OF MY  
AFFECTION AND ESTEEM





## PREFACE

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This bibliography grew out of material collected for a 'History of early secular music in the United States.' The origin of the book, my inexperience in bibliographical matters when I first undertook its compilation, and the fact that it seems to be the first of its kind, will account for such imperfections as it necessarily and involuntarily contains.

I have aimed at a complete collection of titles of secular music and books, pamphlets, essays, etc., relating to secular music —

1. Issued by the American press prior to the nineteenth century and extant in certain libraries to be mentioned ;
2. Issued but not extant in these libraries ;
3. Written by native or naturalized Americans and extant in manuscript ;
4. Written by the same but apparently neither published nor extant.

With these points in view I examined the collections at the following institutions :\*

	ABBREVIATIONS.
American Antiquarian Society	<i>A. A. S.</i>
Boston Athenaeum	<i>B. A.</i>
Boston Public Library	<i>B. P. L.</i>
Brown University	<i>Br. U.</i>
Charleston Library Society	
Harvard University	<i>H. U.</i>
Library Company of Philadelphia	<i>L. Co. Ph.</i>
Library of Congress	<i>L. C.</i>
Maryland Historical Society	
Massachusetts Historical Society	<i>Mass. H. S.</i>
New York Historical Society	<i>N. Y. H. S.</i>
Pennsylvania Historical Society	<i>Pa. H. S.</i>
Pennsylvania University	<i>Pa. U.</i>
Rhode Island Historical Society	<i>R. I. H. S.</i>
South Carolina Historical Society	<i>S. C. H. S.</i>
Virginia Historical Society	
Yale University	<i>Y. U.</i>

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\*I regret that circumstances prevented me from visiting the Newberry Library, Chicago. I also wish to state that since this preface was first written I have added no titles except those which came under my personal supervision at the Library of Congress. While, therefore, my sins of omission may have become more numerous during the last three years, I hope that the book does not really show the wrinkles of age.

I also had access to the famous library of Governor Samuel W. Pennypacker of Philadelphia, to the exceedingly interesting archives of the Hopkinson family in Philadelphia (*Hopk.*), and to the manuscripts of Francis Hopkinson in possession of his descendant, Mrs. Florence Scovel Shinn of New York City.

Special, and perhaps the most important, sources of information I found in our early magazines and newspapers as on file in the libraries enumerated. Not of equal importance but nevertheless of value proved to be the consultation of—

- Henry M. Brooks' 'Olden time music,' Boston, 1888;  
 William Dunlap's 'History of the American theatre,' New York, 1832;  
 Charles Durang's important work on 'The Philadelphia stage from 1749 to 1821' (clippings from the Sunday dispatch, Philadelphia, 1855, in *Pa. H. S.*);  
 Louis C. Elson's 'National music of America and its sources,' Boston, 1900, and his 'History of American music,' New York, 1904;  
 Charles R. Hildeburn's 'Issues of the Press in Pennsylvania' (1685-1784), Philadelphia, 1885-1886, 2 vols.;  
 Joseph N. Ireland's 'Records of the New York stage' (1750-1860), New York, 1866, 2 vols.;  
 Joseph Sabin's 'Dictionary of books relating to America,' 1867-1892;  
 George O. Seilhamer's monumental 'History of the American stage' (1749-1797), New York, 1896, 3 vols.;  
 Isaiah Thomas' 'History of Printing in America,' 1874, 2d vol.;  
 Oscar Wegelin's 'Early American plays' (1714-1830), New York, 1900, 1905—

and other works known to the student of early Americana in general and of our early music in particular.

Whoever is familiar with these different sources of information will understand the difficulty of my task. In the first place, our libraries are daily purchasing or receiving titles which enter into my theme but which I, for obvious reasons, was unable to examine. In the second place, many of our card-catalogues are under a process of regeneration or reformation which seriously interferes with the work of the student. Finally, it is well-nigh impossible to examine complete and perfect files of all the magazines and newspapers printed in our country during the eighteenth century. Such files do not exist, and the imperfect files extant are so scattered as to oblige the student to travel extensively if he aims at anything like completeness. Unfortu-

nately scientific enthusiasm does not always go hand in hand with a full purse and consequently I found myself obliged to limit my investigations to the principal newspapers as issued in the more important cities and on file in the institutions mentioned.

But a more serious obstacle to completeness resulted from the deplorable lack of interest taken in the history of our early musical life. To some extent this indifference is due to the superficiality and prejudice with which the subject has repeatedly been approached. Historians, popular and unpopular, have steadily (and with surprisingly uncritical methods) guided the public into the belief that a secular musical life did not exist in our country during the eighteenth century. To be sure, these pages throw little more than side-lights on the formative period in our musical history, but possibly they will help to undermine an absurd theory and strengthen the opposite position correctly held by a few writers, as, for instance, Henry Edward Krehbiel.

At any rate, the book should be useful to bibliographers, collectors and dealers, especially if our old families learn that the music collected by their ancestors, lovers of art as well as men of affairs, but which is now stored away in garrets and closets because it is considered as of use to nobody, possesses a commercial and historical value. I am convinced that there are other families besides the Hopkinson family in whom an inherited and traditional love of music has kept such treasures intact, and I am equally sure that families in whom the love of music has died out possess interesting collections of old American (or European) music. Not until these hidden treasures have been examined will the "missing links" be found or completeness be obtained.

When compiling this book, I strictly adhered to the principle of admitting nothing that did not, in my judgment, with certainty come within the general plan. This work of selection had its difficulties. To begin with, where ought we to draw the line between sacred and secular music? Of course, all music intended for church service must be classified as sacred, but we know that American psalmody, etc., of olden times had its place not only in the church but in the homes of the people, in singing-schools, in musical societies, in college and so forth.

This explains why we occasionally find pieces of a decidedly secular flavor in our early psalm-tune collections. In fact, the personality of an Andrew Law or William Billings can not be fully understood without

the study of their secular traits and tendencies. We remember, for instance, Billings' tune 'Jargon,' and ask ourselves in astonishment to what purpose the grim and grotesque bars figure in a collection of sacred music?

At first I intended to collect from the rich literature of early American psalmody those tunes and anthems which impressed me as being of secular conception. But I soon abandoned the pedantic idea and restricted myself to secular music proper. However, a few anthems, etc., with an evident political or personal background have been admitted into the list.

The second difficulty was met with when titles had to be extracted from the old newspapers. For instance, we frequently find advertisements of pantomimes and ballets as "composed by . . ." But experience soon forbade to admit them on the basis of this vague term, for it applied mostly not to the composer of the music but to the composer of the chorographical figures. The titles of such pantomimes were entered only, if the advertisement read "music composed by . . ." or "arranged by . . ." In applying this test I possibly have been too sceptical in certain instances and probably I excluded a few titles which others would have included.

The same remark applies even more strongly to concertos, quartets, and the like. Again, the form of many a newspaper advertisement made it necessary to work with a sceptical method. For instance, "Messrs. Hewitt, Bergman and Philips" advertised in 1793 their third "Subscription Concert" for March 2d at Corre's Hotel, New York, as follows: \*

ACT I.		
Sinfonia		Van Hall, M. S.
Song		Mrs. Hodgkinson
Quartetto		Pleyl
Song		Mrs. Pownall
Concerto Violoncello		Mr. Phillips
ACT II.		
Concerto Violin		Mr. Hewitt
Song		Mrs. Pownall
Overture		Stamitz
Song		Mr. Hodgkinson
Finale		Haydn

It will be noticed how indiscriminately composers and performers are thrown together. Quite in accord with the ideas of the time, the

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\* Compare New York daily advertiser, February 26, 1793.

authors of the concertos are not mentioned, the soloist attracting more attention than the composer. But it is equally characteristic of the eighteenth century that, very frequently, the performers would be their own composers and the composers their own performers. Furthermore, it will be seen that James Hewitt was a very active composer. Therefore the question arises, did Mr. Hewitt play a violin concerto of his own composition on said occasion?

We feel inclined to dispel historical doubt in such instances and to confuse probability with certainty. I hope to have succumbed to this temptation seldom, if at all.

In quoting newspaper advertisements, it became necessary to give the address of printers or publishers, a proceeding which might, at first glance, seem unwarranted. But a careful reader will notice upon consultation of the index that it frequently would have been impossible to otherwise approximately ascertain the dates of publication. He will also readily understand my reasons for departing from an author arrangement in favor of a title arrangement.

The titles have been entered in strictly alphabetical order. As many of them are rather vague, especially those of works advertised but not published, frequent cross-references had to be made either in the body of the text or in the index. The latter, being an index to an index, had to be compiled so as to avoid needless repetitions. Attention was therefore paid mostly to names and subjects. Biographical items were added to the names of American composers, or Europeans emigrated to the United States, less in order to furnish biographical data than to show why compositions by certain unknown or forgotten musicians appear in the list.

It remains to offer my thanks to all those who, in one way or the other, encouraged and assisted me when compiling this book. I am under great obligations to the officials of all the institutions mentioned, in particular to Mr. Edmund Barton of the American Antiquarian Society; Mr. Wilberforce Eames of the New York Public Library; Dr. Samuel Abbot Green of the Massachusetts Historical Society; Mr. John W. Jordan of the Pennsylvania Historical Society; Mr. Victor H. Paltsits of the New York Public Library; Mr. Herbert Putnam, Librarian of Congress; Mr. A. S. Salley, jun., of the South Carolina Historical Society; Mr. J. Sumner Smith of the Yale University Library, and Mr. Walter R. Whittlesey of the Library of Congress.

I am equally indebted to Governor Samuel W. Pennypacker of Philadelphia; Mr. and Mrs. Edward Hopkinson of Philadelphia; Mrs. Florence Scovel Shinn of New York City, for having so generously given me access to their private collections, and to Mr. Henry Edward Krehbiel of New York City and Mr. James Warrington of Philadelphia for their interest taken in my work.

O. G. SONNECK.

NEW YORK CITY, *March, 1902.*

WASHINGTON, D. C., *September, 1905.*

# Bibliography of Early Secular American Music

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**A bachelor leads an easy life.**

Song. *See* Bachelors song.

**A lovely rose.**

Song. *See* First number . . . by Moller & Capron (13).

**A mia Myra.**

Song. *See* Philadelphia songster . . . by Absalom Airawell.

**A rose tree.**

Song from William Shield's opera 'The Poor soldier' (1783).

*See* Collection of favorite songs by A. Reinagle (15).

**A sailor lov'd a lass.** Composed by S. Storace for the Cherokee. Printed for and sold by B. Carr at his Musical Repository, Market st. Philadelphia & William Street New York; and by J. Carr Baltimore.

Song with pf. acc. 4°. *Y. U.*, Mus. Misc. 26, 218-219. Advertised as published in 1796.

**A shape alone let others prize.** A song set to musick by Mr. Hans Gram of Boston.

Song with pf. acc. Printed in the Massachusetts magazine, Boston, October, 1790, p. 636.

Reprinted in the American musical miscellany, 1798, p. 285-286.

**A smile from the girl of my heart.**

Song by William Shield. *See* Mrs. Pownall's address; *See* Young's vocal and instrumental miscellany, p. 26.

**A son Altesse Royale Madame Elizabeth de France, sœur du Roi.** Price 20 cents. Musique de M. Martini.

Thus advertised, without title, in May, 1794, as "Philadelphia printed for Shaw & Co." Concerning this piece and a "Ronde chanté à la reine" we read:

Les suivans sont tirés d'une collection publiée à Londres par M. Curt, au profit de l'honorable infortune.



**Abroad and at home.**

Opera by William Shield (1796). The "principal songs . . . adapted for the pianoforte" were advertised as published by Geo. Gilfert, New York, in November, 1797.

An **Account** of two Americans of extraordinary genius in poetry and music.

Printed in the *Columbian* magazine, Philadelphia, April, 1788, p. 211-213. The poetical genius is "the late Robert Bolling, Esq., of Chellow, Va in the county of Buckingham in Virginia"; the musical, "William Billings of Boston."

**Across the downs this morning.**

Song in Stephen Storace's opera 'No song, no supper.' See Gentleman's amusement by R. Shaw (24); See Young's vocal and instrumental miscellany, p. 4.

**Adams and liberty.**

Song written by Thomas Paine in 1798 when a war with France seemed imminent; like 'The Star spangled banner' set to the tune of Samuel Arnold's popular drinking song 'To Anacreon in heaven.' Paine's poem begins: "Ye sons of Columbia who bravely have fought." First advertised in June, 1798, as:

ADAMS AND LIBERTY, the Boston patriotic song. Written by Thomas Paine, A. M. . . . set to music as was lately sung at the Massachusetts Charitable Society with the most unbounded applause . . . Just published and for sale by W. P. and L. Blake, at the Boston Book Store No. 1, Cornhill . . .

Probably identical with the undated

ADAMS AND LIBERTY, the Boston patriotic song. Written by Thomas Paine, A. M.

Song with pf. acc. Obl. 4°. An ink memorandum reads "Boston, Printed by Thomas & Andrews." A. A. S. \*

The song was advertised in August, 1798, as "just published and for sale at Wm. Howe's wholesale and retail warehouse, 320 Pearl street," New York, but this probably was the Boston publication for sale at Wm. Howe's.

In November, 1800, P. A. von Hagen advertised as "just published":

ADAMS AND LIBERTY, as altered by Thomas Paine, Esq. A. M. and sung at the theatre by Mr. Story with universal applause on the President's birthday.

This probably refers to

ADAMS AND LIBERTY the Boston patriotic song. Written by Thomas Paine, A. M., third edition corrected. Boston. Printed & sold by P. A. von Hagen & Co. at their pianoforte ware house, No. 3 Cornhill . . . For the pianoforte, German flute or violin.

4°. 2 p. engraved. H. U. Published between May, 1799, and November, 1800.

\* That the song was printed from the press of Thomas & Andrews appears from the following advertisement in the *Columbian centinel*, May 30, 1798: "ADAMS AND LIBERTY. On Friday morning will be published from the press of Thomas & Andrews and sold at all the book-stores, the Boston Patriotic Song called Adams and Liberty . . ." (See L. C. Elson's *History of American music*, 1904, p. 151.)

'Adams and liberty' was reprinted in the American musical miscellany, 1798, p. 211-218, and reproduced from there by Mr. L. C. Elson in his book on 'The National music of America,' 1900, p. 183-190.

**Adams and Washington.** A new patriotic song. The music composed by P. A. von Hagen jr. Boston. Printed & sold by P. A. von Hagen jun & Co at their Musical Magazine No. 62 Newbury Street—where also may be had the new patriotic songs of Washington & Independence . . . a great variety of single songs . . . and other musical articles of superior quality.

Song with chorus and pf. acc. 2 p. engraved. *H. U.* Published evidently in 1798. The song begins:

Columbia's brave friends with alertness advance  
Her rights to support in defiance of France . . .  
To volatile fribbles we never will yield,  
While John's at the helm, and George rules the field.

**Adams march.** Boston. Printed & sold at P. A. von Hagen & Cos. Imported Pianoforte Ware House No. 3 Cornhill. And to be had at C. Gilfert. New York. For the pianoforte, German flute or violin.

4°. 1 p. engraved, D major. *H. U.* Published in 1799 or 1800.

**Address to the ladies of Charleston,** set to music by Mrs. Pownall.

Mrs. Pownall was to sing this song as "Pink" in the comedy of the Young Quaker at the City Theatre in Charleston, S. C., on February 16, 1796.

**Addressed to Miss D.** by a lady, both of Boston.

Song with pf. acc. engraved on p. 5-6 of an undated collection of music (the first piece of which is 'A Lesson') at the Mass. H. S. Probably published in Boston before 1800. The song begins: 'The fair Eliza's living grace.'

**Adieu, adieu my only life.**

Song by Charles Dibdin. Words and tune printed in the American musical miscellany, 1798, p. 118-119.

**Adieu thou dreary pile.**

Song. Advertised in March, 1789, as "just published and sold by Thomas Dobson," Philadelphia, among other "songs and pieces arranged for the pianoforte or harpsichord by Alexander Reinagle."

**Adieu ye groves, adieu ye plains.**

Song. *See* Winter . . . 1798.

The **Adopted Child**, or the Baron of Milford Castle.

Originally composed by Thomas Atwood (1795), this "musical drama [with] the music entirely new and composed" by P. A. von Hagen, probably the elder, was to be performed "for the last time" at the Haymarket Theatre in Boston on June 5, 1797.

An **Address** [!] to persons of fashion containing some particulars relating to balls: and a few occasional hints concerning play-houses, card-tables etc. In which is introduced the character of Lucinda, a lady of the very best fashion, and of most extraordinary piety. [Two lines by Horace.] Boston: Printed by W. M'Alpine in Marlborough street. 1757.

8°. 56 p. *B. P. L.; L. C.; Mass. H. S.*

**Advice to the fair.** A new song set to music. (Written during the late war.)

Song with pf. acc. Engraved in the Boston magazine, December, 1783. The song begins: "If you're not too proud for a word of advice."

**Advice to the ladies of Boston.**

Song. "Composed and to be sung by Mrs. Pownall" at a concert in Boston on July 22, 1794.

The **Agreeable surprise.**

O'Keefe's libretto to Arnold's opera was thus advertised at New York in February, 1787:

THE AGREEABLE SURPRISE. A comic opera in two acts. As lately performed with universal applause to the South ward, by the Old American Company of Comedians . . . Just published. Price one shilling and sixpence by William Morton, No. 22 Water street, and Berry and Rogers, No. 35 Hanover square.

The AGREEABLE SURPRISE. A comic opera, in two acts. By John O'Keefe, Esq. The music by Dr. Arnold. As performed at the theatre in Boston. Printed at the Apollo Press, in Boston, by Belknap and Hall, for William P. Blake, No. 59 Cornhill, and William T. Clap, No. 90 Newbury Street. 1794.

Libretto. 8°. 33 p. *B. P. L.*

**Ah caïra** [!]

See Gentleman's amusement by R. Shaw (37).

**Ah can I cease to love her.** Composed by Mr. Storace. Philadelphia printed for Carr & Co at their Musical Repository No. 136 High Street.

Song with pf. acc. in E flat major; for the flute in G major; paged: (5) *Hopk.; Pa. H. S.* Published in 1793. See also Musical repository by W. Norman, No. II, 3.

**Ah Delia! see the fatal hour.**

Song. Advertised as published among other "favorite songs for the pianoforte or harpsichord" in November, 1798, by "George Gilbert, at his music store, 177 Broadway, Apollo's Head," New York.

As 'Ah Della, etc.' printed, words and tune, in the American musical miscellany, 1798, p. 86-87.

**Ah, how needless is expression.**

See Song. Set to music by a gentleman in the county of Worcester.

**Ah, once when I was a very little maid.**

Song. Advertised at Baltimore in June, 1798, as "just published" among "new songs sung at the theatres New York."

**Ah! seek to know it.**

Song. Advertised as published among other "favorite songs for the pianoforte or harpsichord" in November, 1798, by "George Gilbert, at his music store, 177 Broadway, Apollo's Head," New York.

**Ah's one to Jack.**

Song. Advertised as "just published and for sale at Wm. Howe's Wholesale and retail Warehouse, 320 Pearl street," New York, in August, 1798. Probably Wm. Howe merely had the song for sale.

**Ah weladay [!] my poor heart.**

Song. See Gentleman's amusement by R. Shaw (18).

**Ah well a day poor Anna.** A favorite song sung at Vauxhall Gardens. Printed by B. Carr & sold at his Musical Repository's Philadelphia & N. York.

Song with pf. acc. *Y. U.*, Mus. misc. 26, p. 198-199. Advertised as published in February, 1796.

**Ah, well a day, my poor heart.**

Song. See Gentleman's amusement by R. Shaw (18).

**Ah! why must words.**

Song. Words and tune printed in the American musical miscellany, 1798, p. 74-76.

**Air des deux Savoyards.** Varié . . . par F. Devienne.

See Gentleman's amusement by R. Shaw (7-9).

**Air in the Reconciliation.** A comic opera by Peter Markoe.

Song with pf. acc. Printed in the Universal asylum, Phila., for June, 1790. The air begins: "Truth from thy radiant throne look down." Two more airs from Markoe's libretto are given in the same number:

Why sleeps the thunder in the skies—Tune, 'The Birks of Inderney.'  
The birds who wing their way through air—Tune, 'The Bird that hears.'

**Algerine captive.**

Song by Raynor Taylor. Made part of his "olio . . . entirely new," which was to be performed at Philadelphia on February 1, 1794.

**Alknomook**, the death song of the Cherokee Indians. New York. Printed & sold by G. Gilfert, No. 177 Broadway. Likewise to be had at P. A. von Hagen, Music store No. 3 Cornhill, Boston.

Song with pf. acc. 4°. Reprint to be found attached to the Dunlap Society's edition (1887) of Royall Tyler's comedy 'The Contrast,' Philadelphia, 1790. The song (act I, scene 2) begins: "The sun sets at night and the stars shun the day."

On p. x of his introduction Mr. Thomas McKee wrote:

The illustration to the song of Alknomook is from music published contemporaneously with the play. This song had long the popularity of a national air and was familiar in every drawing room in the early part of the century.

But the New York directories and newspaper advertisements render it impossible that the music was published contemporaneously with the play (1790) as G. Gilfert appears at the address given in the imprint from 1797 to 1801 only. Furthermore, P. A. von Hagen resided at No. 3 Cornhill, Boston, not earlier than November, 1800. Therefore the song was published 1800 or 1801. A copy of 'Alknomook' will also be found in my monograph on Early American Operas (Sammelbände d. Int. Mus. Ges. 1905, p. 428-495), where I contend that the words were not original with Tyler as Mrs. Julia Hatton used them in her libretto to the opera 'Tammany,' 1794, as "altered from the *old* Indian song."

**All on board of a man of war.**

Song. Advertised March 22, 1797, as to be published in a few days by "G. Gilfert at his Musical Magazine, No. 177 Broadway," New York.

**Allø from Oscar and Malvina.**

*See* Gentleman's amusement by R. Shaw (67).

**Alloa house.**

Song composed by James Oswald. Words and tune printed in the American musical miscellany, 1798, p. 21-23.

**Alone by the light of the moon.** A favorite song composed by Mr. Hook. New York. Printed & sold by G. Gilfert & Co. No. 177 Broadway.

Song with pf. acc. 4°. 2 inside p. *L. C.* Published 1796. Words and tune of the song were printed in the American musical miscellany, 1798, p. 71-73.

**Altho' heaven's good pleasure.**

Song from the opera 'Amintas.' See Collection of favorite songs by A. Reinagle.

**America.** A new march. Composed by Mr. H. Gram of Boston, 1791.

Printed in the Massachusetts magazine, Boston, July, 1791, p. 448.

**America, commerce & freedom.** Sung by Mr. Darley Junr. in the ballet pantomime of the Sailor's landlady. Composed by A. Reinagle. Philadelphia. Printed at Carr's Musical Repository. Price 20 cents.

Song with pf. acc. and chorus. 4°. *Y. U.*, Mus. misc. 26, p. 62-63. Advertised as published October, 1794, among "new songs, never published in America."

**America discovered,** or Tammany the Indian chief.

See Tammany, or the Indian chief.

**American musical magazine.**

According to John D. Champlin in ch. 5, v. iv of the Memorial history of the city of New York, 1893, a periodical (?) by this name was first issued at New York in 1786.

The **American musical miscellany.** A collection of the newest and most approved [!] songs, set to music [*verses*]. Printed at North-Hampton, Massachusetts, By Andrew Wright, for Daniel Wright and Company. Sold by them, and by P. Butler, in Northhampton; by I. Thomas Jun. in Worcester; by F. Barker in Greenfield; and by the principal booksellers in Boston.—1798.

12°. t. p. bl.; [iii] ded. "To all true lovers of song in the United States of Columbia . the Publishers"; [iv bl.]; [v]-vi "To the public"; [vii]-xii contents; p. 13-300 'The American musical miscellany. Being a collection of the most approved songs and airs, both old and new.'

P. 31-32 are misplaced, following p. 28 instead of p. 30. In the 'Contents' the intended alphabetical arrangement has not been carried out correctly and

Awful hero, Marlbro' rise  
Hark notes melodious fill the air  
Spanking Jack was so comely

are missing. The collection contains one hundred and eleven songs, numbered I-CXI. The music is printed from movable type. The majority of the pieces show words and tune only, but several are set for two, three, and four voices. The arrangement generally is such as to allow an accompaniment on the pianoforte *unisono* with the voice or voices. In the two-part songs the right hand plays the tune and the left a simple bass, like in many other collections of the time, but with this difference that the basses are not figured. In some instances short preludes or postludes are found. *Br. U.*; *L. C.*; *Mass. H. S.*; *N. Y. P. L.*, etc.

As the preface throws light upon the object and method of the editors, it may follow :

The editors of the *American Musical Miscellany* present the public with the following collection of songs, accompanied with notes :—And whenever they have found the same words of a song sung in different tunes, (which is not unfrequently the case) they have endeavoured to select such notes as, in their opinion were best adapted to the words ; but whether they have, in every instance, been happy in the selections, will be determined by the connoisseurs in the science of music. Great care has been taken that the work should be accurate ; and an able master employed to inspect and correct the music. The great proficiency which, within a few years past, has been made in the various branches of this science, and the facility with which the lovers of Music, now read notes to which they have not been accustomed, has induced the editors to believe that this work would at least be acceptable to the public.

Their aim has been to cull, from a great variety of ancient songs, such as have been, at all times, generally approved ; and have endeavoured to avoid such as would give offence to the delicate ear of chastity itself.

—A general preference has been given to American productions, and perhaps nothing will more effectually exhibit the progress of the human mind in the refinements which characterize the age, than the songs, which from general consent, are now in vogue.

The collection contains the following individual 'songs' (known either by titles or by first words.)

- 13-16. The Lucky escape. (Words and tune.)
- 17-20. The Flowing can. (Words and tune.)
- 21-23. The Alloa house. (Words and tune.)
- 23-25. 'The Dusky night.' (Words and tune.)
- 26-27. Plato's advice. (Words and tune.)
- 28-29. 'The Echoing horn.' (Words and tune.)
- 30-31. Queen Mary's farewell to France. (Words and tune.)
- 31-33. Poor Tom, or the sailors epitaph. (Words and tune.)
- 33-34. 'Never till now I knew love's smart.' (Words and tune.)
- 34-37. The banks of the Dee. (Words and tune.)
- 38-39. 'The heavy hours.' (Words and tune.)
- 40-41. 'Come now all ye social powrs.' (Words and tune.)
- 42-44. Batchelor's hall.
- 45-46. Woolf's adieu. (Words and tune with bass.)
- 46-49. Marlborough's ghost. (Words and tune with pf. acc.)
- 50-51. 'He stole my tender heart away.' (Words and tune.)
- 52-55. The Storm. (Words and tune.)
- 55-58. Nothing like grog. (Words and tune.)
- 58-61. Poor Jack. (Words and tune.)
- 61-64. The Spinning wheel. (Words and tune.)
- 64-65. The Grasshopper. (Words and tune with bass.)
- 66-67. The Galley slave. (Words and tune.)
- 68-69. Sheep in the clusters. (Words and tune.)
- 70-71. 'When bidden to the wake.' (Words and tune.)
- 71-73. Alone by the light of the moon. (Words and tune.)
- 74-76. 'Ah. Why must words.' (Words and tune.)
- 76-77. 'When first I slipp'd my leading strings.' (Words and tune.)
- 78-80. Nancy, or the sailor's journal. (Words and tune.)
- 81-82. Sterne's Maria. (Words and tune.)
- 82-83. I sold a guiltless negro boy. (Words and tune.)
- 84-85. The Hobbies. (Words and tune.)
- 86-87. Ah Della see the fatal hour. (Words and tune.)
- 89-93. Golden days of good Queen Bess. (Words and tune.)
- 93-95. The Golden days we now possess. A sequel to the favorite song of Good Queen Bess. To the foregoing tune. (Words only.)
- 96-97. 'Bright Phœbus.' (Words and tune.)
- 98-99. The Rosary. (Words and tune.)



- 100-101. 'Diogenes surly and proud.' (Words and tune.)
- 103-105. Rise Columbia. An occasional song written by Mr. Thomas Paine of Boston. (Words and tune followed by 3-part chorus.)
- 106-107. The sweet little girl that I love. (Words and tune.)
- 107-109. New Anacreontic song. (Words "Anacreon they say was a jolly old blade" and tune.)
- 109-111. 'There was a jolly miller.' (Words and tune.)
- 111-114. The Twaddle. (Words and tune.)
- 114-115. The Indian chief. (Words and tune.)
- 115-116. 'How happy the soldier.' (Words and tune.)
117. The Lassies of Dublin. (Words and tune.)
- 118-119. 'Adieu, adieu, my only life.' (Words and tune.)
- 120-122. Saturday night at sea. (Words and tune.)
- 122-125. Hail! America hail! (Recitative and 2-part "choro grando.")
- 125-127. Fresh and strong. (Words and tune with bass.)
- 128-129. The Cottager. (Words and tune with bass.)
- 130-132. An Ode for the fourth of July. (Words "Come all ye sons of song" and 4-part chorus.)
- 133-134. Song LI. Written by Thomas Dawes, jun. Esquire, and sung at the entertainment given on Bunkers Hill, by the proprietor of Charles River Bridge at the opening of the same. To the foregoing tune (Words: "Now let rich music sound").
- 135-136. The Sailor boy capering ashore. (Words and tune.)
- 137-139. The Sailor's consolation. (Words and tune.)
- 140-141. The Heaving of the lead. (Words and tune.)
- 142-147. An Ode for the fourth of July. By Daniel George. Set to music by Horatio Garnet. (Words: "Tis done! the edict past" and recitative followed by 3-part chorus.)
- 147-149. Her absence will not alter me. (Words and tune.)
- 150-152. 'Come rouse brother sportsman.' (Words and tune.)
- 152-155. The Race horse. (Words and tune.)
- 155-157. Romping rosy Nell. (Words and tune with bass.)
- 158-159. The Graceful move. (Words and tune with pf. acc.)
- 159-161. I sigh for the girl I adore. (Words and tune.)
- 161-162. How blest has my time been. (Words and tune.)
- 163-166. The jolly sailor. (Words and 4-part chorus.)
- 166-168. The Desponding Negro. (Words and tune.)
- 168-170. Sweet lilies of the valley. (Words and tune.)
- 170-172. Dear little cottage maiden. (Words and tune.)
- 172-174. Somebody. (Words and tune with bass.)
- 175-176. Forever fortune. (Words and tune.)
- 176-178. The charming creature. (Words and tune with bass.)
- 179-181. The Unhappy swan. (Words and tune with bass.)
- 181-182. The streamlet that flow'd round her cot. (Words and tune.)
- 182-183. The Bee. (Words and tune with bass.)
- 184-187. Sophronia. (Words and 3-part chorus.)
- 187-189. The Musical society. (Words and tune with bass.)
- 189-195. Ode for the New Year. (Words: "Hark! notes melodious fill the skies" and tune with bass followed by 3-part chorus.)
- 195-198. Mary's dream. (Words and tune with bass.)
- 198-199. Major André. (Words and tune.)
- 200-202. Then say my sweet girl, can you love me? (Words and tune.)
- 202-204. Homeward bound. (Words and tune.)
- 204-207. The Hermit. (Words and tune with bass.)
- 207-211. Columbia—by Dr. Dwight. (Words "Columbia, Columbia to glory arise" and tune with bass.)
- 211-218. Adams and liberty—By T. Paine. (Words and tune with bass.)
- 219-221. Hero and Leander. (Words and tune with bass.)
- 222-224. The beauties of friendship. (Words and tune with bass.)
- 224-227. Anna's urn. (Words and tune with bass.)
- 228-230. Corydon's ghost.—By Dr. N. Dwight. (Words and tune with bass.)
- 231-232. Within a mile from Edinburgh. (Words and tune.)
- 233-234. Lullaby. (Words and tune.)

- 235-237. The Primrose girl. (Words and tune with bass.)  
 238-241. Lovely Stella. (Words and tune with bass.)  
 241-244. The Indian philosopher. (Words and tune with bass.)  
 245-246. The Life of a beau. (Words and tune with bass, followed by unisono chorus with bass.)  
 247-249. A new song for a serenade. By D. George. (Words "Rise my Delia" and tune with bass.)  
 249-252. Friendship—By Bidwell. (Words and tune with bass.)  
 252-254. Nobody. (Words and tune.)  
 254-256. The Despairing damsel. (Words and tune.)  
 256-258. Death or victory. (Words and tune.)  
 258-259. Oh! Say simple maid. A duet in the comic opera of Inle and Yarrio. (Words and tune.)  
 260-263. Tom Tackle. (Words and tune.)  
 263-264. The Charms of nature. (Words and tune with bass.)  
 265-267. Polly Ply. (Words and tune.)  
 268-270. Tho' Bacchus may boast of his care killing bowl.' (Words and tune.)  
 271-273. Strew the sweet roses of pleasure between. (Words and tune with bass.)  
 274-277. Washington. Set to music by S. Holyoke. (Words: "When Aleides, the son of Olympian Jove" and tune with bass.)  
 278-284. How cold it is. A winter song. (Words and 3-part chorus.)  
 285-286. A shape alone let others prize. Set to music by H. Gram. (Words and tune with bass.)  
 287-291. Bright dawns the day. A hunting song. Set to music by a student of the University of Cambridge. (Words and recitative with bass followed by 'Song' with bass.)  
 291-292. Winter. (Words and tune.)  
 293-294. Song in the Spoil'd Child. (Words: "Since then I'm doom'd" and tune.)  
 295-296. Ye mortals whom fancies. (Words and tune.)  
 297-300. On music. (Words "To music be the verse address" and 3-part chorus.)

#### **The American musical miscellany.**

Under this heading the following advertisement appeared in the *Columbian centinel*, Boston, February 6, 1799 :

A collection of the newest and most approved songs. This collection contains among a great number of the best songs in the English language ; a large variety of the late Federal American songs, suited to the true spirit of the times. The music is prefixed to each song.—Price one dollar . . . Just published and for sale by W. P. and L. Blake at the Boston Book Store, No. 1 Cornhill.

This was obviously identical with the *American musical miscellany* of 1798.

**American Robin.** A collection of new songs. New York. 1774.

Compare Thomas' *History of printing in America*, v. II, p. 640.

**The American songster.** Being a select collection of the most celebrated American, English, Scotch and Irish songs. New York. Printed for Samuel Campbell, No. 44, Hanover Square, and Thomas Allen, No. 16 Queen street. 1788.

12°. p. iii-iv pref.; v-xii index ; p. 1-204 with the words of 227 songs. Contains no music, but frequently the names of the tunes to which the songs were to be sung are mentioned. *Br. U.; N. Y. P. L.*

The preface begins :

To the lovers of music in the United States of America.  
Ladies and Gentlemen.

It has been a subject of considerable regret that a Collection of the best modern songs not only the productions of America, but likewise those of Britain has never before appeared on this continent . . .

*Br. U.* possesses also an edition of this collection, dated 1803. It contains 204 p. but neither index nor dedication.

The **American songster** ; or Federal museum of melody and wit. In four parts, containing a collection of much admired songs, selected from the writings of various English and American authors. Baltimore: Printed and sold by Warner & Hanna, No. 2 North Gay street, 1799.

16°. 245 p. followed by 7 p. of index. *Br. U.*

Part I. 'American patriotic songs' (p. 3-35).

Part II. 'Irish patriotic songs' (p. 36-72).

Part III. 'Dibdin's songs' (p. 73-180).

Part IV. 'Favorite songs from various gardens cull'd.'

The collection contains no music, but frequently the names of the tune to which the songs were to be sung.

#### **American Tars.**

*See The Purse.*

#### **Americana and Elutheria ; or, a new tale of the Genii.**

Under this title was to be performed at Charleston, S. C., February 9, 1798, an anonymous "new musical and allegorical masque, never yet printed or performed." A brief description is given in my monograph on Early American operas (Sammelbände d. Int. Mus. Ges. 1904-5). Wegelin mentions as dedicated to Thomas Jefferson :

Americana; or, a new tale of the Genii. Being an allegorical mask in five acts. Baltimore, 1802. 8 vo. pp. 128.

**Amidst the illusions.** From Hartford Bridge or the Skirts of a camp. Sold at Carr's Musical Repository's Philadelphia & N. York, & by J. Carr Baltimore. Price 25 cents.

Song composed by William Shield for his opera "Hartford Bridge," (1792). 4°. *Y. U.*, Mus. misc. 26, p. 186-187. Advertised and published "as sung by Miss Broadhurst" in February, 1796.

*See also Gentleman's amusement by R. Shaw (68).*

#### **Amintor, or the Arcadian shepherdess by Raynor Taylor.**

This "pastoral" song was to be sung at "Taylor's musical performance . . . The whole of the music original and composed by Mr. Taylor" in Annapolis on January 20, 1793. The song must have been published for 'Amintor by R. Taylor,' was for sale at "Carr's Musical Repositories, Philadelphia and William street, New York," . . . in March, 1795.

**Anacreon they say, was a jolly old blade.**

Song. *See* New Anacreontic song.

**The Ancient tiplers.**

This song was to be sung in Raynor "Taylor's musical performance . . . the whole of the music original and composed by Mr. Taylor" at Annapolis on February 28, 1793.

**And hear her sigh adieu!** A favorite song sung in the opera of the Shipwreck. Composed [!] by Dr. Arnold. New York. Printed & sold by J. Hewitt at his Musical Repository No. 131 William street. Sold also by B. Carr Philadelphia & J. Carr Baltimore.

Song engraved with pf. acc. 4°. 2 p. *L. C.* Published 1798.

**And strew the sweet roses of pleasure between.** A favourite song. The musick composed by Mr. Hood.

Song with pf. acc. Printed in the Massachusetts magazine, Boston, November, 1791, p. 708-709.

**Andante d'Haydn.**

*See* Musical journal for the pianoforte. No. 16.

**André's ghost.** The poetry from a late publication. Set to musick by E. Mann of Worcester.

Song with pf. acc. Printed in the Massachusetts magazine, Boston, December, 1789, p. 794.

**Anna, a new song.** The music composed by P. A. Von Hagen. Boston. Printed & sold at P. A. von Hagen's Imported Piano Forte Warehouse, No. 3 Cornhill and at No. 4 Old Massachusetts Bank Head of the Mall . . . (Entered according to law.)

Song with pf. acc., engraved. 4° 2 p. *H. U.* The address given suggests 1800 or 1801 as year of publication. The composer probably was P. A. von Hagen, junior.

**Anna's urn.**

Song. *See* Philadelphia songster by Absalom Aimwell.

**The Anspacher.**

*See* Twenty-four American country dances, p. 24.

**An Anthem.** Designed for Thanksgiving Day. But proper for any publick occasion. By William Cooper [verse]. Published according to act of Congress. Printed at Boston, by Isaiah Thomas and Ebeneser T. Andrews, Faust's Statue, No. 45, Newbury Street. 1792.

Obl. 12°. 16 p. *L. C.*

**An Anthem on peace.** Composed by Abraham Wood.

Advertised in September, 1784, as "just published . . . sold by him at his house in Northborough, and at the Printing Office in Worcester."

**Anthem and ode** by Benjamin Yarnold.

We read in the South Carolina gazette, February 13-20, 1762 :

PROPOSAL for printing by subscription an *Anthem*, an *Ode* for voices and instruments, composed by Benjamin Yarnold, organist of St. Philip's Charles town, South Carolina, being the same that was performed before the Ancient Fraternity of Free Masons, at the installation of the Hon. Benjamin Smith, Esq., Grand Master in South Carolina.

That each Subscriber, on his receiving an engraved copy of each from London shall pay, or order to be paid, the sum of seven pounds current money, into the hands of Mr. Robert Wells, or Peter Timothy.

The anthem probably was identical with a masonic anthem performed at Charleston on December 27, 1758, "St. John the Evangelist's Day," at St. Michael's Church, "suitable to the occasion, set to music by Brother Benjamin Yarnold . . . sung and played by several masterly hands."

Whether the two compositions were published I have been unable to ascertain.

**Anthems in four parts**, with symphonies by William Selby.

See *Apollo*, and the Muses musical compositions.

**Apollo** : being a collection of English songs including a selection of Masonic songs, anthems, odes, preludes, prologues, epilogues, toasts, etc. A new edition, with additions. Philadelphia : Printed by William Spotswood, 1793.

12°. 164 p. with frontispiece, etc. *L. Co. Ph.* Also said to be in *Br. U.* in the Harris coll., but I was unable to locate it there.

Tunes are mentioned for the 'Masonic songs' (p. 144-152) only. Advertised in January, 1793, among "New books. American editions. For sale by William Spotswood . . ."

**Apollo**, and the Muse's musical compositions, by William Selby.

In the *Columbian centinel*, Boston, June 16, 1790, appeared

"Proposals for printing by subscription *APOLLO, AND THE MUSE'S MUSICAL COMPOSITIONS*, by William Selby, organist of the Stone Chapel, in Boston, Massachusetts, in six numbers. Dedicated (by permission) to Mrs. L. Mason, of Boston.

Consisting of anthems in four parts, with symphonies for the organ,—Voluntaries or fuges for the organ or harpsichord—Sonatas or lessons for the harpsichord or pianoforte—Songs set for the voice and harpsichord or pianoforte, also, transposed for the German flute and guitar—A piece with variations for the harpsichord or pianoforte, in concert with the violin and guitar—A concerto for the organ or harpsichord, with instrumental parts—A sonata for two violins and violoncello.

CONDITIONS.

1st. That each number will be neatly engraved and printed on Royal Quarto, to be delivered one every two months, until the whole is completed.

2d. That the price of the numbers will be three Dollars, one-third to be paid on the delivery of the first number, and the remainder on the delivery of the last.

3d. As soon as 200 copies are subscribed for, they will be put in hand. Those who subscribe for six sets, shall have a seventh gratis.

4th. With the last number will be given a list of subscribers—Those who chose to have their names inserted will be pleased to send them to the several places where subscriptions are taken in.

Subscriptions are taken in at Isaiah Thomas's Office, Worcester—also at the Book-store of said Thomas & Co. in Boston; at the Post Office—at the Author's house, in Court Street, Boston—and by most of the booksellers and printers on the continent.

The same proposals, with slight changes, appeared in the Columbian centinel, for October 12, 1791. I have been unable to ascertain whether the collection was published.

**Apotheosis of Franklin**, or, his reception in the Elysian Fields.

This "grand allegorical finale" by Audin, jun. "with a new set of decorations . . . new dresses, and new musical grand overture, agreeable to the subject, executed by the first musicians" was to be performed at the City Theatre, Charleston, S. C., on April 22, 1796.

**Arabella**, the Caledonian maid.

Song. Advertised in March, 1795, as "published and to be had at G. Willig's Musical Magazine, No. 165 Market street," Philadelphia. Advertised also in April, 1795, as "published and to be had of G. Gilfert & Co. at their Musical Magazine, No. 121 Broadway," New York. Probably Gilfert & Co. had Willig's publication for sale.

**The Arabs of the desert**, or Harlequin's flight from Egypt.

This "entire new pantomine olio, taken from the Arabian Night Entertainments with a new overture and music," was to be performed at the New Theatre, Philadelphia, on April 13, 1799.

**Arcadia**, or the Shepherds wedding.

This "dramatic pastoral as it is performed at the Theatre Royal. By the Rev. Mr. Lloyd. The music composed by [John] Stanley," was advertised in December, 1762, as "just printed and sold by Andrew Stuart, at the Bible in Heart, in Second street," Philadelphia.

**The Archers** or, Mountaineers of Switzerland. An opera in three acts. As performed by the Old American Company in New York. To which is subjoined a brief historical account of Switzerland, from the dissolution of the Roman Empire to the final establishment of the Helvetic Confederacy by the battle of Sempach. New York. Printed by T. & J. Swords, No. 99 Pearl Street—1796.

Libretto. 8°. Pref. p. (v)–vi; prol. (vii)–viii; text 78 p.; hist. account. p. 81–94, (1). *B. P. L.*; *Br. U.*; *L. C.*; *L. Co. Ph.*; *N. Y. H. S.*; *N. Y. P. L.*; *Pa. H. S.*; etc.

The book was written by William Dunlap, who in the preface, signed "W. Dunlap. New York, April 10th, 1796," remarked:

In the summer of the year 1794 a dramatic performance, published in London, was left with me, called 'Helvetic Liberty.' I was requested to adapt it to our stage. After several perusals, I gave it up, as incorrigible; but pleased with the subject, I recurred to the history of Switzerland, and composed the piece now presented to the public . . .

'The Archers,' sometimes, but incorrectly, called the first American opera, belong to the class of English ballad-opera. They were first performed on April 18, 1796. The book was composed by Benjamin Carr. His music seems to be lost, except a 'Rondo from the overture . . . arranged for the pianoforte' and printed in 1813 as number 7 of Carr's musical miscellany and the air 'Why huntress why,' also published after 1800.

For a detailed description of the opera and further historical details see my monograph on 'Early American Operas. (Sam-melbde. d. Int. Mus. Ges. 1904-5).

**Ariadne abandoned** by Theseus in the Isle of Naxos.

A piece in one act, never performed in America called **ARIADNE ABANDONED BY THESEUS IN THE ISLE OF NAXOS**

was advertised for performance on April 26, 1797, at New York. We further read that

Between the different passages spoken by the actors will be full orchestra music, expressive of each situation and passion. The music composed and managed by [Victor] Pelisier.

Was this perhaps an altered version of G. Benda's melodrama?

An **Arrow** against profane and promiscuous dancing. Drawn out of the quiver of the Scriptures by the ministers of Christ at Boston in New England. [Two lines from Judges 6:31. Two lines of Latin.] Boston. Printed by Samuel Green and are to be sold by Joseph Brun-ning 1684.

12°. 30 p. *B. P. L.; Mass. H. S.* The pamphlet was written by Increase Mather. Compare *Mass. H. S. Proc.* 2d ser., v. ix, p. 460.

**As besides his cheerful fire.**

Song. See Young's vocal and instrumental miscellany, p. 18.

**As forth I rang'd the Bank of Tweed.**

This "new song" was advertised in May, 1799, as published by P. A. von Hagen & Co. . . . No. 3 Cornhill," Boston.

**As o'er Asteria's fields I rode.**

Song. See First number . . . by Moller & Capron.

**As pendant o'er the [?]**

Song. Advertised in November, 1798, as just published by "George Gilbert, at his Music Store, 177 Broadway, Apollo's Head," New York.



**As when the rising sun dispels the shades.**

*See* Ode set to music, consecrated to the memory of the Rev. George Whitefield.

**Ask why a blush.** Glee for three voices by Raynor Taylor.

This glee figured on a concert program which was to be performed at Philadelphia on April 3, 1800.

**Asteria's fields.**

Song. *See* First number . . . by Moller & Capron (21).

**Auf der Läfte heil'gen Weben.** Quartetto di Wolf.

MSS. parts for two violins, viola, fondamento, flauto, soprano, alto, tenore, basso, preserved in the library of the Philharmonic Society, Bethlehem, Pa.

**Auld Robin Gray**, or Janice's return from America.

An altered version of Samuel Arnold's "new pastoral opera," 1794, was advertised for performance at the New Theatre, Philadelphia, on May 4, 1795, as "never performed here . . . the new music, with a Scottish medley overture, by Mr. [Alexander] Reinagle."

**The Aviary.**

An advertisement to the effect that

The AVIARY, a collection of three elegant sonnets, entitled 'The Linnets,' 'The Goldfinch,' and 'The Nightingale,' composed by Mr. [James] Hook. Price 62 cents

would be published in the following week at "Carr's Musical Repository" appeared in Porcupine's gazette, Philadelphia, January 22, 1798.

**The Bachelor's song.** Music by F. C. Schaffer.

Song in D major. Undated and without imprint. *H. U.* Begins: "A bachelor leads an easy life."

**The Banks of Kentucke.**

*See* Sky lark.

**The Banks of the Dee.**

Song. Words and tune printed in the American musical miscellany, 1798, p. 34-37.

**The Bastile**, a favorite sonata by Elfort.

Thus advertised in December, 1793, as published by "B. Carr & Co. Musical Repository, No. 122 South side of Market Street . . . printed singly."

**Batchelors hall.**

Song. See Young's vocal and instrumental miscellany, p. 5.

Words and tune printed in the American musical miscellany, 1798, p. 42-44.

The **Battle of Gemappe**. A sonata for the forte piano by Fr. Devienne. New York. Printed for G. Gilfert & Co. at their Musical Magazine No. 177 Broadway.

4°. 13 p. engraved with ornamental title page. *B. P. L.* This battle-piece was published either 1796 or 1797.

The **Battle of Hexham**, or, Days of old.

The first American edition of George Colman, the younger's, libretto to Samuel Arnold's opera (1789) was published 1797 by John and Jos. N. Russell, Boston.

With "orchestra accompaniments entirely new, composed by Mr. [P. A.] van Hagen, [senior] leader of the band," this "historical, tragic, comic opera" was to be performed at the Hay Market Theatre in Boston on January 25, 1797.

The **Battle of Prague**. A favourite sonata for the piano forte or harpsichord. Philadelphia. Printed for J. C. Moller. C. S. Sculpt.

4°. 7 p. engraved. *B. P. L.* Published about 1793. Kotwara's popular piece as "adapted for a full band by J. G. C. Shetky" was probably first played at the New Theatre, Philadelphia, on June 23, 1794, thus analyzed:

1. Slow march. 2. Word of command, and first signal of cannon. 3. Bugle horn for the cavalry and second signal cannon. 4. Trumpet call. 5. Attack, cannonade, musketry, light-horse advancing, heavy artillery, etc. etc. Trumpet of recall. 6. Cries and groans of the wounded and dying. 7. Trumpet of victory. 8. Grand march. 9. Turkish music. 10. General rejoicing—"Go to bed Tom" and finale.

The **Battle of Trenton**. A sonata for the piano forte. Dedicated to General Washington.

The anonymous piece was advertised as published "at Carr's Musical Repository, Market street, Philadelphia," in December, 1797.

The **Beauties of friendship**. A favourite song by W. A.

Song with pf. acc. Printed in the Massachusetts magazine, Boston, September, 1792, p. 583. Reprinted in the American musical miscellany, 1798, p. 222-224.

**Beauties of music.**

The following advertisement appeared in the *Columbian centinel*, June 26, 1799:

BEAUTIES OF MUSIC. Just published by William Norman and sold at his Bookstore, No. 75 Newbury Street, or nearly opposite the sign of the Lamb Tavern, Boston.

No. 1 of the Beauties of music, being a collection of songs, airs, dances, marches, reels, duets, rondos, trios, etc. adapted to the violin and German flute—taken from a late London edition. N. B. This work with some additions will be continued in numbers 'till the whole is complete.

**The Bee.**

Song with pf. acc. Printed in the American musical miscellany, 1798, p. 182-183.

**The Bedfordshire march.**

See Compleat tutor for the fife . . . [1805], p. 13.

**Behold the man whom virtue raise.**

See Ode. As performed.

**Behold the social band appears.**

See Ode for the festival of St. John.

**La Belle Annette.**

See Twenty-four American country dances, p. 13.

**La Belle Catharine** with variations.

See First number . . . by Moller & Capron (9).

**La Belle Frene** [Irène?]

See Twenty-four American country dances, p. 9.

**The Belles about the Flat Bush.**

See Twenty-four American country dances, p. 12.

**The Bellisle march.**

See Compleat tutor for the fife . . . [1805], p. 15.

**The Bells.** Composed by R. Taylor.

MS. 2 p. in G maj. added to a miscellaneous volume in *Hopk.* which contains Brown's rondos and other music printed before 1800.

**The Bells of Scotland.**

See Manuscript collection of hymns, songs, etc. (45).

**Ben Back Stay.**

Song by Charles Dibdin. Advertised in May, 1794, as "published . . . Philadelphia printed for Shaw & Co." See also Gentleman's amusement by R. Shaw (6).

**Beneath a weeping willows shade.**

See Seven songs by Francis Hopkinson (III).

**The Blew bird.**

See Manuscript collection of hymns, songs, etc. (48).

The **Blockheads**, or, Fortunate contractor. An opera in two acts. As it was performed at New York. 8 vo. pp. v-43. New York printed. <sup>added</sup> (1776) London reprinted for G. Kearsley, 1782. 2 Plates.

Entry taken from Wegelin. This counter-farce to Burgoyne's 'Blockade' is attributed to Mrs. Mercy Warren.

**Blue beard, or, Female curiosity.**

Michael Kelly's opera (1798), libretto by George Colman, the younger, was performed "with accompaniments by Mr. [Alexander] Reinagle" at the New Theatre in Baltimore, June 10, 1799.

'Songs in Blue beard' were for sale in August at J. Carr's music store under "music lately published," which does not imply that they were published at Baltimore. Wegelin mentions

BLUE BEARD; or Female curiosity. A dramatic romance in three acts. 18mo. pp. 48. New York. 1803. Another edition. 16mo. New York. 1806.

**Blue eyed Mary.**

See Manuscript collection of hymns, songs, etc. (47).

**Blythe Collin.**

Song. See Mrs. Pownall's address.

**Bonny Charley.**

Song by James Hook. See Young's vocal and instrumental miscellany, p. 21.

**Bonny Lem of Aberdeen.**

See Young's vocal and instrumental miscellany, p. 7.

**A Book of songs, for the piano forte or harpsichord, composed by M. A. Pownall and J. Hewitt.**

Proposals for publishing the above were advertised in the N. Y. Daily advertiser, May 11, 1793, as follows :

*Music.* Flatter'd by the unbounded applause which the songs of the Primrose Girl, Jenny of the Glen, etc. have met with in this city and Philadelphia; M. A. Pownall and J. Hewitt, are induced to publish them (with four others entirely new) arranged for the Harpsichord and Pianoforte. A work which they hope will do credit to themselves and give satisfaction to those Ladies and Gentlemen who will please to honour them by becoming subscribers.

*Conditions.*

This work will consist of the following pieces.

1st. Rosette's \* celebrated 'La Chasse'

2d. 7 Ballads composed by M. A. Pownall and J. Hewitt

3d. A Duet for two voices.

*Terms of Subscription.*

Twelve shillings, one dollar to be paid at the time of subscribing and the remainder on delivery of the work.

Non subscribers sixteen shillings.

Subscriptions received by J. Hewitt. No. 72 Courtlandt street. May 9."

No. 3 seems to have been the piece performed at the second 'City Concert,' New York, January 9, 1794, under the title: "Duet for 2 voices, 'How sweet is the breath of morn' Mrs. Pownall and Mr. Capron."

The same proposals appeared in the Federal gazette, Philadelphia, September 9, 1793, with these alterations :

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\* Rosetti, Francesco Antonio (Franz Anton Roessler) 1750-1792.

1. Rostette instead of Rosette.
2. 6 ballads instead of 7.
3. Mrs. Pownall instead of M. A. Pownall.
4. "Subscriptions received by Mrs. Pownall at the theatre, and at Messrs. Carr & Co's Musical Repository, No. 136 Highstreet. Phil. Sept. 3."
5. One dollar instead of Twelve Shillings.

That the book was published becomes evident from an advertisement in the N. Y. Daily advertiser for March 29, 1794 :

"*New Music.* Just published a book of songs, for the pianoforte or harpsichord, composed by M. A. Pownall and J. Hewitt: song of the waving willow, and the celebrated French national air La Carmagnole; to be had of J. Hewitt, Greenwich street near the battery."

**A Book of twelve songs** by Alexander Juhan.

*See* A Set of six sonatas.

**Bourville castle**, or, the Gallic orphans.

This play by John Blair Linn, of New York, "a popular poet of the day" (Ireland) was advertised for first performance at New York on January 16, 1797, with "music composed and compiled" by Benjamin Carr. "Accompaniments" by Victor Pelissier.

In Boston 'Bourville castle' was to be acted on October 27, 1797, with music by Arne and Pelissier's orchestral accompaniments.

**The Brandewine.**

*See* Twenty-four American country dances, p. 22.

**Bravoura song**, with variations on the violin, composed by Mr. Boullay.

This song with violin obligato was performed in a concert at Philadelphia on July 4, 1796.

**Bright dawns the day.** A hunting song. Set by a student of the University at Cambridge.

Song with pf. acc. Printed in the Massachusetts magazine, Boston, March, 1789, p. 188-189. Reprinted in the American musical miscellany, 1798, p. 287-291.

**Bright Phœbus.**

Song. Advertised in December, 1797, as published "at Carr's Musical Repository, Market street," Philadelphia. Words and tune printed in the American musical miscellany, 1798, p. 96-97.

**Bright Sol at length.**

*See* Song. The words from a British publication.

**Brother soldiers all hail.**

On March 21, 1799, Benjamin Carr, Philadelphia, advertised as to be published in the following week :

Brother soldiers all hail, new patriotic song in favor of Washington, ornamented with an elegant likeness of the General to which is added a toast written and composed by J. Hopkinson, Esq. — Price 17 cents.

The **Bud of the rose**, a favorite song in 'Rosina.'

Shield's song was printed with pf. acc. in the *Columbian magazine*, Philadelphia, November, 1789.

The **Buona figliuola**. [!]

See 'Twenty-four American country dances, p. 4.

**Buonaparte's march**, called 'The Mantuane,' and 'Buonaparte's march,' called 'The Pyrenees.'

See 'Three new marches.

**Burbanks march**.

See Manuscript collection of hymns, songs, etc. (41).

The **Caledonian frolic**.

The ballet-master Francis' "much admired ballad dance" of 'The Caledonian frolic' was to be performed at New York on May 20, 1795, "with a new overture and music adapted to the piece" by Benjamin Carr. The pantomime was "composed" by Francis in 1794 for Philadelphia.

The **Caledonian maid**.

See Gentleman's amusement by R. Shaw (37).

The **Caledonian muse**.

We read in the *Federal gazette*, Baltimore, April 13, 1798 :

Just published and for sale at J. Carr's Music store, Gay-street. A new edition of the CALEDONIAN MUSE, with additions, being a collection of one hundred and thirty Scotch Songs, Reels, Strathspeys, and ancient and modern, adapted for the voice, pianoforte and violin, most of them in compass of the German flute, with a dissertation on the Scotch music, and a glossary, embellished with a beautiful title plate, engraved by Edwin, describing the infancy of Scotch music, price bound, 6 dollars, unbound, 5 dollars and 40 cents.

**Call freedom triumphant**.

"New song," advertised in April, 1796, as "just published" by B. Carr, No. 131 William street.

The **Camp**.

Song. Advertised at New York in August, 1798, as "just published."

A **Cantata**. The Nightingale by R. Taylor.

See The Nightingale.

**Canzonetti**, composed by a lady of Philadelphia.

See First number . . . Moller & Capron.

**Capocchio and Dorinna**.

This "mock Italian opera . . . dressed in character . . . consisting of recitative, airs and duets," was to be performed in Annapolis, Md., January 20, 1793, at Raynor "Taylor's musical performance . . . the whole of the music original and composed by Mr. Taylor."

**Captain Money's march.**

*See* Compleat tutor for the fife . . . [1805], p. 15.

**Captain Oaker's whim.**

*See* Twenty-four American country dances, p. 11.

**Captain Reed's, or the Third Regiment of Guards march.**

*See* Compleat tutor for the fife . . . [1805], p. 19.

**Captn. Truxton** or huzza! for the Constellation. Sung by Mr. Tyler at the Theatre with the greatest applause. New York. Printed & sold at J. Hewitt's Musical Repository No. 131 William Street. Sold also by B. Carr Philadelphia & J. Carr Baltimore. Price 25 cents.

Song with pf. acc. 4°. 2 inside pages. *L. C.* Begins: "Ye jovial tars now lend an ear." From internal historical evidence to be dated February or March, 1799. Compare also 'Huzza for the Constellation,' with which this song probably was identical.

**The Captive of Spilberg.**

This "favorite romance" was advertised in June, 1799, as published by "P. A. Von Hagen, jun. and Co. Musical Magazine. No. 3 Cornhill," Boston.

**Captivity.** A ballad supposed to be sung by Marie Antoinette during her confinement. Composed by Storace. Price 20 cents. Philadelphia. Printed for Carr & Co. at their Musical Repository No. 136 High Street.

Song with pf. acc., flute arr. added. 4°. *A. A. S.* Published 1793.

**The Capture.** A favorite song in the Pirates. Composed by S. Storace. Philadelphia. Printed at Carr & Co's Musical Repository No. 136 High Street.

Song with pf. acc. in D major. 4°. 2 p. numbered (10)-(12). *Hopk.* Begins: "Scarcely had the blushing morn." Published 1793.

**La Carmagnole.**

This famous song of the French Revolution was advertised in June, 1794, as published by "Carr & Co. Musical Repository, No. 122 Market Street."

**Carr's 3 Ballads.**

Advertised for sale by J. Carr, Baltimore, in August, 1799, among "music lately published."

**The Castle of Otranto.** Altered from 'The Sicilian romance.' Music and accompaniments by Victor Pelissier.

This version of William Reeve's "celebrated musical romance" (1794) was advertised for performance at New York on November 7, 1800.



**A Catch for three voices.**

See Philadelphia songster by Absalom Ainwell.

**A Catch for three voices.** Suitable for three ladies.

Printed in the Massachusetts magazine, Boston, April, 1792, p. 267.

Begins: "If 'tis joy to wound a lover."

**The Cave of enchantment,** or, the Stockwell wonder.

With "music selected and composed by Mr. [John] Bentley" this "superb pantomime entertainment never before attempted in this city" was performed at New York on August 25, 1785.

**Cease a while ye winds to blow.** A favorite rondo by Sr. Bach. Publish'd by G. Willig 165 Market St.

Song with pf. acc. 4°. 2 inside pages. *L. C.* Published between 1795 and 1797.

Composed by Raynor Taylor, the song was sung at a concert, Philadelphia, June 6, 1798.

**The Celebrated overture to Lodoiska** composed by Kreutzer. New York. Sold by J. and M. Paff.

4°. 6 p. engraved for pf. *Hopk.* Possibly published as early as 1799.

**Character of smart Dolly,** a laughing song by Raynor Taylor.

Made part of his "olio . . . entirely new," performed at Philadelphia on February 1, 1794.

**The Charming creature.** Set by H. J.

Song with pf. acc. Printed in the Massachusetts magazine, Boston, April, 1790, p. 253-254. Reprinted in the American Musical miscellany, 1798, p. 176-178, and in Henry M. Brooks' 'Olden time music,' Boston, 1888, p. 153-154.

**The Charms of nature.** (Being a solution of Thec, Ha!, R. M. sofna Ture, published last month.) Set by Philo-Musico.

Song with pf. acc. Printed in the Massachusetts magazine, Boston, 1790, p. 189. Reprinted in the American musical miscellany, 1798, p. 263-264.

**La Chasse.**

Rossetti's once popular piece was advertised in March, 1789, among other "songs and pieces arranged for the pianoforte or harpsichord by Alexander Reinagle," as "just published and sold by Thomas Dobson," Philadelphia.

As "a favorite lesson for the pianoforte, composed in an easy and familiar stile by A. Reinagle," the piece was advertised in January, 1794, as published by "B. Carr & Co. Musical Repository, No. 122 Southside Market Street," Philadelphia.

**Cheerful, fearless and at ease.**

See Ode on peace . . . by James Lyon.

The **Cheering rosary**. Sung with great applause in the new opera of the Midnight wanderers. Composed by Mr. Shield. Price 20 cents. Philadelphia Printed at Carr & Co's Musical Repository.

Song with pf. acc., with flute arr. 4°. 2 p. *Hopk.* Begins: "Tho oft we meet severe distress." Advertised as published in December, 1793.

**Chelmer's Banks.**

Song. See Young's vocal and instrumental miscellany, p. 36.

**The Children in the wood.**

Samuel Arnold's popular opera, libretto by Thomas Morton (1793), was advertised for performance at Philadelphia on November 24, 1794, as "a new musical piece in two acts, never acted in America . . . with accompaniments and additional songs" by Benjamin Carr.

In March, 1795, was advertised

The CHILDREN IN THE WOOD. A musical piece in two acts. With the additions and alterations, as performed by the Old American Company. New York. Printed at the Columbian Press, by Robertson and Gowan. for Benjamin Gomez, bookseller and Stationer, No. 97, Maiden-Lane, 1795.

Libretto. 8°. frontispiece: "Children in the woods. Scolex sc. Mr. Hodgkinson as Walter and Mr. Lee as Oliver." 57 p., *dramatis personæ* on p. 3. *Br. U.; L. C.*

The overture to the opera was advertised in March, 1795, as "published and to be had at G. Willig's Musical Magazine, No. 165 Market street," Philadelphia.

The CHILDREN IN THE WOOD. A musical piece, in two acts. With the additions and alterations, as performed in Boston. Boston, printed and sold at the office of Jno. and Jos. N. Russell, Quaker Lane; also sold at the several bookstores in town.

Libretto. 8°. 30 p. *A. A. S.; Br. U.* Published, as may be inferred from the *dramatis personæ* on p. 3, in 1796.

A **Choice collection of Free Masons songs**. To which is added 'Solomon's Temple,' an oratorio.

Advertised in June, 1779, as "just published and now selling at the Printing Office [of John Carter] at Shakespear's Head," Providence, R. I.

**Chorus, 2. Allegro**

**Chorus, 3d. Largo**

**Chorus, 4th. Allegro**

**Chorus 5th to be sung**

See Military glory of Great Britain.

**Chorus sung before Gen. Washington** as he passed under the triumphal arch raised on the bridge at Trenton April 21st 1789. Set to music and dedicated by permission to Mrs. Washington by A. Reinagle. Price  $\frac{1}{2}$  dollar. Philadelphia. Printed for the author, and sold by H. Rice, Market Street.

4°. t. p. "C. Tiebout sculp."; v. bl.; 1 p. bl.; 1 p. headed Chorus, with the verses sung and narrative; 1 p. bl.; 4 p. of engraved music, numbered 1-4 and signed "J. Aitken sculp." Begins: "Welcome, mighty chief! once more."

This collation is based upon the photogravure on copper, reproduced from the original copy in possession of Major Richard Howell and published by the Society of Iconophiles, New York, 1903, in their pamphlet 'Washington's reception by the ladies of Trenton.' Copies of the original seem to be extremely scarce. I failed to trace the piece in any of the libraries visited.

A startling query: Was this the chorus really sung before Washington on Trenton bridge? For the following reasons I believe not:

1. In the printed title a distinction may be read between "*chorus sung*," which seems to mean "words sung" and "*set to music*."

2. They were sung before Washington on April 21, whereas Reinagle's composition was advertised in the Pennsylvania packet, Philadelphia, December 29, 1789, as "just published." An unusual interval between performance and publication!

3. The "Plan" of the New York Subscription Concert, September 22, 1789, as advertised in the Daily advertiser, September 15, contains this passus:

"After the first act, will be performed a *chorus*, to the words that were sung as Gen. Washington passed the bridge at Trenton.—The music now composed by Mr. Reinagle."

4. Reinagle's piece is engraved for "2 voice. 1 voice. 3 voice." with pf. acc. apparently reduced from orchestral acc. The 3. voice stands in the bass clef and the whole is composed for either a mixed chorus or a 3-part male chorus; at any rate certainly not for female voices only. But the Sonata, as the original chorus was called in all the contemporaneous newspaper accounts, was sung "*by a number of young girls*," and of a band or orchestra assisting on the occasion and accompanying the singers no mention is made.

The inference is plain. If therefore Reinagle's music was not sung on April 21, 1789, whose was? This leads to Philip Phile and his problematic connection with the origin of 'Hail Columbia.' (For particulars see my Critical notes on the origin of Hail Columbia, *Sammelbände d. Int. Mus. Ges.* 1901-2.)

**A Christmas hymn.** Composed by Mr. Page, adapted for the harpsichord, pianoforte, harp, violin, German flute and guitar.

Advertised in December, 1794, as "published by James Harrison . . . 108 Maidenlane," New York.

**Clementis grand waltz.** Philadelphia. Printed for G. Willig and sold at his Musical Magazine.

4°. 1 p. in E flat major for pf. *N. Y. P. L.*; *Hopk.* Published before 1800?

**Clio and Euterpe**, a collection of celebrated songs and cantatas, set to musick by the most approved masters. With thorough bass for the harpsichord, and transposition for the German flute; containing near 600 airs.

Thus advertised in October, 1763, in Rivingston's New York gazette as published. It is remarked that

It would exceed the usual limits of an advertisement to give the titles of the songs in this place, but the public may depend upon finding all the best modern English and Scots compositions, and such as are the favourites of all lovers of musick.

**Cold stream or Second Regiment of Guards march.**

See Compleat tutor for the fife . . . [1805], p. 18.

**A Collection of Country dances** and cotillons with their proper figures for the pianoforte and violin, price 75 cents.

Advertised by J. Carr, Baltimore, in September, 1797, among "music lately published."

**A Collection of favorite songs, divided into two books** containing most of the airs in the Poor Soldier, Rosina, etc. and the principal songs sung at Vaux Hall. The hasses rendered easy and natural for the piano forte or harpsichord by Alexr. Reinagle. Book I. Philadelphia. Printed for A. Reinagle, of whom may be had a collection of Scotch tunes with variations for the piano forte or harpsichord. Also piano fortes of the best makers in London. J. Aitkin Sen.

4°. t. l. *Hopk.* Imperfect. Undated, but published probably before 1800, and possibly as early as 1789, for we read in the Pennsylvania packet, March 6, 1889,

Just published and sold by Thomas Dobson . . . Songs and duets arranged for the piano forte or harpsichord by Alexander Reinagle.

The songs mentioned, however, are not identical with the following. Perhaps they constituted Book II. Those in Book I are :

p. (1) bl.

- |     |   |
|-----|---|
| 2   | Drink to me only  |
| 5   | When William at eve. Rosina   |
| 6-7 | The twins of Latona. Poor Soldier   |
| 8   | How happy the soldier.  |
| 9   | May I never be married  |
| 10  | Norah the theme of my song. Poor Soldier. ("Tho Leixlip is proud of its close shady bowers.")   |
| 11  | Altho Heav'n's good pleasure. In the Favourite opera of Amintas. Composed by Sigr. Giordani.  |
| 12  | The Spring with smiling face. Poor Soldier.   |
| 13  | My friend and pitcher. Poor Soldier.  |
| 14  | How imperfect is expression.  |
| 15  | A rose tree. Poor Soldier.  |
| 16  | Out of my sight or I'll box your ears. Duetto.  |
| 17  | Johnny and Mary. ("Down the burn and thro' the mead.")  |
| 18  | Hunting song. Ye sluggards. ("Ye Sluggards who murder your life time in sleep." Is as simple arrangement in F. maj of 'Hunting song' by Philip Roth.) |
| 20  | Good morrow to your night cap. Poor Soldier.  |

A **Collection of songs** selected from the works of Mr. Dibdin. To which are added, the newest and most favourite American patriotic songs. Philadelphia: Printed by J. Bioren for H. & P. Rice, and sold by J. Rice, Baltimore. 1799.

12°. 328 p. Index x p. *L. C.; N. Y. P. L.* The 'New [American] patriotic songs' on p. 313-328. The book contains no music, but frequently the tunes are mentioned to which the songs were to be sung.

A **Collection of the newest and most fashionable country dances** and cotillions. The greater part by Mr. John Griffith, dancing master in Providence.

Thus advertised in May, 1788, as "published and to be sold by the printer hereof," John Carter, Providence, R. I.

A **Collection of the newest cotillions and country dances**. To which is added a variety of modern songs, also rules for conversation and instances of ill manners to be carefully avoided by both sexes.

Thus advertised by Isaiah Thomas & Son, Worcester, in August, 1800, as published.

**Collin's ode on the passions**, to be spoken by Mr. Hodgkinson. With music representative of each passion, as performed at the Anacreontic Society, composed by J. Hewitt.

Thus advertised for performance at a concert in New York on June 11, 1795.

**Columbia**. A new country dance. By Philo-Musico.

Printed in the Massachusetts magazine, Boston, February, 1790, p. 125.

**Columbia**. A song. Composed and set to music by Mr. T. Dwight.

Published in the American museum, Philadelphia, June, 1787.

**Columbia—By Dr. Dwight**.

Printed as song with pf. acc. in the American musical miscellany, 1798, p. 207-211. Begins: "Columbia, Columbia to glory arise."

The **Columbian songster**, a jovial companion: Being a collection of two hundred and twenty choice songs, selected from various volumes and detached parcels—of which near fifty are American productions. Mirth, love and sentiment are here happily blended, the chaste to the chastest ear unoffended. From Greenleafs Press. New York, 1797.

8°. viii p. contents; 232 p. 'The Columbian songster.' *B. P. L.* Contains no music, but frequently the tunes are mentioned to which, especially the patriotic, songs were to be sung.

The **Columbian songster**, and Free Mason's pocket companion . . . Selected by S. Larken.

Advertised in April, 1798, as "published, price 1 dollar, neatly bound and lettered, sold by F. Larkin, No. 47 Cornhill," Boston.

The **Columbian songster**. Being a large collection of fashionable songs, for gentlemen & ladies. In a series of numbers. Printed by Nathaniel Heaton, Jun. 1799. Wrentham, Mass.

12°. Nos. I–VI each 36 p., No. VII, Masonic songs, 30 p., bound together, followed by vi p. of contents. *Br. U.* The collection contains 173 songs, but without music, only the tunes being mentioned to which certain songs were to be sung.

**Columbians all the present hour.**

Song. *See* New Yankee Doodle.

**Columbia's bold eagle**, a patriotic song, words by a gentleman of Salem. Music by Mr. Graupner.

Was to be sung at a concert in Salem, Mass., on June 25, 1799.

**Columbia's brave friends** with alertness advance.

Song. *See* Adams & Washington.

**Columbus**, or the Discovery of America. An historical play. As performed at the Theatre Royal, Covent Garden, London. By Thomas Morton, of the Honourable Society of Lincoln's Inn. Boston. Printed and sold by William Spotswood, sold also by H. & P. Rice, Philadelphia, 1794.

8°. 52 p. preceded by Prologue and followed by Epilogue and advertisement of "Plays American editions, for sale by William Spotswood, Boston." *B. P. L.; N. Y. P. L.*

The play was performed with incidental music composed by Alexander Reinagle at the New Theatre, Philadelphia, on January 21, 1797; with incidental music composed by James Hewitt in New York on May 15, 1799; with incidental music composed by P. A. von Hagen, probably the elder, at the Federal Street Theatre, Boston, for the first time on February 17, 1800.

**Come blushing rose.**

Song. Advertised in April, 1795, as published by "G. Gilfert & Co at their Musical Magazine, No. 121 Broadway," New York.

**Come buy my wooden ware.**

This "new song" was advertised in May, 1799, as published "at P. A. Von Hagen Jun. and Co's at the Musical Magazine No. 55 Marlboro' Street," Boston.

**Come fair Rosina.**

*See* Seven songs by Francis Hopkinson (I).

**Come now all ye social powrs.**

Song. Words and tune printed in the American musical miscellany, 1798, p. 40–41.

**Come rouse brother sportsman.**

Song. Words and tune printed in the American musical miscellany, 1798, p. 150-152.

**Come swallow your bumpers, ye tories and roar.**

Song. *See* Parody parodised.

**Comely Ned died at sea, a new ballad by Dibdin.**

Thus advertised in January, 1798, as published "at Carr's Musical Repository," but probably identical with:

**Comely Ned that died at sea.**

Song by Charles Dibdin. Advertised in January, 1798, as "just published by J. Hewitt, No. 131 William st.," New York.

**Comfort ye my people, saith our God.**

*See* Thanksgiving anthem by William Tuckey.

**The Compleat instructor for the flute**

**The Compleat instructor for the guitar**

**The Compleat instructor for the harpsichord**

All three by H. B. Victor, 1778. *See*:

**The Compleat instructor for the violin.** By H. B. Victor.

Advertised in the Pennsylvania ledger for April 4, 1778, as:

Just published, and now selling by I. Norman, Engraver, opposite the old Workhouse, in Third-street, Mr. Victor's new composition of music for the violin, with compleat instructions for learning to obtain a proficiency: Price One Dollar.

N. B. Mr. Victor intends publishing three other books (viz) for German flute, guitar and harpsichord, by subscription . . .

I have taken the titles from the proposals for publishing the book, which appeared in the Pennsylvania ledger for January 31, 1778, and read:

Now publishing by Subscription A NEW COMPOSITION OF MUSIC consisting of four separate books, viz.

The Compleat Instructor for the violin, flute, guitar and harpsichord. Containing the easiest and best method for learners to obtain a proficiency; with some useful directions, lessons, graces etc. By H. B. VICTOR.

To which is added, A favourite collection of airs, marches, minuets, etc. now in vogue; with several useful pieces for two violins, etc. etc.

Also, a dictionary explaining such Greek, Latin, Italian and French words, as generally occur in music.

CONDITIONS.

I. The composer of this work intends printing it in four separate books; as it is possible the whole together may not suit every subscriber, he gives them the opportunity of chusing four books of either sort.

II. The price to subscribers will be twenty shillings (non subscribers twenty-five), one Dollar advance at the time of subscribing, the remainder to be paid when the work is compleat and delivered.

III. Three weeks after fifty subscribers have approved of these conditions, the book for the violin will be published; the others will be published every three weeks after, till the whole is compleat.

IV. An elegant, new and original frontispiece, in the present tastes will be given.

V. Subscriptions are received by H. B. Victor, musician; by Robert Bell, printer and bookseller, in third-street; by Nichola Brooks, at his picture and dry good store in Second street; by Samuel Delap, bookseller, the corner of Chestnut and Third street, by Narius Montillius, at his stationary shop near the Coffee house; and by I. Norman, engraver, opposite the old Work-house in Third-street.

The same book, under the title of 'New and complete instructions for the violin . . . By H. B. Victor, was advertised as published in the Royal Pennsylvania gazette, April 7, 1778.

The **Compleat tutor; for the fife**, containing ye best & easiest instructions for learners to obtain a proficiency. To which is added a choice collection of ye most celebrated marches, airs, etc. Properly adapted to that instrument, with several choice pieces for two fifes. Philadelphia. Price 62½ cents. Printed for & sold by George Willig. No. 12 South Fourth Street Philada. where also may be had a great variety of other music, musical instruments, strings, etc. etc.

8°. pl.; t. p. v. bl.; 7 p. with "Instructions for the Fife" for fingering; on the gamut, on time, etc.; p. 8-30 contain the music. *Pa. H. S.*

Contents in detail:

- p. 8. Foot march with 8 divisions; troop.
9. Doublings of the troop; Doublings; Taptoo
10. The Reveilly; the General; To Arms; Troop or assembling; troop;
11. The Scotch reveilly; The General; The Drums call; The Dead march; The Singling of a troop by Mr. Weidman
12. Lord Loudon's Grenadiers march; The Turk's march; The Train or artillery Grenadiers march
13. The Coronation march; The Second Grenadiers march; The Wiltshire march; The Bedfordshire march
14. March of the Thirty-fifth Regiment [for two fifes]
15. Bellisle march [for two fifes]; The Retreat; Captain Money's march;
16. The new Coldstream march; the Marquis of Granby's or 1st Troop of Horse Grenadiers march; The Gloucestershire march; The Militia march
17. The Warwickshire march; The Lincolnshire march; The Light Horse march;
18. Cold stream or Second Regiment of Guards march [for two fifes]
19. Captain Reed's or the Third Regiment of Guards march [for two fifes]; The Dukes march
20. The Duke of Glousters march as performed before his majesty at the review in Hyde Park [for two fifes]; The Essex march.
21. Presidents march; Washingtons march; Stoney Point.
22. Jefferson's march; Life let us cherish; Roslin Castle.
23. The Prince of Wales's march; Prince Ferdinand march; Pioneers march
24. The Dorsetshire march [for two fifes]; March in Scipio;
25. Grenadiers march; Count Brown's march; Lord Camarthen's march.
26. Grano's march [for two fifes]; Cumberland march.
27. White Joke; Cotillion; Merrily dance the Quaker; Lady's breast knot
28. The Philadelphia Association Quick march; Yankee Doodle; The Sette in Queen Mab; Lovely Nancy.
29. The Georgia Grenadiers march by Mr. Alexander; Heymakers dance; Guardian angels; Corellis gavot.
30. The Congress [for two fifes]



As George Willig appears at "No. 12 South Fourth Street" for the first time in the Philadelphia city directory of 1805, the *Compleat Tutor* possibly was printed in this form as early as 1805. But there can be little doubt that the book was originally published during the second half of the eighteenth century.

We find on close examination for instance that

1. p. 21-22 have been interpolated. The original page 21 has clumsily been changed into p. 23; p. 22 into 24, etc.
2. The engraving of these two plates differs from that of the others.
3. Most of the pieces are English. The interpolated pages, however, are American airs, as 'The President's march'; 'Washington's march'; 'Stoney Point'; 'Jefferson's march.'

Apparently the President's march, etc., were added for selling purposes, and in order to destroy to some extent the pronounced English character of the book. That it was Americanized with this object in view appears from the engraved plate. It shows a Hessian soldier playing a fife in front of a fort from the flag-pole of which the American stars and stripes are flowing. The helmet of the Hessian shows the word "Liberty" instead of the Hessian coat of arms. Apparently these were rubbed out and the word "Liberty" was inserted instead. It is equally evident that the "Stars and Stripes" have been added. The plate is by *Norman*, an early American engraver, and can be traced back to Revolutionary times, as Mr. Jordan of the Pennsylvania Historical Society informed me. These facts and the tune of 'The Philadelphia Association' (p. 28) render it probable that the book was originally published during the Revolution.

Probably, before being "doctored," it was identical with :

A **Compleat tutor for the fife**, comprehending the first rudiments of music and of that instrument in an easy, familiar method. To which is annexed besides the fife duty, and the usual collection of lessons, airs on marches, in the English edition, a variety of new favourite ones never before printed.

Thus advertised in the Pennsylvania gazette for July 3, 1776, as "just published and to be sold by Michael Hillegas."

### **Concertos.\***

CONCERT VIOLIN [by Raynor] Taylor.

Thus advertised for performance in Philadelphia on April 21, 1796, by George Gillingham at a concert, the program of which consisted chiefly of Taylor's compositions.

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\*In the eighteenth century it was customary for virtuosos to play concertos of their own composition but it was also customary not to mention the composer if a virtuoso did not play a concerto of his own. As I had to rely upon concert programs as printed in the newspapers it was therefore impossible, except in the very few instances mentioned above, to settle the problem whether our early virtuosos played concertos of their own or not, but I am convinced that our early virtuosos such as Capron, Bentley, Moller, Reinagle, Taylor, Brown, Graupner, etc., had many more concertos to their credit than have been entered here.

A CONCERTO FOR THE ORGAN or harpsichord by William Selby.

See Apollo, or, the Muse's musical companion.

CONCERTO ON THE CLARINET, composed and executed by Mr. Gautier.

Thus announced on the program of a concert given at Philadelphia, December 1, 1795.

CONCERTO ON THE CLARINET, composed and performed by Mr. Shaffer [F. Schaffer, F. C. Sheffer].

Thus announced on the program of a concert given at Boston, April 2, 1798.

CONCERTO ON THE IMPROVED PIANOFORTE, with the additional keys. Composed by [Alexander] Reinagle.

Thus announced for performance by Miss Broadhurst, the celebrated opera singer, at the end of the opera 'The Woodman' on June 18, 1794, at the New Theatre, Philadelphia.

CONCERTO VIOLINCELLO [!], composed and to be performed by Mr. Demarque.

Thus announced on the program of a concert given at Baltimore on July 15, 1795.

CONCERTO VIOLONCELLO—Phillips.

Thus announced on the program of the first of the twelve concerts given by "Messrs. Hewitt, Gehot, Bergman, Young and Philips" on October 4, 1792, at New York, as to be played by the composer.

GERMAN FLUTE CONCERT with solos, composed by Giovanni Gualdo.

Was to be performed in Philadelphia on November 16, 1769, at a "concert directed by Mr. Gualdo after the Italian method."

VIOLIN CONCERTO by Giovanni Gualdo.

"A new violin concerto with solos, composed by Mr. Gualdo," was to be performed on November 16, 1769, in Philadelphia, at a "concert . . . directed by Mr. Gualdo after the Italian method."

VIOLIN CONCERTO by Mr. Phile.

A "Violin concerto by Mr. Phile, of New York," Philip Phile's name standing under "Authors," was announced in the "Syllabus" of the First Uranian Concert, given on April 12, 1787, at Philadelphia.

The Congress.

March. See Compleat tutor for the fife . . . [1805], p. 30.

The Conquest of Belgrade, a sonata for the harpsichord, or pianoforte.

Advertised in April, 1795, as published and to be had of G. Gilbert & Co., at their Musical Magazine, No. 121 Broadway, New York.

The Constitution of the Essex Musical Association. Established 28th March, 1797. Newberry port. Printed by Edmund M. Blunt. State Street,—1798.

12°. 12 p. B. A.

**Content.**—A pastoral, by Mr. Cunningham.

Song with pf. acc. printed in the Universal asylum, Philadelphia, May, 1791. Begins: "O'er moorlands and mountains."

**Corellis Gavot.**

*See* Compleat tutor for the fife . . . [1805], p. 29.

**The Coronation march.**

*See* Compleat tutor for the fife . . . [1805], p. 13.

**Corydon's ghost.**—By Dr. N. Dwight.

Song with pf. acc. Printed in the American musical miscellany, 1798, p. 228–230.

**Cot pless her.**

Song. Advertised in March, 1797, as to be published "in a few days" by "G. Gilfert at his Musical Magazine, No. 177 Broadway," New York.

**Cotillion.**

*See* Compleat tutor for the fife . . . [1805], p. 27.

**Cottage boy.**

Song. *See* Mrs. Pownall's address.

**The Cottage in the grove.** Sung by Mr. Tyler. Composed by Mr. Hook. Printed & sold by Carr at his Repository's Philadelphia & N. Y. And by J. Carr Baltimore (20 cts.)

Song with pf. acc. 4°. *Y. U.*, Mus. Misc. 26, p. 226–227. Published between 1794 and 1797.

**The Cottage of the moor.**

This "very favorite ballad" was advertised in October, 1800, as "published at Chalk's Musical Repository and Circulating Library, No. 57 North Third Street," Philadelphia. Probably identical with

**The Cottage on the moor.**

Advertised in the Federal gazette, Baltimore, in November, 1800, as "just published." *See* Musical journal for the pianoforte . . . 1800. Sec. vol.

**The Cottager.**

Song with pf. acc. Printed in the American musical miscellany, 1798, p. 128–129.

**Count Brown's march.**

*See* Compleat tutor for the fife . . . [1805], p. 25.

**Court me not to scenes of pleasure.** Sung by Miss Broadhurst. Printed & sold at Carr's Musical Repository's Philadelphia & N. York, & by J. Carr Baltimore (20 cts.)

Song with pf. acc. 4°. *Y. U.*, Mus. Misc. 26, p. 210-211. Published between 1794 and 1797.

**Crazy Jane.**

"The much admired song of Crazy Jane" was advertised in November, 1800, as "just published" by P. A. von Hagen, No. 3 Cornhill. On November 29 we read,

"This day published . . . HENRY'S RETURN, or the sequel to Crazy Jane," and on December 23, "N. B. Next week will be published The Death of Crazy Jane."

**Criticism on modern musick** by Dr. Franklin. Letter from Dr. B. Franklin to Mr. P. Franklin, at Newport.

Printed in the *Universal asylum*, Philadelphia, August, 1790, p. 97-99; in the *Massachusetts magazine*, Boston, July, 1790, p. 412-414, and in the several editions of Benjamin Franklin's collected works. This interesting letter was probably written in 1765. Compare also my article on 'The Musical side of Franklin' in *Music*, November, 1900.

**The Crops.**

Song. Advertised in March, 1797, as to be published "in a few days" by "G. Gilfert at his Musical Magazine, No. 177 Broadway," New York.

**Cumberland march.**

See *Compleat tutor for the fife* . . . [1805], p. 26.

**Cymro oble**, or the Welch question.

See Young's vocal and instrumental miscellany, p. 17.

**Damon & Clora.** A favorite dialogue. Price 25 cents. Philadelphia printed at Carr's Musical Repository.

Duet in canon form with pf. acc. C major. 4°. 3 p. Remark at bottom of page: "This may be play'd as a duett by two flutes or guitars." Duet begins: "Turn fair Clora—Go false Damon." On p. 4 in C major:

THE RECONCILIATION, being a sequel to Damon and Clora. Composed by R. Taylor.

Begins: "And art thou Damon." *Hopk.*

Advertised in October, 1794, as published among "new songs, never published in America."

**Dance for waltzing.** Publish'd by G. Willig Market St. No. 165.

4°. 2 p. engraved for pf. *N. Y. P. L.* Contains not one but six short waltzes. Published at Philadelphia between 1795 and 1797.

**Dance tunes, etc.** by Pierre Landrin Duport.

This autograph collection, now in the *L. C.*, containing about seventy airs for dancing (jigs, sarabandes, cotillions, etc.) or marching, bears dates from 1783 to 1834. Several of the earlier tunes were written in Boston and New York. Their titles are entertaining, not alone on account of Duport's orthography. The dances composed until 1800 are the following:

- No. 4. English dance; Jig to pleas Miss Hall, Boston 1793.
- No. 8. Compose in New Jersey 1790.
- No. 11. Allemand belong to the May at Boston 1794
- No. 11.\* Air favôry of Miss Gair at Boston 1793
- ✓ No. 14. Menuit & Gavôtte. belong to Miss K. Henne & performd by Her.  
Composed By P. L. D. in New York 1800
- No. 15. Franch Contre-Dance-Call Convention belong to the May at Boston 1794
- No. 19. Grand Jig for A Ballet at Boston 1796
- ✓ No. 24. Grand Contre-Dance La Clement belong to a quadreil at Boston in 1786
- ✓ No. 25. Sarabande. Made for a Quadreill at Boston in 1794
- No. 29. English Dance. Composed for Miss Burr at New York 1797  
Cotillion Mr. Rizzio  
Compose at New York 1798.
- No. 30. Miss Burr faverette New York 1799
- No. 31. Miss Charch's fancy New York 1798
- No. 35. Fancy Menuit with figure Dance by Two young Ladies in the presance of Mrs. Washington in 1792. Philada.
- No. 39. Franch Milôdy may be Dance as a Cotillion made at Boston 1793
- No. 40. Fancy Menuit Dance before Genl. Washington 1792
- Nos. 43 and 44. Minuetto & Gavott Compos'd by Alxr. Reinagle Esqr.  
The Marige of 84 Made in Boston 1796  
The return to New York in 1797

**Dances in Spain.**

Essay reprinted 'From Townsend's travels,' in the *Massachusetts magazine*, May, 1795, p. 106.

**Dancing exploded.** A Sermon shewing the unlawfulness, sinfulness, and bad consequences of balls, assemblies, and dances in general. Delivered in Charlestown, South Carolina, March 22, 1778. By Oliver Hart, A. M. Charlestown, South Carolina: Printed by David Bruce 1778.

8°. 32 p. *N. Y. H. S.*

**Darby's return.** A comic sketch, as performed at the New York theatre, November 24, 1789, For the Benefit of Mr. Wignell. Written by William Dunlap. New York. Printed by Hodge, Allen and Campbell and sold at their respective Bookstores and by Berry and Rogers. 1789.

8°. p. 3, To the Public; p. 4, Characters; p. (5)-14, 'Darby's Return,' with an etching, preceding the t. p. and representing "Mr. Wignell in the character of Darby," signed "Wm. Dunlap del. et fecit." *B. A., Br. U., etc.*

A fac-simile reprint of this once popular comic operatic sketch is contained in the publications of the Dunlap Society for 1899, in P. L. Ford's 'Washington and the theatre.' Printed also in the *New York magazine*, January, 1790, p. 47-51.

**Daughter of heav'n**, thou gift divine.

See Ode. Composed by Mr. Low.

**The Dawn of hope.** Set by H. J.

Song with pf. acc. Printed in the Massachusetts magazine, Boston, May, 1791, p. 312.

**Day of glory.**

See Manuscript collection of hymns, songs, etc. (49).

**De tout mon cœur**, by Raynor Taylor.

This song was advertised in February, 1798, as "by B. Carr, at his Repository Market street . . . republished . . . with many of the same author."

**The Dead alive**, or *The Double funeral*. A comic opera. In two acts. With additions and alterations. As performed by the Old American Company in New York: with universal applause. By John O'Keefe, Esquire; author of the *Poor Soldier*, *Agreeable Surprise*, and twenty four other dramatic pieces. With an account of the author. New York: Printed by Hodge, Allen and Campbell; and sold at their respective book-stores. 1789.

Libretto to Samuel Arnold's opera (1781). 8°. 46 p. *N. Y. P. L.*; *Pa. H. S.*

**Dead march.**

See Compleat tutor for the fife . . . [1805], p. 11.

**Dead march & monody.** Performed at the Lutheran Church in Philadelphia on Thursday, the 26th December 1799 being part of the music selected for funeral honours to our late illustrious cheif [!] General George Washington. Composed for the occasion and respectfully dedicated to the Senate of the United States by their obedt. humble servt. B. Carr . . . Printed by J. Carr, Baltimore. Copyright secured.

4°. First for voice with pf. acc.; then the Dead march adapted for two flutes, violins, clarinets or guitars and the monody adapted for two voices, flutes, violins, clarinets or guitars, both in G major. This rare and impressive piece is in the possession of *Pa. H. S.* The march must have been published either very late in December, 1799, or early in January, 1800, for J. Carr, in Baltimore, advertised it for sale on January 13, 1800.

**Dear little cottage maiden.** Sung with greatest applause at Vauxhall Gardens. Sold at Carr's Musical Repository's Philadelphia & N. York, and by J. Carr Baltimore. Price 20 cents.

Song by James Hook with pf. acc., guitar arr. added. 4°. *Y. U.*, Mus. misc. 26, p. 194-195; 230-231. Advertised as published in March, 1796. Words and tune printed in the American musical miscellany, 1798, p. 170-172.

**Dear Mary**, or adieu to old England. Price 25 cents. New York. Printed & sold at J. Hewitt's Musical Repository No. 131 William Street. Sold also by B. Carr Philadelphia & J. Carr Baltimore.

Song with pf. acc. 4°. 2 p. *L. C.* Published between 1797 and 1799.

**Dear Walter.**

Song. Advertised in January, 1795, among "new songs adapted to the pianoforte, just published at G. Gilfert & Co. Musical Magazine."

**Dear wanderer.**

Song. *See* Musical repository by W. Norman, No. I, 11.

**The Death of Anna.**

Song. *See* Musical repository by W. Norman, No. VI.

**Death of General Wolfe.** (A new song. Engrav'd for the Pennsylvania magazine . . . J. Smither sculp.) Set to music by a gentleman of this country, the words by Atlanticus.

Song with pf. acc. Appeared in the Pennsylvania magazine, Philadelphia, March, 1775. Begins: "In a mould'ring cave where the wretched retreat."

**The Death of poor Cock Robin** composed and sung by Master Walsh, of Drury Lane Theatre.

Song. Thus advertised in January, 1798, as published "at Carr's Musical Repository."

**Death or victory.**

Song. Words and tune printed in the American musical miscellany, 1798, p. 256-258.

**The Death song of an Indian chief.** Taken from 'Ouâbi,' an Indian tale in four cantos, by Philenia, a lady of Boston. Set to musick by Mr. Hans Gram, of Boston.

Mrs. Sarah Wentworth Morton's song was printed for tenor voice with orch. acc. in the Massachusetts magazine, Boston, March, 1791, on a fly-leaf between p. 186-187. This was the first orchestral score published in the United States, so far as I have been able to discover. The (not very valuable) piece is scored for strings, two clarinets, and two E flat horns. The words begin :

Rear'd midst the war empurpled plain  
What Illinois submits to pain !

**Death song of the Cherokee Indians.**

*See* Alknomook.

**Delia.**

Song by H. Capron. *See* First number . . . by Moller & Capron (14).

**Description of an improved method** of tongueing the harpsichord or spinet,  
by F. H. esq.

*See* Improved method of quilling the harpsichord.

**Description of the North American Indian Dances.**

Reprinted from Dr. William's history of Vermont in the Massachusetts magazine, January, 1796, p. 17-18.

The **Deserter**, a comic opera, in two acts, as performed at the theatre, New York, with universal applause. By Mr. C. Dibdin. New York: Printed for Samuel Campbell, bookseller, No. 44, Hanover Square, corner of the Old-Slip. 1787.

Libretto. 8°. 31 p. with *dramatis personæ* on p. [2]. *L. Co. Ph.; N. Y. H. S.* Another edition was advertised in December, 1795, as published by "Wm. P. Blake, at the Boston Book Store, No. 59 Cornhill."

The opera was to be performed at New York on May 19, 1795, "with new accompaniments by Messrs. [Victor] Pelisier and [Benjamin] Carr."

The **Despairing damsel**.

Song. Words and tune printed in the American musical miscellany, 1798, p. 254-256.

The **Desponding negro**.

Collin's song was advertised in August, 1793, "printed singly . . . and sold at Carr & Co's Musical Repository No. 136 High street." Words and tune printed in the American musical miscellany, 1798, p. 166-168.

Les **Deux chasseurs et la laitière**.

An adaptation of this opera (by Duni, L. Piccini, Goblain ?) was thus advertised for performance at the New theatre, Baltimore, August 22, 1795:

A pantomime ballet, in one act, composed and under the direction of Mons. Lege, from the Italian theatre at Paris, called *LES DEUX CHASSEURS ET LA LAITIÈRE* with the original music, the accompaniments by Mr. De Marque.

**Deux Savoyards**.

*See* Air des deux Savoyards.

A **Dialogue on peace**, an entertainment, given by the senior class at the anniversary commencement, held at Nassau Hall, September 28th, 1763. Philadelphia. Printed by William Bradford. 1763.

8°. 27 p. *Br. U.; L. C.* This dialogue was interspersed with music, as it contains on p. 3 an introductory ode for solo and chorus and on p. 25-27 an ode for solo and chorus.

**Dibdin's fancy**.

Dance. *See* Young's vocal and instrumental miscellany, p. 29-30.



**Dibdin's museum**, being a collection of the newest and most admired songs. Philadelphia. Printed by R. Aitken, No. 22, Market Street. For Joseph Charles. 1797.

8°. 72 p. *L. Co. Ph.* Contains poetry only.

**Dictionary** explaining such Greek, Latin, Italian and French words, as generally occur in music.

*See* Compleat instructor for the violin by H. B. Victor.

**Ding dong bell**, or the Honeymoon expired, being the courtship and wedding of Ralph and Fan.

This song made part of an "*Olio*" . . . "entirely new" by R. Taylor, which was to be performed in Philadelphia on February 1, 1794.

**Diogenes, surely and proud.**

Song. Words and tune printed in the American musical miscellany, 1798, p. 100-101.

A **Dirge**, or Sepulchral service memorating the sublime virtues and distinguished talents of Gen. George Washington. Composed and set to music at the request of the Mechanics Association, for performance on Saturday, the 22 inst.

Under the title of "New funeral music" the dirge was advertised in February, 1800, as "just published price 12½ cents by Thomas and Andrews," . . . Boston.

On February 26 appeared an account of the "Sepulchral service." According to this, it was "written at the request of the board of trustees for the occasion, by J. M. Williams, Esq. and set to music by Mr. Oliver Holden."

Was composed as a cantata. The first "Solemn Recitative" began:

Lo! sorrow reigneth, and the nation mourns.

The **Disappointment**: or, the Force of credulity. A new American comic opera of two acts. By Andrew Barton Esq. [Verses.] New York: Printed in the year 1767.

Libretto. 12°. t. p. v. bl.; pref. p. [iii]-iv; prol.; *dramatis personæ* p. v-viii; text p. 9-56; epilogue p. [57]-58; errata p. 58. *B. P. L.; L. C.; L. Co. Ph.; N. Y. P. L.; Pa. H. S.*

Distinctly a libretto for a ballad-opera, and probably the first written in our country. The coarse, but very witty and clever libretto contains eighteen songs with the names of the "Airs" to which the words were to be sung. Air IV is 'Yankee Doodle,' a fact which overthrows all theories that connect the musical history of our jolly patriotic song with the War of the Revolution.

The "local piece," written as the author informs us in the preface in derision of the "foolish and pernicious practice of searching after supposed hidden treasure," was to be performed by the Amer-

ican Company at Philadelphia on April 20, 1767, but it was withdrawn, "personal reflections" rendering it "unfit for the stage." However, the public had ample opportunity for satisfying its curiosity as to the "personal reflections," for the libretto was advertised in the *Pennsylvania chronicle*, April 20-27, 1767, as:

Just published and to be sold at Samuel Taylor's bookbinder, at the corner of the Market and Water Streets, price one shilling and sixpence.

Mr. Seilhamer and others claim that Andrew Barton is a pseudonym for Col. Thomas Forrest of Germantown. This supposition is based upon circumstantial evidence, in particular on the fact that the copy at the Ridgway branch of the Library Company of Philadelphia contains an ink-memorandum on the title page reading "by Col. Thomas Forrest of Germantown," followed by a half faded sign in form of an S which looked to me like a question mark. The arguments in favor of Forrest's authorship are not at all convincing and I advise librarians to enter the libretto under Barton. For a critical examination of the matter and for a detailed description of 'The Disappointment' see my monograph on 'Early American operas' (*Sammelbände d. Int. Mus. Ges.* 1904-5).

A second, altered, edition of 'The Disappointment' appeared in 1796 under the title:

*THE DISAPPOINTMENT, or the Force of credulity. A new comic-opera in three acts. By Andrew Barton, Esq. Second edition, revised and corrected with large additions by the author. [Verses.] Philadelphia. Printed for and sold by Francis Shallus, No. 40, Vinestreet. 1796.*

12°. 94, (2) p. *B. P. L.; Br. U.; Mass. H. S.; N. Y. P. L.; Pa. H. S.; British Mus.*

In this edition the 'Airs' to the songs are omitted; the language has become less coarse; and the transformation into an opera of three acts has occasioned many additions, but it must be said that this first American opera libretto, if we except James Ralph's doubtful 'Fashionable Lady' (London, 1730), has lost a good deal of its brilliancy and wit by the surgical operation.

*Dissertation on Scottish music*, by James Tytler, 1800.

Mentioned in Moore's List of modern musical works published in the United States, 1876.

*Divertimenti*, or familiar lessons for the pianoforte by Raynor Taylor.

Thus advertised at Philadelphia on May 1, 1797:

*DIVERTIMENTI*, or familiar lessons for the pianoforte, to which is prefixed a Ground for the Improvement of Young Practitioners, composed by R. Taylor, music professor, Philadelphia, published this day, (price two dollars) and printed for the author, No. 96 North Sixth Street, and sold at Carr's Musical Repositories Philadelphia and New York . . . "

Probably Taylor's 'Divertimento,' which was to be performed at a concert in Philadelphia on April 21, 1796, belonged to this set.

**The Doctor & Apothecary.**

Advertised for performance at the City Theatre, Charleston, S. C., on April 26, 1796, for the benefit of Mr. Bergman, with "the music selected by Storace, the orchestra accompaniments composed by Mr. Bergman." Probably a pasticcio made from Dittersdorf's famous opera.

**Don Juan;** or the Libertine destroyed. A grand pantomimical ballet, in two parts. As performed with great applause by the Old American Company at the theatre in South wark. First American edition. Philadelphia: From the press of Mathew Carey. Dec. 22, 1792.

Libretto. 8°. 12 p. *B. P. L.*

The libretto was advertised in the *Columbian centinel*, Boston, December 12, 1795, "with the songs, etc. as performed last evening at the theatre" as "published and for sale by Wm. P. Blake, at the Boston Bookstore, No. 59, Cornhill."

In the same number appeared another advertisement to the effect that the libretto was "published and for sale at John West's Bookstore, No. 75 Cornhill," but as Blake was publishing quite a number of librettos just then, it was probably he who published the libretto to 'Don Juan.' This was probably the pasticcio made from Mozart's immortal opera and performed at London about the time of his death.

**Donna donna donna della.** A favorite song. Composed by Mr. Hook. New York. Printed & sold at J. Hewitt's Musical Repository No. 131 William Street. And at B. Carr's Philadelphia and J. Carr's Baltimore.

Song with pf. acc. 4°. 2 p. *L. C.* Published between 1797 and 1799.

**The Donop.**

*See* Twenty-four American country dances, p. 23.

**Dorothy Dump.**

Song. *See* Gentleman's amusement by R. Shaw (36).

**Dorsetshire march.**

*See* Compleat tutor for the fife . . . [1805], p. 24.

**The Double disguise,** or, the Irish chambermaid.

James Hook's "musical piece (never acted in America), the accompanyments by Mons. Pelisier," was advertised for performance at New York on April 29, 1795.

**Doublings of the troop.**

*See* Compleat tutor for the fife . . . [1805], p. 9-11.

**Down the burn & thro' the mead.**

Song. *See* Johnny and Mary.

**Dr. Rogerson's anthem**, sacred to the memory of his Excellency John Hancock, Esq. late Governor and Commander in Chief of the Commonwealth of Massachusetts.

Thus advertised in October, 1793, as "for sale by Thomas and Andrews, Faust's Statue, No. 45 Newbury Street, Boston."

**The Dream.**

Dibdin's song was advertised in June, 1794, as published by "Carr & Co. Musical Repository, No. 122 Market street."

**Drink to me only with thine eyes.**

Song. *See* Collection of favorite songs by A. Reinagle (2); *see* Young's vocal and instrumental miscellany, p. 45.

**The Duel.**

Song. Advertised in November, 1798, as published by "George Gilbert at his music store, 177 Broadway, Apollo's Head," New York.

**The Duenna.**

Sheridan's libretto to Thomas Linley's comic opera (1775) was advertised in March, 1779, as "just published by James Humphreys, jun. and Valentine Nutter," New York. The publishers "thought it needless to say anything more in favour of this celebrated performance than that it had a run of sixty-two nights last winter in London."

On March 13, 1795, 'The Duenna, or, Double elopement' was to be performed at Charleston, S. C., "with the original overture and proper accompaniments to the songs for every instrument in the orchestra, composed by Mr. Bradford, of this city."

**Duet on the harmonica**, accompanied with the violin, by Mr. Pick.

John Pick was to perform this at a concert, Boston, August 24, 1792.

**Duett for two voices.**

*See* Six ballads composed by Mrs. Pownall and J. Hewitt.

**Duetti**, arranged for the pianoforte and clarinet, by Mr. Moller.

These duets by John Christopher Moller were to be performed at the third City Concert, Philadelphia, December 29, 1792.

**Duetto** by Mozart.

*See* Gentleman's amusement by R. Shaw (74).

**Duetto Hoffmeister.**

*See* Gentleman's amusement by R. Shaw (11-12).

**Duetto Pleyel.**

*See* Gentleman's amusement by R. Shaw (26-27).

**The Duke of Gloucesters march.**

*See* Compleat tutor for the fife . . . [1805], p. 20.

**Duke of Yorks march.** Printed and sold. Philadelphia by G. Willig. Market street No. 185.

Contained in a miscellaneous volume of 'Marches and battles' at the Ridgway branch of *L. Co. Ph.* Published between 1798 and 1800.

**The Duke's march.**

*See* Compleat tutor for the fife . . . [1805], p. 19.

**The Dusky night.**

Song. Words and tune printed in the American musical miscellany, 1798, p. 23-25.

**An Easter hymn** by Dr. Arnold adapted for the pianoforte.

Thus advertised in April, 1795, as "published and to be had of G. Gilfert & Co. at their Musical Magazine, No. 121 Broadway," New York.

**The Echoing horn.**

Song. Words and tune printed in the American musical miscellany, 1798, p. 28-29.

**Edwin and Angelina**, or, the banditti. An opera, in three acts. New York. Printed by T. & J. Swords, No. 99 Pearl street. 1797.

Libretto. 8°. t. p.; v bl.; p. (3) dedication signed E. H. Smith, "To Renben and Abigail Smith, Connecticut. My Dear Parents . . ."; preface (5)-6; p. 7, "Persons of the Drama"; text, p. 8-72. *B. P. L.; Br. U.; L. C.; L. Co. Ph.; Mass. H. S.; N. Y. H. S.*

The preface, dated "New York, Feb. 15, 1797," informs us that the author conceived the piece in 1791 as a drama in two acts, presented it in 1793 to the managers of the 'Old American Company,' and converted it, after it had been accepted in June, 1794, into the opera, in its present form. The work is based upon Goldsmith's 'Edwin and Angelina,' the second, third, fifth and sixth songs in the third act being almost literal quotations.

Elihu Hubbard Smith's book was composed by Victor Pelissier and had its first and last performance on December 19, 1796, at New York. For a detailed description *see* my monograph on 'Early American operas' (Sammelbände d. Int. Mus. Ges. 1904-5).

**Effects of the stage** on the manners of a people : and the propriety of encouraging and establishing a virtuous theatre. By a Bostonian. Boston. Printed by Young & Etheridge, Market Square, sold by them and the several booksellers. 1792.

8°. 76 p. *L. C.; Mass. H. S.* Written by William Haliburton.

**Elegant extracts** for the German flute or violin, selected from the most favored songs, etc. Price one dollar.

Thus advertised in June, 1794, as published by "Carr & Co. Musical Repository, No. 122 Market street." Evidently part of

**Elegant extracts**; a collection of the favorite modern songs for the flute—book 1st and 2d one dollar each.

Advertised in August, 1796, as "printed by J. Carr, Music Store, No. 6 Gay street, Baltimore, and B. Carr's Musical Repositories, Market street, Philadelphia and William street, New York."

A third book was advertised in June, 1798, as published.

**Element of liquid beauty** from the new opera of the Travellers in Switzerland, composed by Shield.

Thus advertised in October, 1794, as published at Carr's Musical Repository, Philadelphia, among "new songs, never published in America."

**Elken**, or the Richmond primrose girl.

Song. Advertised in September, 1797, by J. Carr, Baltimore, among "songs lately published."

**Ellen arise**, a ballad by B. Carr; the poetry by J. E. Harwood.

Thus advertised in January, 1798, as published at Carr's Musical Repository, Philadelphia. Also advertised in the same month as "just published, by J. Hewitt, No. 131 William st." New York.

**Ellen of the Dee.**

Song. *See* Musical repository by W. Norman, No. VI.

**Ellen's fate deserves a tear.**

Song. Advertised in March, 1797, as to be published "in a few days" by "G. Gilfert at his Musical Magazine, No. 177 Broadway," New York.

**Ellin's fate deserves a tear.**

Song evidently identical with the foregoing. *See* Musical repository by W. Norman, No. VI.

The **Elopement**, or Harlequin's tour through the Continent of America.

This "entire new local pantomime," "the music composed and selected by Mr. De Marque," was to be performed at the New Theatre in Philadelphia on June 29, 1795.

**Emma's plaint.**

Song. Advertised in September, 1797, by J. Carr, Baltimore, among "songs, lately published."

**An English song by James Hewitt.**

Was to be sung by Miss Broadhurst in Philadelphia at a concert, on May 28, 1799.

**Enraptur'd I gaze.**

See Seven songs by Francis Hopkinson (IV).

**Ere around the huge oak.**

Song by W. Shield. See Gentleman's amusement, by R. Shaw (4-5). Also advertised in March, 1796, as published "at Carr's Musical Repository, William Street," New York.

**Ere bright Rosina met my eyes.**

See Favorite song, Shield.

**L' Escapade.**

See Twenty-four American country dances, p. 21.

**Essay on Music.**

See Columbian magazine, Philadelphia, March and May, 1790. Not continued.

**Essay on musical criticism.** From the third volume of Burney's General history of music.

See New York magazine, March, 1793, p. 171-175.

**Essay on musical expression** by Mr. Avison.

See New minstrel, by William Selby.

**An Essay on rythmical measures.** By Walter Young, M. A. F. R. S. Edin.

Reprinted from 'the First vol. of Memoirs of science and arts,' in the New York magazine, January, 1795.

**An Essay on the beauties and excellencies of painting, music and poetry.** Pronounced at the anniversary commencement at Dartmouth College, A. D. 1774. By John Wheelock, A. M. Tutor of said college. Published at the desire of the audience. Hartford: Printed by Eben Watson, near the Great Bridge.

8°. 15 p. *Mass. H. S.*; *N. Y. H. S.* Exactly the same title with addition of "Reprinted by S. Spear. Hanover," 8°, 10 p. in *B. P. L.*

**The Essex march.**

See Compleat tutor for the fife . . . [1805], p. 20.

**Evening amusement,** being a collection of fifty airs, songs, duetts, dances, hornpipes, reels, marches and minuets, for one or two flutes or violins—price 75 cents.

Thus advertised in August, 1796, as "printed by J. Carr, Music Store, No. 6 Gay-street, Baltimore, and B. Carr's Musical Repositories Market street Philadelphia and William-street, New York."

- An **Exercise, containing a dialogue and ode.** On occasion of the peace. Performed at the public commencement in the College of Philadelphia, May 17th, 1763.

This 'Exercise' is contained in Nathaniel Evans' 'Poems on several occasions . . . Printed by John Dunlap, in Market Street, 1772.'

We are informed that the *Ode* was "written by Paul Jackson, A. M." It was intended for solo-voice and chorus.

- An **Exercise containing a dialogue and ode.** On the accession of His present gracious Majesty, George III. Performed at the public commencement in the College of Philadelphia, May 18th, 1762. Philadelphia. Printed by W. Dunlap, in Market Street; 1762.

8°. 8 p. *L. Co. Ph.; N. Y. P. L.; Pa. H. S.*

The Ode was "written and set to music" by Francis Hopkinson, in whose 'Miscellaneous essays and occasional writings' (1792) it is contained in vol. III, p. 83-88 of the 'Poems on several subjects' It is there stated that the dialogue was written by the Rev. Mr. Duché.

- An **Exercise containing a dialogue and ode.** Sacred to the memory of His late gracious Majesty, George II. Performed at the public commencement in the College of Philadelphia, May 23d. 1761. The Ode written and set to music by Francis Hopkinson, Esq., M. A. in said College. Philadelphia: Printed by W. Dunlap, in Market Street 1761.

8°. The dialogue on p. (3)-5; the Ode on p. 6-8. *Pa. H. S.* The dialogue was written by Rev. Dr. Smith, as we are informed by Francis Hopkinson, in whose 'Miscellaneous essays and occasional writings' the ode stands in vol. III, p. 77-82, of the 'Poems on several subjects.'

- An **Exercise containing a dialogue and two odes.** Performed at the public commencement in the College of Philadelphia, May 20th, 1766. Philadelphia: Printed by W. Dunlap, in Market Street, 1766.

8°. 8 p. *Pa. H. S.*

In the Pennsylvania gazette, June 5, 1766, we read: "Exercise . . . written chiefly by one of the candidates, Thomas Hopkinson, B. A. . . ." Consequently the author was not, as is frequently stated, the father of Francis Hopkinson, but his younger brother Thomas. It is highly probable that Francis Hopkinson composed the odes though I have found no reference thereto. The odes were "sung by the two Master Banksons, accompanied by the organ."



An **Exercise, containing a dialogue and two odes.** Performed at the public commencement in the College of Philadelphia, November 17, 1767. Philadelphia. Printed by William Goddard, in Market Street.

8°. 8 p. *Pa. H. S.*

According to the *Pennsylvania gazette*, November 19, the exercise was "written in Verse by Mr. Thomas Coombe, B. A." and the "Ode, set to music, was sung by Mr. John Bankson." The composer is not mentioned.

An **Exercise containing a dialogue and two odes** set to music for the public commencement, in the College of Philadelphia, May 17th, 1775. Philadelphia. Printed by Joseph Crukshank, in Market Street, between Second and Third Streets. 1775. N. B. The following Lines are chiefly collected from former exercises of a like nature, and were hastily thrown together to supply the place of another exercise laid aside. But as they are suitable to the present occasion, it is hoped they will be acceptable.

8°. 8 p. *Pa. Univ.*

The **Fair emigrant.**

See Twenty-four American country dances, p. 5.

**Fair Luna**, a pastoral by Raynor Taylor.

Was to be sung at Annapolis, Md., on February 28, 1793, in "Taylor's musical performance . . . the whole of the music original and composed by Mr. Taylor."

**Fair Mary.**

Song. Advertised in March, 1797, as to be published "in a few days" by "G. Gilfert at his Musical Magazine, No. 177 Broadway."

**Fal lal la.**

Probably Jeremiah Savile's song entitled 'The Waits,' first published in 1673. Advertised in September, 1797, by J. Carr, Baltimore, among other "songs, lately published."

**Farewell ye friends of early youth.**

See Favorite song in *Amyntas*.

The **Farmer.** A comic opera. In two acts. As performed with great applause, by the Old American Company at the theatre in Southwark. By John O'Keefe, Esq. First American edition. Philadelphia: From the press of Mathew Carey. Dec. 14, 1792.

Libretto. 8°. 40 p. *B. P. L.* This first American edition of the libretto to William Shield's opera was followed by :

The **FARMER.** A comic opera. In two acts. By John O'Keefe, Esq. As performed at the theatre in Boston. Printed at the Apollo Press, in Boston by Belknap and Hall, for William P. Blake, No. 59 Cornhill and William T. Clap, No. 90, Newbury Street. 1794.

12°. 35, (1) p. *Pa. H. S.*

The **Fashionable lady**, or Harlequin's opera. In the manner of a rehearsal, as it is perform'd at the theatre in Goodman's Fields. Written by Mr. Ralph. London: Printed for J. Watts, at the printing office in Wild Court near Lincoln's Inn Fields. 1730. (Price 1s. 6d.)

Libretto. 8°. 94 p. *Br. U.* This opera is a grotesque and coarse, but brilliant parody of ballad-operas, or more correctly, of those ballad-operas which imitated Gay-Pepush's famous 'Beggar's opera' without wit or sense. Though not the prototype of English Harlequin-operas and speaking pantomimes, 'The Fashionable lady' was one of the earliest of the kind. All airs are given in the libretto with their music and under their original name. The book has been entered here because James Ralph is said to have been born in Pennsylvania about 1700. Should this supposition be proved, then 'The Fashionable lady' and not Andrew Barton's 'The Disappointment' (Philadelphia, 1767) would be the first opera (libretto) produced by an American. For a description and further particulars see my monograph on 'Early American operas' (Sammelbände d. Int. Mus. Ges. 1904-5).

**Favorite air** in the pantomime of Oscar and Malvina.

See Musical repository by W. Norman, No. I, 3.

The **Favorite ballad of the poor black boy** in the musical farce of the Prize. Composed by Storace. Price 20 cents. Philadelphia printed at Carr & Co's Musical repository. No. 2. Jan. 13, 94.

Song with pf. acc. in F major with "flute or guittar" arr. in G major. 4°. 2 p. *Y. U.*, Mus. Misc. 26, p. 66-67; *Hopk.* Begins: "Your care of money."

**Favorite hunting song** 'Hark, hark,' etc.

See First number . . . by Moller & Capron (6).

The **Favorite new federal song** adapted to the President's march.

See Hail Columbia.

A **Favorite rondo in the Gipsy style**, composed by Dr. Haydn. Price 50 cts. Philadelphia. Published and sold at G. Willig's Musical Magazine.

4°. 5 p. for pf. *Hopk.* Is the popular 'Gipsy rondo' in Haydn's trio arranged for pf. Published probably before 1800.

A **Favorite sonata by Niccolai**. Published by G. Willig, No. 165 Mt. St. [= Market St.].

4°. 7 p. engraved for pf. in C major. *N. Y. P. L.* Published between 1795 and 1797. Evidently either a later or earlier issue of

SONATA I by Nicolai. Printed by G. Willig, Philadelphia. 4°. 7 p. engraved for pf. in C major. *Hopk.*

**Favorite song** by H. Capron.

See First number . . . by Moller & Capron (5).

A **Favorite song** from the Agreeable surprise, an opera. The air by Chevalier Gluck.

Song with pf. acc. Printed in the Massachusetts magazine, Boston. December, 1791, p. 769. Begins: "My Laura will you trust the sea."

**Favorite song** in Amyntas. Giordani.

Song with pf. acc. Printed in the Universal asylum, Philadelphia, September, 1790. Begins: "Farewell, ye friends of early youth."

**Favorite song** in No song no supper.

See Young's vocal and instrumental miscellany, p. 16-17.

The **Favorite song of Nancy** or the Sailors journal. As sung by Mr. Williamson, at the Haymarket Theatre, Boston, with universal applause. Boston. Printed by Thomas & Andrews, Newbury Street. Price 25 cents.

4°. 3 p., p. 1-2 for voice with pf. acc., p. 3 for two flutes. *A. A. S.* The music is printed on three systems, which is quite unusual in American publications of that period. Published probably before 1800, as words and tune were also printed in the American musical miscellany, 1798, p. 78-80.

A **Favorite song**. Shield.

Song with pf. acc. and several hints as to the orchestration. Printed in the Universal asylum, Philadelphia, February, 1791. Begins: "Ere bright Rosina met my eyes."

A **Favorite song** translated from the Irish. New York. Printed & sold at J. Hewitt's Musical Repository, No. 23 Maiden Lane.

Song with pf. acc. 4°. 1 p. *Pa. H. S.* Published possibly as early as 1799.

The **Favorite songs** from the last new comic opera called the Pirates, composed by S. Storace.

Thus advertised in August, 1793, as "printed and sold at Carr & Co's Musical Repository, No. 136 High street." It is further remarked that

The principal beauties in this very favorite opera, now performing in London with the greatest applause, are comprised in this collection.

The **Favorite songs** sung in the Shipwreck, arranged for the piano forte.

Thus advertised in February, 1799, as "just published by George Gilfert, at his musical store, No. 177 Broadway." The libretto of 'the Shipwreck' was written by Samuel James Arnold, the music composed by Dr. Samuel Arnold (1796).

**Favourite collection of airs, marches, minuets, etc.** by H. B. Victor.

*See* Compleat instructor for the violin by the same author.

**A Favourite. French. Song.**

Printed together with 'The Wedding day,' by G. Willig, Philadelphia, between 1795 and 1797 on two inside pages numbered 9 and 10. Begins: "Vous l'ordonne [!] je me serai connoitre."

**Favourite French song.**

*See* Young's vocal and instrumental miscellany, p. 29-30.

The **Favourite songs** in the Wild goose chase.

*See* Wild goose chase.

The **Federal Constitution** and the President forever, written by Mr. Millns and adapted by Mr. J. Hewitt to the joint tunes of Washington's March and Yankee Doodle.

This "new patriotic song" was to be sung "for the first time" at the theatre in New York after the play on May 16, 1798.

The words are to be found in the Philadelphia monthly magazine, May, 1798, on p. 285-6, beginning: "Poets may sing of their Helikon streams."

**Federal march** as performed in the grand procession in Philadelphia the 4th of July, 1788. Composed and adapted for the pianoforte, violin, or German flute. By Alex. Reinagle.

4°. 1 p. *Pennypacker*.

A facsimile was printed in the Public ledger, Philadelphia, Monday morning, October 10, 1898, with the following foot-note:

'FACSIMILE OF THE FEDERAL MARCH' Composed by Alexander Reinagle for the great parade given on the Fourth of July, 1788, in honor of the Ratification of the Federal Constitution by ten of the States. It will be played before the President by the bands in the military parade on October 27. The reproduction is from the only known copy of the march, which is owned by Judge Samuel W. Pennypacker. . . .

**Federal minuet.**

*See* New constitution march.

**Federal overture** by Benjamin Carr.

At the Cedar Street Theatre, Philadelphia, on September 22, 1794,

"The band" was to "play a New Federal Overture, in which is introduced several popular airs; Marseilles hymn; Ça ira; O dear what can the matter be; Rose tree; Carmagnole; President's march; Yankee Doodle, etc. Composed by Mr. Carr."

The piece "as it is performed at the theatre [New York] adapted for the piano forte" was advertised by B. Carr in the New York daily advertiser, January 9, 1795. "Adapted for one or two flutes or violins" it was advertised in March, 1796, as "published at Carr's Musical Repository, William Street," New York.

For a "medley" from this once very popular piece *see* Gentleman's amusement, No. 5.

**Federal overture**, composed by Mr. Von Hagen, sen.

Was to be played at the Haymarket Theatre, Boston, on October 25, 1797.

**Federal song**, adapted to the President's march.

J. Carr, Baltimore, advertised on May 28, 1798, "Lately published the favorite new Federal song."

*See* Hail Columbia.

The **Federals march**.

*See* Manuscript collection of hymns, songs, etc., 41-50.

The **Female cryer**.

Song. Advertised in March, 1797, as to be published "in a few days" by "G. Gilfert at his Musical Magazine, No. 177 Broadway," New York. Also advertised by J. Carr, Baltimore, in September, 1797, among "songs lately published."

As "sung by Miss Broadhurst at Bush Hill," Philadelphia, the song was advertised on November 4, 1797 as "this day . . . published at Carr's Musical Repository."

**Fidèle**. A favorite song.

Song with pf. acc. Printed anonymously in the Massachusetts magazine, Boston, November, 1790, p. 701.

La **Fille a Simonette** composed with variations by Mr. Daguetty for two violins and bassoons.

Was to be played "by Messrs. Daguetty, Duport and Brunette" at a "Grand Concert," Savannah, Ga., on August 18, 1796.

A **Finale**, 'Spring,' or Mirth and innocent festivity by Raynor Taylor.

Was to be sung by Miss Huntley and Raynor Taylor in Philadelphia, April 21, 1796, at a concert consisting chiefly of compositions by Taylor.

**Finale** to Inkle & Yarico.

*See* Gentleman's amusement by R. Shaw (73).

The **First number**. Printed and sold by Moller & Capron. Price to a subscriber 3 shillings, to a none subscriber 6 shillings. Messrs Moller & Capron have for sale a great variety of music, pianofortes, ruled music paper, as also all sorts of violin strings.

4°. No t.; undated; on free leaf a pretty ornamental design representing St. Cæcilia playing the organ, an angel at her left playing the German flute. "B. Rebecca inv. et delint.—G. S. Facius sculp." Below this, "Printed for Moller & Capron Philadelphia." *Hopk.*

The year of publication becomes apparent from the following proposals which appeared in the Federal gazette, Philadelphia, March 13, 1793:

**MUSIC.** The great scarcity of well adapted music for the pianoforte or harpsichord and particularly songs, has induced the subscribers to publish by subscription in monthly numbers, all the newest vocal and instrumental music, and most favourite songs, duets, catches and glees—as also by permission of the author, a set of canzonetti, composed by a lady in Philadelphia. [Mrs. Pownall?] . . . Moller & Capron.

**Conditions.**

1. Each subscriber to pay one dollar at the time of subscribing and three shillings on the delivery of each number.
2. Each number to contain six pages.
3. As soon as there is a sufficient number of subscribers, each subscriber's name shall be inserted in the first number.
4. The first number to be delivered in March.

This first number contains on

- p. 2-4. Sinfonia by J. C. Moller [arranged for pf. in E flat major; Allegro spiritoso. Minuetto. Rondo. Minnet repeated.]
5. A Favorite song by H. Capron. ["Softly as the breezes blowing"]
6. A Favorite hunting song ["Hark hark from the Woodlands"]
7. A New favorite song by a lady of Philada. ["The cheerful spring begins to stay"]
8. [2d verse, and guitar arr. transposed from D major to G major]

The '2D NUMBER' (also in *Hopk.* no t.; no impr.; undated; same ornamental design) contains on

- p. 9-12. La Belle Catherine with variations. (In which is introduced the favourite air of the Yellow hair'd lady.) for the harpsichord or piano forte.
13. A lovely rose. [Song]
- 14-15. Delia. A new song. By H. Capron. ["Soft pleasing pains"]

THIRD NUMBER (also in *Hopk.*; no t., etc.) contains on

- 16-18. Rondo [in F maj for pf.] By I. C. Moller.
- 19-20. Ye Zephyrs where's my blushing Rose. A favorite song in answer to the Mansion of peace.
- 21-22. Asteria's fields. By a lady of Philada. [Song with pf. acc. "As o'er Asteria's fields I rode"]
22. A new contredance. By H. Capron. [For pf. in B flat maj, 16 bars only.]

I have not been able to trace later numbers.

**Fishers minuet** with new variations.

See Gentleman's amusement (34-35).

**Fishers second minuet.**

See Gentleman's amusement by R. Shaw (35).

The **Flitch of bacon**, or, the Matrimonial prize.

This "celebrated comic opera," "music by Shields" (1778) "with new grand Orchestra Accompanyments, by Mr. Pelisier," was advertised for performance at New York on March 7, 1796.

**The Flower girl.**

Song. Advertised in November, 1798, by "George Gilbert, at his music-store, 177 Broadway, Apollo's Head," New York, as "just published."

**The Flowing can.**

Song by Dibdin. See Young's vocal and instrumental miscellany, p. 48-49.

Advertised in February, 1794, as published by "B. Carr & Co. Musical Repository No. 122 South side Market street," Philadelphia.

Words and tune reprinted in the American musical miscellany, 1798, p. 17-19.

**Foot march** with 8 divisions.

See Compleat tutor for the fife . . . [1805], p. 8.

**For tenderness form'd.** Printed at B. Carr's Musical Repositories Philadelphia & New York & J. Carr's Baltimore (Price 12 Cents)

Song with pf. acc. 4°. 1 p. *Pa. H. S.* Published between 1794 and 1797.

**La Foret Noire.**

This "serious pantomime," "originally performed at the theatre in Paris," was advertised for performance at the Chestnut Street Theatre, Philadelphia, on April 28, 1794, with "the overture etc, entirely new, composed by Mr. Reinagle." A theatrical advertisement in the Federal intelligencer, Baltimore, November 18, 1794, mentions the "overture *and music*" as composed by Alexander Reinagle.

As "last new celebrated pantomime," "with new music" by Victor Pelissier, the piece was performed at New York on March 30, 1795.

**Forever fortune.**

Song. Words and tune printed in the American musical miscellany, 1798, p. 176-178.

**The Fortunate roam.** A pastoral. Set to musick by M. F.

Song, with pf. acc. Printed in the Massachusetts magazine, Boston, 1792, p. 332.

**Four ballads**, composed by Benjamin Carr.

Advertised in June, 1794, as published by "Carr & Co. Musical Repository, No. 122 Market street."

**The Fourth of July**, or Temple of American independence.

Advertised for performance at New York on July 4, 1799, as "a splendid, allegorical, musical drama, never exhibited . . . music" by Victor Pelissier.

**Free masons march.** Composed by Mr. Dubois, arranged for the piano-forte, by Mr. Genin. Published by G. Willig, Market street, No. 185.

4°. Contained in a miscellaneous volume of "marches and battles" at the Ridgway branch of the *L. Co. Ph.* Published possibly as early as 1798.

The **Free masons pocket book**, being a curious collection of original masonic songs, never before published, calculated for all the degrees of masonry. To which is added a toast applicable to each song. Humbly dedicated to the brethren in general. *Sit lux, et lux fuit.* This collection is by far the greatest masterpiece of any thing of the kind hitherto attempted. The songs adapted to the different officers, are inimitable and truly sublime. To be had of the printer.

Thus advertised in the Royal gazette, New York, July 3, 1782, as "just published at Lewis and Horner, No. 17, Hanover Square. Price, four shillings." Probably the collection contained no music.

**Free mason's pocket companion** by S. Larkin.

See *Columbian songster*, 1798.

**Freedom triumphant**, a new song.

Advertised in April, 1793, by "B. Carr, No. 131 William street," New York, as "just published."

**Fresh and strong.**

Song with pf. acc. by Arne. Printed in the American musical miscellany, 1798, p. 125-127.

**Friendship.** By Bidwell.

Song with pf. acc. Printed in the American musical miscellany, 1798, p. 249-252.

**Friendship**, glee for three voices.

See *Philadelphia songster*, by Absalom Aimwell.

**Friendship**: the words from Dr. Watts' lyric poems—set to music by the Rev. James Lyon.

Thus advertised in the syllabus of Andrew Adgate's First Uranian Concert, Philadelphia, April 12, 1787. The hymn begins: "Friendship thou charmer of the mind." James Lyon's setting is to be found in John Stickney's 'Gentleman and lady's musical companion' (1774), p. 17-22; in transcript prefixed to *L. C.* copy of Lyon's 'Urania' on 13 p.; and in Elias Mann's 'Massachusetts collection of sacred harmony' (Boston, 1807), p. 170-174. Quoted also with historical notes in my book on 'Francis Hopkinson . . . and James Lyon' (1905).

**From aloft the sailor looks around.**

Song by Storace. See Young's vocal and instrumental miscellany, p. 16-17.



**From night till morn.**

Duet. *See* Young's vocal and instrumental miscellany, p. 10.

**From thee Eliza I must go.** Publish'd by J. and M. Paff.

Song. 4°. 2 inside p. *L. C.* Published at New York possibly as early as 1799.

**From Vernon's mount behold the hero rise.** Lines set to music by Mr. Holden.

The "tributory honors" to George Washington, at the "Old South" Meeting House, Boston, in January, 1800, were to conclude with this composition by Oliver Holden.

**Fuge** or voluntary.

Engraved for pf. or organ in D major on p. 12-14 of an undated anonymous collection of music (beginning with 'A lesson') contained at *Mass. H. S.* in a volume of tracts. Published probably at Boston before 1800.

**A Funeral dirge** on the death of General Washington, the music composed by P. A. Von Hagen, organist of the Stone Chapel.

Advertised in January, 1800, as "just published and for sale at the Musical Magazine, No. 3 Cornhill," Boston. The author was P. A. von Hagen, senior.

**A Funeral elegy** on the death of General George Washington. Adapted to the 22d of February. By Abraham Wood. Printed at Boston by Thomas & Andrews.—Jan. 1800.

Obl. 8°. 8 p. The back of t. p. ornamented with the same urn as in O. Holden's Sacred dirges. *A. A. S.* Begins: "Know ye not that a great man hath fall'n to day?"

**The Galley slave**, from the new opera of 'the Purse, or Benevolent tar.'

Song by Reeve. Advertised in October, 1794, as published at Carr's Musical Repository, Philadelphia, among "new songs, never published in America."

Words and tune printed in the American musical miscellany, 1798, p. 66-67.

**Gallia's sons shall vaunt no more.**

Chorus. *See* Military glory of Great Britain.

**The Garland.**

Song with harpsichord acc. composed by Francis Hopkinson in 1759 or 1760. Unpublished; autograph to be found on p. 111 of a volume of songs, etc., composed or copied by Francis Hopkinson, now in possession of his descendant, Mrs. Florence Scovel Shinn of New York City. Begins: "The pride of ev'ry grove I chose." The first bars quoted in my book on 'Francis Hopkinson . . . and James Lyon' (1905).

**Gay Strephon**, a comic song.

Was to be sung at Annapolis, Md., on January 20, 1793, in Raynor "Taylor's musical performance . . . the whole of the music original and composed by Mr. Taylor."

**General Abercromby's reel.**

See Twenty-four American country dances, p. 6.

**General Pinckney's march.** Composed by Mons. Foucard.

This "new march" was to be played at Charleston, S. C., on February 9, 1799, in the course of "a new occasional fete, consisting of dancing, dialogue and song, called The Charleston celebration, or the Happy return."

**General Washington's march.**

See Gentleman's amusement by R. Shaw (24).

**The Generation of sound.**

Short article in the Pennsylvania magazine, January, 1775.

**The Gentle swan.**

Song. Advertised in November, 1798, as "just published" by "George Gilbert, at his Music store, 177 Broadway, Apollo's Head," New York.

**Gentle zephyr.** A new song written by the author of Anna. The music composed by P. A. Von Hagen. Boston Printed & Sold at P. A. von Hagen's Piano Forte Ware-house No. 4. Old Massachusetts Bank head of the Mall, & at the Music Store No. 3 Cornhill. Also at G. Gilferts warehouse New York . . .

Song with pf. acc. 4°. 1 p. engraved. *H. U.* Published possibly as early as 1800. The composer probably was P. A. von Hagen, junior.

**The Gentleman's amusement**, a select collection of songs, marches, horn-pipes etc. No. 1. Price 1 dollr. Properly adapted for the flute, violin & patent flageolet. New York sold at J. Paff's Broadway.

Obl. 4°. 26 p. *R. I. H. S.*; *Y. U.* Published probably in 1798. The second number appears in *R. I. H. S.* and *Y. U.* under the title of

**The GENTLEMEN'S AMUSEMENT**, a collection of songs, duets, dances, properly adapted . . . No. 2. Price 1 dol. New York. Published by John Paff.

I have not found No. 3; No. 4 (obl. 4°. 37 p. followed by index. *R. I. H. S.*; *Y. U.*) appears as

**The GENTLEMEN'S AMUSEMENT** a select collection of songs, duetts, dances and marches. Properly adapted . . . Book 4. Price 1 dol. New York. Published by W. Dubois at his Piano Forte & Music Store 126 Broadway.

As W. Dubois is not to be traced as music dealer and publisher until after 1801, "Book 4" therefore was not published in the eighteenth century. This renders it very doubtful if Nos. 1-3 were published before 1800. J. Paff kept a music store on Broadway in 1798, but from 1799 on the firm was John and M. Paff.

The **Gentleman's amusement**. A selection of solos, duetts, overtures, arranged as duetts, rondos & romances from the works of *Pleyel, Haydn, Mozart, Hoffmeister, Fischer, Shield, Dr. Arnold, Saliment*, etc. Several airs, dances, marches, minuets & Scotch reels. Sixty four select songs from the favorite operas & Dibdins latest publications with some general remarks for playing the flute with taste and expression and a dictionary of musical terms. The whole selected, arranged & adapted for one, two, & three German flutes or violins by *R. Shaw* of the theatre Charlestown & *B. Carr*. Forming the cheapest, and most complete collection ever offered to the public; the contents being selected from the best authors, and what, purchased in any other manner would amount to more than three times the price. Price bound six dollars. Unbound five dollars or in 12 single number at 50 cents each. Printed for the editors and sold at B. Carr's Musical Repositories Philadelphia and New York and J. Carr's Baltimore.

4°. t. p. v. bl.; p. 3-12; 17-52, 57-68, 73-76 [77]. *L. C.*

Undated, but in the New York daily advertiser, May 8, 1794, appeared the following advertisement:

To be continued monthly. On Tuesday the 1st of April, 1794, was published, No. 1. OF THE GENTLEMAN'S AMUSEMENT, or Companion for the German flute. Arranged and adapted by *R. Shaw* of the New Theatre.

Containing

The President's march, for two German flutes.

The Triumph of fame, and I traversed Judah's barren sands, as sung by Mrs.

Warrel and Miss Broadhurst in the opera of Robin Hood.

Air des deux Savoyards, varié pour deux flutes, par *F. Deviane*.

Yeo, yeo, sung by Mrs. Marshall in the Spoil'd child.

Ere around the huge oak; sung by Mr. Darley in the Farmer.

Two favourite strathspey reels introduced in the Caledonian Frolic, by Mr. *Francis*.

Patty Clover, from the Opera of Marian.

Stoan Lodge

Ben Backstay, written, composed and sung by Mr. Dibdin.

Each number will be correctly and uniformly engraved, at the end of the year to form one handsome volume: at which time will be given, (to subscribers only), a general title and index, and also, Instructions and examples for playing the German flute with expression and taste, calculated for performers who have made some progress on this instrument.

Price to subscribers 3 s. Any subscriber not approving of the first number, will have the subscription returned.

Philadelphia subscriptions taken in by Carr & Co. No. 122, Mr. Rice, No. 50 Market street, Mr. Shaw, No. 81 North Sixth street, and Mr. Priest, No. 157 Mulberry street, and by Mr. Harrison, No. 108 Maiden-lane, New York.

The contents of the first number as given in this advertisement correspond with p. 3-10 of the title copied. But there the pieces are arranged as follows:

- p. 3. The Presidents march  
Two Favorite strathpey reels introduced by Mr. Francis in the Caledonian frolick.
4. Patty Clover from the opera of Marian. ["When little on the village green"]
- 4-5. Sung by Miss Broadhurst in the Opera of Robin Hood ["I travers'd Judah's barren sand"]  
Sung by Mr. Darley in the Farmer. ["Ere around the huge oak"]
6. Ben Backstay A favorite new song composed by Mr. Dibdin. Philadelphia sold by H. & P. Rice No. 50 Market St. between Front & Second Streets. Price 10 cents. ["Ben Backstay lov'd the gentle Anna"]
- 7-9. Air des deux Savoyards. Varié pour deux Flutes par F. Devienne.
9. Sung by Mrs. Marshall in the Spoil'd child ["I am a brisk and sprightly lad"]  
Stour Lodge
10. Sung by Mrs. Warrell in the Opera of Robin Hood ["The Triumph of fame"]

P. 11-18 constituted the second number, for a footnote on p. 18 reads: "To be continued in No. 3." *L. C.* copy incomplete, containing on

- p. 11-12. Duetto Hoffmeister. Andante con variatione.
17. Grand march from the Opera of the Prisoner. *Mozart*. [!]
18. Ah weladay my poor heart. Sung by Mrs. Martyr in the Follies of a day.
18. Scotch medley in the Overture to the Highland Reel.  
To be continued in No. 3.

This second number was advertised in May, 1794, as containing:

Tho' I am now a little lad from the Highland Reel, sung by Mrs. Marshall with universal applause.  
Duetto for two German flutes, composed by Hoffmeister.  
Henry's cottage maid, composed by Pleyel.  
Grand march from the Opera 'the Pirates,' composed by Moyard [!] \*  
No good with out an exception, composed by Dibdin.  
Scotch medley, from the Overture to the Highland reel \*  
'Ah, well a day, my poor heart'—sung by Mrs. Montyre in 'the Follies of a day.'  
Those tunes marked with an \* are adapted to be played with one or two German flutes *ad libitum*.  
Each number will be correctly and uniformly engraved, . . .

P. 19-26 constitute the third number, also published in 1794, as will become clear from the advertisement of the fourth.

It contains on

- p. 19. The continuation of the Scotch medley.
20. Sung by Mrs. Shaw in the Opera of No Song No Supper ["Go George, I can't endure you"]
21. The Je ne scai quoi. A favorite ballad sung by Mrs. Oldmixon in Robin Hood. ["Your wise men all declare"]
- 22-23. The Lucky escape. Written and composed by Dibdin Philadelphia Sold at Carr's Musical Repository & by H. & P. Rice No. 50 Market Street.

In Dunlap's Daily American advertiser for January 19, 1795, "R. Shaw No. 44 Seventh near Mulberry Street" advertised under 'The Gentleman's Companion for the flute':

. . . in a few days will be published, the fourth number of the Gentleman's Companion for the flute; price 50 cents, to subscribers 40 cents; to be had as above; at Mr. Carr's music store, and at Messrs. Rice's bookstore, No. 50 Market street.

Evidently the Gentleman's amusement by Shaw and the above are identical. The publication of the fourth number of the collection was advertised in New York, February 21, 1795, as follows:

*New Music.* On the first of February was published, No. 4, to be continued monthly, of the *Gentleman's Companion*. For the German flute or violin.

The advertised contents are the same as they appear on p. 27-34 [footnote "continued in No. 5"].

- p. 27. Continuation of Pleyel's Duett.
- 28. Sung by Mr. Carr in the Opera of the Haunted Tower ["My native land"]
- 28-29. O Dear what can the matter be.  
The Gipsy's song introduced in the Maid of the mill by Mrs. Oldmixon.  
["The fields were gay and sweet"]
- Astley's Hornpipe
- 30-31. When seated with Sal. A favorite sea song sung by Mr. Harwood in the Purse or Benevolent tar.  
Sold at Carr's Musical Repository's Philadelphia N. Y. & Baltimore.  
(Price  $\frac{1}{3}$  of a Dollar)
- 32. The Waxen doll. Sung by Miss Solomon in the Children in the Wood.  
["When first I slip'd my leading strings"]
- 32-33. The Indigent peasant. ["Tho the muses neer smile"] Romance by Haydn.
- 34. Fishers minuet. With new variations. Sold at Carr's Repository's Philadelphia, New York & Baltimore. Price  $\frac{1}{3}$  Dollar. [Continued in No. 5]

In a N. B. to the advertisement of the fourth number we read:

N. B. In the course of this work will be inserted the favourite songs, duetts, etc. for the operas and musical pieces performed at the theatres in New York, Philadelphia and Baltimore. . . . On the first of March will be published No. 5, in which will be begun the Federal overture, for two flutes, and concluded in No. 6 . . .

Therefore p. 35-42 constitute No. 5, containing on

- p. 35. Var. 3. of Fishers minnet, and Fishers second minuet for the German flute or harpsichord.
- 36. Dorothy Dump.  
Sung by Mr. Hodgkinson in the Children in the Wood. ["There was Dorothy Dump<sup>n</sup>"]  
Sung by Mrs. Marshall in The Purse or Benevolent tar ["When a little merry he"]
- 37. The Caledonian maid ["Oh say have you my Mary seen"]  
Ah caira.
- 38-39. The Waggoner. Written and Composed by Dibdin (20 cents) Philadelphia Sold by H. P. Rice 50 Market St. between Second and Front streets. ["When I comes to town"]
- 40. Sung by Mrs. Warrell in the Haunted Tower. ["Tho pity I cannot deny"]
- 40. Sung by Mr. Incledon in the new opera called Sprigs of laurel ["When night, & left upon my guard"]
- 41. Sung by Mr. Francis in the Haunted Tower ["Now all in preparation"] Quick march from the Battle of Prague.
- 42. A medley duetto adapted for two German flutes from the Federal overture Selected & composed by B. Carr [Continued in the sixth number on pp. 44- .]

I have not found advertisements of numbers 6 or 8-12, but it appears that number seven was not issued before May, 1796, for we read in the *Minerva*, New York, April 23, 1796, in an advertisement of "B. Carr, No. 131 William street":

On the first of May will be published No. 7 of the Gentleman's amusement for the flute or violin. The subscribers to the above work are respectfully informed that such arrangements are now made as to prevent any disappointment respecting the delivery of the numbers at the beginning of every month.

The contents on p. 44-76 (with gaps) are as follows:

- p. 44. Continuation of Federal overture.
- 49. Sung by Mrs. Marshall in the comedy of *She wou'd & she wou'd not*.  
["Ye cheerful virgins"]  
The Village maid.
- 50-51. A medley duetto adapted from the overture to the *Children in the Wood*. Composed by Dr. Arnold.
- 52. Sung by Miss. Solomons in the character of Tom Thumb ["That pretty fogging Grizzle"]  
Sung by Mrs. Oldmixon in *The Purse or Benevolent Tar* ["How sweet when the silver moon"]
- 57. Sung by Mr. Bates in *Tom Thumb the Great*. ["We kings who are in our senses"]
- 58-59. Rondo by Haydn. Sung by Mrs. Warrell at the New Theatre. Pastoral: ["Were I oblig'd to beg my bread"]
- 60. Sung by Miss Solomons in *The Prisoner*. Attwood. ["Tears that exhale"]
- 60-61. Sung by Mrs. Oldmixon in *The Prize* or 2. 5. 3. 8. ["Oh dear delightful skill"]  
Winsome Kate Compos'd by Mr. Hook [Young Sandy's gone to kirk I ken"]
- 62-64. *The Veterans*. Written for the new entertainment called *Great news* or a Trip to the antipodes. Charles Dibdin. Sold at Carr's Musical Repository's Philadelphia, New York & Baltimore. Price 20 Cents. ["Dick Dock a tar at Greenwich"]  
Sung by Mrs. Oldmixon in the *Noble Peasant* ["When scorching suns"]
- 65. Sung by Miss Broadhurst in *The Prisoner* ["Young Carlos sned a beautiful maid"]  
Sung by Mr. Marshall in *The Quaker*. ["I lock'd up all my treasure"]
- 66. *Happy tawny moor*. A favorite duett from *The Mountaineers*. ["Oh happy tawny moor"]
- 67. *Neighbour Sly*. Dibdin. ["The passing bell was heard"]  
Allo. From *Oscar and Malvina*.
- 68. *Amidst the illusions*. Sung by Miss Broadhurst. ["Amidst the Illusions"]
- 73. *The jolly gay pedlar* from *Oscar and Malvina*. ["I am a jolly gay Pedlar"]  
Finale to *Inkle & Yarico* [16 bars of air only]
- 74. Duetto by Mozart.
- 75-76. Minuetto with eight Variations for the flute and violoncello composed by Geo. Ed. Saliment. Printed by B. Carr & sold at his Musical Repositories New York & Phila. [Variations 7-8 missing. On a separate leaf the violoncello part]

The **Gentleman's amusement**, or companion for the German flute . . . by R. Shaw.

The **Gentleman's companion for the flute** . . . by R. Shaw.

For both, see *Gentleman's amusement*, a selection.

**Giorgia grenadiers march** by Mr. Alexander.

*See* Compleat tutor for the fife . . . [1805], p. 29.

**German flute concert** with solos, composed by Giovanni Gualdo.

*See* Concertos.

**The Gipsy.**

Song. *See* Musical repository by W. Norman, No. vi.

**The Gipsy's song** introduced in the Maid of the mill.

*See* Gentleman's amusement by R. Shaw (29).

**The Girl of my heart.**

Song. *See* Musical repository by W. Norman, No. vi. Advertised in March, 1797, as to be published "in a few days" by "G. Giffert at his Musical Magazine, No. 177 Broadway," New York.

**The Girl with a cast in her eye.** New York Printed & sold by J. Hewitt No. 23 Maiden Lane. Price 12½ cents.

Song. 4°. 1 p. *L. C.* Published possibly as early as 1799. Begius: "I sigh for a Damsel."

**Glee.**

A "new glee, for four voices composed by William Pirston [?] and sung at the Columbian Anacreontic Society" was advertised in April, 1796, as published by "B. Carr No. 131 William st.," New York.

**Glory triumph vict'ry fame.**

Chorus. *See* Military glory of Great Britain.

**The Gloucestershire march.**

*See* Compleat tutor for the fife . . . [1805], p. 16.

**Go gentle zephyr,** etc. A celebrated duet.

Duet with pf. acc. Printed in the Universal asylum, Philadelphia, January, 1791, p. 55-56.

**Go George,** I can't endure you.

Song by Stephen Storace. *See* Gentleman's amusement by R. Shaw (20).

**Go with you all the world over.** Dialogue duet.

*See* Young's vocal and instrumental miscellany, p. 22-23.

**God save America.**

Song. *See* Philadelphia songster . . . by Absalom Aimwell.

**Golden days of good queen Bess.**

Old English song. Words and tune printed in the American musical miscellany, 1798, p. 88-92, with the words of the "sequel" 'The Golden days we now possess,' p. 93-95.

**The Goldfinch.**

Sonnet. *See* Aviary.

**Good morrow to your night cap.** Song from the opera of the Poor Soldier.

*See* Collection of favorite songs by A. Reinagle (20).

**Graceful Moore.**

Song. *See* Philadelphia songster . . . by Absalom Aimwell.

**Grand march** from the Opera 'The Pirates,' composed by Moyard.

*See* Gentleman's amusement by R. Shaw, No. 2.

**Grand march** from the opera of 'The Prisoner.' Mozart.

*See* Gentleman's amusement by R. Shaw (17).

**The Grand spy.**

*See* Manuscript collection of hymns, songs, etc. (42).

**The Grand troop.**

*See* Manuscript collection of hymns, songs, etc. (48).

**Grano's march.**

*See* Compleat tutor for the fife . . . [1805], p. 26.

**The Grasshopper.** Set by E. Mann, of Worcester.

Song with pf. acc. Printed in the Massachusetts magazine, Boston, December, 1790, p. 766.

Reprinted in the American musical miscellany, 1798, p. 64-65.

**Gray mare's the best horse.**

This "dramatic proverb (performed in London with great applause being a burletta)" was to be performed in Raynor "Taylor's musical performance . . . the whole of the music original and composed by Mr. Taylor" at Annapolis, Md., on January 20, 1793. It consisted of

A breakfast scene, a month after marriage, a duet.

The Mock wife in a violent passion.

A Father's advice to his son in law.

Giles the countryman's grief for the loss of a scolding wife.

The Happy miller.

Dame Pliant's obedience to her husband.

The Obedient wife determined to have her own way, a duet.

New married couple reconciled, a duet.

Finale, All parties happy, a duet.

**Great Washington, the hero's come.**

*See* Ode to Columbia's favorite son.

**The Green Mountain farmer.** A new patriotic song. Written by Thomas Paine, A. M. The music & accompaniments by the celebrated Shield. Boston. Printed & sold by Messrs. Linley & Moore No. 19 Marlbro' Street.

4°. 2 p. *B. P. L.* Advertised as published in October, 1798.



**Grenadiers march.**

*See* Compleat tutor for the German fife . . . [1805], p. 25.

**Ground ivy.**

Song. Advertised in March, 1796, among "new editions of . . . favorite songs some of which never before published in America . . . at Carr's Musical Repository, William Street," New York.

**Guardian angels.**

*See* Compleat tutor for the fife . . . [1805], p. 29.

**Guitar compositions** by Mr. Cassignard.

"Several pieces of his composition on the guitar" were to be performed by "Mr. Cassignard, amateur," at a concert in Philadelphia on May 29, 1792.

**Hail, America, hail.**

Song. Words and music (Recitative and "choro grando") printed in the American musical miscellany, 1798, p. 123-124.

**Hail Columbia.**

The poem was written in 1798 by Joseph Hopkinson at the request of his friend, the actor, Gilbert Fox, who wished to draw a full house for his benefit by having some stirring words adapted to the 'President's march.'

From Joseph Hopkinson's own account of the history of his poem (in a letter to the Wyoming band, Wilkesbarre, Pa., August 24, 1840) we know that his object was "to get up an American spirit which should be independent of, and above the interests, passion and policy of both belligerents"; that is to say, of the Federalists and Anti-Federalists. Therefore, 'Hail Columbia' was intended as a patriotic and *not* as a political song, and indeed the poem contains no party allusions whatsoever. This and the fact that the poem was adapted to the popular 'President's march' soon gained a wide-spread popularity for the song, and thus 'Hail Columbia' in a surprisingly short time became a national song.

If the literary history of 'Hail Columbia' is clear, not so the musical. Probably 'The President's march' was composed in honor of the inauguration of George Washington as first President of the United States in 1789, but who was the composer? The march is attributed to both Philip Roth and Philip Phile (which is the correct spelling of his name), but all efforts to positively trace 'The President's march' to either musician are futile, as will appear from a perusal of my 'Critical notes on the origin of Hail Columbia' (Sammelbände d. Int. Mus. Ges. 1901, p. 139-166).

'Hail Columbia' was first advertised in Porcupine's gazette, April 24, 1798, as follows :

MA. FOX'S NIGHT. On Wednesday evening, April 25. By desire will be presented (for the second time in America) a play, interspersed with songs, in three acts, called the *Italian Monk* . . . after which an entire new song (written by a citizen of Philadelphia) to the tune of the 'President's march' will be sung by Mr. Fox; accompanied by the full band and the following *Grand Chorus*: Firm united let us be . . .

Only two days afterwards the first reference to the publication of the song was printed. We read in the same paper on April 27 :

On Monday afternoon will be published at Carr's Musical Repository, the very favourite New Federal Song; written to the tune of the 'President's march' by J. Hopkinson, Esq. and sung by Mr. Fox, at the New Theatre with great applause, ornamented with a very elegant portrait of the President. (Price 25 cents.)

Copies of 'Hail Columbia' corresponding to this description have not come to my notice but I am inclined to believe with Mr. Louis C. Elson that an edition which is in his possession and which he has reproduced in facsimile both in his 'National music of America' (1900) and in his 'History of American music' (1904), where he calls it "first edition" without giving his reasons, really was the first. The song, as reproduced, differs in this from the song as advertised that it is ornamented with the American eagle instead of with George Washington's portrait, but on the other hand the title as advertised by Carr corresponds with the title as engraved. Maybe Benjamin Carr did not receive the permission to use the "General's" likeness. The title reads :

The FAVORITE NEW FEDERAL SONG [American eagle] adapted to the President's march. Sung by Mr. Fox — Written by J. Hopkinson Esqr.

Evidently 4°. 2 p. engraved in C major "for the voice, pianoforte, guittar and clarinett" followed by an arr. in D major "for the flute or violin." No imprint appears in the facsimile.

Under the title of 'Hail Columbia' the song was first advertised in August, 1798, among "patriotic and other favorite songs" as "just published and for sale at Wm. Howe's wholesale and retail warehouse, 320 Pearl street," New York, but this was probably a reference to Carr's publication.

As a broadside without music (8°. 6 p. *N. Y. P. L.*) 'Hail Columbia' was printed evidently in Philadelphia under the title of

Song adapted to the President's march sung at the theatre by Mr. Fox, at his benefit. Composed by Joseph Hopkinson, Esq. Printed by J. Ormrod, 41, Chestnut street.

No further editions with music seem to have been issued before 1800. The reason for this may be that it was hardly necessary to reprint a song of which the words rapidly became and of which the music was already common property.

**Hail liberty.**

Song. As "sung by Mr. Darley, junr. at Bush Hill," Philadelphia, advertised in November, 1797, as published "at Carr's Musical Repository."

**The Hamiltonian.**

*See* Twenty-four American country dances, p. 1.

**The Happy rencontre** or Second thoughts are best.

This "cantata" was "composed and sung by Mrs. Pownall" at a concert, Boston, July 22, 1794.

**The Happy shepherd and shepherdess**, a pastoral duet by Raynor Taylor.

Was to be sung in "Taylor's musical performance . . . the whole of the music original and composed by Mr. Taylor" at Annapolis, Md., January 20, 1793.

**Happy tawny moor.** A favorite duett sung by Mrs. Oldmixon & Mr. Harwood in the Mountaineers. Published at B. Carr's Musical Repositories New York & Philadelphia & J. Carr's Baltimore (Price 25 cents.)

Duet with pf. acc. in G major, added guitar arr. in C major. 4°. 3 p. marked 66. *Pu. H. S.* Published 1796 or 1797, as it seems to have been a separate issue of the piece as contained in the Gentleman's amusement by R. Shaw on p. 66.

**Hark away to the dawns** a favorite hunting song.

Advertised in November, 1797, as "published at Carr's Musical Repository," Philadelphia.

**Hark forward.**

Song. Advertised March 22, 1797, as to be published "in a few days" by "G. Gilfert at his Musical Magazine, No. 177 Broadway," New York.

**Hark from the tombs**, etc. and Beneath the honors, etc. Adapted from Dr. Watts. and set to music, by Samuel Holyoke, A. M. Performed at Newburyport, 2d January, 1800. The day on which the citizens unitedly expressed their unbounded veneration for the memory of our beloved Washington. Copy Right secured. Exeter, Printed by H. Ranlet.

Obl. 8°. 12 p. *H. U.*

**Hark! notes melodious fill the skies.**

*See* Ode for the New Year . . . 1789.

**Hark the lark at heavn's' gate sings.**

A siciliana. *See* Young's vocal and instrumental miscellany, p. 38.

**Harlequin pastry cook.**

This "new pantomime, as performed . . . at Paris . . . with entire new music by Mr. [Victor] Pellisier" was to be given at Philadelphia on November 21, 1794.

**Harlequin shipwreck'd, or the Grateful lion.**

This "new pantomime" was to be performed at Philadelphia on January 2, 1795, with "the music compiled by Mr. De Marque from Pleyel, Gretri [!], Giornowicki [!], Giordani, Shields, Reeves, Moorehead etc. The new music by Mr. [Alexander] Reinagle."

**Harlequin's invasion.**

This "speaking pantomime, written by the late David Garrick," was to be performed for the first time at Philadelphia on June 12, 1795, "with the original music, the accompaniments by Mr. Gillingham, with an entire new medley overture by Mr. [Alexander] Reinagle."

**Harmony music, Phile.**

A piece, thus announced on the program, was to conclude the last concert for the season at Gray's Gardens, Philadelphia, October 16, 1790. The real title of Philip Phile's composition, evidently for wind instruments, is not given.

The **Haunted Tower**, a comic opera, in three acts. As performed by the Old American Company. Written by Mr. Cobb. Philadelphia. Published by Thomas Bradford, No. 8, South Front street. 1794.

Libretto by Cobb to Stephen Storace's opera (1789). 8°. 57 p.  
*B. P. L.*

The opera was to be given at New York, January 7, 1795, with "the music by Mr. Storace, and the accompaniments by Mr. [Victor] Pelisier." *See* also Song in the Haunted tower.

**Haydn's 3 canzonettes.**

Advertised in August, 1799, Baltimore, as for sale at J. Carr's music store among "music lately published."

**He loves his winsome Kate.** A favorite Scotch song. Composed by Mr. Hook. New York. Printed & sold at J. Hewitt's Musical Repository No. 131 William Street. Sold also by B. Carr, Philadelphia & J. Carr, Baltimore. Pr. 25 cts.

Song with pf. acc. 4°. *L. C.* Published either late in 1797 or 1798.

Advertised in December, 1797, as "published at Carr's Musical Repository, Market street," Philadelphia, but this was probably Hewitt's publication for sale there.

**He sleeps in yonder dewy grave.**

Song. Advertised in November, 1798, as "just published" by "George Gilbert, at his Music store, 177 Broadway, Apollo's Head," New York.

**He stole my tender heart away.**

Song. Words and tune printed in the American musical miscellany, 1798, p. 50-51.

The **Heaving of the lead.** A favorite sea song, from the last new after piece — composed by Mr. Shield.

Thus advertised in August, 1793, among other "new songs, printed singly . . . printed and sold at Carr & Co. Musical Repository No. 136 High street."

Words and tune reprinted in the American musical miscellany, 1798, p. 140-141.

**Heaving the lead.**

See Young's vocal and instrumental miscellany, p. 33-34.

**Henry's adieu.**

Song. Advertised in March, 1795, as "published and to be sold at G. Willig's Musical Magazine, No. 165 Market street," Philadelphia.

**Henry's cottage maid.**

Song by Pleyel. Advertised in February, 1794, as published by "B. Carr, Musical Repository, No. 122, South side Market street," Philadelphia.

See Gentleman's amusement by R. Shaw, No. 2; see Young's vocal and instrumental miscellany, p. 28.

**Henry's return.**

Song. See Crazy Jane.

**Her absence will not alter me.**

Song. Words and tune printed in the American musical miscellany, 1798, p. 147-149.

**Here's the pretty girl I love.** Composed by Mr. Hook. New York. Printed & sold at J. Hewitt's Musical Repository No. 131 William St. Sold also by B. Carr Philadelphia & J. Carr Baltimore. Pr. 25 cts.

Song with pf. acc. 4°. 2 p. engraved. *L. C.* Advertised as published in January, 1798.

Advertised also in December, 1797, as "published at Carr's Musical Repository, Market street," Philadelphia. Possibly both were identical.

**The Heredetary [!] prince.**

See Twenty-four American country dances, p. 16.

**The Hermit.**

Song with pf. acc. Printed in the American musical miscellany, 1798, p. 204-207.

**Hero and Leander.**

Song with pf. acc. Printed in the American musical miscellany, 1798, p. 219-221.

**Hessian music book of 1776.**

An article by *I. J. G.* on this MSS. collection appeared in the *Hist. Mag.* Sec. Ser. II, p. 119.

**Hey dance to the fiddle & tabor.** A dialogue in the Lock & Key. Sung by Mrs. & Mr. Hodgkinson. New York. Printed & sold at J. Hewitt's Musical Repository No. 131 William Street. Sold also by B. Carr Philadelphia & J. Carr Baltimore. Price 25 cts.

Duet by William Shield with pf. acc. 4°. 2 p. engraved. *L. C.* Published between 1797 and 1799. See also Musical repository by W. Norman, No. vi.

**Heymakers dance.**

See Compleat tutor for the fife . . . [1805], p. 29.

**The Highland reel:** a comic opera, in three acts. As performed with universal applause, at the theatres royal, London and Dublin: And, at the theatre, New York, by the Old American Company. By John O'Keefe, Esq. New York. Printed by John Harrison, (Yorick's Head) No. 3, Peck Slip, 1794.

Libretto to William Shield's opera (1788). 12°. 72 p. *Pa. H. S.*

**The HIGHLAND REEL:** A comic opera in three acts. As performed with universal applause, at the Theatre-Federal-Street. By John O'Keefe, Esq. Boston. Printed for Wm. P and L. Blake at the Boston Book-Store, Cornhill. 1797.

Libretto. 8° 68 (1) p. and 2 p. of advertisements. *B. P. L.; L. Co. Ph.* On p. [69]:

The following Song, written by Mrs. Rowson, was substituted for the Original p. 58. 'A Soldier is the noblest name, Enroll'd upon the lists of fame.'

On p. 58 we find:

Air Sergeant.  
Old England, great in arts and arms,  
For manly worth and female charms.

**Hither Mary.**

Song by Hook. Advertised in December, 1793, as "published . . . printed singly" by "B. Carr & Co. Musical Repository, No. 122 South side of Market street," Philadelphia.

The **Hobbies**, a favorite song, written and sung by Mr. Williamson, at the Heymarket Theatre.

Thus advertised in July, 1797, in the *Columbian centinel*, Boston, as "published . . . to be had at the book stores. . . ."

Words and tune printed in the *American musical miscellany*, 1798, p. 84-85.

**Homeward bound.** Price 20 cents. Printed and sold at B. Carr's Musical Repositories in New York and Philadelphia & J. Carr's Baltimore.

Song with pf. acc.; added flute and guitar arr. *Y. U.*, Mus. Misc. 26, p. 214-215. Advertised in September, 1797, Baltimore, among other "songs lately published."

Words and tune printed in the *American musical miscellany*, 1798, p. 202-204.

**Hoot awa ye loon.** A favourite Scots song composed by Mr. Hook. New York. Printed & sold at J. Hewitt's Musical Repository No. 131 William Str. Price 25 cents.

Song with pf. acc. with added flute arr. 4°. 2 p. *L. C.* Published between 1797 and 1799.

The **Hours of love**, a collection of sonnets, containing morning, noon, evening & night, properly adapted for the voice, harpsichord, violin, German flute or guitar, composed by James Hook. Printed for Carr & Co Musical Repositories Philadelphia & Baltimore.

Songs with pf. acc. 4°. 9 p. Title on separate cover sheet. *L. C.* Published probably before 1800.

**How blest has my time been.**

Song by Moore. Comp. A select collection of English songs. London, 1783, III. Song LXV. Words and tune printed in the *American musical miscellany*, 1798, p. 101-102.

**How can I forget the fond hour.**

Song by Shield. Advertised in February, 1796, as "published . . . sung by Miss Broadhurst. Price 20 cents. Printed and sold by Benjamin Carr."

**How cold it is.** A winter song.

Song with pf. acc. Published in the *Massachusetts magazine*, Boston, February, 1789, p. 122-124.

Reprinted in the *American musical miscellany*, 1798, p. 278-284.

**How d'ye you**, an Echo song.

Advertised in March, 1797, among other "new songs for the piano forte as: "Just published by G. Gilfert. At his Musical Magazine, No. 177 Broadway," New York.

**How happy the soldier.**

Song by Shield. *See* Collection of favorite songs by A. Reinagle (8). Words and tune printed in the American musical miscellany, 1798, p. 115-116.

**How happy was my humble lot.** A favorite ballad. Sung by Mrs. Oldmixon & Miss Broadhurst. Composed by J. Hewitt. New York. Printed & sold by J. Hewitt No. 23 Maiden Lane. Price 25 cents.

Song with pf. acc., with added flute and guitar arr. 4°. 2 p. *L. C.* Published possibly as early as 1799.

**How imperfect is expression.**

Song. *See* Collection of favorite songs by A. Reinagle (14); Twenty-four American country dances, p. 15.

**How sweet is the morning.** Duet by Benjamin Carr.

This duet was to be performed at a concert, Philadelphia, April 3, 1800.

**How sweet when the silver moon.**

Song. *See* Gentleman's amusement by R. Shaw (52).

**The Humming bird, or; New American songster;** embellished with a copper plate frontispiece.

Thus advertised in October, 1798, as "published and for sale by William Spotswood, No. 22 Marlboro st.," Boston.

**Hunting cantata** by Raynor Taylor.

This cantata was to be sung in "Taylor's musical performance . . . the whole of the music original and composed by Mr. Taylor." at Annapolis, Md., on February 28, 1793. Possibly identical with:

**A Hunting song** by Raynor Taylor.

This song was to be sung in an "olio, entirely new" and composed by Taylor in Philadelphia, February 1, 1794.

**A Hunting song.** Set by Mr. Hans Gram.

Song with pf. acc. Printed in the Massachusetts magazine, Boston, June, 1789, p. 388-390. Begins: "When the orient beam first pierces the dawn."

**A Hunting song.** Set to music by Mr. Roth, of Philadelphia.

Song with pf. acc. Philip Roth's song was printed in the Universal asylum, Philadelphia, April, 1790, p. 254-256. Begins: "Ye sluggards who murder your lifetime in bed."

**Hunting song.** Set to music by W. S. Morgan.

This "new hunting song" was to be sung at a concert in Boston, on May 17, 1771.

**Hunting song.** 'Ye sluggards.'

*See* Collection of favorite songs by A. Reinagle (18).



**Hush, hush such counsel do not give.**

See Song in the Haunted tower.

**Huzza for the Constellation**, sung with great applause by Mr. Fox at the Theatre.

Thus advertised in March, 1799, as to be published shortly by Benjamin Carr.

Probably identical with 'Captn. Truxton or Huzza for the Constellation.'

**Hymen's evening post.**

Song. Advertised in March, 1797, as to be published "in a few days" by "G. Gilfert at his Musical magazine, No. 177 Broadway," New York.

Under the title of 'Hymen's evening post, or Great news . . . sung by Mr. Darley, junr. at Bush Hill' the song was advertised in November, 1797, as "published at Carr's Musical Repository," Philadelphia.

**I am a brisk and sprightly lad.**

Song. See Gentleman's amusement by R. Shaw (9).

**I blush in the dark.**

Song by Giordani. Advertised in March, 1796, as published "at Carr's Musical Repository, William Street," New York.

**I have a silent sorrow here.** Sung with great applause in the Stranger. The words by R. B. Shiridan, Esqr. [!] the air by the Dutchess of Devonshire. New York. Printed & sold at J. Hewitt's Musical Repository No. 131 William Street. Sold also by B. Carr Philadelphia & J. Carr Baltimore. Price 25 cents.

Song with pf. acc. 4°. 2 p. *L. C.* Published between 1797 and 1799.

**I left my country and my friends.**

Song. See Gentleman's amusement by R. Shaw (24-25).

**I lock'd up all my treasure.**

Song. See Gentleman's amusement by R. Shaw (65).

**I love them all.**

Song "sung by Mr. Darley, Sen. at Bush Hill." Advertised in November, 1797, as "published at Carr's Musical Repository," Philadelphia.

**I'm in haste.** Composed by Mr. Hook. New York. Printed for James Hewitt & sold at his Musical Repository William st., at B. Carr's Philada, at J. Carr's Baltimore.

Song with pf. acc. 4°. 2 p. *L. C.* Published between 1797 and 1799.

**I sigh for a damsel.**

Song. *See* 'The girl with a cast in her eye.'

**I sigh for the girl I adore.**

Song. Words and tune printed in the American musical miscellany, 1798, p. 159-161.

**I sold a guiltless negro boy.**

Song. *See* Musical repository by W. Norman, No. I, 9.

**I travers'd Judah's barren sand.**

Song. *See* Gentleman's amusement, or companion for the flute (4-5).

**I wonder at you.**

Song. *See* Scornful lady.

**If a body loves a body.** Composed by Mr. Hook. New York. Printed & sold at J. Hewitt's Musical Repository, No. 131 William St. Sold also by B. Carr Philadelphia & J. Carr Baltimore.

Song with pf. acc. 4°. 2 p. *L. C.* Advertised in January, 1798, as "just published by J. Hewitt" but published in December, 1797, if identical with the same song as advertised in that month as "published at Carr's Musical Repository, Market street," Philadelphia.

**If 'tis joy to wound a lover.**

*See* Catch for three voices.

**An Improved method of quilling the harpsichord,** by F. Hopkinson, Esquire.

Papers read before the American philosophical society, Philadelphia, in 1783, 1784, 1786, and printed in the second volume (1786) of the 'Transactions' of the society. The 'Description of an improved method of tongueing the harpsichord or spinet, by F. H. Esq.' as contained in the Columbian magazine, Philadelphia, May, 1787, p. 421-423, in part condenses the observations read before the American philosophical society, in part adds to them. The 'Description' is also embodied in Hopkinson's 'Miscellaneous poems and occasional writings,' Philadelphia, 1792. Reprinted with historical observations in my book on 'Francis Hopkinson . . . and James Lyon' (1905).

**In Acis and Galatea.** By Mr. Handel.

Song with pf. acc. engraved on p. 9-11 of an undated collection of music, the first piece of which is 'A lesson,' contained in a volume of tracts at Mass. H. S. Published probably at Boston before 1800. Begins: "Would you gain the tender creature."

**In memory of Mr. James Bremner.**

A dirge, composed by Francis Hopkinson in memory of James Bremner, who died in 1780. The music to this 'Recitative and air' seems to be lost but the poem is contained in Hopkinson's Miscellaneous writings, v. III, p. 184. It begins: "Sing to his shade a solemn strain."

**In the cottage.**

See Manuscript collection of hymns, songs, etc. (45-46).

**In the dead of the night** from the late new opera of Zorinsky.

Song in Samuel Arnold's opera. Advertised in February, 1796, as "published . . . printed and sold by Benjamin Carr at his Musical Repository, No. 131 William-street," New York.

**In the land of Hibernia.** Printed for B. Carr & sold at his Musical Repository in Philadelphia and New York and by J. Carr Baltimore.

Song with pf. acc. 4°. 3 p., numbered 8-9. *L. C.* Published between 1794 and 1797.

**In vain fond youth you would conceal.**

Song. Advertised in March, 1789, among other "songs and pieces, arranged for the pianoforte or harpsichord by Alexander Reinagle" as "just published and sold by Thomas Dobson, at the Stone House in Second Street," Philadelphia.

**Indian chief.**

Song. See Philadelphia songster by Absalom Aimwell.

**The Indian philosopher.**

Song with pf. acc. Printed in the American musical miscellany, 1798, p. 241-244.

**The Indigent peasant.** A favorite ballad sung with great applause by Mr. Darley at Vauxhall. Composed by Mr. Hook. Price 20 cents. Philadelphia. Printed for Carr & Co's Musical Repository.

Song with pf. acc. in F major, with added flute and guitar arr. in G major. 4°. 2 p. *Hopk.* Advertised as published in 1793.

See also Gentleman's amusement by R. Shaw (33).

**Incle and Yarico, or the Benevolent maid.**

George Coleman, jun.'s libretto to Samuel Arnold's opera (1787) was advertised in January, 1793, as "published and sold at Enoch Story's Printing Office . . . [Philadelphia] . . . printed on writing paper, containing 66 pages." A short synopsis of the libretto was added with the remark that

This very beautiful and interesting performance is replete with sentiment and wit, and will afford much pleasure to the readers.

**INCLE AND YARICO**, an opera. As performed at the theatre in Boston. Printed at the Apollo Press in Boston, for William P. Blake, No. 59, Cornhill. 1794.

Libretto. 8° 60 p. *A. A. S.; L. Co. Ph.*

With "orchestra accompaniments by Mr. [Victor] Pelisier" the opera was to be performed at New York in February, 1796.

**Installation march.**

*See* Manuscript collection of hymns, songs, etc. (51).

**Instructions for the sticcado pastorale**, with a collection of airs; Londres. (sans date.)

Thus entered in Fétis *Biographie universelle* on the authority of Forkel and Lichtenthal. He adds: "Je n'ai trouvé ni ce nom, ni l'ouvrage dans les catalogues Anglais." Eitner in his *Quellen lexikon* copied Fétis' entry. I have entered the title here as a clue, though not an American publication and though James Bremner probably wrote it before he came to America in 1763.

**Introductory chorus.** Britain's glory . .

*See* Military glory of Great Britain.

**The Invasion.**

Song by Dibdin. Advertised in August, 1798, as "just published and for sale at Wm. Howe's wholesale and retail warehouse, 320 Pearl street," New York, but Wm. Howe probably was not the publisher.

**The Invitation.** Written by Mr. J. Lathrop. Set by the author of the 'Pursuit' in *Magazine* No. I.

Song with pf. acc. by "a student in the University of Cambridge" (Harvard). Printed in the *Massachusetts magazine*, Boston, May, 1789, p. 323-324.

**The Irish taylor**, or, the Humours of the thimble.

This "burletta in one act . . . with the new grand overture and accompaniments, the composition of the celebrated Mr. [Raynor] Taylor," was to be performed at the City Theatre, Charleston, S. C., on April 7, 1796.

**The Iron chest.**

This "favorite new play, interspersed with songs," "written by George Colman the younger, founded on the celebrated novel of Caleb Williams," was to be performed at the New Theatre, Baltimore, on June 2, 1797, with "the music and accompaniments by Mr. R. Taylor."

**It was one eve in summer weather.**

Song. Advertised in March, 1797, as to be published "in a few days" by "G. Gilfert at his Musical Magazine, No. 177, Broadway," New York.

**The Italian monk.**

Samuel Arnold's opera (1797) was to be performed "for the first time in America" as a "play, interspersed with songs, in three acts," with "the music and accompaniments by Mr. [Raynor] Reinagle" at Philadelphia, on April 25, 1798.

**Italian song.**

*See* Mrs. Pownall's address.

**J'ai perdu mon Euridice.**

The famous air in Gluck's *Orphée et Euridice*. *See* Young's vocal and instrumental miscellany, p. 29-30.

**Jack at the windlass.**

Song by Dibdin. Advertised in August, 1793, as "printed singly . . . and sold at Carr & Co's Musical Repository, No. 136 High street," Philadelphia.

**Jack Cluelink.**

"Favorite sea song, sung by Mr. Hardinge." Advertised by B. Carr, Philadelphia, as to be published in March, 1799.

**Jack the guinea pig.**

Song. *See* Young's vocal and instrumental miscellany, p. 39-40.

**Je ne scai quoi.**

*See* Gentleman's amusement by R. Shaw (21).

**Jefferson's march.**

*See* Compleat tutor for the fife . . . [1805], p. 22.

**Jefferson and liberty.**

*See* Manuscript collection of hymns, songs, etc. (42).

**Jemmy of the Glen.** Words and music by Mrs. Pownall.

Song with pf. acc. 4°. 2 p. n. i. *L. C.* Evidently made part of a collection, therefore probably identical with the same song as contained in 'Book of songs . . . by M. A. Powuall and J. Hewitt.' Reprinted and advertised in April, 1798, as "just published and for sale at J. Carr's Music store, Gay street, Baltimore," under the title of "Jemmy of the Glen, words and music by the late Mrs. Pownall."

**Jockey and Jenny.**

This song was to be sung in Raynor "Taylor's musical performance . . . the whole of the music original and composed by Mr. Taylor," at Annapolis, Md., on February 28, 1793.

**Jockey and Moggy, a comic song by Raynor Taylor.**

*Ibidem* on January 20, 1793.

**Johnny and Mary.** New York. Printed & sold at J. Hewitt's Musical Repository No. 131 William Street. Sold also by B. Carr Philadelphia & J. Carr, Baltimore.

Song with pf. acc. 4°. 1 p. *L. C.* Published between 1797 and 1799. Begins: "Down the burn & thro' the mead." See also Collection of favorite songs by A. Reinagle (17).

**The Jolly gay pedlar.**

Song. See Gentleman's amusement by R. Shaw (73).

**The Jolly sailor.**

Song (4-part chorus). Printed in the American musical miscellany, 1798, p. 163-166.

**The Jubilee.**

Garrick's piece with "music by Dibdin, orchestra accompaniments by [Victor] Pelisier" was to be performed at New York on March 10, 1800.

**The Kentucky Volunteer.** A new song, written by a lady of Philadelphia. Composed by R. Taylor. Price One  $\frac{1}{4}$  dollar. Philadelphia. Printed & sold at Carr & Co's Musical Repository. N. B. A new song published every Monday. Jan. 6, 94. No. 1.

Song with pf. acc., added flute and guitar arr. 4°. *Y. U., Mus.* Misc. 26, p. 118-119.

**Kind father of the healing art.**

Song. See Song to Apollo.

**Kiss me now or never.**

Song. See Mrs. Pownall's adress.

**Kisses sued for, the words by Shakespeare and the music by Mrs. Pownall.**

Song. Advertised on March 19, 1795, as "published and to be had at G. Willig's Musical Magazine, No. 165 Market street," Philadelphia.

Also advertised in January, 1795, among "New songs. Adapted to the pianoforte, just published at G. Gilfert & Co. Musical Magazine," New York.

**The Knight of Guadalquivir.**

*See* The Spanish castle.

**The Labourers welcome home.**

Song. Advertised in August, 1798, as "just published and for sale at Wm. Howe's wholesale and retail warehouse, 320 Pearl street," New York, but Wm. Howe probably was not the publisher.

**Lady Coventry's minuet** with variations by Mr. Bremner.

Piece for the harpsichord, contained in a MS. volume of 'Lessons' in *Hopk.* on p. 112-113. There is no doubt that the composer was James Bremner and not Robert.

**Lady George Murray's reel.**

*See* Twenty-four American country dances, p. 3.

**Lady Washington's favorite.**

*See* Manuscript collection of hymns, songs, etc. (48).

**Lady's breast knot.**

*See* Compleat tutor for the fife . . . [1805], p. 27.

**The Lady's musical miscellany.**

Advertised in the Columbian centinel, Boston, April 8, 1797, as :

An entire new work, entitled, *THE LADY'S MUSICAL MISCELLANY*, . . . to be published monthly, in numbers, by P. A. Von Hagen, each number to consist of three songs and pieces of music; with every 12th number a title page index; a list of subscribers will be given. The first number will appear as soon as the subscription is found adequate to the expenses.—

Price to Subscribers, One Dollar; non subscribers, 9 d. to be paid on delivery of each number. Subscriptions taken in by Mr. Von Hagen, at the Hay-market Theatre.

Advertised in New York, June 16, 1797, under the same title, but as by P. Aron [!] Hagen, Boston.

We are informed that in the work will be introduced

Overtures, rondos, songs and duetts, by the most celebrated masters . . .

The first number will appear as soon as the subscription is found adequate to the expense.

Conditions.

Subscribers to pay one Dollar for each number on delivery. Subscriptions received at P. Aaron Hagen's Boston; G. Gilfert's Musical Magazine, New York, and at G. Willig's Philadelphia.

**Lafayette.** A new song.

*See* Young's vocal and instrumental miscellany, p. 18.

**The Lamp lighter.**

*See* Young's vocal and instrumental miscellany, p. 19.

**Lash'd to the helm.**

Song by Hook. Advertised in September, 1797, by J. Carr, Baltimore, among other "songs, lately published."

**The Lass of Lucerne Lake.**

Song "sung in the opera of the Patriot." Advertised in January, 1795, among "new songs. Adapted to the pianoforte, just published at G. Gilfert & Co. Musical Magazine," New York. Advertised also March 19, 1795, in the Philadelphia gazette as "this day . . . published . . . at G. Willig's Musical Magazine, No. 165 Market street."

**The Lass of the cott.**

Song by Raynor Taylor. Advertised in March, 1795, as "published, composed by R. Taylor . . . for the pianoforte or guitar — Printed for the author, No. 96 North Sixth street, and sold at Carr's Musical Repositories Philadelphia and William street, New York and J. Carr's Musical Store, Market street, Baltimore."

**The Lasses of Dublin.**

Song. Words and tune printed in the American musical miscellany, 1798, p. 117.

**Latin oratorio**, composed by Trille La Barre.

This "oratorio" (probably a sacred cantata) was to be performed at a "spiritual" concert, Boston, May 31, 1798.

**The Launch**, or, Huzza for the Constellation.

This "musical piece, in one act, never yet performed . . . written by John Hodgkinson," was to be given at the Haymarket Theatre, Boston, on September 20, 1797. When the piece was advertised "for the 4th time" (October 23) it was remarked: "the music selected from the best composers, with new orchestra parts by [Victor] Pelisier."

**Laurel Hill.**

See Twenty-four American country dances, p. 17.

**A Lesson.**

The first of three short pieces in C major engraved for pf., without date, imprint or author's name, as contained in a volume of tracts at *Mass. H. S.* The lesson on p. 1-3. For the other numbers see 'Silvia,' 'Ode,' 'In Acis and Galatea.' Probably published before 1800.

**Lesson** by Mr. Jas. Bremner.

Harpsichord piece in B flat major. Contained in *Hopk.* on p. 114-115 of a MS. volume of "lessons," once the property of Francis Hopkinson.



**Liberty song.**

In 1768 John Dickinson\* wrote "a song for American freedom." Of the original version, which Dickinson considered "too bold," no copy seems to be extant. A second text was published, also in 1768, as a broadside without music, by Hall and Sellers in Philadelphia as 'A new song, to the tune of Hearts of oak.' The alterations did not affect the opening stanza, which begins, "Come, join hand in hand, brave Americans all." The song soon became known as the 'Liberty song,' though Edes & Gill's North American almanack, Boston, 1770, still has it *without music* as "a new song now much in vogue in North America. To the tune of 'Heart of oak,' etc."

As a musical piece the 'Liberty song' was first published by Mein and Fleeming in 1768, but no copy seems to be extant. The advertisement appeared in the Boston chronicle, August 29-September, 1768, and reads:

The new and favourite LIBERTY SONG, *In Freedom we're born etc.* Neatly engraved on copper-plate, the size of half a sheet of paper, set to music for the voice, and to which is also added, a set of notes adapted to the German flute and violin, is just published and to be sold at the London Book-store, King street, Boston, Price sixpence lawful single, and four shilling's lawful the dozen.

Mein and Fleeming again published the song, words and tune, in 'Bickerstaff's Boston almanack,' 1769, where it stands on the back of the page which contains Pascal Paoli's portrait, under the title of 'The Liberty song. In Freedom we're born.' This edition was reproduced in Paul Leicester Ford's 'Life and writings of John Dickinson' in a chapter devoted to the history of the song. (Memoirs, Hist. Soc. Pa., 1895, v. 14, p. 419-432.)

Dickinson's 'Liberty song' aroused the ire of the tories to such a degree that they parodied it under the title of 'The Parody.' This was printed in the Boston gazette, September 26, 1768, and began: "Come, shake your dull noddles, ye bumkins, and bawl." In turn, Dr. Benjamin Church, as appears from John Adams' diary, and not Mrs. Mercy Warren, as Lossing and Winsor claim, ridiculed 'The Parody.' His variation of the 'Liberty song' was published, not in Edes & Gill's almanack of 1770, as Mr. Ford states, but in Bickerstaff's almanack of 1769, *without music*, and immediately following the 'Liberty song' under the title of 'The Parody parodiz'd or the Massachusetts liberty song.' It runs: "Come swallow your bumpers, ye tories! and roar."

**Life let us cherish.**

Song by Nägeli. Advertised in November, 1800, as "published, at P. A. Von Hagen's Piano Forte Warehouse, No. 3 Cornhill," Boston.

See also Compleat tutor for the fife . . . [1805], p. 22.

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Not Mrs. Mercy Warren, as Mr. L. C. Elson claims in his 'History of American music,' where, in fact, the account of the 'Liberty song' is misleading. Nor is Mr. Ford's account (see above) of the musical history quite correct.

The **Life of a beau**. An English song. Set to musick by a gentleman of Boston.

Song with pf. acc. Printed in the Massachusetts magazine, Boston, April, 1791, p. 249. Reprinted in the American musical magazine, 1798, p. 245-246.

**Life's like a ship.**

Song. See Young's vocal and instrumental miscellany, p. 31-32.

The **Light horse march**.

See Compleat tutor for the fife . . . [1805], p. 17.

**Lillies and Roses.**

Song. Advertised in May, 1799, as "published at P. A. Von Hagen Jun. and Co's at the Musical Magazine, No. 55, Marlboro' Street," Boston.

The **Lincolnshire march**.

See Compleat tutor for the fife . . . [1805], p. 17.

**Linley's assistant for the pianoforte.**

See New assistant for the pianoforte.

**Linley's selection of country dances and reels**, with their proper figures, for the pianoforte or violin.

Advertised in September, 1797, by J. Carr, Baltimore, among "music lately published."

The **Linnet**.

Song by James Hook. Advertised in December, 1797, as "published at Carr's Musical Repository, Market street," Philadelphia. Advertised also in January, 1798, as "just published by J. Hewitt, No. 131 William st.," New York.

The **Linnets**.

Sonnet. See Aviary.

**Lionel and Clarissa**: or, the school for fathers. A comic opera, written by Mr. Bickerstaff. Marked with the variations in the manager's book, at the Theatre Royal, in Drury Lane. Philadelphia: Printed by W. W. Woodward, for Mathew Carey, No. 118 Market-street. 1794.

Libretto to Dibdin's opera (1768). 8°. 72 p. *L. Co. Ph.* P. 69-72 contain "Songs, sometimes substituted for the original ones." On p. [4] *dramatis personæ*, on p. [3] Bickerstaff's original 'Advertisement,' on p. 2 —

The Reader is desired to observe, that the Passages omitted in the representation at the theatre, are here preserved, and marked with inverted commas . . .

The opera had its first performance at Boston, November 14, 1796, "with orchestra accompaniments by Mr. Trille Labarre."

**Lisbia.** A new canzonet. Composed by J. C. Graeff. New York. Printed & sold at J. Hewitt's Musical Repository No. 23 Maiden Lane. Pr. 25 cents.

Song with pf. acc. 4°. 2 p. *L. C.* Possibly published as early as 1799.

**Listen, listen to the voice of love.**

Song by Hook. Advertised in February, 1796, as "published . . . printed and sold by Benjamin Carr at his Musical Repository, No. 131 William street," New York.

The **Little sailor boy**, a ballad composed by Benjamin Carr.

Advertised in January, 1798, among "new songs published . . . at Carr's Musical Repository," Philadelphia. Possibly identical with the same song, advertised in January, 1798, as "just published, by J. Hewitt, No. 131 William st.," New York.

**Little Sally.** A favorite song sung in the Shipwreck. Composed by Dr. Arnold. Price 25 cents. New York. Printed & sold at J. Hewitt's Musical Repository No. 131 William Street. Sold also by B. Carr, Philadelphia & J. Carr Baltimore.

Song with pf. acc. in D major, with added guitar arr. in C major. 4°. 2 p. *L. C.* Published between 1797 and 1799. Possibly identical with the same song, advertised in December, 1797, as "published at Carr's Musical Repository, Market street," Philadelphia.

The **Little singing girl.**

Song. Advertised in May, 1799, as "published at P. A. Von Hagen Jun. and Co's at the Musical Magazine, No. 55 Marlboro' Street," Boston.

**Little Taffine.**

Song by Stephen Storace. Advertised in April, 1798, as "published at Carr's Musical Repository," Philadelphia.

The **Little Yankee sailor.**

This "musical farce, never performed . . . the music selected by the author [?] from Shield, Musslweacet [!], Hook, Dibdin, R. Taylor etc. The accompaniments by Mr. Gillingham," was to be performed at Philadelphia on May 27, 1795.

The **Lock and Key.**

This "new musical entertainment," libretto by Prince Hoare, music by William Shield (1796), was to have its first performance at New York on March 8, 1797, with "orchestra accompanyments" by Victor Pelissier.

**Loose every sail.**

Song. Advertised in March, 1796, as published "at Carr's Musical Repository, William Street," New York.

**Loose were her tresses.**

Song. "As sung by Miss Broadhurst," advertised in February, 1796, as "published . . . printed and sold by Benjamin Carr," New York.

**Lord Camarthen's march.**

See Compleat tutor for the fife . . . [1805], p. 25.

**Lord Loudon's grenadiers march.**

See Compleat tutor for the fife . . . [1805], p. 12.

**Louisa's complaint.**

Song. Advertised in March, 1795, as "published and to be had at G. Willig's Musical Magazine, No. 165 Market street," Philadelphia.

**Love and War.**

Song. Advertised in November, 1800, as "Published at P. A. Von Hagen's Piano Forte Warehouse, No. 3 Cornhill," Boston.

**Love in a Village.** A comic opera. Written by Mr. Bickerstaff. As performed at the New Theatre, in Philadelphia. From the press of M. Carey. March 1, 1794.

Libretto. 8°. 58 p. and 2 p. containing a list of "books printed by Mathew Carey." On p. 3, "Table of the songs with the names of the several composers. A new overture by Mr. Abel"; on p. 4, *dramatis personæ*. *L. Co. Ph.*

The libretto was composed by Giardini (1757), Abel (1760), Arue (1762), Baildon and Bernard (1763). The advertisement in Dunlap's Daily American advertiser, March 1, 1794, may follow as a curiosity:

LOVE IN A VILLAGE. At four o'clock this afternoon will be published (Price twenty cents) By Mathew Carey, No. 118 Market Street . . .

**Love, thou mad'ning power, etc.** A favorite new song by Gluck.

Song with pf. acc. Printed in the Universal asylum, Philadelphia, October, 1790, p. 272-274.

**The Lovely lass.** A new song. Words by Mr. Brown. Set by Mr. Selby.

Song with pf. acc. Printed in the Massachusetts magazine, Boston, July, 1790, p. 443-444.

**Lovely Nancy.**

See Compleat tutor for the fife . . . [1805], p. 28.

**Lovely Stella.**

Song with pf. acc. printed in the American musical miscellany, 1798, p. 238-241.

**Love's probation.**

Song. Advertised in August, 1798, among "patriotic and other favourite songs," as "just published and for sale at Wm. Howe's wholesale and retail warehouse, 320 Pearl street," New York, but Wm. Howe probably was not the publisher.

**Loyal and humorous songs.**

In the New York gazette and Weekly mercury, October 11, 1779, appeared the following advertisement:

This Day will be published, Variety of LOYAL AND HUMOROUS SONGS, On recent Occasions: Birth and Coronation odes, Poems, serious and sarcastical, Martial airs and choruses, Constitutional toasts and sentiments, calculated to promote loyalty and unanimity.

By a Briton in New York; with a Copy of a Letter from E . . . H . . . in London to Dr. Rogers in New York, 1770.

*Declaring them the mischief brewing  
How some divines contemplate ruin*

To which is added, several favourite old songs, with some new ones, by respectable subscribers, concluding with a *Cuntata*, called the *Procession*, with the standard of faction, containing recitatives, airs and songs, characterizing the most violent Persecutors of the New York Loyalists.

The Copies already subscribed for will be delivered as soon after Publication as possible. . . .

**The Lucky Escape.**

Song by Dibdin. See Gentleman's amusement by R. Shaw (22-23). Words and tune printed in the American musical miscellany, 1798, p. 13-16.

**The Lucky escape, or the ploughman turned sailor.**

This "new pantomime dance, composed by Mr. Francis," was to be performed for the first time at the New Theatre, Baltimore, July 29, 1796. It was "founded on Dibdin's celebrated ballad of that name. The music selected from his most admired songs, and adapted with new accompaniments and an overture, by Mr. [Alexander] Reinagle."

**Lucy Grey of Allendale.**

Song. Advertised in January, 1795, by B. Carr, Philadelphia, as "just published" in "a collection of the songs sung this last season at Vauxhall gardens" [London or Philadelphia?]

**Lucy** or Selim's complaint. A favorite song composed by Mr. Hook. Published at B. Carr's Musical Repositories, Philadelphia, New York, & J. Carr's Baltimore Price one quarter dollar.

Song with pf. acc. and added flute or guitar arr. 4°. 2 p. numbered 88-89. L. C. Published between 1794 and 1797.

**Lullaby.** A favorite ballad in the comic opera of the Pirates. Composed by Mr. Storace. Philadelphia. Printed for Carr & Co at their Musical Repository No. 156 High Street.

Song with pf. acc. and added flute arr. 4°. 2 p. numbered 2. *Y. U.*, Mus. Misc. 26, p. 112-113. Published in 1793, as "No. 156 High street" is a misprint for No. 136.

Words and tune printed in the American musical miscellany, 1798, p. 233-234.

**Ma belle coquette.** A favorite song composed by Mr. Hook. Printed for J. C. Moller No. 136 North Third Street, where may be had a great variety of the newest vocal and instrumental music.

Song with pf. 4°. 2 p. *Hopk.* Published in 1793. "No. 136" is a misprint for No. 163. The song begins: "Ma belle coquette, ah why disdain."

Advertised also in August, 1798, as "just published and for sale at Wm. Howe's wholesale and retail warehouse, 320 Pearl street," New York, but Wm. Howe probably was not the publisher.

#### **Macbeth.**

The tragedy was advertised for performance at New York, January 14, 1795, as "written by Shakespeare, music by Locke. With new scenery by Ciceri and Scotch music between the acts, adapted and compiled by Mr. [Benjamin] Carr."

#### **The Maid of the mill.**

Samuel Arnold's opera (1765), libretto by Bickerstaff, was advertised for performance at New York, April 11, 1796, "with new orchestra accompanyments" by Victor Pelissier, and for first performance at Boston, March 5, 1797, "with all the original airs, chorusses etc. Orchestra accompaniments by Mons. Leaumont."

#### **Major Andre. [!]**

Song. Words and tune printed in the American musical miscellany, 1798, p. 198-199.

**Major Andre's [!] complaint.** Price 12 cents. Philadelphia. Printed at Carr & Co's Musical Repository.

Song with pf. acc. 4°. 1 p. *L. C.* Advertised as published in February, 1794.

#### **Mansion of peace.**

Song. Advertised in December, 1797, as "published at Carr's Musical Repository, Marketstreet," Philadelphia. *See* Ye zephyrs.

**Manuscript collection of hymns, songs etc.**

Obl. 16°. *N. Y. P. L.* This collection contains besides hymns, etc., the tunes of the following secular pieces:

- p. 41. The Federals march
- Burbanks march
- 42. The Grand spy
- Jefferson and liberty
- 43. Primrose Hill
- No luck about house
- 45. The Bells of Scotland
- 45-46. In the cottage
- 47. Blue eyed Mary
- 48. March to Boston
- Lady Washington's favorite
- The Grand troop
- The Blew bird
- 49. Day of glory
- 50. The Federals march
- The Shippermill
- March for Bonaparts imperial guard.
- 51. Installation march

Though this collection undoubtedly was compiled later than 1800, it figures here as of importance for the history of popular American 18th century music.

**March by Mr. Jas. Bremner.**

Harpsichord piece contained in a MS. volume of 'Lessons.' *Hopk.*  
Belonged to Francis Hopkinson's library.

**March for Bonaparts imperial guard.**

*See Manuscript collection of hymns, songs, etc. (50).*

**March in Scipio.**

*See Compleat tutor for the fife . . . [1805], p. 24.*

**March of the thirty-fifth regiment.**

*See Compleat tutor for the fife . . . [1805], p. 14.*

**March to Boston.**

*See Manuscript collection of hymns, songs, etc. (48).*

**The March-girl.**

Song. Advertised in December, 1793, as "published . . . printed singly" by "B. Carr & Co Musical Repository, No. 122 South side of Market street," Philadelphia.

**Mark, my Alford, all the joys.**

Song. *See Songs, duets, and chorusses of 'The Children in the wood.'*

**Mark'd you her eye.**

*See Song by Mr. Sheridan.*

**Marlborough's ghost.** Extracted from a late British publication. Set to musick by E. Mann, of Worcester.

Song with pf. acc. Printed in the Massachusetts magazine, Boston, 1789, p. 587-588.

Reprinted in the American musical miscellany, 1798, p. 47-49.

**Marquis of Granby's, or 1st Troop of horse grenadiers march.**

See Compleat tutor for the fife . . . [1805], p. 16.

The **Married man**, a new song set to music.

Song with pf. acc. Engraved in the Boston magazine, January, 1784. Begins: "I am married and happy."

The **Marseillois hymn** in French and English.

Thus advertised in December, 1793, as "published . . . printed singly" by "B. Carr & Co. Musical Repository, No. 122, Southside of Market Street," Philadelphia.

**Martin's [!] overture.**

Martini's overture was advertised in April, 1795, as "published . . . and to be had of G. Gilfert & Co. at their Musical Magazine, No. 121 Broadway," New York.

**Mary's dream.**

Song. Advertised in December, 1793, as "published . . . printed singly . . . by B. Carr & Co. Musical Repository. Southside of Market Street," Philadelphia.

Printed with pf. acc. in the American musical miscellany, 1798, p. 195-198.

**Masonic ode** by James Hewitt.

Advertised for performance "after the play" at New York, April 26, 1794, as "never performed in America. The music composed for the occasion by Mr. Hewitt."

**Masonic ode** by Peter Valton.

On Monday, December 27, 1772, following St. John's Day, was performed at Charleston, S. C., an "Ode. [Words] by Sir Egerton . . . with voices and instruments . . . The music composed by Brother Peter Valton." The account of the occasion was given in the South Carolina gazette, December 31, 1772, with the words of the ode. It consisted of recitatives, airs, a duet and a chorus. The first recitative began: "Behold the social band appears."

**Masonic overture** by Alexander Reinagle.

A "new masonic overture" by Reinagle was to precede a "new pantomimical entertainment, called Harlequin Freemason," at the New Theatre, Philadelphia, April 21, 1800.



**The Masque.**

"The Masque, a new song book," was advertised without further particulars in Holt's New York journal, July 30, 1767, as "This day.—published, and sold, by Garrat Noel."

**Massachusetts march.** Composed by Mr. Frederick Granger, of Boston.

Printed for pf. in the Massachusetts magazine, Boston, September, 1791, p. 579.

**Massachusetts musical magazine** by Oliver Holden.

We read in the Massachusetts spy (Worcester), March 14, 1793 :

**MUSICAL MAGAZINE.**

Proposal, for printing by Subscription, in monthly numbers, a new work, to be entitled, *THE MASSACHUSETTS MUSICAL MAGAZINE*, intended principally, to furnish Musical Societies and other Practitioners in that pleasing art, with a choice and valuable collection of odes, anthems, dirges, and other favourite pieces of musick. Principally original American compositions. By Oliver Holden, author of the *American Harmony*.

As a work of this kind has never been attempted in this part of the Union, and as many have expressed a wish to see such a publication, it is presumed that it will be found exceeding useful, and meet a very general acceptance with all those who wish to possess themselves of a valuable collection of tunes, which are not to be found in musick books calculated only for schools and publick worship.

**Conditions.**

I. It shall be printed on fine paper, each number to contain eight pages octavo, sewed in blue covers.

II. The first number shall be ready for delivery the first week in April next, provided a sufficient number of subscribers can be obtained previous to that time.

III. The price to subscribers will be only six pence for each number, to be paid when the books are delivered.

IV. Those who subscribe for six sets, shall have a seventh gratis.

V. At the expiration of 12 months the volume will be completed, to which will be added a preface and index, and a list of subscriber's names.

As the price is set so exceedingly low the editor flatters himself that little persuasion will be necessary to effect a speedy and extensive subscription ; he therefore wishes that those who hold subscription papers will return them to him before the middle of March, that he may determine on the number of copies to print. He also wishes that such gentlemen and ladies who have by them any favourite pieces of musick, of the above description, would favour him with correct copies of the same. Letters directed to the Editor in Charles-town, respecting this publication, will be gratefully received.

**Master Walsh.**

Song. Advertised in January, 1798, as "just published by J. Hewitt, No. 131 William st.," New York.

**The Matchless fair.**

Song. Advertised in April, 1795, as "published and to be had of G. Gilfert & Co at their Musical Magazine, No. 121 Broadway," New York.

**Matilda**, a favorite ballad sung by Mrs. Chambers in the comedy of Love's Frailties. Philadelphia. Printed and sold by G. Willig Market street No. 185.

Song with pf. acc. and added guitar arr. 4°. 2 p. L. C. Published between 1798 and 1804.

**May day in town**, or New York in an uproar.

This "comic opera, in 2 acts (never performed) written by the author of 'The Contrast' . . . the music compiled from the most eminent masters. With an overture and accompaniments. The songs of the opera to be sold on the evening of the performance," was advertised for first performance on May 18, 1787, at New York. The author was Royall Tyler; the composer is unknown.

**May I never be married.** A favorite song. New York. Printed by G. Gilfert, No. 177 Broadway . . .

Song with pf. acc. 4°. 2 inside p. *L. C.* Published between 1797 and 1801. See also Collection of favorite songs by A. Reinagle (9).

**A Medley duetto** from the Federal overture by B. Carr.

See Gentleman's amusement by R. Shaw (42-44).

**Medley duetto** from the overture to the Children in the wood.

See Gentleman's amusement by R. Shaw (50).

**Medley overture** to the pantomime Harlequin's invasion by Alexander Reinagle.

See Harlequin's invasion.

**Medley overture with variations** by Chateaudieu.

A "medley overture with variations in which is introduced the favourite air of the President's march by Mr. Chateaudieu" was played at a concert in Philadelphia, February 26, 1799.

**Meg of Wapping.**

Song by Dibdin. Advertised in December, 1797, as "published at Carr's Musical Repository, Market-street," Philadelphia. Also advertised in January, 1798, as "just published, by J. Hewitt, No. 131 William st.," New York. Possibly both editions were identical.

**Memoirs of the celebrated Farinelli.** From the Sentimental and masonic magazine.

Reprinted in the New York magazine, June, 1795, p. 361-363.

**Merrily dance the Quaker.**

See Compleat tutor for the fife . . . [1805], p. 27.

**The Merry piping lad.** A ballad in the Scots taste. Composed by R. Taylor.

Song with pf. acc. 4°. *Y. U.*, Mus. Misc. 26, p. 106-107. Published probably in 1795, as it was advertised for sale in March "at Carr's Musical Repositories, Philadelphia and William-street, New York . . . ."

**Midas.**

This "burletta in 2 acts, by Kane O'Hara, Esq." was advertised in April, 1794, as "just published," "being No. 8 of the collection of farces, operas, etc." by "William P. Blake, No. 59 Cornhill," Boston.

**Military amusement**; a collection of 24 of the most favorite marches, for one and two flutes, violins, fifes or hautboys.

Advertised in August, 1796, among "musical publications, printed by J. Carr, Music Store, No. 6 Gay street Baltimore, and B. Carr's Musical Repositories Market Street Philadelphia and William street New York."

The **Military glory of Great Britain**, an entertainment given by the late candidates for bachelor's degree, at the close of the anniversary commencement, held in Nassau Hall, New Jersey, September 29th, 1762. Philadelphia: William Bradford. 1762.

Sq. 8°. t. p. v. bl.; p. (3)–15 with four pieces of engraved music, consisting of chorusses with instrumental accompaniments on five folding leaves. *Br. U.*; *L. C.*—I perf. II without music; *N. Y. H. S.*; *N. Y. P. L.*—I perf., II imperf., III without music; *Pa. H. S.* etc.

Both the poet and the composer of this dramatic cantata seem to be unknown, but there are reasons for connecting James Lyon, the composer who took his degree of A. M. at Nassau Hall on the same day, with the curious "Entertainment."

A skeleton description of the work may follow:

INTRODUCTORY CHORUS [precedes p. 3].

Britain's Glory, sung at the Anniversary

Allegro [in C maj.] 'Triumphant fame ascends the skies.'

Enter first Speaker; proclaiming Britannia Conqueror by way of Introduction to the next speech (p. 4–7).

CHORUS 2. ALLEGRO. Commencement, in Nassau Hall in New Jersey, Sept. 29th, 1762. [betw. p. 4–5 in C maj.] 'Gallia's sons shall vaunt no more.'

Enter second Speaker; who enumerates several of the most important Conquests of Great Britain with encomiums on some of the principal generals (p. 4–7).

CHORUS 3d. LARGO. [in C maj. betw. p. 8–9]: 'Propitious Powers who guard our state.'

Enter Eugenio; who, by way of Dialogue with Cleander, gives an account of the reduction of the Havannah (p. 8–12).

CHORUS 4TH. PRU ALLEGRO. [in C maj. betw. p. 12–13]: 'Glory, triumph, vict'ry, fame forever crown Britannia's Name.'

Enter fourth Speaker; suddenly transported, "What mean these Strains? these glad triumphant" (p. 13–14).

PART OF FOURTH CHORUS: 'Glory, triumph, Vict'ry, Fame For ever crown Britannia's Name.'

[The music betw. p. 14–15 exactly the same, but in narrower engraving.]

Enter fifth speaker; who closes the whole with a solemn wish for the continued prosperity of the British nation.

CHORUS 5TH to be sung in the tune of chorus 3d Allegro. [on the same leaf as Part of Fourth Chorus]

"While mountains poise the balanced globe.

British Fame shall bear the prize;  
And in a blaze of peerless glory rise."

**The Militia march.**

*See* Compleat tutor for the fife . . . [1805], p. 16.

**Military symphony** by W. S. Morgan.

A "grand military symphony, accompanied by kettle drums," etc., composed by Mr. Morgan, "was to be played at a 'grand concert,'" Boston, April 20, 1774.

**Minuetto with eight variations** by Geo. Ed. Saliment.

*See* Gentleman's amusement by R. Shaw (75-76).

**The Miraculous mill**, or, the Old ground young.

Advertised for performance at Baltimore, November 21, 1795, as a "new pantomimical dance, composed by Mr. Francis . . . the music composed by Mr. De Marque."

**Miscellaneous quartet** by Alexander Reinagle.

A "miscellaneous quartett Mr. Reinagle" was to be played at the last City Concert, Philadelphia, March 16, 1793.

**Miss Ashmore's choice collection of songs.**

*See* New song book.

**Moller & Capron's monthly collection.**

*See* First number.

**Moller's rondo.**

Advertised among other music for the pf. in April, 1795, as "published and to be had of G. Gilfert & Co. at their Musical Magazine, No. 121 Broadway," New York.

**The Moment.**

*See* Twenty-four American country dances, p. 19.

**The Monckton.**

*See* Twenty-four American country dances, p. 2.

A **Monody** to the memory of the chiefs who have fallen in the cause of American liberty. Accompanied with vocal incantations (the music of which is entirely new) adapted to the distinct periods of the recital. Thus advertised in the Pennsylvania journal, December 1, 1784, as the opening number of

"Lectures (Being a mixed entertainment of representation and harmony)" . . . to "be opened on Wednesday the 7th instant.

The entertainment was to be closed by

A *Rondelay* celebrating the Independence of America. Music, Scenery, and other Decorations.

In the Pennsylvania journal for December 11, we read:

"A few copies of the Monody, Rondelay etc. may be purchased at Mr. Bradford's, or at the Theatre, price one Shilling."

**Monsieur Mong Tong Paw.**

Song. Advertised in August, 1798, as "just published and for sale at Wm. Howe's wholesale and retail warehouse, 320 Pearl street," New York, but Wm. Howe probably was not the publisher. *See* Mounseer Nong Tong Paw.

**Moorish march** in the Mountaineers.

*See* Musical repository by W. Norman, No. I, 10.

**Morn.**

Song. *See* Philadelphia songster by Absalom Aimwell.

**Mother Goose's melody.** Sonnets for the cradle. In two parts.

Part I. Contains the most celebrated songs and lullabies of the good old nurses calculated to amuse children and to excite them to sleep.

Part II. Those of that sweet songster and nurse of wit and humor, Master William Shakespeare. Embellished with cuts, and illustrated with notes, and maxims historical, philosophical and critical. The third Worcester edition.

Printed at Worcester, Massachusetts by Isaiah Thomas, jun. Sold wholesale and retail by him.—1799.

This title is taken from William H. Whitmore's 'The Original Mother Goose's Melody . . .' Boston, 1892, where, together with the entire Mother Goose's melody, it is given in facsimile. (Pref. p. x. with printed melody; 11–94 the Sonnets!)

According to Mr. Whitmore, the first Worcester edition was issued "about 1785," but certainly not later than 1786. This seems to have been the first American edition of the Mother Goose's melody though others have tried to trace it as far back as 1719 (Boston). Compare for instance Thomas' History of printing.

Isaiah Thomas probably reprinted his Mother Goose's melody from the publication of John Newbury, the English publisher, the first edition of which appeared about 1770, and the seventh in 1777.

**Mounseer Nong Tong Paw.**

This "favorite song" as "sung by Mr. Hodgkinson last evening at the Theatre, with the greatest applause," Boston, was advertised on March 30, 1799, as "this day . . . published at P. A. Von Hagen, jun. and Co's, No. 55 Marlboro' Street."

The **Mountaineers**, a comic opera. By George Colman, jun. As performed at the Theatre in Boston. Printed at the Apollo Press in Boston, by Joseph Belknap, for William P. Blake, No. 59, Cornhill, 1795.

Libretto to Samuel Arnold's opera (1795). 8°. 44 p. followed by 2 p. of list of "plays and farces, for sale by Wm. P. Blake, No. 59 Cornhill." *B. P. L.*

The **MOUNTAINEERS**. A comic opera. By George Colman, junr, Esq. Author of 'Inle and Yarico,' 'Battle of Hexham' etc. etc. As performed at the Theatre in Boston. Second Boston edition. Printed at Boston, by Thomas Hall. Waterstreet for William P. Blake at the Boston Bookstore. 1796.

Libretto. 8°. 44 p. A. A. S., Pa. H. S.

The Mountaineers were to be performed "with accompanymments" by Victor Pelissier at New York, April 8, 1793; with "a new overture composed by R. Taylor . . . The music of the songs duets, glees, chorusses by Dr. Arnold. The accompaniments by Mr. Reinagle" at Philadelphia, April 18, 1796.

**Mrs. Lt. Col. Johnson's reel.**

See Twenty-four American country dances, p. 8.

**Mrs. Pownall's adress** [!] in behalf of the French musicians: delivered on her benefit concert night, at Oeller's Hotel, to a very crowded audience: To which are added, Pastoral songs; written by herself at an early period of life — Also, the songs performed at the opening of the New Theatre.

Thus advertised in March, 1793, as "published. And sold at E. Story's office in Fourth street, nearly opposite the Indian Queen Tavern, printed on writing paper and new type, containing 30 pages (Price 15 d.) . . ."

The songs referred to were 'On by the spur of valeur'; 'Kiss me now or never'; 'Poor Tom Bowling'; 'Italian song'; 'My Poll and my partner Joe'; 'A Smile from the girl of my heart'; 'Blythe Collin'; 'Cottage boy.'

The songs were not sung by Mrs. Pownall, but by other members of the company on February 2. It does not follow from the above advertisement either that these songs were published with their music, or that Mrs. Pownall wrote the words and the music of all the songs.

**Mrs. S. Douglas' reel.**

See Twenty-four American country dances, p. 10.

**The Mulberry tree.**

Advertised in August, 1798, as "just published and for sale at Wm. Howe's wholesale and retail warehouse, 320 Pearl street," New York, but Wm. Howe probably was not the publisher.

**The Munichhausen.**

See Twenty-four American country dances, p. 18.

**Music physically considered.**

This anonymous article, which recommends music for medical treatment, appeared on p. 90-93 of the *Columbian magazine*, February, 1789.

**Musical bagatelles**, or 6 little ballads.

Advertised in August, 1799, Baltimore, as for sale at J. Carr's Music Store under "music lately published."

**Musical dictionary** by Hans Gram and Oliver Holden.

Mentioned in Moore's List of modern musical works published in the United States, 1876, but I believe the dictionary merely formed part of some other publication. Probably Moore referred to the 'Massachusetts compiler of . . . sacred vocal music together with a *musical dictionary*,' by Gram, Holyoke, and Holden, Boston, 1795.

**Musical extravaganza** in three parts, by R. [aynor] Taylor.

See *Nouvelle entertainment*.

**Musical journal for the flute or violin**, selected and arranged by B. Carr (1800).

See

**Musical journal for the pianoforte**, selected and arranged by Benjamin Carr, of Philadelphia.

We read in the General advertiser, Philadelphia, January 30, 1800 :

To the Amateurs of Music.

Joseph Carr, of Baltimore, respectfully informs the public that he intends publishing a *MUSICAL JOURNAL*, for the Pianoforte, selected and arranged by Benjamin Carr, of Philadelphia.

No. 1 will contain the much admired song in 'The Secret,' and a favorite 'Nursery song.' Particulars of this work may be seen at Mr. Chalk's Circulating Library, No. 75 North Third street, where subscriptions will be received.

Also on the same plan will be published a *MUSICAL JOURNAL FOR THE FLUTE OR VIOLIN*.

In the same paper, March 20, we read this advertisement signed August 6, instead of March 6 :

A new Musical Repository is now opened at Chalk's Circulating Library, No. 75 North Third-street . . . Subscriptions received for the *Musical Journal* for the Piano Forte, and the Flute, or Violin ; the first six numbers of which are already published, and may be purchased together or separately by non subscribers.

In the Federal gazette (Baltimore), on November 21, 1800, appeared the following advertisement of the second volume :

*Music.* Proposals for publishing by subscription the second volume of the *Musical Journal* for the piano forte (which will be continued annually.)

Selected and arranged by Benjamin Carr, of Philadelphia, and published by Joseph Carr, of Baltimore.

Conditions.

I. The *Musical Journal* will be in two sections, viz. one of vocal and one of instrumental music — a number of each section to be published alternately.

II. The vocal section to contain a collection of the newest and most esteemed songs, and, such, as have not, to the knowledge of the editor, been before published in this country; and the instrumental an elegant selection of those pieces, best calculated to delight the ear and improve the finger.

III. The second volume to be comprised in 24 numbers, to be published weekly, commencing on the first of December.

IV. Each number to contain 4 pages, neatly printed, price to subscribers 25 cents each, to be paid on delivery.

V. With the last number will be given, a general title page, complete indexes, and a list of subscribers. The volume to contain in all 100 pages of printing.

VI. Those subscribing, or procuring subscribers, for 6 copies, will have a seventh gratis.

Subscriptions received at the following Musical Repositories — J. Carr's, Gay street, Baltimore; J. Chalk's, North Third street, Philadelphia; and J. Hewitt's Maiden Lane, New York — where may be had the first volume of the *Musical Journal*, complete, bound or unbound; or in sections, numbers, and single pieces or songs.

#### TO THE PATRONS OF MUSIC.

The Subscription list, of the first volume of this work, contains the names of the most eminent teachers, and some of the first amateurs in Philadelphia who have sanctioned it by their approval, the vocal part, containing those songs that the proprietor had the satisfaction of seeing become universal favorites; and the instrumental section; but here a remark would be impertinent, as the names of Haydn, Pleyel, Boccherini etc speak for themselves. The second volume, he hopes, in some instances, will be an improvement on the first; but this he promises, it shall not in any instance be inferior, and though the impossibility, in a work of this kind, of pleasing all, is evident, yet he faithfully pledges himself, that from the most simple ballad, to the most difficult sonata, it may contain, there shall be nothing to vitiate a musical taste. — The advantage of a work of this kind, under the editorship of a professional person, and upon which the critical eyes of some eminent masters and amateurs among its subscribers, must act as guardians, will, it is presumed, raise its consequence with those who are desirous to forward the advancement of music in this country.

The sources from which the *Musical Journal* will draw its materials, are some valuable libraries of music — regular communications from Europe, and occasional efforts of musical talents here: from these will be formed a collection of such songs most worthy of becoming favorites; and an elegant selection of Sonatas, Rondos, Airs, varied etc that shall be so arranged, that the proprietor trusts they will convey pleasure to the proficient, and improvement to the practitioner of every class. The weekly expense is trifling, scarce any song in England is now published under one shilling sterling, and in America, a quarter of a dollar for a song of two pages. But agreeably to the Proposals, the subscribers will have four pages of music, and that of the most select kind, for 25 cents — with these recommendations, and a fervent wish, on the part of the publisher, to see the *Musical Journal* permanently established; and as he hopes it will be superior in its matter, to any other publication of a similar kind, he submits it to the patronage of the musical world, hoping that he may acquire thereby, some small share of fame and profit for himself, and for his subscribers, an annual addition of a valuable volume of music to their library . . .

*Just Published.*

The new song of the Cottage on the moor. Music store, No. 6, Gay street, November 21.

In the General advertiser, Philadelphia, November 27, 1800, we read this advertisement by "J. Chalk, No. 75 North Third Street":

The second volume of the *Musical Journal* will commence on Monday, the first of December to be completed in 24 weekly numbers. Price to subscribers 25 cents each number.

The first number will contain the much admired ballad of 'The Blue Bell of Scotland.' . . .

Consequently only the first volume and four numbers of the second were issued in 1800. It is surprising that this publication, in a way the most important issued about 1800, should be so scarce. I have found of the earliest numbers "No. 16" only and this possibly belonged to the second volume and was therefore published after 1800. The title reads:



ANDANTE D'HAYDN. No. 16 of a Musical Journal for the piano forte—Instrumental section.

4°. paged 29–32. It is the familiar c c e e | g g e.

The **Musical Repository** by William Norman.

In the *Columbian centinel*, Boston, August 17, 1796, appeared the following:

Proposals of William Norman for publishing by subscription, every second month, a **MUSICAL REPOSITORY**, containing a variety of the most modern and favorite songs, as performed on the stage in Europe and America.

CONDITIONS.

1. Each number shall contain 16 pages in folio. Copper plate engravings, on good paper, stitched in blue; and with the sixth number, will be given gratis, an elegant title page.
2. The tunes shall be judiciously arranged from the original operas, for the voice and the bass, and be fitted suitable for practice on the keyed instruments. Such airs in which the original pitch might not suit the German flute performers will be inserted in additional different and convenient pitch.
3. The price to subscribers will be one dollar, to be paid down on delivery—to non-subscribers it will be one dollar and 25 cents.
4. Those who subscribe for eleven, shall have a twelfth gratis. Subscriptions for this work received by the publisher, at his book store, No. 75, Newbury-Street, nearly opposite the sign of the Lamb.

On August 24, 1796, we then read:

*Just published*, by William Norman      NO. I OF THE MUSICAL REPOSITORY  
containing the following pieces.

1. 'When first to Helen's lute'
2. 'See, sister, see, on yonder bough'
3. A favorite air in the pantomime of 'Oscar and Malvina'
4. A song in the opera of 'The Conjuror no magician'
5. 'The Rosary'
6. 'Walther's sweetheart'
7. 'The Shipwrecked seaman's ghost'
8. 'Think your tawny Moor is true'
9. 'I sold a guiltless negro boy'
10. The 'Moorish march in the Mountaineers'
11. 'Dear wanderer.'

On October 1, 1796, we read:

*Just published* . . . NO. 2 OF THE MUSICAL REPOSITORY.

1. When first I slip'd my leading strings'—A Song in the Comic opera of 'The Woodman.'
2. 'Rise Columbia!' An occasional song, written by Thomas Payne of Boston.
3. 'Ah! can I cease to love her'; a favorite Song in the Comic Opera of 'The Pirates.'
4. 'An Ode to sleep,' adapted to a favorite air in the opera 'La Rencontre Imprevue,' by Chevalier Gluck.
5. 'To me a smiling infant,' a favorite ballad.
6. A Quick march, in the pantomime of 'Oscar and Melvina.'
7. 'Ye streams that round my prison creep,' a favorite Song in the musical romance of *Lodaïska*.
8. A Pastoral, written by Metastasio.
9. 'Zorade in the tower'—a song in the opera of 'The Mountaineers.'
10. 'Sterne's Maria.' Subscriptions for this work are still received by the Publisher.

In the Columbian centinel, June 26, 1799, appeared the following advertisement:

At the above place [William Norman . . . Bookstore, No. 75 Newbury street, or nearly opposite the Sign of the Lamb Tavern, Boston] may be had *THE MUSICAL REPOSITORY*, as far as the fifth number, containing a great variety of songs and other pieces of music. As soon as opportunity offers, this Publication will be continued.

The sixth number of this collection was advertised in the Columbian centinel, for August 31, 1799, as follows:

"*MUSICAL REPOSITORY*. Just published by William Norman . . . No. 6, of the Musical Repository. Containing the following pieces. 'The Death of Anna'; 'Ellin's fate deserves a tear'; 'Sweet little cottage'; 'The Gipsy'; 'The Girl of my heart'; 'Ellen of the Dee'; 'Hey dance to the fiddle and tabor'; 'The Streamlet.'

This number completes the first volume of the Musical Repository which for its size and the neatness of the work, is the cheapest instrumental music ever published in America, it being but 4 d  $\frac{1}{2}$  per page.

I have not found a single number of this important collection!

**The Musical society.**

Song with pf. acc. Printed in the American musical miscellany, 1798, p. 187-189.

**My bonny lowland laddie.**

Song. Advertised in March, 1797, as to be published "in a few days" by "G. Gilfert at his Musical Magazine, No. 177 Broadway," New York.

**My days have been so wondrous free.**

Song with harpsichord acc. by Francis Hopkinson. Contained in his handwriting on p. 63 of a volume of songs now in possession of his descendant, Mrs. Florence Scovel Shinn of New York City. To be dated 1759, at the latest, 1760. Probably the earliest secular composition of a native American extant. A facsimile and a transcript of the pretty song (to Dr. Parnell's words), as also further historical data, are to be found in my book on 'Francis Hopkinson . . . and James Lyon' (1905).

**My friend and pitcher.**

Song in Shield's opera 'The Poor soldier.' See Collection of favorite songs by A. Reinagle (13).

**My gen'rous heart disdains.**

See Seven songs by Francis Hopkinson (vii).

**My grandmother.**

Prince Hoare and Stephen Horace's "musical entertainment" was to be performed at New York, November 18, 1796, with "orchestra accompaniments" by Victor Pelissier.

**My love is gone to sea.**

See Seven songs by Francis Hopkinson (II).

**My native land.**

Song by Storace. See Gentleman's amusement by R. Shaw (28).

**My native shore.**

Song. Advertised in January, 1798, as "just published by J. Hewitt, No. 131 William street," New York.

**My Poll and my partner Joe.**

Song. See Mrs. Pownall's adress.

**My soul is thine, sweet Nora.**

Song. Advertised in March, 1789, among other "songs and pieces, arranged for the pianoforte or harpsichord by Alexander Reinagle," as "just published and sold by Thomas Dobson, at the Stone House in Second Street," Philadelphia.

**The Mysterious marriage, or, the Heirship of Roselva.**

As "a play in three acts (never performed here) interspersed with music, written by Harriet Lee, the music and accompanymments composed by Mr. [James] Hewitt," this piece was to be given at New York, June 5, 1799.

**The Mysterious monk.**

William Dunlap's tragedy was performed with "an Ode and chorusses, sung by monks, nuns and orphans . . . music by Mr. [Victor] Pelissier," in the third act at New York, October 31, 1796.

**Nancy, chink a chink.**

Song. Advertised in August, 1798, as "just published and forsale at Wm. Howe's wholesale and retail warehouse, 320 Pearlstreet," New York, but Wm. Howe probably was not the publisher.

**Nancy of the vale.**

Song by Raynor Taylor. Advertised in March, 1795, as for sale at "Carr's Musical Repositories, Philadelphia and William-street, New York . . ."

A **Narrative** of his connection with the Old American Company from the fifth of September, 1792, to the thirty-first of March, 1797. By John Hodgkinson. New York: Printed by J. Oram, No. 33, Liberty Street. 1797.

8°. 28 p. *N. Y. H. S.*

**Nautical songster** or Seaman's companion. To increase the joys of Saturday night : A collection of the newest and most approved songs interspersed with many originals. Baltimore: Printed for Henry S. Keatinge, 1798.

24°. 64 p., front. *L. C.* Contains no music, but sometimes the names of the tunes are mentioned to which the songs were to be sung.

**Naval and military songs.**

*See* Songs. Naval and military.

**Naval overture**, called 'The Sailor's medley.'

*See* Poor Jack.

**The Naval pillar**; or, the American sailor's garland.

Advertised in the Federal gazette, Baltimore, June 3, 1800, for performance on the same day as: "A new musical entertainment (never performed here) . . . Altered from a celebrated piece of that name, written by Thomas Dibdin, author of the Jew and doctor . . . The music partly new and partly compiled by Moorhead . . . with accompaniments by Mr. [Alexander] Reinagle."

**Needs must**, or, the Ballad singers.

According to Seilhamer (v. III, p. 79), this "musical trifle" was performed at New York on December 23, 1793. "For this piece," he says, "Mrs. Hatton, a sister of Mrs. Siddons, furnished the plot, which was slight, and wrote one of the songs; the whole of the dialogue was the work of Mrs. Pownall." The composer is not mentioned.

**The Negro boy.**

Song. As "sung by Mr. Tyler . . . from Inkle and Yarico," Samuel Arnold's opera, advertised in February, 1796, as "published . . . Printed and sold by Benjamin Carr."

**Negro philosophy.**

Song by Dibdin. Advertised in December, 1797, as "published at Carr's Musical Repository, Market street," Philadelphia. Probably identical with the same song as advertised in January, 1798, as "just published by J. Hewitt, No. 131 William street," New York.

**Neighbour Sly.**

Song. *See* Gentleman's amusement by R. Shaw (67).

**Never till now I knew love's smart.**

Song. Words and tune printed in the American musical miscellany, 1798, p. 33.

**New Anacreontic song.**

Song. Words and tune printed in the American musical miscellany, 1798, p. 107-109. Begins: "Anacreon, they say, was a jolly old blade."

**A New and complete preceptor for the violin**, with a collection of cotillions, marches, etc. Philadelphia. Published & sold by Klemm & Brother.

Obl. 4°. 30 p. *Y. U.* Probably published after 1800.

A **New and select collection** of the best English, Scots and Irish songs, catches, duets, and cantatas, in the true spirit and taste of the three different nations—Being an attempt to improve upon others in the true spirit of social mirth and good fellowship—With a collection of the various sentiments and hob-nobs in vogue.

Thus advertised under the heading 'A Song book,' in Rivington's Royal gazette, New York, June 17, 1780, as "this day . . . published." It is remarked that

No pains have been spared to render this publication as complete as possible, by a judicious selection of the materials, thus furnishing novelty to gratify the taste of all sorts of readers; 'tis hoped the public will afford a favourable reception to the compiler's labours.

Price of these three hundred and fifty four songs, neatly bound in red, only one dollar. To be had of the printer.

A **New assistant for the pianoforte** containing the necessary rudiments for young beginners, with 12 airs, or short lessons, progressively arranged; to which are added six sonatas, one of which is adapted for two performers, with preludes, rules for the thoroughbass, and a short dictionary of musical terms; the lessons, preludes and sonatas have their fingering marked—Price 1 dollar & 50 cents.

Thus advertised in the Federal gazette, Baltimore, August 6, 1796, among "musical publications. Printed by J. Carr, Music Store, No. 6 Gay street Baltimore, and B. Carr's Musical Repositories, Market street, Philadelphia and William street, New York." Under date of September 30, J. Carr calls this 'Linley's assistant for the pianoforte.' Evidently he reprinted this.

A **New bow wow song**; the faithful dog, the knowing dog, the hearty dog, and many other dogs, in the character of an old dog by Mr. Hodgkinson; written by himself.

From 1793 on this was a *pièce de résistance* of John Hodgkinson, but it does not appear whether he wrote both the words and the music.

The **New Coldstream march**.

See Compleat tutor for the fife . . . [1805], p. 16.

**New constitution march** and Federal minuet.

Advertised in October, 1788, Philadelphia, as "composed by Mr. Sicard, adapted to the pianoforte, violin and German flute etc. May be had of Mr. Rice in Market Street, and Mr. Atken opposite the City tavern. Mr. Sicard has also composed several new dances."

A **New contredance**. By H. Capron.

See First number . . . by Moller & Capron.

**New favorite song** by a lady of Philada.

See First number . . . by Moller & Capron (7).

- **New Federal overture**, composed by Mons. Leaumont.

Was to be played at the New Theatre, Providence, R. I., on September 21, 1795.

The **New Highland laddie**. Composed by Dr. Hayes, sung with universal applause by Mr. Warrel in the Highland reel, at the New Theatre.

Thus advertised in May, 1794, New York, among "new music," "published.—Philadelphia printed for Shaw & Co and sold by Harrison No. 108 Maiden Lane, New York."

**New instructions for the German flute**. Containing the easiest and most modern methods for learners to play; to which are added a favourite collection of minuets, marches, songs, tunes, duets, etc. Also, the method of double tonguing, and a compleate scale and description of a new invented German flute, with the additional keys, such as played on by two eminent masters, *Florio* and *Tacet*. [!]

Thus advertised in Rivington's Royal gazette, New York, August, 1778, as "published and to be sold at the printer's . . . price 5 s. currency."

The **New minstrel** by William *Selby*.

We read in the Boston evening post, February 2, 1782 :

PROPOSALS TO THE FRIENDS OF MUSIC AND THE FINE ARTS.

Animated by the encouragement lately given in this young country, to certain of the sciences (and they have all a chain of union) the subscriber, professor of music, in Boston, begs leave to propose by printing by subscription, the **NEW MINSTREL**, intended to be a collection of original compositions in Music, one number to come out every month; and each number to consist of at least, one composition for the harpsichord, piano forte, or spinnett, one for the guttarr, and one for the German flute, also, of one song in French, and two songs in the English language.

The work to [be] amplified on large folio half sheets, sewed.

With the first number will be given an original frontispiece, and each composition displayed on copper-plate, all engraved with elegance and taste by an adept in the art and educated in Europe. [J. Norman?]

Each number will be prefaced with about sixteen printed pages, of an essay on musical expression, by Mr. *Avison* [evidently his 'Essay on musical expression, 1752'] which pages may compose when the essay is compleat, a separate volume, according to the fancy of the professor.

As all the paper expended in this work must be of particular size and quality, and made for the purpose; as every plate will cost Mr. Selby more than eight dollars; and as each of the numbers could not be executed in London for less than five shillings, the price for each of the numbers is One Dollar and Half.

On the first of March next (if a sufficient number of subscribers appears) the first number will be delivered at Mr. Robert Bell's, Philadelphia; Messieurs Watson and Goodwin, Hartford; Mr. John Carret's Providence; Mr. Bulkey Emerson's Newbury; Mr. Samuel Hall's Salem; Messieurs Fleet's in Cornhill; Mr. Gill's in Court Street; and Edward Powarr's State Street, Boston, to each subscriber, on his paying One Dollar and Half. The price of each number to a purchaser who does not subscribe will be Two Dollars.

*William Selby.*

Mr. Selby conceives that he need not urge the literary and other benefits which might arise from a due encouragement of works of the above kind. At this age of general civilization, at this aera of the acquaintance with a nation far gone in politeness and fine arts—even the stern patriot and lover of his country's glory, might be addressed on the present subject with not less propriety than the man of elegance and taste.

The promptness of this young country in those sciences which were once thought peculiar only to riper age, has already brought upon her the eyes of the world.

She has pushed her researches deep into philosophy and her statesmen and generals equalled those of the Roman name.

And shall those arts which make her happy, be less courted than those arts which have made her great? Why may she not be "In song unequal'd as unmatch'd in war"?

A cry has gone forth against all amusements which are but a step from Gothism.—The raisers of such a cry being unacquainted with distinctions, and little considering that "indulgences are only vices when pursued at the expence of some virtue" and that where they intrench upon *No virtue*, they are innocent, and have in every age been acknowledged such by almost all moralists.

W. S.

Note. The whole of the above work will be comprised in ten numbers.

Those that are inclined to encourage said work are earnestly requested to send their names as early as possible, to any of the above places, as it will enable the publisher to get them engraved and printed, ready to deliver by the said first of March. A list of the subscribers names will be printed alphabetically with the last number."

In spite of this remarkable "Selbst-Anzeige," as the Germans would say, Selby's 'New minstrel' seems not to have been published.

#### The New somebody.

Song by Benjamin Carr. Was to be sung at a concert in Philadelphia, December 11, 1798.

A **New song for a serenade.** By D. G. of Portland. The tune taken from an air in the opera 'Incle and Yarico,' composed by Dr. Arne. [!] Song with pf. acc. by Samuel Arnold. Printed in the Massachusetts magazine, Boston, August, 1791, p. 515; reprinted in the American musical miscellany, 1798, p. 247-249. Begins: "Rise my Delia, heav'nly charmer."

A **New song.** Words and music by F. H. Esq.

Song by Francis Hopkinson. Published in the Columbian magazine, Philadelphia, August, 1789, on a fly leaf. Begins: "Give me thy heart as I give mine." First bars quoted in my book on 'Francis Hopkinson . . . and James Lyon' (1905).

The **New song book** being Miss Ashmore's Favorite collection of songs, as sung at the theatres and public gardens in London and Dublin. To which are prefix'd the songs of the Padlock, Lionel and Clarissa, and many other opera songs, never before published. Containing in the whole, near three hundred: In which are many originals, and a variety of other songs, by different composers, which upon comparing, will be justly allowed (by every person) to be the best of the kind yet published, and may well be termed "*The Beauties of all the Songs selected.*" The above mentioned book makes a neat small pocket volume, adorn'd with an elegant frontispiece of Miss Ashmore, & will be sold by the Publisher at the same Price they are sold for in Boston or Ireland.

Thus advertised in the Boston evening post, November 25, 1771, as "just published and to be sold by William McAlpine, in Marlborough street . . ."

In the New York mercury, August 22, 1774, appeared an advertisement which is almost literally the same except that it begins :  
 "Just published and to be sold at Mr. William Bailey's Store, in Beaver Street [New York], Miss Ashmore's Choice collection of Songs, such as are sung etc. . . ."

Query : Were these two different reprints and did they contain music ?

**New Yankee Doodle.** Sung with great applause by Mr. Hodgkinson. New York. Printed & sold at J. Hewitt's Musical Repository No. 59 Maiden lane.

Song with pf. acc. 4°. 2 p. *H. U.* As the fourth stanza begins :

A band of brothers let us be,  
 While Adams guides the nation

published before 1802, and possibly in 1800, if James Hewitt already resided at No. 59 Maiden lane in that year. The song begins : "Columbians all the present hour as brothers should unite us."

The **New York patriotic song.**

See The Federal constitution ; Washington's march.

The **Nightingale.**

A "cantata 'The Nightingale,'—Miss Huntley, bird accompaniments on the flageolet Mr. Shaw — [by Raynor] Taylor," was to be sung at a concert in Philadelphia on April 21, 1796.

In March, 1797, 'The Nightingale, a favorite cantata,' was advertised as to be published "in a few days" by "G. Gilfert at his Musical Magazine No. 177 Broadway," New York. Probably this was Taylor's song. 'The Nightingale,' a "favorite song" as advertised in November, 1800, as "published at P. A. Von Hagen's Piano Forte Ware house, No. 3 Cornhill," Boston, may have been Taylor's song or James Hook's. See *Aviary*.

**No. To be continued monthly.**

See Young's vocal and instrumental miscellany.

**Nobody.**

Song. Words and tune printed in the American musical miscellany, 1798, p. 252-254.

**No good without an exception.**

Song in Dibdin's 'Castles in the air.' See Gentleman's amusement by R. Shaw, No. 2.

Advertised in March, 1796, among other "new editions" as published "at Carr's Musical Repository, William Street," New York.

**No luck about house.**

See Manuscript collection of hymns, songs, etc. (43).



**No more I'll court the town bred fair.**

Song by Shield. *See* Young's vocal and instrumental miscellany, p. 35.

**No song, no supper.** An opera in two acts. With additional songs. As performed with great applause by the Old American Company of comedians. Second Philadelphia edition. Philadelphia. From the press of Mathew Carey. Jan. 14, 1793.

Libretto by Prince Hoare to Stephen Storace's opera (1790). 8°. 32 p. *B. P. L.; N. Y. P. L.*

*Pa. H. S.* has under Wy 2084, "Hoare, Prince. No song no supper. 16°. 2d ed. Phila. 1792." This is obviously incorrect. I was unable to obtain the libretto, but if the imprint date really is 1792, then *Pa. H. S.* would possess a copy of the first edition which was advertised in the Federal gazette, Philadelphia, December 6, 1792, as "just published by Mathew Carey, No. 118 Market street."

**NO SONG NO SUPPER.** An opera in two acts. As performed at the theatre in Boston. Printed at the Apollo Press in Boston for William P. Blake, No. 59 Cornhill. 1794.

Libretto. 8°. 12 p. *A. A. S.; N. Y. P. L.*

**Norah the theme of my song.**

Song in William Shield's 'Poor soldier.' *See* Collection of favorite songs by Alexander Reinagle.

**Nothing like grog.**

Song by Dibdin. Words and tune printed in the American musical miscellany, 1798, p. 55-58.

**Nouvelle entertainment,** or, musical extravaganza in three parts composed by Raynor Taylor.

Under this title some sort of an *olio* "consisting of dialogue, comic, pastoral, hunting and bacchanalian songs and duets . . . the whole of the music original and composed by Mr. Taylor," was to be "recited and sung by Mr. Taylor and Miss Huntley (his pupil) late of the Theatre Royal Covent Garden" at Philadelphia, June 26, 1793.

**Now all in preparation.**

Song. *See* Gentleman's amusement by R. Shaw, p. 41.

**Now let rich music sound.** Written by Thomas Dawes, jun. Esquire, and sung at the entertainment given on Bunker's Hill, by the proprietors of Charles River Bridge, at the opening of the same.

Words printed as 'Song LI' in the American musical miscellany, 1798, p. 133-134, beginning "Now let rich music sound." They were to be sung to the tune of 'An Ode for the fourth of July' (*ibidem* p. 130-132). The tune was that of 'God save the King.'

**Nursery song.**

*See* Musical journal for the pianoforte, 1800.

- O come away my soldier bonny.** Sung by Mrs. Warrell of the New Theatre with universal applause, in the opera of the Rival soldiers. Philadelphia published by G. Willig, No. 185 Market St.  
Song with pf. acc. 4°. 2 p. Possibly published as early as 1798.
- O dear what can the matter be.**  
Song. Advertised in December as "published . . . printed singly" by "B. Carr & Co Musical Repository No. 122 Southside of Market Street," Philadelphia. *See also Gentleman's amusement* by R. Shaw, p. 28.
- O dearly I love somebody.**  
Song. Advertised by J. Carr, Baltimore, among other "songs, lately published," in September, 1797.
- O innocence celestial maid.**  
Song. Advertised by J. Carr, Baltimore, among other "songs, lately published," in September, 1797.
- O let my harbour be your arms, pretty Polly.**  
Song. Advertised in March, 1797, as to be published "in a few days" by "G. Gilfert at his Musical Magazine, No. 177 Broadway," New York.
- O Nancy will thou fly.**  
Song. Advertised among "new editions" of " . . . favorite songs, some of which never before published in America," at Carr's Musical Repository, William Street, New York, in March, 1796.
- O Nancy [!] wilt thou gang wi' me.**  
Song by Carter, with pf. acc. Printed in the Universal asylum, Philadelphia, March, 1790, p. 189-192.
- O pitty a maiden, and pray take her part.**  
Song. Advertised in March, 1795, as "published and to be had at G. Willig's Musical Magazine, No. 165 Market street," Philadelphia.
- O sanctissima, O piissima.**  
Song. *See Gentleman's amusement* by R. Shaw, p. 25.
- O whither can my William stay.**  
Song by Hook. Advertised in December, 1797, as "published at Carr's Musical Repository, Market street," Philadelphia.
- O would I ne'er had seen you.**  
Song. Advertised in November, 1798, by "George Gilbert, at his music-store, 177 Broadway, Apollo's Head," New York.
- Observations on dancing as an imitative art.** (From *Essays on philosophical subjects*, by the late Adam Smith, L. L. D.)  
Article in the Massachusetts magazine, Boston, November, 1795, p. 519.

**Occasional overture.** By Alexander Reinagle.

"A new occasional overture, composed by Mr. Reinagle," was to precede the performance of the farce 'St. Patrick's day' at the Chestnut Street Theatre in Philadelphia, on March 17, 1794.

It was probably the same "Occasional overture, composed by Mr. Reinagle," with which the performances at the New Theatre in Baltimore began on September 25, 1794.

**Ode** (Air "Thou soft flowing Avon, etc).

Printed for voice with pf. acc. in the Universal asylum, Philadelphia, July, 1790, p. 53-54. The ode begins: "Ye sages, contending in virtues fair cause."

It made part of "An Exercise, performed at the Public Commencement, in the College of Philadelphia, July 17, 1790 . . . sacred to the memory of Dr. Franklin . . ." See same number of the Universal asylum. See also Ode sacred to the memory of Dr. Benj. Franklin.

**Ode and chorusses.**

See Mysterious monk.

**Ode.** As performed at the Stone Chapel, Boston before the President of the United States of America. Words by Mr. Brown of Boston.

Engraved for solo voice and chorus with pf. acc. on p. 7-8 of an undated collection of music the first piece of which is 'A Lesson,' contained in a volume of tracts in *Mass. H. S.* Published probably before 1800. Begins: "Behold the man whom virtue raise."

**Ode.** Composed by Mr. Low, for the 12th day of May, 1790, being the anniversary of the St. Tammany Society, of Columbian order. (For 1st verse see the annexed piece of music.)

Printed in the New York magazine, May, 1790, p. 304-305. Begins: "Daughter of heav'n, thou gift divine."

An **Ode** designed for a public commencement in the College of Philadelphia.

Contained in Francis Hopkinson's 'Poems on several occasions' (v. III of his Miscellaneous essays), p. 89-91. Begins: "When heav'n spreads blessings." The music does not seem to be extant.

**Ode for American independence**, July 4th, 1789. By Daniel George. Set by Horatio Garnet.

Printed for solo voice and chorus with pf. acc. in the Massachusetts magazine, Boston, July, 1789, p. 452-453. Reprinted as 'An Ode for the Fourth of July' in the American musical miscellany, 1798, p. 142-147.

Facsimile of this in Henry M. Brook's 'Olden time music' (Boston, 1888), p. 155-156. Begins: "'Tis done! the edict past."

**Ode for the festival of St. John**, evangelist, in South Carolina, 5772. By the most worshipful the Honourable Sir Egerton Leigh, baronet, Grand Master, etc. etc. Set to music by brother Peter Valton.

Words printed under "Poetry" in the Pennsylvania chronicle, March 1-8, 1773, "from the South Carolina and American General Gazette—inserted by request of several of our readers." The music seems not to be extant. The ode begins: "Behold the social band appears."

An **Ode for the Fourth of July**.

Four-part chorus. Printed in the American musical miscellany, 1798, p. 130-132. Facsimile in Louis C. Elson's 'History of American music' (Boston, 1904), p. 145-146. The ode begins: "Come all ye sons of song." Melody 'God save the King.'

An **Ode for the Fourth of July**. By Daniel George. Set to music by Horatio Garnet.

See Ode for American independence.

**Ode for the New Year**, January 1, 1789. Set to musick by Mr. William Selby.

Printed for solo voice with pf. acc. and chorus in the Massachusetts magazine, Boston, January, 1790, p. 61-62. Reprinted in the American musical miscellany, 1798, p. 189-195. Begins: "Hark! notes melodious fill the skies."

**Ode for voices and instruments** by Benjamin Yarnold.

See Anthem and ode by B. Yarnold.

An **Ode in honour of General Washington**, composed by William Selby.

Was to be performed at a concert in Boston, April 27, 1786.

**Ode on music**. Words by Mr. Pope.

Three-part chorus composed by Oliver Holden. First printed in his 'American harmony . . . suitable for divine worship,' Boston, 1792, p. 13-17.

**Ode on music**. Words by Thaddeus M. Harris.

Recitative and three-part chorus by Oliver Holden. First printed in his 'American harmony . . . suitable for divine worship,' Boston, 1792, p. 13-17.

**Ode on peace**.

An 'Ode on peace' was sung at Nassau Hall (Princeton) during commencement, 1760. In my book on 'Francis Hopkinson . . . and James Lyon' I have advanced arguments to attribute the musical authorship of this ode to James Lyon. The contention also is that this ode was identical with the one reported in the New York mercury, October 1, 1759, as "set to music by Mr. James Lyon" and sung during commencement of 1759, on September 26. The ode begins: "Cheerful, fearless and at ease." The music seems not to be extant.

- Ode on spring.** By Daniel George. Set to musick by Abraham Wood.  
Printed for voice with pf. acc. in the *Massachusetts magazine*, May, 1789, p. 325-326.
- Ode on the birthday of his Excellency George Washington**; celebrated by the Adopted Sons, at the Pennsylvania Coffee House, in Philadelphia, composed by a member of that society.  
Words printed in the *Pennsylvania packet*, February 24, 1786. The first recitative begins: "Parent of soothing airs and lofty strains."
- Ode on the late glorious successes of his Majesty's arms, and present greatness of the English nation.** Philadelphia: W. Dunlap. 1762.  
4°. 14 p. The ode is attributed in Sabin to Nathaniel Evans. It is doubtful if the ode called for music.
- An **Ode** sacred to the memory of Dr. Benjamin Franklin.  
Reprinted from the *Universal asylum*, Philadelphia, in the *Massachusetts spy*, Worcester, September 2, 1790, with words and music. This is the only instance, as far as I could discover, that a piece of music was printed in our eighteenth century newspapers. See *Ode* (Air "Thou soft flowing Avon").
- Ode**, sacred to the memory of our late gracious sovereign George II, written and set to music by Francis Hopkinson, 1761.  
See *An Exercise* containing a dialogue and ode, . . . 1761.
- Ode** set to music, and sung by Mr. Bankson, accompanied with the organ, etc.  
Mentioned as sixth number of the commencement exercises, College of Philadelphia, June 28, 1771, in the *Pennsylvania journal*, July 11.
- An **Ode** set to music, consecrated to the memory of the Rev. George Whitefield, A. M. who left this transitory life, in full assurance of the more glorious, September 30th, 1770, ætatis 56. By one of his friends in Boston, New England.  
Broadside. 1 p. *Mass. H. S.* Words followed by music (11 bars engraved for treble, counter, tenor and bass). The ode begins: "As when the rising sun dispels the shades."
- An **Ode** set to music on Mrs. B—s birthday. Hartlebury Castle, 1766.  
The ode is contained in Francis Hopkinson's *Occasional poems* (v. III. of his *Miscellaneous essays*), p. 137-138. The recitative begins: "When Cæsar's birthday glads Britannia's isle." The music seems not to be extant.
- Ode to Columbia's favorite son.** Sung by the Independent Musical Society on the arrival of the President at the triumphal arch, in Boston, October 24, 1789.  
Printed for solo voice and chorus in the *Massachusetts magazine*, Boston, October, 1789, p. 659. Reprinted in Louis C. Elson's 'National music of America' (1900), p. 62. Begins: "Great Washington, the hero's come."

**Ode to harmony.**

Air with instrumental acc., words by Garrick, music by Oliver Holden. First printed in his 'Union harmony, or Universal collection of sacred music,' Boston, 1793, v. II, p. 13-14.

**An Ode to sleep.**

See Musical repository by W. Norman, No. II, 4.

**Ode to the New Year by Raynor Taylor.**

An "Ode to the New Year, with a variety of other pieces, . . . entirely original by . . . Mr. Taylor, by whom the whole of the music is composed," was to be performed at Philadelphia on January 11, 1794.

**Ode to the President of the United States.** By a lady. The musick set by Mr. Hans Gram.

Printed for solo voice and chorus in the Massachusetts magazine, Boston, October, 1789, p. 660-661. Begins: "The season sheds its mildest ray."

**Oh! come to Mason boroughs grove.**

Song for voice and harpsichord by Francis Hopkinson. To be found in his handwriting on p. 163 of a volume of songs now in possession of his descendant, Mrs. Florence Scovel Shinn of New York City. Composed in 1760 or possibly in 1759. First bars quoted in my book on 'Francis Hopkinson . . . and James Lyon' (1905).

**Oh dear delightfull skill.**

Song. See Gentleman's amusement by R. Shaw, p. 61.

**Oh, had it been my happy lot.**

Song. Advertised as "just published" among "new songs, sung at the theatres New York" in the Federal gazette, Baltimore, June 25, 1798.

**Oh! say simple maid.** A duet, in the comic opera of 'Incle and Yarico.'

Words and tune printed in the American musical miscellany, 1798, p. 258-259.

**The Old woman of eighty three.**

A "comic burletta, never performed, called 'Old woman of eighty three' dressed in character . . . consisting of recitative, airs and duets . . ." was to be sung in Raynor "Taylor's Musical performance . . . the whole of the music original and composed by Mr. Taylor," at Annapolis on February 28, 1793.

**Olio**, composed by Raynor Taylor.

Advertised in Dunlap's Daily American advertiser, January 28, 1794, as being "similar in its nature but different with respect to the particular pieces" from a "Musical Performance" given at Philadelphia on January 18.

This consisted "of songs, duets, and trios; pastoral, serious and comic, entirely original . . . the whole of the music composed by R. Taylor." (*See An Ode for the New Year.*)

The 'Olio' was to be performed on February 1.

**On board the Valiant.**

Song. Advertised in August, 1798, as "just published and for sale at Wm. Howe's wholesale and retail warehouse, 320 Pearlstreet," New York, but Wm. Howe probably was not the publisher.

**On by the spur of valeur.**

Song. *See* Mrs. Pownall's address.

**On harmony.**

Article signed "Harmonicus" in the Boston magazine, December, 1783, p. 64-65.

**On music and dancing.**

Letter IX of the 'Letters to a young lady. By the rev. John Bennet.' In the American Museum, Philadelphia, March, 1792.

**On musick.** Set by Mr. William Selby.

Song with pf. acc. Printed in the Massachusetts magazine, Boston, April, 1789, p. 252-253.

Reprinted in the American musical miscellany, 1798, p. 297-300. Begins: "To musick be the verse address."

**On theatrical entertainments.**

Article printed in the American magazine, Boston, August, 1746, p. 356-357.

**On the white cliffs of Albion reclining sat Fame.**

Song. *See* Song on General Washington by A. Juhan.

**One kind kiss.** A favorite song composed by Dr. Jackson and sung by Mrs Hodgkinson. Price 20 cents. Printed at Carr's Musical Repositories.

Song with pf. acc. and added flute arr. 4° 2 p. *Pa. H. S.* Advertised as published in February, 1796.

**Oration on music** by Dr. H. Farnsworth. Cooperstown, 1795.

12°. 21 p. *A. A. S.*

An **Oration on music** pronounced at Portland, May 28th, 1800, by Samuel Emerson, A. M. Published by special request from the press of E. A. Jenks, Portland. 1800.

8°. 20 p. A. A. S.; H. U.; N. Y. H. S.; Pa. H. S.

**The Origin of the musical notes.**

Article reprinted from the New London magazine in the Massachusetts magazine, Boston, January, 1789, p. 31.

**Out of my sight** or I'll box your ears.

Duet. See Collection of favorite songs by A. Reinagle (16).

**O'er the hills far away.**

Song. See Seven songs by Francis Hopkinson (vi).

**Ouverture d' Iphigenie.** Printed and sold by G. Willig No. 165 Market Street.

4°. 5 p. for pf. *Hopk.* Published between 1795 and 1797 at Philadelphia. Possibly the 'Overture L' Iphigenie' advertised April, 1795, as "published and to be had of G. Gilfert & Co, at their Musical Magazine, No. 121 Broadway," New York, was identical with this. If I remember right the overture, published by Willig, belongs to Gluck's 'Iphigénie en Aulide.'

**Overture** by P. S. Von Hagen, jun.

A "new overture, composed by Mr. Von Hagen, jun." was to be played at the Haymarket Theatre, Boston, October 25, 1797.

**Overture** by Haydn. Price 75 cents. Printed by G. Willig Market St. Philadelphia.

Is the popular D major symphony arr. for pf. *Hopk.* Published between 1795 and 1804.

**Overture** by the Earl of Kelly, adapted to the harpsichord by Mr. Jas. Bremner.

Contained in a MS. collection of "Lessons" in *Hopk.* on p. 144-147.

**Overture** by F. Linley.

"A new overture composed for the occasion by Mr. F. Linley" was to precede the performance of the 'Castle spectre,' Boston, November 28, 1798.

**Overture** by John Christopher Moller.

A "new" overture of his was to be played at a concert in New York, in February, 1798.



**Overture by Alexander Reinagle.**

"A new overture Reinagle" was to be played at Mr. Juhan's concert, Philadelphia, May 29, 1787. This was possibly identical with his 'A new overture in which is introduced a Scots strathspey,' performed at Reinagle's own concert, Philadelphia, June 4, 1787. It may and may not have been identical with Reinagle's overture as performed at the second Subscription concert, New York, September 29, 1788.

A "New overture Mr. Reinagle" was to open a concert at the New Theatre, Philadelphia, February 2, 1793. Overtures of Reinagle appear frequently on the concert-programs, but it is impossible to glean from the announcements how many he composed or how to separate them.

**Overture by Philip Roth.**

An "overture composed (for the occasion) by Philip Roth, Master of the band, belonging to his Majesty's Royal Regiment of North British fusiliers," was to be played at a concert, Philadelphia, December 5, 1771.

**Overture by Raynor Taylor.**

Was to be played at a concert, Philadelphia, April 21, 1796.

**Overture 'Circe and Uliesses' by Raynor Taylor.**

Was to be played at a concert, Philadelphia, April 3, 1800.

**Overture de Demophon.** Arrangé pour le forti-piano [!] par Jacques Hewitt. Price 2 s. 6. Printed for B. Carr and sold at his Musical Repository in New York & Philadelphia and by J. Carr. Baltimore.

4°. 4 p. for pf. *B. P. L.; Hopk.* Published between 1794 and 1797. Jacques, of course, stands for James.

**Overture in 9 movements . . .**

**Overture in 9 movements, expressive of a battle etc** by James Hewitt. No. 1. Introduction. 2. Grand March; the army in motion. 3. The charge for the attack. 4. A national air. 5. The attack commences, the confusion of an engagement is heard. 6. The enemy surrender. 7. The grief of those who are made prisoners. 8. The conquerors quick march. 9. The finale.

Thus advertised as to be played on September 26, 1792, at a "Subscription concert" of

Messrs. Hewitt, Gehot, Bergman, Young and Phillips, professors of music from the opera house Hanover Square, and professional concerts, under the direction of Haydn, Pleyel, etc. London.

On June 18, 1793, the overture was to be played in New York with the introduction of 'The Duke of York's celebrated March.'

**Overture in 12 movements**, expressive of a voyage from England to America, by Jean Gehot. No. 1. Introduction. 2. Meeting of the adventurers, consultation and their determination on departure. 3. March from London to Gravesend. 4. Affectionate separation from their friends. 5. Going on board, and pleasure at recollecting the encouragement they hope to meet with in a land where merit is sure to gain reward. 6. Preparation for sailing, carpenters hammering, crowing of the cock, weighing anchor, etc. 7. A storm. 8. A calm. 9. Dance on deck by the passengers. 10. Universal joy on seeing land. 11. Thanksgiving for safe arrival. 12. Finale.

This *programmatic* overture was to be played at a Subscription concert, New York, September 21, 1792.

**Overture La Buona figlia.** Published by G. Willig. 165 Market Street.

Pf. arr. of Nicola Piccinni's once popular overture. *N. Y. P. L.*  
Published between 1795 and 1797.

**Overture La Schiava.**

A pf. arr. of Nicola Piccinni's overture (1751) by Alexander Reinagle was advertised in March, 1789, as "just published, and sold by Thomas Dobson, at the Stone House, in Second Street," Philadelphia.

**Overture L'Iphigenie.**

*See* Ouverture d'Iphigenie.

**Overture of Rosina.**

A pf. arr. of Shield's overture was advertised in April, 1795, as "published and to be had of G. Gilfert & Co. at their Musical Magazine, No. 121 Broadway," New York.

**Overture of Yankee Doodle.**

On April 23, 1798, was to be performed at Charleston, S. C., Dibdin's opera "The Deserter . . . with the original overture of Yankee Doodle, composed by Degatie."

**Overture to the Children in the wood.**

A pf. arr. of Samuel Arnold's overture was advertised in March, 1795, as "published and to be had at G. Willig's Musical Magazine, No. 165 Market street," Philadelphia.

**Overture** to conclude with the representation of a *Storm at sea*, composed by James Hewitt.

This "new" overture was to open Hewitt's concert, New York, April 1, 1794.

**Overture to the Lady of the manor.** Hook.

4°. arr. for pf.; paged (27)-(32); on the lower margin, "End of book the 1st." *P. A. H. S.* Possibly belonged to the first volume of Carr's Musical journal, 1800.

**Overture to the new opera Marian.**

A pf. arr. of Shield's overture (1788) by Alexander Reinagle was advertised in March, 1789, as "just published and sold by Thomas Dobson, at the Stone House in Second Street," Philadelphia.

**Overture** with the songs, chorus's, etc, etc, to Tammany, as composed and adapted to the piano forte by James Hewitt.

*See* Tammany, or the Indian chief.

**Owen.**

This "favorite Welch air, sung by Mr. Warrell at the Theatre and played to the new comedy of a Wedding in Wales," was advertised by B. Carr, Philadelphia, in March, 1799, as to be published shortly.

**Paddy Bull's expedition.**

Song. *See* Young's vocal and instrumental miscellany, p. 32-33.

The **Padlock**: a comic opera: as it is performed at the Theatre, Boston. Boston. Printed and sold by William Spottswood, No. 55. Marlborough Street, 1795.

Libretto by Isaac Bickerstaff to Dibdin's opera (1768). 8°. 31 p. and 5 p., with a list of books sold by W. Spottswood. On p. [2] advertisement and *dramatis personæ*. *L. Co. Ph.*

**Pantomimical finale.**

A "pantomimical finale with music, scenery, machinery and decorations entirely new" was to conclude "Lectures moral and entertaining," Philadelphia, February 28, 1785. The author is not mentioned.

**The Parody parodized.**

*See* Liberty song.

**Parson upon page.**

We read in the South Carolina gazette, April 20, 1738, "In a short time will be published an excellent new ballad entitled Parson upon page. To the old tune of Parson upon Dorothy. Price half a bitt."

**Part of fourth chorus.**

*See* Military glory of Great Britain.

**Parthie VII, VIII, X, XI, XII, XIII, XIV.** For wind instruments by David Moritz Michael.

MS. parts for 2 clarinets, 2 horns, and bassoon in the library of the Philharmonic society, Bethlehem, Pa.

**Partitur einer Freuden Music zum Friedens Dank Feste 21 Merz 1763.**  
[by] Johann Friedrich Peter.

8°. t. p. 40 p. (in Peter's autograph ?) with ten pieces (11 and 12 evidently missing). Scored for 4-part chorus and strings, 2 flutes, 2 trumpets and *fondamento*. The words are taken from chorals as "Lobe den Herrn meine Seele." The whole cyclus, dated "d. 5 ten Febr. 1774," in the library of the Philharmonic society, Bethlehem, Pa.

**A Pastoral by Metastasio.**

See Musical repository by W. Norman, No. II, 8.

**Pastoral songs** by Mrs. Pownall.

See Mrs. Pownall's adress.

**The Patent coffin.**

Song by Dibdin. Advertised in December, 1797, as "published at Carr's Musical Repository, Market street," Philadelphia.

**Patrick in Prussia**, or Love in a camp; a comic opera, in two acts, being the second part of the Poor soldier. With all the songs, duets, etc performed with universal applause by the American Company of Comedians. Written by John O'Keefe, Esq. Philadelphia: Printed and sold by E. Story, in Second Street, 4th door from Arch-street upwards.

Libretto to Shield's opera (1785). 8°. 34 p. *L. Co. Ph.* Advertised as "just published" in January, 1790.

**PATRICK IN PRUSSIA:** or, Love in a camp: a comic opera, in two acts, being the second part of the Poor soldier. With all the songs, duets, etc. Performed with universal applause by the American Company. Written by John O'Keefe, Esq. Philadelphia: Printed and sold by Henry Taylor 1791.

Libretto. 8°. 39 p. *B. P. L.; N. Y. P. L.*

**The Patriot**, or Liberty asserted.

This "play, interspersed with songs, in three acts, never acted here, . . . founded on the well known story of William Tell, the Swiss patriot, who shot an apple from his son's head, at the command of the Tyrant Grislor [!] which first gave liberty to the cantons of Switzerland . . . the songs and overture by Mr. [James] Hewitt," was to be performed at New York, June 4, 1794.

"The Patriot, or Liberty obtained. As altered from the play of Helvetic Liberty, and compressed into three acts by Mr. Bates. With a new medley overture and the music and songs, compiled and selected from the most popular tunes — by Mr. B. Carr of Philadelphia," was to be given for the first time at Baltimore on September 3, 1796.

The **Patriotic songster for July 4th, 1798.** (Addressed to the volunteers of Baltimore) containing all the late patriotic songs that have been published.

Advertised on July 2, 1798, in Baltimore, as to be published "tomorrow" at "S. Sower's printing office, No. 67, Market street, at his book-store in Fayette-street and at Thomas, Andrews and Butler's bookstore (price eleven-pence).

**Patty Clover.**

Song. See Gentleman's amusement by R. Shaw, p. 4.

**Pauvre Jack.**

Song. A "new edition" of this song, both in French and English, was advertised in March, 1796, as published "at Carr's Musical Repository, William Street," New York.

**Pauvre Madelon,** a favorite dialogue and duett in the Surrender of Calais. Price one quarter dollar. Philada. Printed for Carr & Co. at their Music Store No 136 Highst.

Song by Samuel Arnold, with pf. acc. and added arr. for flutes and guitar. 4°. *Y. U.*, Mus. Misc. 26, p. 222-224. Advertised as published in August, 1793.

**Peace and liberty.**

"A grand serenata, called Peace and liberty : consisting of recitation, recitative, airs and chorusses. The parts recited . . . selected from the works of Thompson, Sterne, etc. etc. The music, vocal and instrumental, composed by Handel, Arne, Tenducci, Fisher and Valentino, etc." was to be performed "as never attempted before" at the theatre in Philadelphia, July 29, 1785.

The **Pensive shepherd.** Written by J. Lathrop. Set to musick by Mr. S. Holyoke.

Song with pf. acc. Printed in the Massachusetts magazine, Boston, September, 1789, p. 588-589.

**Peter Pindar's new gypsy song,** composed by Wright.

Advertised in December, 1793, by "B. Carr & Co. Musical Repository, No. 122 South side of Market street," Philadelphia, as "published . . . printed singly."

**La Petite Piedmontese,** or the Travellers preserved.

This "serious pantomimical ballet . . . the music entirely new composed by R. Taylor," was to be performed at the New Theatre Philadelphia, on June 19, 1795.

**Philadelphia Association quick march.**

See Compleat tutor for the fife . . . [1805], p. 28.

The **Philadelphia hymn**. Composed by R. Taylor. Price 20 cents.

Song with pf. acc. and added guitar arr. 4°. 2 p. *Hopk.* Published probably before 1800. Begins: "Oh, Father of Heav'n to thee we bend."

The **Philadelphia pocket companion** for the German flute or violin, being a collection of the most favourite songs, etc—selected from the European publications of the last twelve months. Likewise the same work for the guittar or clarinett. Price half a dollar.

"Vol. the first" thus advertised in Dunlap's Daily American advertiser, Philadelphia, April 28, 1794, where we read:

*New Music.* This day is published. To be continued annually, and will for the future be published on each succeeding first of January . . . Printed and sold at Carr's and Co's Musical Repository, No. 122 Market street.

The **Philadelphia songster**. Part I. being a collection of choice songs; such as are calculated to please the ear, while they improve the mind and make the heart better. By Absalom Aimwell, Esquire.

Thus advertised in January, 1789, as "just published, and to be sold by John M'Culloch, in Third Street, near the market [Philadelphia], price one eighth of a dollar . . ." Absalom Aimwell, evidently a pseudonym, gave the following

LIST OF SONGS.  
God save America  
A Catch for three voices  
Morn  
Rose tree  
Indian chief  
A mia Myra  
Graceful move  
Friendship. Glee for three voices.  
Anna's urn.

N. B. The songs are all set to music.

A **Piece with variations** for the harpsichord or pianoforte etc. By William Selby.

See Apollo and the Muses musical compositions.

**Pierre de Province** and La Belle Magulone. [!]

This "celebrated serious ballet, in two acts, told in action, (never performed in this country) . . . the new music entirely new, composed by Mr. [Alexander] Reinagle," was to be performed at the New Theatre, Philadelphia, May 2, 1796.

**Pioneers march.**

See Compleat tutor for the fife . . . [1805], p. 23.

**Pity the sorrows of a poor old man**, from the poem of the Beggar's petition.

Song. Advertised in December, 1793, as "published . . . printed singly" by "B. Carr & Co. Musical Repository, No. 122 Southside of Market street," Philadelphia.

**Pizarro, or, The Spaniards in Peru.**

This "celebrated tragedy in 5 acts . . . written by Augustus von Kotzebue, and adapted to the English stage, by Richard Brinsley Sheridan . . . the music composed by Mr. [Alexander] Reinagle and Mr. [Raynor] Taylor," was first performed at Philadelphia in December, 1800.

As "The tragedy of Pizarro in Peru . . . the music composed by Mr. [James] Hewitt," performed at New York also in December, 1800.

The **Plan of a performance of solemn musick**, to be in the hall of the College of Philadelphia, on Wednesday evening April 10th, 1765, for the benefit of the Charity school.

12°. 4 p. *L. Co. Ph.* This is a concert program and not a play as Mr. Wegelin assumed.

**Plato's advice.**

Song. Words and tune printed in the American musical miscellany, 1798, p. 26-27.

**The Ploughman's escape from sea.**

Song by Raynor Taylor. Was to be sung at his "musical performance . . . the whole of the music original and composed by Mr. Taylor," at Annapolis, Md., on February 28, 1793.

A **Pocket book for the German flute** containing necessary directions and remarks on that instrument, with an agreeable variety of celebrated airs, duets and songs, collected from the favourite opera entertainments, etc. composed by the most admired authors in two parts, each is sold separate at 12 s currency.

Advertised together with the two following titles in July, 1778, in Rivington's Royal gazette, New York, as published. *See* New instructions for the German flute.

A **Pocket book for the guitar** with directions, whereby every lady and gentleman may become their own tuner.

*Ibidem.*

A **Pocket book for the violin.** Embellished with curious remarks and excellent examples by the late celebrated Signor Geminiani, etc. To which are added a pleasing variety of songs, duets and airs, judiciously selected from the most favorite operas, entertainments, etc.

*Ibidem.*

A **Pocket companion for the German flute and violin**, by F. C. Sheffer.

In the Columbian centinel, Boston, September 12, 1798, appeared the following advertisement :

*New Music.* Proposals for printing and publishing by subscription a **POCKET COMPANION FOR THE GERMAN FLUTE AND VIOLIN**, containing a selection of airs, songs, duets, and trios, from the works of Haydn, Pleyel, Devienne, Hoof-

master [!], Doctor Arnold, Shield, Hook, Dibdin, Linley, Carter, etc. together with correct and easy instructions for the flute, by F. C. Scheffer professor of music, teacher of the flute, clarinet, violin, etc.

The advantages of this undertaking to the musical world are so obvious as to preclude the necessity of further comment. Messrs. Linley and Co. therefore, shall but add, that the public may rest assured, the whole work shall be executed in a stile superior to any hitherto published in this country.

*Conditions.*

The work shall be elegantly engraved, and will form a handsome pocket volume. The price to subscribers, one dollar and fifty cents to be paid on delivery, which shall take place on the first of January, 1799, after which time the price will be Two Dollars.

\*.\* Subscriptions received at Messrs. Linley and Moore's Music Repository, No. 19 Marlborough street, Boston; Mr. Hewet [Hewitt] No. 131, William street, New York; Mr. B. Carr, Market street, Philadelphia; and Mr. J. Carr of Baltimore.

**Poets may sing of their helicon streams.**

*See Washington's march.*

The **Political duenna**. A comic opera, in three acts, as it is performed by the servants of his Britannic Majesty, with Lord North's Recantation. To which are added I. A letter to Mr. John Wesley on his calm address to the Americans. Supposed to be written by the celebrated Junius. II. A letter from an Irish gentleman in London to his friend and countryman, in his Britannic Majesty's service, in America. Philadelphia: Printed and sold by Robert Bell, next door St. Paul's church, in Third street. 1778.

Libretto with names of tunes to which the songs were to be sung. 8°. t. p.; v. bl.; p. [5] *Personifications in the drama*; [6] bl.; [7]-45 text; [46] bl.; [47] "From the London Evening Post. On Lord North's Recantation . . . Chester, March 1, 1778"; [49]-52 and [53]-56 the two letters mentioned on t. p. *Pa. H. S.*

**Polly Ply.**

Song. Words and tune printed in the American musical miscellany, 1798, p. 265-267.

**The Poor blind girl.**

Song. Advertised in January, 1797, as "just published by G. Gilfert, at his Musical Magazine, No. 177 Broadway," New York.

The **Poor female ballad singer**, a pathetic song by Raynor Taylor.

Was to be sung in an "*Olio* . . . entirely new" composed by R. Taylor, at Philadelphia on February 1, 1794.

**Poor Jack.**

Song by Dibdin. Words and tune printed in the American musical miscellany, 1798, p. 58-61.

**Poor Jack, or the Sailor's landlady.**

This "pantomime interlude. With new music and a compiled Naval overture, called 'The Sailor's medley' by Mr. [Benjamin] Carr," was to be performed at New York "after the play," on April 7, 1795.



**The Poor mariner.**

Song. Advertised in March, 1796, as published "at Carr's Musical Repository, William street," New York. See Young's vocal and instrumental miscellany, p. 20.

**Poor Richard**, sung at the principal concerts in England, composed by B. Carr.

Song. Advertised in December, 1793, as "published . . . printed singly" by "B. Carr & Co. Musical Repository, No. 122 South-side of Market street," Philadelphia.

**The Poor soldier**, a comic opera, in two acts, with the words, songs, duets, etc. As performed with universal applause, at the Theatre, New York. Written by John O'Keefe, Esq. Philadelphia: printed in the year 1787.

Libretto to Shield's opera (1783). 8°. 29 p. *L. Co. Ph.*

**The POOR SOLDIER.** A comic opera, in two acts, with the words, songs, duetts, etc. as performed with universal applause by the American Company of Comedians. Written by John O'Keefe, Esquire. Philadelphia: Printed by T. Seddon, and W. Spotswood, 1787.

Libretto. 8°. 34 p. *B. P. L.*

**The Poor soldier boy.**

Song by Atwood. Advertised in January, 1798, as "just published by J. Hewitt, No. 131 William street," New York.

**Poor Tom Bowling.**

Song. See Mrs. Pownall's adress.

**Poor Tom Bowling**, or, the Sailor's epitaph. By Dibdin. Price 20 cents. Philadelphia. Printed at Carr & Co's Musical Repository.

Song with pf. acc. and added flute or guitar arr. 4°. *Y. U.*, Mus. Misc. 26, p. 234-235. Advertised as published in February, 1794.

Words and tune printed in the American musical miscellany, 1798, p. 31-33.

**Poor Vulcan**, a burletta, in two acts, as performed at the New Theatre, Chestnut Street. Philadelphia: Printed by Wrigley & Berriman, No. 149, Chestnut Street. 1795. [Price one Eighth of a dollar.]

Libretto by Dibdin. 8°. 24 p. *L. Co. Ph.*

'Poor Vulcan, or, Gods upon earth' was advertised for first performance at New York, on March 16, 1796, with "orchestra accompanyments by Mr. [Victor] Pelisier."

**Power of music over animals and infants.** From Eastcott's Sketches of the origin, progress and effects of music.

Article reprinted in the New York magazine, June, 1794, p. 369-373.

**The Power of musick.**

Article reprinted in the American magazine, Boston, February, 1745, from the Universal spectator, No. 654.

**Power of sound**, or the influence of melody over the human heart; calculated for the advance of public religion.

Article signed "Maryland, Nov. 19. 1786. *Cæcilius*." Printed in the *Columbian magazine*, Philadelphia, December, 1786, on p. 160-163.

**Prayer of the Sicilian mariners.**

See Gentleman's amusement by R. Shaw, p. 25.

**Preludes**, in three classes, for the improvement of practitioners on the piano forte, by A. Reinagle.

Advertised in June, 1794, as published "at Carr & Co. Musical Repository, No. 122 Market street," Philadelphia.

**The President's march.**

This march has become immortal by furnishing the air to Joseph Hopkinson's 'Hail Columbia.' The march possibly was composed in honor of George Washington's inauguration as President of the United States in 1789, at any rate not earlier, and possibly not as early as 1789, in view of the singular fact that the march appears nowhere mentioned in contemporary sources before 1794, when the piece was already popular enough to be introduced by Benjamin Carr in his Federal overture. 'The President's march' has been attributed to both Philip Roth and Philip Phile (which is the correct spelling of the name), but all efforts to positively trace the march to either of these two musicians are futile, as a perusal of my 'Critical notes on the origin of "Hail Columbia,"' (*Sammelbände d. Int. Mus. Ges.* 1901, p. 139-166) will prove.\*

'The President's march' seems to have made its first appearance in print in April, 1794, when it was published in an arrangement for two flutes on p. 3 of the first number of R. Shaw's Gentleman's amusement, Philadelphia.

About 1795 it was published under the following title:

**THE PRESIDENT'S MARCH.** Aranged [!] for two performers on one piano forte by R. Taylor. Philadelphia. Engraved and published by Wm. Priest. Sold at the Music Stores in the United States. And by Preston and Son No. 97 Strand. London. Price 25 cents.

4°. 2 p. Neatly engraved in score. *B. P. L.* When I examined the piece, "[182?]" had been supplied as date, but

1. The whole appearance of the piece suggests the 18th century rather than the 19th.

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\*I would like to call attention to the remarkable fact that the program of Mrs. Grattan's benefit concert, as advertised in the *City gazette*, Charleston, S. C., November 8, 1798, for the same evening, shows as last number "Hail Columbia—Taylor." While this may mean at first glance that the music to 'Hail Columbia,' that is to say, 'The President's march,' was composed by Raynor Taylor, it probably and unfortunately does not. More likely, Taylor was to sing the national song, the audience joining in the chorus.

2. 'The President's march' was more popular about 1795 than 1820, at least under its original name.

3. The American daily advertiser, Philadelphia, printed on January 7, 1795, the following advertisement: "Music engraving. In all its branches correctly performed by Wm. Priest, musician of the New Theatre. For particulars inquire at No. 15 Apple Tree Alley between Fourth and Fifth street."

4. Mr. Frank Kidson says in his 'British music publishers, printers and engravers' (1900) on p. 106: "In 1778 he [John Preston, the founder of the firm] had removed to 98 Strand, a mistake in the directory possibly for 97, for at this latter number the firm remains from before February, 1781, till about 1822 . . . In 1789 Preston . . . had just taken his son Thomas into partnership . . . Between 1798 and 1801, John Preston disappears from the firm, (though in some instances the old style, Preston & Son, is used) and Thomas alone remains . . ."

For these reasons I believe Raynor Taylor's arrangement of the march was published about 1795.

The **PRESIDENT'S MARCH** and Washington's march printed together.

Advertised in February, 1796, as "published . . . printed and sold by Benjamin Carr," Philadelphia.

The **PRESIDENT'S MARCH**, 'Hail Columbia, happy land.'

Advertised among "new musick. Just published" in the Federal gazette, Baltimore, June 25, 1798. Possibly refers to:

The **PRESIDENT'S MARCH**, a new Federal song. Published by G. Willig Marketstreet, No. 185. Phila.

This is 'Hail Columbia' with pf. acc. 4°. Contained in a miscellaneous volume of 'Battles and marches' at the Ridgway branch of *L. Co. Ph.* The words "new Federal song" render it almost certain that the piece was published in 1798.\* See 'Hail Columbia' and also Compleat tutor for the fife . . . [1805], p. 21.

**President's new march.**

See Washington's march.

The **Pretty lad.**

Song. Advertised in December, 1797, as "published at Carr's Musical Repository, Marketstreet," Philadelphia.

**Pretty Poll** and honest Jack.

Song. Advertised in January, 1795, as "just published" by "B. Carr," New York.

The **Pride of our plains.** A new song written by the author of Anna, Gentle zephyr & May morning. The music composed by P. A. Von Hagen. Boston. Printed & sold at P. A. Von Hagen's Pianoforte Warehouse No. 4 Old Massachusetts Bank, head of the Mall, & at the Music Store, No. 3 Cornhill.

Song with pf. acc. 4°. 2 p. *H. U.* Published possibly as early as 1800.

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\* This was omitted in the enumeration of editions of 'Hail Columbia' issued before 1800.

**The Primrose girl.**

Song. *See* Book of songs . . . by M. A. Pownall and J. Hewitt.  
Printed also in the American musical miscellany, 1798, p. 235-237.

**Primrose hill.**

*See* Manuscript collection of hymns, songs, etc. (43).

**Primrose's deck.** A favorite rondo. Sung by Mr. Carr at the Amateur & professional concerts. Composed by Mr. Linley. Price 25 cents. Philadelphia Printed & sold & Carr & Co's Musical Repository.

Song with pf. acc. and added flute arr. 4°. 4 p. *Hopk.* Advertised as published in April, 1794. Also advertised in January, 1795, by James Harrison, New York, as "published . . . with additional verses by a lady of this city."

**Prince Ferdinand's march.**

*See* Compleat tutor for the fife . . . [1805], p. 23.

**The Prince of Wales's march.**

*See* Compleat tutor for the fife . . . [1805], p. 23.

**The Prisoner, or, Female heroism.**

This "comic romance in three acts . . . the music composed and adapted by Atwood. Orchestra accompaniments by Mons. [Trille] Labarre" was to be performed "for the first time" at the Federal Street Theatre, Boston, in March, 1797.

**Propitious powers who guard our state.**

Chorus. *See* Military glory of Great Britain.

**Prussian march.**

*See* Three new marches.

**Ptalaemon to Pastora.** A new air by Mr. Wm. Selby.

Song with pf. acc. Engraved in the Gentlemen & ladies town & country magazine, Boston, March, 1789.

**The Purse, or, Benevolent tar.** A musical drama, in one act, as performed at the Boston Theatre, Federal Street. By J. C. Cross. (The music by Mr. Reeve.) Boston. Printed for W. Pelham, No. 59 Cornhill. 1797.

Libretto. 8°. 24 p. *B. P. L.* First performed in the United States at the New Theatre, Philadelphia, January 7, 1795, with "accompaniments and new airs" by Alexander Reinagle.

Wegelin had 'The Purse' in mind when mentioning "'American tars' ('The Purse') Played at the Park Theatre, New York, January 29, 1798."

The **Pursuit**. Duetto. Set by a student of the University at Cambridge. Song with pf. acc. Printed in the Massachusetts magazine, Boston, January, 1789, p. 59-61.

The **Pyrenees**.

*See* Three new marches.

The **Quaker**, a comic opera as performed with applause at the New Theatre, Boston — being no. 4 of the intended selection of farces.

Dibdin's libretto (1775) was thus advertised in March, 1794, as "published and for sale by William Blake (Price 9 d)."

As "The Quaker, or Benevolent friend. The music by Dibdin; the accompaniments, with an introductory symphony, composed by R. Taylor," the opera was to be performed at Baltimore on September 28, 1796.

**Quartet** by Jean Gehot.

Was to be played at the City Concert, Philadelphia, December 1, 1792.

**Quartet** by John Christopher Moller.

A "quartetto, harmonica, 2 tenors and violoncello by Moller," was to be played at a concert, Philadelphia, May 5, 1795. (The "harmonica" is, of course, Franklin's Armonica.)

**Quartet** by Victor Pelissier.

Was to be played at a concert in Philadelphia, May 31, 1792.

**Quartet** by Petit.

A "quartetto (Petit) with variations for the clarinet" was to be played at a concert in Philadelphia, January 15, 1793.

**Quartet** by John Young.

A "quartetto Young" was to be played at the fifth City Concert, Philadelphia, on January 26, 1793.

**Quartets** by John Antes.

A number of quartets by John Antes, a member of the Moravian congregation, Bethlehem, Pa., are said to be extant in the library of the Philharmonic Society of Bethlehem. I was unable to locate them there.

**Queen Mary's farewell to France.**

Song. Words and tune printed in the American musical miscellany, 1798, p. 30-31.

**Quick march** from the Battle of Prague.

*See* Gentleman's amusement by R. Shaw, p. 41.

**Quick march** in the pantomime of Oscar and Malvina.

See Musical Repository by W. Norman, II, 6.

**Quick step.** Composed by Raynor Taylor.

Together with "'Washington's march.'" Published and sold at G. Willig's Musical Magazine." See Washington's march.

**Quod vis.**

Song. Advertised in November, 1798, as "just published" by "George Gilbert at his Musicstore, 177 Broadway, Apollo's Head," New York.

**The Race horse.**

Song. Words and tune printed in the American musical miscellany, 1798, p. 152-155.

**Rear'd midst the war empurpled plain.**

See Death song of an Indian chief.

**The Reconciliation**; or the Triumph of nature. A comic opera, in two acts by Peter Markoe. Philadelphia: Printed and sold by Prichard & Hall, in Market Street, between Front and Second streets, 1790.

8°. p. iii ded.; (v)-vi pref.; viii *dramatis personæ*; (9)-48 text. *Br. U.; L. C.; L. Co. Ph.*

A libretto with the tunes named to which the songs were to be sung. Three airs were printed in the Universal asylum, Philadelphia, June, 1790, of which one ("Truth from thy radiant throne look down") with music.

Peter Markoe informs us in the preface that "a revision and correction of [Gessner's] 'Erastus,' literally translated by a native of Germany, lately arrived in Pennsylvania, gave rise to the following piece . . . A new character is added, songs are introduced, and the dialogue so modelled, as to be rendered (it is presumed) pleasing to an American ear." The author further narrates with some bitterness that 'The Reconciliation' was accepted by the managers of the theatre in Philadelphia but that he withdrew it after it had remained in their hands more than four months without having been performed though "approved of" by "his excellency Thomas Mifflin, Esq. President of the State of Pennsylvania," and "Thomas M'Kean, Esq. Chief Justice of the said State, in their official capacity according to law," to whom the work is dedicated.

For further particulars and a description of the libretto, see my monograph on 'Early American operas' (Sammelbände d. Int. Mus. Ges. 1904-5).

**The Reconciliation.**

Song. See Damon & Clora.

**The Reconsaliation.** [!]

Song. See Young's vocal and instrumental miscellany, p. 3.

**The Recruit.**

This "musical interlude," written by the actor John D. Turnbull — the composer is unknown — was performed at Charleston, S. C., on March 12, 1796.

**The Redemption of England** from the cruelties of the Danish invasion by Alfred the Great. Written by the pious and philosophic Mr. Thompson, in conjunction with Mr. Mallet; and in the year 1751, altered and greatly improved by the latter.

This masque, composed by Arne and better known under the title of 'Alfred the Great,' was performed in January, 1757, at the College of Philadelphia with alterations and "near 200 new lines, besides a new prologue and epilogue" "and a song of the Aerial Spirits," "fitted to an excellent piece of new music by one of the performers." [Francis Hopkinson?] An account of this extraordinary performance with reprint of most of the two hundred additional lines, etc., is to be found in the Pennsylvania gazette, Philadelphia, January 20, 27 and February 3, 1757. See also my book on 'Francis Hopkinson . . . and James Lyon' (1905).

**Relative merits of vocal and instrumental music.**

The American magazine, New York, published this article in June, 1788. It is signed "Orpheus." In the copy of the American magazine at *N. Y. P. L.* an ink memorandum attributes the article to the pen of "N. Webster."

**Remarks on the use and abuse of music** as part of modern education.

Article signed "Chiron," in the New York magazine, April, 1794, p. 224-229. Probably a reprint from an English magazine, as the author refers to Purcell, Arne, Boyce as composers of "our" country.

**The Request.**

Song. See Young's vocal and instrumental miscellany, p. 47. Advertised in August, 1796, as "reprinted" among "Musical publications. Printed by J. Carr, Music Store, No. 6 Gay street, Baltimore, and B. Carr's Musical Repositories, Market street, Philadelphia and William street, New York."

**The Retreat.**

See Compleat tutor for the fife . . . [1805], p. 15.

**Le Reveil du peuple.**

Advertised in March, 1796, as "a new patriotic French song, with the English translation . . . published, price 25 cents, at Carr's Musical Repository, William Street," New York.

**Richard Cœur de Lion.**

"(For the first time on the continent of America) the grand historical Romance, called Richard Cœur de Lion with all the original music, songs, and chorusses, composed by Gretry, the orchestra accompaniments entirely new, composed by Mons. [Trille] La-barre," was to be performed at Boston on January 23, 1797.

**The Rights of the drama**, or, an inquiry into the origin, principles and consequences of theatrical entertainment. By Philo Dramatis. [Verses.] Boston. Printed for the author. 1792.

8°. 48 p. *L. C.; Mass. H. S.*

Advertised in the Columbian centinel, Boston, for August 25, 1792, as

The *Drama*. Now in the Press, and in a few days will be published The RIGHTS OF THE DRAMA . . .

In this pamphlet is contained a complete plan for the erection of a theatre, a calculation of Expense, and an accurate Balance drawn in favour of the proprietors or Managers.

As also the probable Emolument it would afford to Government if duly regulated . . .

**Rise Columbia!** An occasional song, written by Mr. Thomas Paine of Boston. The air altered and adapted from the tune of Rule Britannia.

Song in C maj. with pf. acc. 4°. 2 p.; engraved. *H. U.* Words and music for solo voice and chorus printed in the American musical miscellany, 1798, p. 103-105. "A fac simile from an edition dated 1798" is given in L. C. Elson's 'The National music of America,' Boston, 1900, on p. 179-180. See also Musical repository by W. Norman, II, 2.

**Rise; Cynthia, rise.**

Song. Advertised in Daily American advertiser, Philadelphia, for December, 1793, as published by "B. Carr & Co. Musical Repository, No. 122 Southside of Market street," Philadelphia.

**Rise my Delia, heav'nly charmer.**

See New song for a serenade.

**Robin Hood, or Sherwood Forest.**

As "a comic opera . . . with the original overture by Baumgarten. The rest of the Music and Accompaniments, composed by Shield, with additional airs by Mr. [Alexander] Reinagle," Robin Hood was to be performed at Baltimore on November 6, 1794.

As "the much admired comic opera . . . compressed in two acts, and performed for the first time here [in New York] as an after-piece. The music composed by Mr. [James] Hewitt," Robin Hood was given on December 24, 1800.



**Robinson Crusoe**, or, the Genius of Columbia.

This "pantomimical romance in one act with entire new scenery, machinery, music etc." was to be performed by the Old American Company at Philadelphia, February 10, 1790. This was probably an adaptation of Thomas Linley's work.

As "a new grand historical pantomime in 2 acts," adapted by the ballet-dancer Placide, "the music composed by Pellisier," Robinson Crusoe was performed at New York on June 15, 1796.

**Romance by Haydn.**

See Gentleman's amusement by R. Shaw, p. 33.

**Romance in French and English** with accompaniments for the piano or harp, composed by Mr. Chattenden [Chatteaudieu?].

Advertised in March, 1799, as to be "published shortly by B. Carr, Philadelphia."

The **Romp**. A musical entertainment, in two acts. Altered from Love in the City, by Mr. Bickerstaff. As now performed with great applause by the Old American company at the theatre in Southwark. A new edition. Philadelphia: From the press of Mathew Carey. Oct. 31, 1792.

Libretto to Dibdin's opera (1767). 8°. 33 p. *L. Co. Ph.; Pa. H. S.*  
On p. (2)

The reader is requested to observe that some of the songs, and several pages in this entertainment, are omitted in the representation; and also that various alterations and additions are occasionally made by the Actors every time it is performed.

On p. 32-33 —

Song introduced by Mrs. Hodgkinson, in the first act:  
"What virgin or shepherd in valley or grove  
Can envy my innocent lays."

The **ROMP**, a musical entertainment, in two acts. Altered from Love in the city, by Mr. Bickerstaff. As performed with great applause by the old American company — Second Philadelphia edition. Philadelphia. From the press of Mathew Carey. Jan. 19, 1793.

Libretto. 8°. 27 p. *B. P. L., L. Co. Ph.*

**Romping rosy Nell.**

Song with pf. acc. Printed in the American musical miscellany, 1798, p. 155-157.

**Ronde chante** [!] à la reine, par Monsieur le Dauphin.

Advertised in May, 1794, as "published . . . Philadelphia printed for Shaw & Co and sold by Harrison no. 108 Maiden Lane, New York." It is remarked of this song and a piece by Martini:

Les suivans [!] sont tirés d'une collection publiés a Londres par M. Curt, au profit de l'honorable infortune.

A **Rondelay** celebrating the independence of America, 1784.

*See* A Monody, 1788.

**Rondo** by Francis Hopkinson.

*See* Seven songs by this author (VII).

**Rondo** by Haydn.

*See* Gentleman's amusement by R. Shaw, p. 58.

**Rondo** by John Christopher Moller.

*See* First number . . . by Moller & Capron (16).

**Rose tree.**

Song. *See* Philadelphia songster by Absalom Aimwell.

The **Rosary.**

Song. *See* Musical repository by W. Norman, No. I, 5. Words and tune printed in the American musical miscellany, 1798, p. 98-99.

**Rosette's celebrated 'La Chasse.'**

*See* Book of songs . . . by M. A. Pownall and J. Hewitt.

**Rosina.**

*See* Bud of the rose.

**Rosina**, a comic opera. In two acts: as performed at the theatre, New York. By Mrs. Brooke, author of *Julia Mandeville*, etc. [Design.] Philadelphia: printed and sold by Enoch Story, in Second Street, the corner of Walnut-street.

Libretto to Shield's opera (1783). 8°. 28 p. *L. Co. Ph.* This copy contains the MS. mem. "James Cox Frontstreet Philada. May ye 27th 1791." The libretto was advertised as "just published" in April, 1787.

**ROSINA.** A comic opera, in two acts. By Mrs. Brooke, author of *Julia Mandeville*, etc. As performed at the theatre in Boston. Printed at Boston, for William P. Blake, at the Boston Bookstore, No. 59, Cornhill. 1795.

Libretto. 8°. 32 p. *B. P. L.*

With "new orchestra accompanyments" by Victor Pelissier the opera was performed at New York on February 17, 1796.

**Roslin Castle.**

*See* Compleat tutor for the fife . . . [1805], p. 22.

**Rosline Castle.** A favorite song.

Song with pf. acc. Engraved in the Boston magazine, November, 1783. Begins: "Twas in the season of the year."

**Rostette's celebrated La Chasse.**

See Six ballads composed by Mrs. Pownall and J. Hewitt.

**Rosy Nell.** A new song, never before in print. Set by Philo-Musico.

Song with pf. acc. Printed in the Massachusetts magazine, Boston, June, 1790, p. 377-378.

**Rudolph ; or, the Robbers of Calabria.** A melodrama in three acts as performed at the Boston Theatre.

Libretto by John D. Turnbull. 18°. 141 p. Boston, 1799. Several editions. Entry taken from Wegelin.

**Rules of the St. Cæcilia [!] Society.** Charlestown. Printed for the Society by Robert Wells 1774.

12°. t. p. v. bl.; (3)-(11), 1. *S. C. H. S.* Contains twelve "Rules of the St. Cæcilia Society. Agreed upon and finally confirmed. November 22d, 1773."

Reprinted with notes in the *S. C. Hist. Mag.* I, p. 223-227.

**The Rural retreat.** Set by Mr. William Selby.

Song with pf. acc. Printed in the Massachusetts magazine, Boston, October, 1789, p. 657-658.

**Rural revels, or, the Easter holiday.**

A "new Comic Pantomime Dance . . . called Rural revels . . . the music composed and selected by Mr. De Marque," was to be performed at the New Theatre in Philadelphia on April 10, 1795.

**The Rush light,** a favorite comic song, introduced by Mr. Bates in 'Peeping Tom.'

Advertised in April, 1794, as "published . . . printed and sold at Carr's and Co's Musical Repository, No. 122 Market street," Philadelphia.

**Rustic courtship,** or the Unsuccessful love of poor Thomas, a crying song, with duet, trio etc. by Raynor Taylor.

Made part of an olio "entirely new," by R. Taylor, which was to be performed in Philadelphia on February 1, 1794.

**Rustic festivity.** A new song composed by R. Taylor. Philadelphia. Printed for the author No. 96 North sixth street; And sold at B. Carr's Repository Market st. and by J. Carr Baltimore. (Price  $\frac{1}{4}$  of a Dollar)

Song with pf. acc. 4°. *Y. U., Mus. Misc.* 26, p. 190-191. Published about 1795. Advertised as "republished" in February, 1798, "by B. Carr at his Repository Marketstreet," Philadelphia.

**Sacred dirges, hymns and anthems**, commemorative of the death of General George Washington, the guardian of his country, and the friend of man. An original composition by a citizen of Massachusetts. Printed at Boston, by I. Thomas and E. T. Andrews, no. 45, Newbury street.

Obl. 4°. 24 p. Pref. dated Jan. 27, 1800. Not scarce, i. a. in *A. A. S.*; *Br. U.*; *H. U.*; *L. C.*; *Mass. H. S.*; *N. Y. P. L.*

Contains nine compositions. The composer was Oliver Holden.

The **Sailor boy capering ashore**.

Words and tune printed in the American musical miscellany, 1798, p. 135-136.

The **Sailor boy**, introduced with great applause by Mr. Hodgkinson in 'No Song, No Supper.'

Song. Advertised in December, 1793, as "published . . . printed singly" by "B. Carr & Co. Musical Repository, No. 122 Southside of Market Street," Philadelphia.

The **Sailor's allegory**.

Song. See Young's vocal and instrumental miscellany, p. 31-32.

The **Sailor's consolation**.

Song. Words and tune printed in the American musical miscellany, 1798, p. 137-139.

The **Sailor's journal**.

This song by Dibdin was advertised by J. Carr, Baltimore, among other "Songs, lately published," in September, 1797.

The **Sailor's return**, from Mr. Dibdin's last collection.

Advertised in October, 1794, among "new songs, never published in America," as "published at Carr's Musical Repository," Philadelphia.

**Sailor's song** by Raynor Taylor.

Made part of an "*Olio* . . . entirely new" by R. Taylor, which was to be performed in Philadelphia on February 1, 1794.

The **St. George**.

See Twenty-four American country dances, p. 20.

**Sally**. A pastoral. Set by S. Holyoke.

Song with pf. acc. Printed in the Massachusetts magazine, Boston, August, 1789.

**Saturday night at sea**.

Song. Words and tune printed in the American musical miscellany, 1798, p. 120-122.

The **Savoyard**, or, The Repentant seducer.

This "musical farce, in two acts . . . the music composed by Mr. [Alexander] Reinagle," was to have its first performance at Philadelphia on July 12, 1797.

A **Scale for the flageolet** with favorite airs and the notes of birds.

Advertised in November, 1797, as "published at Carr's Musical Repository," Philadelphia.

The **Scornful lady**, or, I wonder at you.

Song by Raynor Taylor. Was to be sung in his "musical performance . . . the whole of the music original and composed by Mr. Taylor," Annapolis, Md., January 20, 1793.

The **Scots musical museum**, being a collection of the most favorite Scots tunes, adapted to the voice, harpsichord, and pianoforte.

Advertised in January, 1797, as "just published and to be sold at the bookstores . . . and by John Aitkin, the editor, no. 193, South Second street," Philadelphia.

**Scotch medley** in the overture to the Highland reel.

See Gentleman's amusement by R. Shaw, p. 18-19.

**Scottish medley overture** by Alexander Reinagle to the opera of Auld Robin Gray.

See Auld Robin Gray.

**Scuola del canto** by Filippo Trisobio.

Trisobio (Filippo) *La Scuola del Canto*; or a new . . . method of acquiring perfection in Singing . . . to which are added six airs, four duets, and two trios. Eng. and Ital. London, [1820] obl. 4°.

This title I find in the British Museum Cat. under 557 \*. e. 22 (2).

But the book must have been printed previous to 1800, as we read in Claypole's American daily advertiser, Philadelphia, August 17, 1796:

*To the Lovers of Music.* Signor Trisobio, from Italy, professor of vocal music, teacher and composer, respectfully informs the public, that he has composed a book entitled *LA SCUOLA DEL CANTO*, or, a new short, clear and easy method of acquiring perfection in singing, according to the most modern Italian stile, to which is added six airs, four duets, and two trios. This work is in consequence of the incessant observations made in three years, which he has been in Lishon in the service of her majesty the queen of Portugal, where he was a member of a company of eighty of the best Italian professors. This book has had a favourite reception in London and Italy, he hopes for the same success in this famous metropolis . . .

It may serve as a clue to remark that Trisobio died at Philadelphia in 1798.

The **Seaboy's pillow** from the last new afterpiece of the Mariners.

Advertised in December, 1793, as published by "B. Carr & Co. Musical Repository, No. 122 South side of Market street," Philadelphia, among other "last new songs from Britain."

**The Second grenadiers march.**

See Compleat tutor for the fife . . . [1805], p. 13.

**The 2d Number** by Moller & Capron.

See First number.

**See Brother** see as sung in the opera of the Children in the wood.

Song. Advertised in January, 1795, by G. Gilfert & Co., New York, as "just published at their magazine." Advertised also on March 19, 1795, in Philadelphia as "this day . . . published, and to be had at G. Willig's Musical Magazine, No. 165 Market street."

**See, down Maria's blushing cheek.**

See Seven songs by Francis Hopkinson (II).

**See, sister, see, on yonder bough.**

Song. See Musical repository by W. Norman, No. I, 2.

**A Select collection of the most favourite Scots tunes.** With variations for the piano forte or harpsichord. Composed by A. Reinagle. Printed for the author: and sold by T. Dobson & W. Young at their respective Book Store's, Second Street.

Advertised in the Pennsylvania packet; Philadelphia, August 28, 1787, as "just published, Price three Dollars.

**The Select songster:** Being a cheap collection of new and elegant songs, with tunes affixed to each.

Advertised in Hudson and Goodwin's Connecticut courant, Hartford, Conn., in December, 1786, as "just published and to be sold by the printers hereof and at D. Bowen's printing-office in New Haven."

**Selima & Azore.** A new comic opera. Translated into English from the Italian, by Mrs. Rigaud, the music by the most celebrated composer, Signor Gretry. Performed by the American Company, Philadelphia. [monogram *E. S.*] printed and sold by Enoch Story.

Libretto. 8°. 36 p. *L. Co. Ph.* Published probably in 1794, the year of performance at Philadelphia.

**Send him to me.**

Song. See Young's vocal and instrumental miscellany, p. 7.

**A Set of canzonetti** composed by a lady of Philadelphia.

See First number . . . Moller & Capron. Proposals.

**Set of Mons. Labasses [!] quadrilles.** Arranged for the piano forte by Mr. Mallet.

Labasse apparently stands for Labarre. This and the fact that "Mallet, Francis, musician," appears in the Boston directories for 1796 and 1800 renders it probable that the collection (in *A. A. S.*) was published before the nineteenth century.

A **Set of six sonatas** for the pianoforte or harpsichord; and a book of twelve songs, with an accompaniment for the same instrument, composed by Alexander Juhan.

Proposals for publishing by subscription a set of six sonatas, etc., appeared in the City gazette, Charleston, S. C., June 13, 1792.

After a lengthy effusion in praise of arts and sciences in general, of music in particular, and especially of music in America, we read the following:

*Conditions of Subscription.*

The Music will be engraved in Philadelphia. The first book, which is now in hand and advanced, will contain six sonatas; three with an accompaniment for the flute or violin, and three with out, and will consist of fifty pages in folio. The Book of Songs, of eighteen pages as above, will be put in hand as soon as possible, after the delivery of the sonatas to the subscribers, a list of whom will be given with one of the books. The price to subscribers, Six dollars for both books; Two dollars to be paid the time of subscribing, Two on delivery of the sonatas, the remainder on the delivery of the songs.

N. B. The prices of these books are below those at which books of the same kind can be at present sold when imported from Europe. Subscriptions are received in Charleston, by Mr. Juhan, No. 108, Church street, and at Mr. Young's book store, No. 24 Broad street.

The same proposals were printed in other cities, for instance, in Philadelphia, where subscriptions were taken in by the principal booksellers and "Mr. John Aitkins, who is the engraver."

I have been unable to ascertain whether the six sonatas really appeared on the market. It is certain that a *set of six songs* was published, for we read in the City gazette, Charleston, August 14, 1794:

Just arrived and for sale, at Mr. Young's book store, and at Mr. Cornet's in King street, next door to Kaiser's Tavern

A set of six songs, with an accompaniment for the pianoforte or harpsichord, composed by Alexander Juhan. The subscribers to Mr. Juhan's music are requested to send to Mr. Young's for their copies.

Aug. 11.

In the same number were printed the words of

A SONG ON GENERAL WASHINGTON, taken from Mr. Juhan's set of songs advertised for sale in this paper.

The song consists of a recitative, two airs and choruses. The recitative begins:

On the white cliffs of Albion, reclining sat Fame.

A **Set of six songs**, by A. Juhan.

*See* Set of six sonatas by the same author.

The **Sette in Queen Mab**.

*See* Compleat tutor for the fife [1805], p. 28.

**Seven songs** for the harpsichord or forte piano. The words and music composed by Francis Hopkinson. Philadelphia published & sold by J. Dobson. J. Aitken, Sculpt.

Obl. 4°; t. p. v. bl.; (1 p.) "To his Excellency George Washington, Esquire . . . Philadelphia, Nov. 20th, 1788 . . . F. Hopkinson"; 2 p. bl.; p. 1-11 words and music (engraved) of *eight* songs; (1 p. v. bl.), with the words of the songs *printed*. *B. P. L.; Hopk.* The contradiction between title and contents is explained on the page with the printed words by:

N. B. This Eighth Song was added after the title page was engraved.

The publication was thus advertised in the Federal gazette, Philadelphia, November 29, 1788:

*New Music.* This day is published, and to be sold by Thomas Dobson, at the Stone House in Second Street, between Chestnut and Market streets, A set of EIGHT SONGS. The words and music composed by the Honourable Francis Hopkinson.

These songs are composed in an easy, familiar style, intended for young practitioners on the harpsichord or forte piano, and is the first work of this kind attempted in the United States. Price 7s 6.

In the dedication, after paying George Washington a high tribute and remarking that the songs are intended for "young Performers," F. Hopkinson writes:

However small the reputation may be that I shall derive from this work, I cannot, I believe, be refused the credit of being the first native of the United States who has produced a musical composition.

It goes without saying that these words do not refer to the 'Seven songs,' as other extant compositions of Francis Hopkinson antedate them by thirty years.

The songs were written for voice with pf. acc., but engraved, as was customary, without a separate system for the voice.

- |               |   |   |
|---------------|---|---|
| I. p. 1.      | In A maj.   | "Come fair Rosina, come away"                         |
| II, p. 2.     | In G maj.   | "My love is gone to sea"                              |
| III, p. 3-4.  | In G maj.   | "Beneath a weeping willows shade"                     |
| IV, p. 5.     | In E flat maj.  | "Enraptur'd I gaze, when my Delia is by"              |
| V, p. 6.      | In C maj.   | "See, down Marias blushing cheek"                     |
| VI, p. 7-8.   | In D maj.   | "O'er the Hills far away, at the Birth of the morn."  |
| VII, p. 9-10. | Rondo, in G maj.  | "My gen'rous heart disdains, the slave of love to be" |
| VIII, p. 11.  | "The Trav'ler benighted and lost, o'er the mountains pursues his lone way." |   |

The words of the eight songs are to be found also among Francis Hopkinson's 'Occasional poems,' in v. III, p. 185-192 of his Miscellaneous essays. The words of songs VI, VII and VIII were printed in the Federal gazette, December 9, 1788. The pretty Rondo (Song VII) is to be found in the appendix to my book on 'Francis Hopkinson . . . and James Lyon' (1905), where also a facsimile of George Washington's letter of acceptance and other interesting data are given.



The **Shamrock**, or, Saint Patrick's day in the morning.

This "new comic Irish dance . . . with an Irish medley overture composed by Mr. [Alexander] Reinagle," was to be performed at the New Theatre, Philadelphia, on March 18, 1796.

**Sheep in the clusters.**

Song. Words and tune printed in the American musical miscellany, 1798, p. 68-69.

**Shelty's travels.** A farce. Sequel to the 'Highland reel.'

Played at the John Street Theatre, New York, April 24, 1794. In manuscript. By William Dunlap. Title taken from Wegelin.

The **Shepherd boy.**

Song by Hook. Advertised in March, 1797, as to be published "in a few days" by "G. Gilfert at his Musical Magazine, No. 177 Broadway," New York. Also advertised in April, 1798, as to be published "at Carr's Musical Repository," Philadelphia.

The **Shepherd's evening.**

Song. See Young's vocal and instrumental miscellany, p. 41.

The **Shippermill.**

See Manuscript collection of hymns, songs, etc. (50).

The **Shipwrecked mariner preserved**, or, La Bonne petite fille.

This "serious pantomime, represented at the Philadelphia and Baltimore theatres with universal applause. With original overture and music, composed by R. Taylor," was to be performed at the Federal Street Theatre, Boston, on April 10, 1797.

The **Shipwreck'd seaman's ghost.** Philadelphia. Printed for Carr & Co at their Musical Repository No. 136 High Street.

Song with pf. acc. and added German flute arr. 4°. 2 p. *Hopk.* Published in 1793. Begins: "There the silver'd waters roam." See also Musical repository by W. Norman, No. I, 7.

The **Sicilian romance**, or, the Apparition of the cliffs.

Reeve's opera (1794), or rather Mrs. Siddon's libretto, was to be performed as a "musical dramatic tale in 2 acts," with "the music composed by Mr. [Alexander] Reinagle," at the New Theatre, Philadelphia, May 6, 1795.

The **Siege of Belgrade.**

Stephen Storace's opera (1791, libretto by Cobb), was to be performed for the first time at New York as "a comic opera in 3 acts, accompanymnts by Pelisier," on December 30, 1796.

The **Siege of Belgrade**, a sonata for the piano forte.

Advertised in January, 1797, as "just published by G. Gilfert, at his Musical Magazine, No. 177 Broadway," New York.

**Silvia.**

Song with pf. acc. Contained in a volume of tracts at *Mass. H. S.*, on p. 4 of an undated collection of music, the first piece of which is 'A Lesson.' Probably published in Boston before 1800.

**Since then I'm doom'd.**

See Song in the Spoil'd child.

**Sinfonia** by John Christopher Moller.

See First number . . . by Moller & Capron (2).

**Sinfonia** by Guenin.

Was to be performed at a concert in Charleston, S. C., in April, 1795. Perhaps this Guenin was identical with the musician of the same name who emigrated to the United States.

**Sing to his shade a solemn strain.**

See In memory of Mr. James Bremner.

**Six ballads**, composed by Mrs. Pownall and J. Hewitt.

See Book of songs by the same authors.

**Six little ballads.**

See Musical bagatelles.

**Six new minuets with proper cadences for dancing**, by Giovanni Gualdo.

Advertised in the *Pennsylvania journal*, November 8, 1770, as "composed for the Ball" on December 27.

**Six quintets** à due violini, due viola è violoncello di Joh. Friedr. Peter. d. 9. Jan. 1789.

Score and parts in Peter's autograph as No. 64-69 in the Philharmonic Society Library, Bethlehem, Pa.

**Six sonatas** for the harpsichord or organ; with an accompaniment for a violin: Composed by Peter Valton.

In the *South Carolina gazette* (Charleston, S. C.), October 10, 1768, appeared the following:

Proposals for printing by subscription SIX SONATAS for the harpsichord or organ; with an accompaniment for a violin: Composed by Peter Valton, organist of St. Philip's, Charles Town, South Carolina. *Opera Prima*. To be printed on a good paper, and delivered to the subscribers some time this spring, if the plates can be engraved and sent by that time. Each subscriber to pay Four pounds Carolina currency the sett, on delivery of the books. Those who subscribe for six setts to have a seventh gratis. The subscribers names to be printed. Those who intend to encourage this work, are requested to send their names to the author, to Mr. Gaine, or, to Mr. David Douglas, as soon as possible.

The same proposals appeared in other papers, for instance, under date of "Charles Town, Jan. 10, 1769," in the *New York mercury*, February 20, 1769.

**Six sonatas** for the pianoforte with the accompaniment of a violin or flute, ad libitum. Composed by an amateur.

The "proposals" for publishing the sonatas appeared in the Federal gazette, Baltimore, September 22, 1796, where we read :

The work will be published in monthly numbers ; and the first No. appear on the first of January 1797 — Price 4 dollars. One half of the subscription to be paid at the time of subscribing and the residue on the delivery of the 4th number.

After the appearance of the first sonata, subscribers shall be at liberty to erase their names from the list ; or continue them at their option. The money arising thereon, after deducting the charges, shall be remitted in Charleston, for the benefit of the unfortunate sufferers by the late fire.

Subscriptions are received by Mr. Carr, Baltimore, Mr. Carr, at Philadelphia and New York. To non subscribers, each sonata will be delivered at one dollar.

The **Sky lark** : or gentlemen and ladies' complete songster. Being a collection of the most modern and celebrated American, English and Scotch songs [Verses] Worcester: From the press of Isaiah Thomas, jun. Sold at his book store and by the booksellers in Boston.—1795.

16°. t. p. (v. bl.); (iii)–x "Contents"; p. 11–227 text. *L. C.*

Contains no music, and only once indication of tune : p. 56. "The Banks of Kentucke Tune—Banks of the Dee." Very little, except the catch words of the title, taken from "The Sky Lark . . . London, 1772." Also *L. C.*

A second edition was advertised in the Massachusetts spy, Worcester, November 29, 1797, as: "This day published by Isaiah Thomas, jun. . . . Together with an appendix ; containing a number of celebrated *masonic songs, cotillions and country dances*. Being the second edition greatly enlarged and improved."

**Slaves in Algiers** ; or, a Struggle for freedom: A play, interspersed with songs in three acts. By Mrs. Rowson, as performed at the new theatres in Philadelphia and Baltimore. Philadelphia: Printed for the author by Wrigley and Berriman, No. 149 Chestnut street, 1794.

8°. 72 p. *Br. U.; L. C.; Pa. H. S.* This play is entered here because it sometimes was called an opera and because in the preface Mrs. Susanna Rowson publicly acknowledged her obligation to Mr. Alexander Reinagle "for the attention he manifested, and the taste and genius he displayed in the composition of the music."

A **Smile from the youth that I love**. Written by the author of the marvellous pleasant love story and set to music by Thomas Wright. Philadelphia. Printed & sold by G. Willig No. 185 Market street.

Song with pf. acc. 2 inside p. *L. C.* Published between 1798 and 1804.

**Soft pleasing pains.**

Song. *See* First number . . . by Moller & Capron (14).

**Softly as the breezes blowing.**

Song. *See* First number . . . by Moller & Capron (5).

The **Soldiers adieu**. By Dibdin. Price 20 cents. Philadelphia Printed at Carr & Co.s Musical Repository.

Song with pf. acc. and added flute or guitar arr. *Y. U.* Advertised in February, 1794, as published.

**The Soldier tired etc.**

Advertised in March, 1789, among other "Songs and pieces, arranged for the piano forte or harpsichord by Alexander Reinagle," as "just published, and sold by Thomas Dobson, at the Stone house, in Second street," Philadelphia.

**A Solo on the grand pianoforte**, composed by Dr. Berkenhead.

Was to be performed at a concert, Boston, on May 23, 1796.

**A Solo on the violoncello**, composed by Mr. Demarque.

Was to be played by the composer at a concert, Baltimore, on November 25, 1793.

**Solo for the violin** by A. Juhan.

A "Solo violin (newly composed) Juhan" made part of the program of "Mr. Juhan's concert," Philadelphia, April 10, 1787.

**Solomon's temple**, an oratorio.

*See* Choice collection of Free Masons songs.

**Somebody.**

Song with pf. acc. Printed in the American musical miscellany, 1798, p. 112-114.

**The Son in law.**

Samuel Arnold's opera (1779. Libretto by O'Keefe) was to be performed "with accompanyments" by Victor Pelissier at New York on February 7, 1798.

**Sonata for beginners** by John Henry Schmidt.

An advertisement by this musician in Claypole's Daily advertiser, September 5, 1796, concludes:

His easy Sonata for beginners, consisting in a larghetto, minuet and trio, and Yankee Doodle, turned into a fashionable rondo, may be had of him at No. 50, Green street, where he has furnished rooms to let.

**Sonata for the pianoforte**, with an accompaniment for the violin, composed by R. Taylor.

Advertised in October, 1797, as "published, price one dollar . . . printed for the author No. 96 North Sixth and to be had at the music stores," Philadelphia.

**Sonata for two violins and violoncello** by William Selby.

See Apollo or the Muse's musical compositions.

**Sonatas** or lessons for the harpsichord or piano forte by William Selby.

See Apollo or the Muse's musical compositions.

**Sonatas for the pianoforte** by Alexander Reinagle.

*L. C.* possesses in autograph a "Sonata Pianoforte A. Reinagle Philadelphia," also three autograph pianoforte sonatas by the same composer in one volume, the title page reading 'Sonata Pianoforte A. Reinagle.' Though nothing goes to show that these four sonatas were written before 1800, nothing, on the other hand, allows us to infer that they were written after 1800. Therefore attention is called here to these sonatas which closely follow in the footsteps of Ph. Em. Bach and the early Haydn without being void of individuality. If the larger works of Reinagle all were as fine and effective as these sonatas, he must have been a composer of merit.

**Sonatina**, composed by J. Haydn. Opera 71. Philadelphia Printed & sold by G. Willig, No. 185 Market Street. Price 62½ cents.

4°. 5 p. *Hopk.* Published between 1798 and 1804.

**Song**, by Mr. Sheridan. Set by Shield.

Song with pf. acc. Printed in the Universal asylum, Philadelphia, December, 1790. Begins: "Mark'd you her eye."

A **Song**, composed by Mr. Kelly of the London theatres.

Was "to be sung by Mr. Kelly" at the theatre in Baltimore on August 2, 1793.

A **Song book** which contains all the new songs that have been published in England, to this time.

We read in the New York mercury, March 16, 1761:

James Rivington Bookseller and Stationer over against the Golden Key, in Hanover Square . . . has this day published . . .

A **Song for the 4th of July**, tune Hail Columbia, and many others that have never before appeared in print.

We read in the Federal gazette, Baltimore, July 2, 1798:

To-morrow will be published and for sale at S. Sower's printing office, No. 67, Market street, at his book store in Fayettestreet, and at Thomas Andrews and butler's Book store . . . The Patriotic songster . . . also, a Song for the 4th of July . . .

**Song**, from the 'Woodman,' a comic opera, by Bate Dudley. The musick by William Shield.

Song with pf. acc. Printed in the Massachusetts magazine, Boston, October, 1791, p. 643. Begins: "When first I slipp'd my leading strings."

**Song** in 'Selima and Azor.'

Song by Grétry with pf. acc. Printed in the Universal asylum, Philadelphia, May, 1790, p. 319-320. Begins: "The Storm is o'er."

**Song** in the Castle Spectre.

"The much admired Song in the Castle Spectre," was advertised without further information in the Columbian centinel, Boston, March 30, 1799, as "This day published, at P. A. Von Hagen, jun. and Co's No. 55 Marlboro' Street . . ."

**Song** in the Haunted tower. A new opera.

Song by Storace with pf. acc. Printed in the Universal asylum, Philadelphia, August, 1790, p. 129-130. Begins: "Hush, hush, such counsel do not give."

**Song** in the opera of the Conjurer no magician.

See Musical repository by W. Norman, No. I, 4.

**Song** in the Secret.

See Musical journal for the piano forte, No. 1.

**Song** in the Spoil'd child.

Words and tune printed in the American musical miscellany, 1798, p. 293-294. Begins: "Since then I'm doom'd."

**Song** by Alexander Reinagle.

A "Song (newly composed) Reinagle," but without any further information, was to be sung on January 25, 1787, at the eighth City Concert.

A **Song on General Washington** by Alexander Juhan.

See Set of six sonatas by the same author.

**Song.** Set by William Cooper.

Song with pf. acc. Printed in the Massachusetts magazine, Boston, August, 1790, p. 506-507. Begins: "When all the Attick fire was fled."

**Song.** Set to musick by a gentleman in the County of Worcester.

Song with pf. acc. Printed in the Massachusetts magazine, Boston, November, 1789, p. 727-728. Begins: "Ah, how needless is expression."

A **Song.** The words from a British publication. Set by *Philo-Musico*.

Song with pf. acc. Printed in the Massachusetts magazine, Boston, February, 1790, p. 122-123. Begins: "Bright Sol at length by Thetis woo'd."

**Song to Apollo.** To be sung at the meeting of the Middlesex Medical Association at Concord. Words by Mr. T. M. Harris. Musick by a gentleman of Boston.

Song with pf. acc. Printed in the Massachusetts magazine, Boston, June, 1791, p. 380. Begins: "Kind father of the healing art."

**Songs** composed by Dr. Berkenhead.

Two songs "composed by Dr. Berkenhead" were to be sung at a concert for his benefit at Boston, on February 25, 1796.

**Songs duets, and chorusses,** of the Children in the Wood. As performed by the Old American Company. Published, with permission of the managers, by William Humphreys, Asst. Prompter. New York: Printed by Samuel London & Son, No. 82, Water Street 1795.

8°. 16 p. *N. Y. P. L.* Contains the words of the songs, etc., only. On back of title page the "*Dramatis Personæ*" with remark:

The Music by Dr. Arnold, with Accompanyments and additional Songs, by Mr. Carr.

It seems as if only two were added.

Number I. 'When nights were cold.' A favorite song. The words by Mr. Harwood, of the New Theatre, Philadelphia, composed by Mr. Carr, and Number VII. Helen. [Written by Mrs Melmoth]:

"Mark, my Alford, all the joys  
Attending on a wedded life."

**Songs, duets, etc** in the Poor soldier, a comic opera, as performed with universal applause at the theatre, New York. New York: Printed for Berry and Rogers, No. 35, Hanover Square.

12°. 24 p. *Pa. H. S.* Contains the words only of the songs, etc., in Shield's opera.

**Songs, duetts, trios, etc.** in the Two misers. A comic opera, as performed at the New Theatre, Philadelphia. Printed by Wrigley & Berriman, No. 149, Chestnut-street, April, 1794.

8°. 12 p. *L. Co. Ph.* Contains the words only of the songs, etc., in Dibdin's opera.

**Songs** in Bluebeard.

Advertised in August, 1799, as for sale at "J. Carr's Music Store," Baltimore, under "Music lately published." See Bluebeard.

The **Songs** in the Castle of Andalusia, a comic opera, as performed at the New Theatre, Chestnut-Street. Corrected, with permission of the managers, by William Rowson, prompter. Philadelphia: printed by Mathew Carey. 1794. (Price, an eighth of a dollar)

8°. 12 p. *L. Co. Ph.* Contains the words only of the songs in Samuel Arnold's opera.

**Songs in the Purse**, or, Benevolent tar. A musical drama in one act. As performed at the New Theatre, Philadelphia. Philadelphia: Printed by Wrigley & Berriman, No. 149, Chestnut Street. 1794. Price one-sixteenth of a dollar.

8°. 12 p. *L. Co. Ph.* Contains the words only of the songs in Reeve's opera.

**Songs.** Naval and military.

In Rivington's Royal gazette, March 6, 1779, we read :

In a few days will be published in a pocket volume, SONGS. NAVAL AND MILITARY. Printed by James Rivington.

On April 21 the collection was advertised as published.

The **Songs of Tammany**, or the Indian chief. A serious opera. By Ann Julia Hatton.

*See* Tammany, or the Indian chief.

**Songs of the Farmer**: a comic opera in two acts. As performed at the New Theatre, in Chestnut-street. By John O'Keefe, Esq. Philadelphia: Printed by Mathew Carey. March 12, 1794. Price, six cents.

8°. 12 p. *L. Co. Ph.* Contains the words only of the songs in Shield's opera.

[**Songs**, published by James Harrison], New York, 1793.

In the New York daily advertiser, July 29, 1793, we read :

*New Music.* James Harrison, from London, begs leave to inform the ladies and gentlemen of New York and the public in general that he has opened a Music Store, at No 38 Maiden lane, two doors from Queens st. . . . He has in preparation some of the Newest Songs, now singing with the greatest applause, one of which he intends publishing every week — the first song will be ready for delivery in a few days, containing three folio pages of music, adapted to the piano forte, Violin, German Flute, and Guitar, price one shilling."

And on August 14 he informed the public :

That two of his songs are now ready for delivery . . . and will be continued every week, to be ready for delivery every Monday morning.

**Songs set for the voice and harpsichord**, or pianoforte etc. by William Selby.

*See* Apollo or the Muse's musical compositions.

The **Songster's assistant** containing a variety of the best songs, set to music in two parts. Most of the music never before published. By T. Swan. [Design.] Suffield Printed by Swan and Ely.

8°. 36 p. *B. P. L.; Y. U.* The curious design consists of a canon for two voices by Swan, on a musical staff in form of a French horn, etc. Underneath we read "A. Ely, Sculpt."

The little book contains twenty-two songs, the majority of them written by Swan. As Timothy Swan, who is better known as a psalmist, was born in 1758, the undated 'Songster's assistant' might have been published prior to 1800.



**Sonnet.** For the fourteenth of October 1793. When were entombed the Remains of his Excellency John Hancock, Esq. late Governor and Commander in Chief of the Commonwealth of Massachusetts. The music taken from an oratorio by the famous Graun, of Berlin. The lines written and adapted by Hans Gram, Organist of Brattle Street Church in Boston.

Obl. 8°. 4 p. A. A. S.

**Sophia of Brabant**, or, the False friend.

This pantomime was to be performed for the first time at Philadelphia on November 1, 1794, "with entire new music, composed by Mons. [Victor] Pelissier."

**Sophronia.**

Song with three-part chorus. Printed in the American musical miscellany, 1798, p. 184-187.

**Sot potpourri** [!] with variations composed by Mr. Chateaudieu.

Was to be played at a concert in Baltimore on July 13, 1796.

The **Spanish barber**, or, the Fruitless precaution, an opera in three acts, translated from the French of Beaumarchais, by G. Colemann, Esq. The music by Dr. Arnold and accompaniments by Carr, with additional airs by Messrs. Reinagle and Carr.

Thus advertised for performance at the New Theatre, Philadelphia, on July 7, 1794.

The **Spanish castle**, or, the Knight of the Guadalquivir.

This "comic opera," the libretto by William Dunlap, composed by James Hewitt, had its first performance at New York on December 5, 1800. According to Wegelin, Dunlap's libretto is extant in manuscript.

The **Speech of John Gardiner**, Esquire delivered in the House of Representatives. On Thursday the 26th of January 1792; on the subject of the report of the committee appointed to consider the expediency of repealing the law against theatrical exhibitions within this commonwealth. [Verses by Pope; quotation with translation from Cicero.] Printed at the Apollo Press, in Boston, for the author. 1792.

8°. pl. 159 p., 1 p. corrigenda. The speech proper ends on p. 101; on p. 103-108 'The letter to the author on the theatre'; p. 110-159 'A dissertation on the ancient poetry of the Romans.' B. A.; B. P. L.; L. C.; Mass. H. S.

The **Spinning wheel.**

Song. Words and tune printed in the American musical miscellany, 1798, p. 61-64.

**The Spirits of the blest.**

Song by Benjamin Carr. Was to be sung at a concert in Philadelphia, April 3, 1800.

**Spring an ode.**

"Original" ode by Oliver Holden (air with pf. acc.). Printed in his 'Union harmony,' 1793, v. II, p. 10-11.

**Sterne's Maria.**

Song. See Musical repository by W. Norman, No. II, 10. Words and tune printed in the American musical miscellany, 1798, p. 81-82. Begins: "Twas near a thickets calm retreat."

**Sterne's Maria; or, the Vintage.**

An opera in two acts, libretto by William Dunlap, composed by Victor Pelissier. First performance at New York on January 12, 1799. According to Wegelin, Dunlap's libretto is extant in manuscript.

**Still the lark finds repose.** Linley.

Song with pf. acc., paged (14)-(16). *Pa. H. S.* Advertised also in November, 1798, as "just published" by "George Gilbert, at his Music Store, 177 Broadway, Apollo's Head," New York. See also Young's vocal and instrumental miscellany, p. 11-13.

**Stoney Point.**

March. See Compleat tutor for the fife . . . [1805], p. 27.

**The Storer, or, the American syren: Being a collection of the newest and most approved songs.**

Advertised in the Virginia gazette, Williamsburg, February 11, 1773, as "just published, and to be sold by Edward Cumins, at the New Printing Office in Williamsburg . . . Price one pistareen."

**The Storm.**

Song. Words and tune printed in the American musical miscellany, 1798, p. 52-55.

**Stour Lodge.**

Song. See Gentleman's amusement by R. Shaw, p. 9.

**Strew the rude crosses, ripe cherries.**

Song. Advertised in March, 1797, among other "New songs for the Piano Forte" as "just published by G. Gilfert at his Musical Magazine, No. 177 Broadway," New York.

As song with pf. acc. printed in the American musical miscellany, 1798, p. 271-273.

**Strong the breeze is blowing.**

Song from Samuel Arnold's opera 'Inle and Yarico.'

Advertised in February, 1796, as "published and sold by Benjamin Carr," New York.

**Such pure delight.**

Song. See Young's vocal and instrumental miscellany, p. 14-15.

**Suite** by David Moritz Michael.

For wind instruments (two clarinets, two horns, one bassoon). In the Philharmonic Society Library, Bethlehem, Pa. MS. parts only. The first clarinet part bears the remark: "D. M. M. Bey einer Quelle zu blasen."

SUITE I. Pars. I. (in E flat maj.) consists of Allegro. Andante. Menuett. Presto.  
Pars II. (in B flat maj.): Pastorale. Menuett. Arioso. Presto.  
Pars III. (in E flat maj.): Allegro moderato. Menuett. Trio Andante.  
Menuett da capo. Adagio. Presto. Moderato.

An "Introductio" precedes the three *partitas*, which means that they were suites within a suite.

**Summer**, a pastorale song by Raynor Taylor.

Was to be sung in "Taylor's musical performance . . . The whole of the music original and composed by Mr. Taylor," at Annapolis, on February 28, 1793.

"The favorite song of 'Summer'" was advertised in February, 1798, as "Republished . . . by B. Carr, at his Repository, Market street" [Philadelphia] "with many others of the same author; . . . to be had as above, and of J. Carr Baltimore and J. Hewitt, New York."

**Sung by Miss Broadhurst** in the opera of Robin Hood.

Song in Shield's opera. See Gentleman's amusement by R. Shaw, p. 4-5. See also Young's vocal and instrumental miscellany, p. 43.

**Sung by Miss Broadhurst** in the Prisoner.

Song in Atwood's opera. See Gentleman's amusement by R. Shaw, p. 65.

**Sung by Miss Broadhurst, Mrs. Oldmixon & Mr. Marshall** in the Critic.

Song. See Gentleman's amusement by R. Shaw, p. 24-25.

**Sung by Miss Harper.**

Song. See Young's vocal and instrumental miscellany, p. 25.

**Sung by Miss Solomons** in the character of Tom Thumb.

Song in Arne's opera. See Gentleman's amusement by R. Shaw, p. 52.

**Sung by Miss Solomons** in the Prisoner.

Song in Atwood's opera. See Gentleman's amusement by R. Shaw, p. 60.

**Sung by Mr. Bates** in Tom Thumb the Great.

Song in Arne's opera. See Gentleman's amusement by R. Shaw, p. 57.

**Sung by Mr. Carr** in the opera of the Haunted tower.

Song in Storace's opera. See Gentleman's amusement by R. Shaw, p. 28.

**Sung by Mr. Francis** in the Haunted tower.

Song in Storace's opera. *See Gentleman's amusement* by R. Shaw, p. 41.

**Sung by Mr. Marshall** in the Woodman.

Song in Shield's opera. *See Gentleman's amusement* by R. Shaw, p. 25.

**Sung by Mr. Marshall** in the Quaker.

Song in Dibdin's opera. *See Gentleman's amusement* by R. Shaw, p. 65.

**Sung by Mrs. Hodgkinson** in No song, no supper.

Song in Storace's opera. *See Young's vocal and instrumental miscellany*, p. 4.

**Sung by Mrs. Incledon** in the new opera called Sprigs of laurel.

Song. *See Gentleman's amusement* by R. Shaw, p. 40.

**Sung by Mrs. Marshall** in the comedy of She wou'd and she wou'd not.

Song. *See Gentleman's amusement* by R. Shaw, p. 49.

**Sung by Mrs. Marshall** in the Purse.

Song in Reeve's opera. *See Gentleman's amusement* by R. Shaw, p. 36.

**Sung by Mrs. Marshall** in the Spoil'd child.

Song. *See Gentleman's amusement* by R. Shaw, p. 9.

**Sung by Mrs. Myrter** in the Farmer.

Song in Shield's opera. *See Young's vocal and instrumental miscellany*, p. 6-7.

**Sung by Mrs. Oldmixon** in the opera of No song, no supper.

Song by Storace. *See Gentleman's amusement* by R. Shaw, p. 24.

**Sung by Mrs. Oldmixon** in the character of Tom Thumb.

Song in Arne's opera. *See Gentleman's amusement* by R. Shaw, p. 52.

**Sung by Mrs. Oldmixon** in the Noble peasant.

Song in Shield's opera. *See Gentleman's amusement* by R. Shaw, p. 62-64.

**Sung by Mrs. Oldmixon** in the Prize.

Song in Storace's opera. *See Gentleman's amusement* by R. Shaw, p. 61.

**Sung by Mrs. Shaw** in the opera of No song, no supper.

Song in Storace's opera. *See Gentleman's amusement* by R. Shaw, p. 20.

**Sung by Mrs. Warrell** in the opera of Robin Hood.

Song in Shield's opera. *See* Gentleman's amusement by R. Shaw, p. 10.

**Sung by Mrs. Warrell** at the New Theatre.

Song. *See* Gentleman's amusement by R. Shaw, p. 59.

**Sung by Mrs. Warrell** in the Haunted tower.

Song in Storace's opera. *See* Gentleman's amusement by R. Shaw, p. 40.

**Surprising effects of musick.**

Article in the American magazine, Boston, June, 1746, p. 262-265.

**Sweet lillies of the valley.** Sung with great applause at Vauxhall Gardens. Composed by Mr. Hook. Price 20 cents. Philadelphia Printed for Carr & Co. at their Musical Repository No. 136 High Street . . .

Song with pf. acc. 4°. 2 p. with added guitar arr. *Hopk.* Begins: "O'er barren hills and flow'ry dales." Advertised as published in August, 1793.

Also advertised in March, 1795, as "published and to be had at G. Willig's Musical Magazine, No. 165 Market street," Philadelphia. Words and tune printed in the American musical miscellany, 1798, p. 168-170.

**Sweet little Barbara**, in 'The Iron chest,' composed by Storace.

Song. Advertised in March, 1799, as to be published shortly by "Benjamin Carr," Philadelphia.

**Sweet little cottage.**

Song. *See* Musical repository by W. Norman, No. VI.

**Sweet love, I'll marry thee**, a favorite Scotch song.

Advertised in March, 1795, as "published and to be had at G. Willig's Musical Magazine, No. 165 Market street," Philadelphia.

**Sweet Nan of Hampton Green.**

Song. Advertised in April, 1795, as "published and to be had of G. Gilfert & Co. at their Musical Magazine, No. 121 Broadway," New York.

**Sweet Poll of Plymouth.**

Song. Advertised in March, 1796, as published "at Carr's Musical Repository, William street," New York.

**Sweet spring once more demands my song.**

*See* Ode on spring.

**Sweet transports, gentle wishes go.**

Song. *See* Young's vocal and instrumental miscellany, p. 25.

**Swiss waltz** [!] with variations for the harp or pianoforte by P. K. Morans. Printed and sold at Carr's Music Store, Baltimore.

4°. 2 p. in B flat major. Theme, four variations and coda. *B. P. L.*  
Published before 1800?

**Sylvan. The Shepherd twain.**

This "new song, composed by R. Taylor. The words . . . taken from the 'Knights of the Swan.' Written by the Countess de Genlis," was advertised in February, 1798, as "published by B. Carr, at his Repository, Market street," Philadelphia.

**Symphony** by Giovanni Gualdo.

A "new symphony after the present taste, composed by Mr. Gualdo," was to be played at a concert "directed by Mr. Gualdo after the Italian method," at Philadelphia, on November 16, 1769.

**Symphony** by Raynor Taylor.

A "new symphony composed by R. Taylor, of Philadelphia, to the grand gala of song, dance and pantomime . . . called the Birthday, or Rural fete," was to be played at the Federal Street Theatre, Boston, on February 22, 1797. This was, of course, an overture, in accord with the terminology of the period.

A **Synopsis** of the concert to be performed to-morrow evening for the benefit of Mrs. Pownall with the words of the anthems, songs etc.

Thus advertised in the City gazette, Charleston, S. C., March 24, 1796, as "published this morning and for sale, at the Columbian Herald Printing Office . . ."

The concert consisted of selections from Händel's works, overtures, concertos for different instruments, etc., a combination frequently styled "Oratorio" both in Europe and America.

A **Synopsis** on the rise, progress, and present situation of the theatres in Boston. By the late manager of both houses. [C. S. Powell.]

This was "intended to be published by subscription . . ." by the author, C. S. Powell. Compare Columbian centinel, January 27, 1798.

**Tal la la.**

Song. Advertised in January, 1797, as "just published by G. Gilfert, at his Musical Magazine, No. 177 Broadway," New York.

**Tammany**, or, the Indian chief.

The libretto to this "serious opera" was written by Ann Julia Hatton and the music composed by James Hewitt. The first performance, under the auspices of the Tammany Society, was thus advertised for March 3, 1794, New York:

An opera (a new piece, never before performed, written by a lady of this city) called Tammany, or the Indian chief. The prologue by Mr. Hodgkinson—the epilogue by Mr. Martin. The overture and accompaniments composed by Mr. Hewitt . . .

The second performance, March 6, was announced on March 5 with the

N. B. Books with the words of the songs, will be sold at the doors—Price one shilling.

This refers to

The SONGS OF TAMMANY, or the Indian chief. A serious opera. By Ann Julia Hatton. To be had at the Printing Office of John Harrison, No. 3 Peck Slip and of Mr. Faulkner, at the box office of the theatre. (Price one shilling.) 1794.

12°. 16 p. *N. Y. H. S.* two copies, one without title page. Wegelein mentions: "In manuscript. Tammany. An opera," but remarks: "No trace can be found of the play itself being published. The prologue to Tammany was published in a volume of poems by R. B. Davis. New York 1807, p. 120-121."

In the New York daily advertiser, March 29, 1794, appeared:

Proposals for printing by subscription, the overture with the songs, chorus's, etc etc to Tammany as composed and adapted to the pianoforte by Mr. Hewitt.

The price to subscribers 12 s. each copy, 4 s to be paid at the time of subscribing, and one dollar on delivery of the book, to non-subscribers it will be two dollars. Subscriptions received by James Harrison, No. 108 Maiden-lane.

I have not been able to ascertain whether the overture, etc., were published. For a description of 'Tammany,' see my monograph on 'Early American operas' (Sammelbände d. Int. Mus. Ges. 1904-5).

#### **Tanberry huzza.**

Song. Advertised in March, 1797, as to be published "in a few days" by "G. Gilfert at his Musical Magazine, No. 177 Broadway," New York.

#### **Tantive back forward.**

Song. Advertised in March, 1789, as "just published and sold by Thomas Dobson, at the Stone House in Second Street," Philadelphia, among "songs and pieces arranged for the pianoforte or harpsichord by Alexander Reinagle."

#### **The Tartan Plaidy.**

Song. See Young's vocal and instrumental miscellany, p. 42.

#### **The Tear.**

Song by Godian. Advertised in March, 1796, as published "at Carr's Musical Repository, William Street," New York.

#### **Tears that exhale.**

Song. See Gentleman's amusement by R. Shaw, p. 60.

#### **Tell me fairest, tell me true.**

Song. Advertised in November, 1798, as "just published" by "George Gilbert, at his Music Store, 177 Broadway, Apollo's Head," New York.

**Tell toll the knell.**

Song by Storace. Advertised in January, 1798, among "new songs. Published . . . at Carr's Musical Repository," Philadelphia. Carr added to the advertisement of this and 'The Willow':

These two beautiful ballads are selected from the last productions of this much lamented genius.

**The Temple of Minerva.** An oratorial entertainment performed in Nov. 1781 by a company of gentlemen and ladies in the hotel of the minister of France in presence of his Excellency General Washington and his lady.

The libretto of this very interesting entertainment appeared first, I believe, in the Freeman's journal, Philadelphia, December 19, 1781. We are informed that this "Oratorio, composed and set to music, by a gentleman whose taste in the polite arts is well known," made part of a concert given "on Tuesday evening of the 11th inst." by "his excellency the minister of France" in honor of "his excellency General Washington, and his lady, the lady of General Greene, and a very polite circle of gentlemen and ladies . . ."

The words of this "oratorial entertainment," which really was a kind of allegorical-political opera or dramatic cantata, with an overture, airs, ensemble numbers, and chorusses in praise of the Franco-American alliance, were reprinted in several newspapers as:

The TEMPLE OF MINERVA, a musical entertainment. Performed in Nov. 1781, by a band of Gentlemen and Ladies at the hotel of the Minister of France, in Philadelphia.

The libretto was also printed on p. 391-392 of the *Columbian magazine*, Philadelphia, April, 1787, signed *H.* This signature and other circumstances left no doubt in my mind that Francis Hopkinson was the poet-composer of 'The Temple of Minerva.' This supposition was correct. Mrs. Florence Scovel Shinn, of New York City, a descendant of Francis Hopkinson, very kindly gave me access to her family papers. Among them are in the beautiful original bindings, and in the author's manuscript, two volumes of Francis Hopkinson's collected poems and prose writings. In the second volume I found on p. 18-22 a fragment of

**The TEMPLE OF MINERVA.** America independent, an oratorial entertainment performed at the hotel of the Minister of France, February 1781.

These five pages are crossed out, in particular the words "America independent." We do not know Hopkinson's reasons for this, but apparently, when, after his death, his writings were published in the form prepared by him for publication, it was this circumstance which led to the exclusion of 'The Temple of Minerva.' This, however, notwithstanding the fact that the work reappears perfect and without cross-marks on the unnumbered pages of the same volume under the title of this entry.



The music to the "oratorial entertainment" seems not to be extant. This is very much to be regretted, as 'The Temple of Minerva' was Francis Hopkinson's most conspicuous musical effort. For further particulars see my book on 'Francis Hopkinson . . . and James Lyon' (1905).

**Terraminta.** Words from 'The Apollo.' Set by S. Holyoke.

Song with pf. acc. Printed in the Massachusetts magazine, Boston, May, 1790, p. 315-316.

**Thanksgiving anthem** by William Tuckey.

In the Boston evening post for December 15, 1760, we read :

New York, Decemb. 8.

The following Thanksgiving Anthem was on Sunday last performed to great Satisfaction, in Trinity Church, before his Excellency General Amherst, on his return to New York, from the conquest of Canada.—Compil'd and set to Music by Mr. Tuckey.

This anthem consisted of soli and chorusses. The first solo begins :  
"Comfort ye my people, saith our God."

**That pretty fogging grizzle.**

Song. See Gentleman's amusement by R. Shaw, p. 52.

**The bleak wind whistles o'er the main.**

Song. See Young's vocal and instrumental miscellany, p. 8-9.

**The cheerful spring begins to day.**

Song. See First number . . . by Moller & Capron (7).

**The fair Eliza's living grace.**

Song. See Addressed to Miss D.

**The fields were gay and sweet.**

Song. See Gentleman's amusement by R. Shaw, p. 29.

**The morning is up,** a favorite hunting song, by Shield.

Advertised in January, 1798, as "Just published by J. Hewitt, No. 131 William st., New York.

**The night was dark, the angry waves prepar'd.**

Song. Advertised as "just published" among "new songs, sung at the theatres, New York," in the Federal gazette, Baltimore, June 25, 1798.

**The pride of ev'ry grove I chose.**

Song by Francis Hopkinson. See The Garland.

**The season sheds its mildest ray.**

See Ode to the President of the United States.

**The spring with smiling face.**

Song from Shield's opera 'The Poor soldier.' See Collection of favorite songs by A. Reinagle, p. 12.

**The streamlet that flow'd round her cot.**

Song. Words and tune printed in the American musical miscellany, 1798, p. 181-182.

See also Gentleman's amusement by R. Shaw, p. 25.

**The storm is o'er.**

See song in Selima and Azor.

**The sweet little girl I love.**

Song. Advertised in March, 1796, among "new editions of . . . favorite songs some of which never before published in America" as published "at Carr's Musical Repository, William Street," New York.

Words and tune printed in the American musical miscellany, 1798, p. 106-107.

**The trav'ler benighted and lost.**

See Seven songs by Francis Hopkinson (VIII).

**The wavers were hush'd, the sky serene.**

Song. Advertised in March, 1797, as to be published "in a few days" by "G. Gilfert at his Musical Magazine, No. 177 Broadway," New York.

**Then say my sweet girl can you love me, or, the Pretty brunette.** Sung by Mr. Darley at Vauxhall 1793. Price 31 cents. Philadelphia. Printed at Carr & Co's Musical Repository.

Song by Hook, with pf. acc. and added guitar arr. *Y. U.*, Mus. misc. 26, p. 149-152. Advertised as published in January, 1794. As "Song LXXVIII" (words and tune) printed in the American musical miscellany, 1788.

**There was a jolly miller.**

Song from 'Love in a village.' Words and tune printed in the American musical miscellany, p. 109-111.

**Thespian chaple** inscribed to the memory of Mr. John P. Morton, late of the New Theatre, Philadelphia. The words by Mr. Derrick. Published by G. Willig No. 185 Market Street. [Philadelphia.]

Song. 4°. 1 p. *L. C.* Published probably 1798, the death-year of John Pollard Moreton, the popular "light comedian."

**Think your tawny Moor is true.**

Song. See Musical repository by W. Norman, No. I, 8.

**Third number**, . . . by Moller & Capron.

*See* First number.

**Tho' Bacchus may boast**, etc An admired new song.

Song with pf. acc. Printed in the Universal asylum, Philadelphia, November, 1790, p. 342-344.

Words and tune printed in the American musical miscellany, 1798, p. 268-270.

**Tho' pity I cannot deny**.

Song. *See* Gentleman's amusement by R. Shaw, p. 40.

**Though Leixlip is proud of its close shady bowers**.

Irish air. *See* Collection of favorite songs by A. Reinagle, p. 10.

**Thoughts on musick** in a letter to a friend . . . G. H. M.

Article in the Universal asylum, Philadelphia, July, 1790, p. 22-23.

**Thoughts on the power of music**.

Article signed S. on p. 85-89 of the Monthly magazine and American review, New York, February, 1800.

The author believes the real source of the pleasure we derive from music to be more or less the "result of an association of ideas." [!]

**Three duetts**, for different instruments, composed by Mr. *Deaumont* [*recte* *Leaumont*].

Advertised in the New York minerva, April 23, 1796, by "B. Carr, No. 131 William street," as "now publishing by subscription . . . The proposals may be seen at Mr. Carr's Musical Repository."

**Three duetts**, for two performers on one harpsichord or piano forte Composed by Theodore Smith. Philadelphia Printed for G. Willig No. 185 Market Street Between 4th and 5th Street. Where may be had a great variety of the newest vocal and instrumental music etc etc etc.

4°. 13 p. engraved. *Hopk.*

The (engraved) t. p. is "doctored." Willig printed his name and address over

I. C. Moller, 136 North Third Street Between [?]

Therefore originally published about 1794, reissued by Willig between 1798 and 1804.

**Three new marches** Philadelphia. Printed and sold by G. Willig, No. 185 Market Street. Buonaparte's March called 'the Pyrenees' Buonapartes March called 'the Mantuane' Prussian March.

These marches, for pianoforte, are contained in a miscellaneous volume of 'Marches and Battles' at the Ridgway Branch of the *L. Co. Ph.* Published between 1798 and 1804.

**Three rondos** for the piano forte or harpsichord Composed and humbly dedicated to the Honourable Francis Hopkinson, Esqr. by William Brown. Philadelphia. Printed and sold by the Author. Price Two Dollars. J. Aitken Sculp.

4°. t. p. (v. bl.); Subscribers names 1 p. (v. bl.); 1 p. bl.; 6 p. music.

I. Rondo in (G major)	p. 1-2
II. Rondo	" 3-4
III. Rondo	" 5-6

This very scarce work is in the possession of Governor S. W. Pennypacker of Philadelphia and in *Hopk.*

It was advertised in the Pennsylvania packet, January 23, 1787, as "To be published by subscription," with the remark:

As this is the first attempt of the kind made in America, it is hoped that the lovers of arts & those who wish to promote them in this new empire, will give it due encouragement.

The compositions will be in an easy and pleasing style, and the work as neatly executed and at as cheap a rate as possible.

Subscriptions at Two Dollars each will be received by Mr. Reinagle, in Cater's alley, Mr. Juhan, in Norris's alley, Mr. Brown, in Front street, opposite Mr. Bradfords.

Those ladies and gentlemen who intend to become subscribers, are requested to make early applications, as the author intends to give a list of subscribers with the work, which it is expected will be ready for publication by the middle of March next.

*William Brown*

Philadelphia, Jan. 15.

**Three sonatas** for the harpsichord or pianoforte, by F. Linley.

Advertised in the Salem gazette, Massachusetts, November 21, 1800, as "for sale by Thomas C. Cushing." This title has been inserted as a musician by the name of F. Linley was a resident of Boston about 1795 to 1800.

**The Thrifty wife or little waste.**

Song. Advertised in August, 1798, as "just published and for sale at Wm. Howe's wholesale and retail ware house, 320 Pearl street," New York, but Wm. Howe probably was not the publisher.

**Till Noah's time, etc.** A favorite song. Translated from the Danish by Mr. Hans Gram. The air a Gothick composition.

Song with pf. acc. Printed in the Massachusetts magazine, Boston, January, 1792, p. 53.

**'Tis all a joke.**

Song by Raynor Taylor. Was to be sung in his "musical performance . . . the whole of the music original and composed by Mr. Taylor," at Annapolis, Md., on February 28, 1793.

**'Tis done, the edict past.**

*See* Ode for American independence.

**'Tis not the bloom on Damon's cheek.**

Song. Advertised in March, 1789, as "just published and sold by Thomas Dobson, at the Stone House in Second Street," Philadelphia, among "songs and pieces, arranged for the pianoforte or harpsichord by Alexander Reinagle."

**To arms Columbia,** the new patriotic song . . . Written by Thomas Paine, A. M. The music composed by P. A. Von Hagen, jun.

Advertised in the *Columbian centinel*, Boston, June 29, 1799, by "P. A. Von Hagen and Co. . . . Musical Magazine, No. 3 Cornhill," as "this day published . . ."

Evidently identical with

**TO ARMS, TO ARMS,** a new patriotic song, written by Thomas Paine, A. M. . . . music by Mr. Von Hagen, jun.

as it was to be sung at a concert, Salem, Mass., on June 25, 1799.

**To me a smiling infant.**

Song by Sharp. See *Musical repository* by W. Norman, No. II, 5.

**To-morrow.**

Song by Raynor Taylor. Was to be sung in his "Musical performance . . . the whole of the music original and composed by Mr. Taylor," at Annapolis, Md., on February 28, 1793.

**To music be the verse addrest.**

See *On musick* . . . by W. Selby.

**To the corps lead away.**

Song. Advertised in November, 1798, as "just published" by "George Gilbert, at his music store."

**To the maid I love best.**

Song. Advertised in March, 1797, as to be published "in a few days" by "G. Gilfert at his Musical Magazine, No. 177 Broadway," New York.

**The Token.** By Dibdin. Price 20 cents. Printed and sold at Carr's Musical Repository.

Song with pf. acc. and added flute arr. 4°. *Y. U.*, Mus. Misc. 26, p. 114-115. Advertised as published in October, 1794.

**Toll de roll de roll.**

Song by Storace. Advertised in January, 1798, as "just published by J. Hewitt, No. 131 William st.," New York. Also advertised in August, 1798, as "just published and for sale at Wm. Howe's wholesale and retail warehouse, 320 Pearlstreet," New York, but Wm. Howe probably was not the publisher.

**Tom Bowling, or the Sailors epitaph.**

Song by Dibdin. *See* Young's vocal and instrumental miscellany, p. 27.

**Tom Tackle.**

Song. Words and tune printed in the American musical miscellany, 1798, p. 260-262.

**The Touchstone, or, Harlequin traveller.**

This "speaking pantomime entertainment . . . the music selected and composed by Mr. [John] Bentley," was to have its first performance at New York on September 1, 1785.

**Train or artillery grenadiers march.**

*See* Compleat tutor for the fife . . . [1805], p. 12.

**Trio by Giovanni Gualdo.**

A "trio composed by Mr. Gualdo" was to be performed at a "concert . . . directed by Mr. Gualdo after the Italian method," in Philadelphia on November 16, 1769.

**A Trip to Gretna-Green.**

Song by Raynor Taylor. Was to be sung in his "Musical performance . . . the whole of the music original and composed by Mr. Taylor," at Annapolis, Md., on February 28, 1793.

**Triumphant fame ascends the skies.**

Chorus. *See* Military glory of Great Britain.

**Trump of fame.**

Song. *See* Gentleman's amusement by R. Shaw, p. 10; Young's vocal and instrumental miscellany, p. 44-45.

**Trumpet air by Mr. Bremner.**

Harpsichord piece in a MS. volume of 'Lessons' in *Hopk.* on p. 119. This was probably James and not Robert Bremner.

**Trumpet song by Raynor Taylor.**

Was to be sung by Miss Huntley (trumpet by Mr. Priest), at a concert in Philadelphia on April 21, 1796.

**Truth from thy radiant throne look down.**

*See* Air in the Reconciliation.

**Truxton's victory.**

This song, written by Mrs. Rowson, was advertised in March, 1799, as "published, at P. A. Von Hagen, jun. and Co's No. 55, Marlboro' Street . . ." Boston.

**Turks march.**

See Compleat tutor for the fife . . . [1805], p. 12.

**The Twaddle.**

Song. Words and tune printed in the American musical miscellany, 1798, p. 111-114.

**'Twas in the good ship Rover, or the Greenwich pensioner by Dibdin.**

Price 20 cents. Philadelphia Printed at Carr's Musical Repository.

Song with pf. acc. 4°. 2 p. *Hopk.* Published before 1800.

**'Twas pretty Poll and honest Jack.**

Song. Advertised in March, 1795, as "published and to be had at G. Willig's Musical Magazine, No. 165 Market street," Philadelphia.

**'Twas with in a mile of Edinburgh town.**

Song. Advertised "as sung by Miss Broadhurst" in March, 1796, as "published at Carr's Musical Repository, William Street," New York.

**Twelve duets** for 2 clarinets adapted from Pleyel by Mr. Priest of the New Theatre, Philadelphia.

Advertised for sale by "Harrison, No 108 Maidenlane," New York, in May, 1794, among "new" music.

**Twenty four American country dances** as danced by the British during their winter quarters at Philadelphia, New York & Charles Town. Collected by Mr. Cantelo Musician at Bath, where they are now dancing for the first time in Britain, with the addition of Six favorite minuets now performing this present spring season 1785. Price 5 s. London. Printed by Longman & Broderip No. 26 Cheapside & 13 Hay Market . . .

Obl. 8° 31 p. of music. In possession of Governor Samuel W. Pennypacker of Philadelphia. Of the six minuets, four were written by Cantelo.

The dances are written for treble and bass. The titles read :

- p. 1. The Hamiltonian — Lady Amelia Murray's choice. (By the Hon. C. G.)
2. The Monckton — or British white feathers. (Hon. C. G.)
3. Lady George Murray's reel
4. La Buona Figuliola — Lady Jean Murray's Dance (from Piccini)
5. The Fair Emigrant — or Mrs. Dawsons delight. (Hon. C. G.)
6. General Abercromby's reel or the Light Bob. (Hon. C. G.)
7. The Walton (Capt. W)
8. Mrs. Lt. Col. Johnson's reel — (Hon. C. G.)
9. La Belle Frene — (Austrian Dance)
10. Mrs. S. Douglas' reel. (Royal Navy) Hon. C. G.
11. Capt. Oaker's whim. (33d Regt.)
12. The Belles about the Flat Bush — (a Village on Long Island so called)
13. La Belle Annette.
14. The Yager horn.
15. How imperfect is expression (Capt. O —)

16. The Hereditary prince.
17. Laurel Hill.
18. The Munichhausen
19. The Moment — or the victory
20. The St. George (Capt. Baker's choice)
21. L'Escapade.
22. The Brandewine.
23. The Donop — Lady Mary Murray's fantasia.
24. The Anspacher.

**The Twins of Latona.**

Song from Shield's opera of 'The Poor soldier.' *See* Collection of favorite songs by A. Reinagle, p. 6.

**Two favorite strathspey reels.**

*See* Gentleman's amusement by R. Shaw, p. 3.

**Two marches,** composed by Mr. Vidal.

They were to be played at a concert in Philadelphia on June 17, 1774.

**The Unhappy swain.**

Song with pf. acc. Printed in the American musical miscellany, 1798, p. 179-181.

**The Veterans.**

Song. *See* Gentleman's amusement by R. Shaw, p. 62-64.

**The Village holiday.**

Song. Advertised April, 1795, as "published and to be had of G. Gilfert & Co at their Musical Magazine, No. 121 Broadway," New York.

**The Village maid.**

Song. *See* Gentleman's amusement by R. Shaw, p. 49.

**The Village recruit.**

Song. Advertised in November, 1798, by "George Gilbert, at his music-store, 177 Broadway, Apollo's Head," as "just published."

**The Village spire.**

Song. *See* Young's vocal and instrumental miscellany, p. 24.

**The Vintage.**

Opera. *See* Sterne's Maria.

**Violin concerto.**

By Philip Phile. *See* Concertos.

**Violin concerto.**

By Giovanni Gualdo. *See* Concertos.



**The Virgin of the sun.**

This "play in 5 acts . . . being the first part of Pizarro in Peru, or the Death of Rolla. Written by A. von Kotzebue," was to have its first performance at New York on March 12, 1800. In act 4th "a desolate place, without the walls of the temple. Chorus of priests, who dig the grave of Cora. Music by M. [Victor] Pelissier."

**Virtue over much.**

Comic song by Raynor Taylor. Was to be sung in his "Musical performance . . . the whole of the music original and composed by Mr. Taylor," at Annapolis, Md., on February 28, 1793.

**Viva la liberte [!]**

Song by Raynor Taylor. Advertised in March, 1795, as for sale at "Carr's Musical Repositories, Philadelphia and William street, New York and J. Carr's Music-store, Market street, Baltimore."

**The Vocal charmer.**

Advertised in January, 1793, among "new books. American editions. For sale by William Spotswood Song books . . . price sewed 3 s." It is remarked that:

The above are embellished with engraved frontispieces, and will be found to contain the beauties of English poetry in that line.

Therefore 'The Vocal charmer' probably contained no music.

The **Vocal muse**, or Ladies songster. Containing a collection of elegant songs. Selected from British and American authors.

Advertised in October, 1792, as "just published and to be sold at Messrs. T. Dobson and W. Young's book stores, Second Street, also at Mr. H. Kammerer's Store, No. 24, North Third street, [Philadelphia] (Price 3 s 9. neatly bound)."

The **Vocal remembrancer** being a choice selection of the most admired songs, including the modern. Philadelphia. 1790.

12°. VIII, 184 p. Contains poetry only. No tunes indicated. *L. Co. Ph.* Possibly identical with:

**The VOCAL REMEMBRANCER.**

Advertised in January, 1793, among "new books. American editions. For sale by William Spotswood . . . song books . . . price sewed, 4 s. 2." It is remarked that:

The above are embellished with engraved frontispieces, and will be found to contain the beauties of English poetry in that line.

**Voluntaries**, or Fuges for the organ or harpsichord by William Selby.

*See Apollo*, and the Muse's musical compositions.

**The Volunteers.**

This "comic opera in two acts, (written by Mrs. Rowson) . . . the overture and music entirely new, composed by Mr. [Alexander] Reinagle," was to have its first performance at the New Theatre, Philadelphia, on January 21, 1795.

**Vous l'ordonne [!] je me serai connoître.**

Song. See A Favourite French song.

**The Waggoner.** Written and composed by Dibdin. Philadelphia Sold by H & P. Rice No. 50 Market St. between Second and Front Streets (20 cents).

Song with pf. acc. 4°. *Y. U.*, Mus. Misc. 26, p. 126-127. Advertised as published in May, 1794. See also Gentleman's amusement by R. Shaw, p. 38.

**The Walls of my prison.**

Song. See Young's vocal and instrumental miscellany, p. 37.

**Walther's sweetheart.**

Song. See Musical repository by W. Norman, No. I, 6.

**The Walton.**

See Twenty-four American country dances, p. 7.

**The Wand'ring village maid,** composed by R. Taylor. Philadelphia. Printed for the author No. 96 North 6th Street; sold at B. Carr's Repository's Market st. and William st. N. York; and by J. Carr Market St. Baltimore. (Price  $\frac{1}{4}$  of a dollar.)

Song with pf. acc. 4°. *Y. U.*, Mus. Misc. 26, p. 162-163. Advertised as published "printed for the author" in March, 1795.

**The Warwickshire march.**

See Compleat tutor for the fife . . . [1805], p. 17.

**Washington** Set by S. Holyoke.

Song with pf. acc. Printed in the Massachusetts magazine, Boston, September, 1790, p. 571-572. Reprinted in the American musical miscellany, p. 274-277. Begins: "When Alcides, the son of Olympian Jove."

**Washington** A song written by Mrs. Pownall.

Was to be sung at a concert in Boston on August 1, 1794.

**Washington and liberty**

A "song, in celebration of Washington and liberty. Written and to be sung by Mrs. Pownall," was to be sung "after the play" at the City Theatre in Charleston, S. C., on February 22, 1796.

**Washington guards march,** Composed by a member of the Washington Association. Philadelphia. Published and sold at G. Willig's Musical Magazine.

Printed together with

WASHINGTON GUARDS QUICKSTEP.

Both for pf. and two flutes. Contained in a miscellaneous volume of 'Marches and battles' at the Ridgway Branch of the *L. Co. Ph.* Published before 1800?

**Washington's counsel forever huzza!**

This song was "written, composed and to be sung by Mr. Clifford" in the comic opera of 'The Farmer,' at the Charleston Theatre on January 22, 1794.

**Washington's march.**

In the Baltimore clipper, 1841, *J. C.* [Joseph Carr?], having seen it among manuscript compositions of Francis Hopkinson, "had reasons to believe" that a Washington's march in the key of G major was his production. That such a march is no longer extant among Hopkinson's manuscripts as preserved by his descendants may not be of much account, but Francis Hopkinson's authorship becomes doubtful and complicated if it be remembered that at least three Washington's marches in the key of G major were known about 1800. Furthermore, Hopkinson died in 1791, and not until 1794 is the march mentioned in any sources, at least not in the many that have been accessible to me. This fact also throws a peculiar light upon the contention that the march was of Revolutionary origin. Perhaps those who claim this, remembered the title of 'Washington's march at the battle of Trenton,' but overlooked the fact that this was identical with 'The President's new march.' Consequently, at least, 'Washington's march at the battle of Trenton' was *not* of Revolutionary origin—indeed must have been composed after 1789 in distinction from 'The President's march.' Finally, it seems very strange that not one of the numerous patriotic songs written between 1775 and 1794 was to be sung to the tune of a Washington's march.' Therefore, while a Revolutionary origin of one of the several marches known by this or a slightly varying title is possible, it is by no means certain, and in particular Francis Hopkinson's authorship is very doubtful. Probably the march was popular about 1790, and personally I would not be surprised to learn that Alexander Reinagle, who came to the United States in 1786, was the composer.

The march seems first to have been published in 1794, in an arrangement for flute. It stands in R. Shaw's 'Gentleman's amusement,' on p. 24, under the title of

GENERAL WASHINGTON'S MARCH.

Then followed probably the undated

WASHINGTON'S MARCH as performed at the New Theatre Philadelphia.  
Publ. and sold at G. Willig's Musical Magazine.

In 1793 concerts were given at the New Theatre, but the programs do not mention the march. The first theatrical performance was given on February 17, 1794, and the march probably was then or afterwards played as incidental music. However, Willig can not possibly have published the march before 1795 or very late in 1794, that is to say, before the foundation of his Musical magazine.

The piece (4°. G major, arr. for pf.) is contained, printed with a 'Quick step' by R. Taylor on the same sheet, in a miscellaneous volume of 'Marches and battles' at the Ridgway branch of *L. Co. Ph.* It is an easy arrangement, for which reason it was probably issued first, of the same march, continued in the same volume under the title of the undated

WASHINGTON'S MARCH. Philadelphia. Published & sold at G. Willig's Musical Magazine.

This was printed together with 'Washington's march at the battle of Trenton.'

Next we notice 'Washington's march,' printed together with 'The President's march,' advertised in the American Minerva, New York, February 23, 1796, under "new musick" as "this day published . . . price 12 cents . . . printed and sold by B. Carr."

We then read in the Federal gazette, Baltimore, June 25, 1798:

New musick. Just published, the following Federal songs  
Yankee Doodle.  
The President's march  
Washington's march.

Soon the march was used in *pot-pourris* combinations with other patriotic airs. The earliest instance, perhaps, was

The NEW YORK PATRIOTIC SONG, called, the Federal constitution boys, and liberty forever. Written by Mr. Milns—Sung by Mr. Williamson, the music adapted by Mr. Hewitt, from Washington's march and Yankee Doodle.

The words were published in the Philadelphia monthly magazine, May, 1798, and begin: "Poets may sing of their Helicon streams."

As 'The Federal constitution and the President forever' this was sung "for the first time" at the theatre in New York after the play on May 16, 1798.

For further data on 'Washington's march,' see my book on 'Francis Hopkinson . . . and James Lyon' (1905), where both marches mentioned here are reprinted in the appendix.

**Washington's march at the battle of Trenton.**

In 'The Flute preceptor or Columbian instructor. Improv'd by R. Shaw. Philadelphia 1802,' this is called 'President's new march.' Consequently 'Washington's march at the battle of

Trenton,' as I said above, was not of Revolutionary origin and must have been composed after 1789.

The 'General Washington's march Boston Printed and sold by G. Graupner at his Musical Academy No. 6 Franklin Street . . . ' identical with the 'Washington's march at the battle of Trenton,' and printed together with 'Yankee Doodle' (*H. U.*, given in facsimile in Louis C. Elson's 'History of American music,' 1904, p. 149), belongs to the nineteenth century.

Die **Wasserfahrt** von D. M. Michael. 1. March. 2. Andantino. 3. Menuetto. 4. Allegro. 5. Adagio. 6. Presto; choral-mässig. 7. Echo. Allegretto. 8. Menuetto. Allegretto; Zusammenruf. 9. Retour march. 10. Polonaise. 11. Rondo. Vivace. 12. Adagio; "Waldstück für 2 Hörner bey der Spring zu blasen" 13. Menuetto. Allegretto. 14. Andante; Allegro; Presto. 15. Finale.

MS. orch. parts to a suite (in E flat maj.) for 2 clarinets, 2 bassoons, 2 horns. In Philharmonic Society Library, Bethlehem, Pa. First horn part missing.

Rufus A. Grider in his 'Historical notes on music in Bethlehem, Pennsylvania, from 1741 to 1871 . . . Phila. 1873,' mentions of Michael's "Parthien" for wind instruments in particular 'Die Wasserfarth' (or 'The Boat ride'): "It was composed for a diversion on the river on Whit Monday afternoon."

The **Waterman**, or, the First of August.

This "musical entertainment . . . music by Dibdin [1774], orchestra accompanyments by [Victor] Pelisier," was to be performed at New York in October, 1796.

The **Waxen doll**.

Song. See Gentleman's amusement by R. Shaw, p. 32.

The **Way to get married**.

Song. Advertised in March, 1797, as to be published "in a few days" by "G. Gilfert at his Musical Magazine, No. 177 Broadway," New York.

The **Way worn traveller**. In the Mountaineers. Composed by Dr. Arnold. Price 31 cents. Philadelphia Printed at Carr & Co's Musical Repository.

Song with pf. acc. and added flute arr. *Y. U.*, Mus. Misc. 26, p. 245-248. Advertised as published in February, 1794.

**We kings who are in our senses**.

Song. See Gentleman's amusement by R. Shaw, p. 57.

The **Wedding day** A favorite song sung by Mrs. Hodgkinson. Price 20 cents. Philadelphia. Printed for Carr and Co. at their Musical Repository No. 136 High Street.

Song with pf. acc. and added flute or guitar arr. 4°. *Y. U.*, Mus. Misc. 26, p. 170-171. Advertised as published in December, 1793.

**The Wedding. Day.** A favourite. song. Publish'd by G. Willig 165 Market Street.

4°. Together with 'A Favourite. French. song' on two inside pages numbered 9 and 10. *L. C.* Published between 1795 and 1797.

**Were I oblig'd to beg my bread.**

Song. *See* Gentleman's amusement by R. Shaw, p. 58.

**Werter to Charlotte,** a favorite ballad.

Advertised in November, 1797, as "published at Carr's Musical Repository," Philadelphia.

**What are the boasted joys of love.** Cavatina by Shield.

Advertised in January, 1798, as published at Carr's Musical Repository," Philadelphia.

**What can a lassy do.**

Song by Hook. Advertised in December, 1797, as "published at Carr's Musical Repository, Market street," Philadelphia. Also advertised in January, 1798, as "just published, by J. Hewitt No. 131 William st.," New York.

**What shepherd or nymph.**

Song. *See* Young's vocal and instrumental miscellany, p. 46.

**When a little merry he.**

Song. *See* Gentleman's amusement by R. Shaw, p. 36.

**When Alcides the son of Olympian Jove.**

*See* Washington. Set by S. Holyoke.

**When all the attick fire was fled.**

*See* Song set by William Cooper.

**When bidden to the wake.**

Song by Shield. Words and tune printed in the American musical miscellany, 1798, p. 70-71.

**When Cæsar's birthday glads Britannia's isle.**

*See* Ode set to music on Mrs. B — s birthday.

**When Delia on the plain appears.** Composed by Kotzwara, author of The Battle of Prague.

Song. Advertised in November, 1798, as "just published" by "George Gilbert at his music store, 177 Broadway, Apollo's Head," New York.

**When first I slipp'd my leading strings.**

Song. *See* Song from The Woodman; Waxen doll; Musical repository by W. Norman, No. II, 1.

Words and tune printed in the American musical miscellany, 1798, p. 76-77.

**When first this humble roof.**

Song. Advertised in March, 1796, among "new editions of . . . favorite songs some of which never before published in America," at "Carr's Musical Repository, William Street," New York.

**When first to Helen's lute.**

Song. See Musical repository by W. Norman, No. I, 1.

**When little on the village green.**

Song. See Gentleman's amusement by R. Shaw.

**When Lucy was kind.** A favorite song sung at Vauxhall Gardens. Printed for & sold by B. Carr at his Musical Repository's Philadelphia and N. York. Sold also by J. Carr at his Music store Gay st. Baltimore. (Price 20 cts.)

Song with pf. acc. and added flute or guitar arr. 4°. *Y. U.*, Mus. Misc. 26, p. 202-203. Advertised as published in March, 1796.

**When night & left upon my guard.**

Song. See Gentleman's amusement by R. Shaw, p. 40.

**When nights were cold.**

Song. See Songs, duets, and chorusses of the Children in the wood.

**When scorching suns.**

Song. See Gentleman's amusement by R. Shaw, p. 62-64.

**When Sandy told his tale of love.**

Song. As "sung by Miss Brett at Mount Vernon," advertised in July, 1800, as "just published" by "J. Hewitt, at the Musical Repository, No. 23 Maiden Lane," New York.

**When seated with Sal.**

Song. See Gentleman's amusement by R. Shaw, p. 30. As "the favorite song . . . sung by Mr. Harwood in the musical drama of 'The Purse,' price 25 cents," advertised in January, 1795, as "just published" by "R. Shaw, No. 44 Seventh, near Mulberry St.," Philadelphia.

**When the hollow drum.**

Song in Samuel Arnold's opera of 'The Mountaineers.' Advertised by J. Carr, Baltimore, among other "songs lately published" in September, 1797.

**When the men a courting came.**

Song. See Young's vocal and instrumental miscellany, p. 43.

**When the mind is in tune.** Sung by Miss Broadhurst. Price 20 cents. Printed & sold at B. Carr's Musical Repositories New York and Philadelphia & J. Carr's Baltimore.

Song with pf. acc. 4°. 2 p. *Pa. H. S.* Published between 1794 and 1797. Perhaps identical with the edition advertised by J. Carr, Baltimore, in September, 1797, among "songs lately published."

**When the old heathen gods.** Sung by Mr. Williamson in the farce of *Flash in the pan*. The words by Mr. Milns. Music by J. Hewitt. New York Printed & sold by J. Hewitt at his Musical Repository No. 131 William St. Sold also by B. Carr Philadelphia & J. Carr, Baltimore.

Song with pf. acc. 4°. 2 p. *Pa. H. S.* Probably published in 1798 as it was advertised in the *Federal gazette*, Baltimore, in June, 1798, as "just published" among "new songs, sung at the theatres, New York."

**When the orient beam.**

Song. See Hunting song by Hans Gram.

**When William at eve.** New York Printed and sold by G. Gilfert No. 177 Broadway.

Song from Shield's opera 'Rosina.' 4°. 1 p. *L. C.* Published between 1797 and 1801. See also Collection of favorite songs by A. Reinagle.

**When winter robes the hills and plains.**

Song. See Winter. Set by A. R.

**Where's the harm of that.** A favorite song composed by Mr. Hook. New York Printed & sold at J. Hewitt's Musical Repository No. 131 William street. Sold also by B. Carr Philadelphia & J. Carr Baltimore. Price 25 cts.

Song with pf. acc. 4°. 2 p. *Pa. H. S.* Published probably 1798. Also advertised in December, 1797, as "published at Carr's Musical Repository, Market street," Philadelphia, and in March, 1797, as to be published "in a few days" by "G. Gilfert. At his Musical Magazine, No. 177 Broadway," New York.

**Where Liffey rolls its silver stream.** A favorite song in the opera of *Jack of Newberry*. Composed by Mr. Hook. New York printed and sold at J. Hewitt's Musical Repository No. 131 William Street. And at B. Carr's Philadelphia and at J. Carr's Baltimore.

Song with pf. acc., prelude for violoncello, oboe, basso in D major, added guitar arr. in C major. *Pa. H. S.* Published in 1797 or 1798. Possibly identical with the same song as advertised in December, 1797, as "published at Carr's Musical Repository, Market-street," Philadelphia.



**While mountains poise the balanced globe.**

Chorus. *See* Military glory of Great Britain.

**White yoke.**

*See* Compleat tutor for the fife . . . [1805], p. 27.

**Whither can my William stay.**

Song. Advertised in January, 1798, as "just published by J. Hewitt, No. 131 William St.," New York.

**Whither my love.**

Song. Advertised in December, 1793, as "published . . . printed singly . . . " by "B. Carr & Co Musical Repository, No. 122 Southside of Market Street," Philadelphia.

**Why huntress why.** Sung by Mr. Tyler in the opera of the Archers at the New York Theatre and by Mr. John Darley at the concerts in Philadelphia. Composed by B. Carr. Published at the request of several subscribers.

Song. 4°. 2 inside p., numbered 32-33. *L. C.* Unless this belonged to Carr's Musical journal, published possibly as early as 1796.

**Why sleeps the thunder in the skies.**

*See* Air in the Reconciliation.

The **Widow**; a sapphic [ode?] by Southey; the Music by B. Carr.

Advertised in October, 1800, as "published, at Chalk's Musical Repository and Circulating Library—No. 57, North Third Street," Philadelphia.

The **Wild goose chase.** A play in four acts; with songs, from the German of Augustus von Kotzebue; with notes, marking the variations from the original. By William Dunlap. Printed by G. F. Hopkins for William Dunlap, and sold at the office of the printer, No. 84 Maiden Lane [New York] . . . and most other Booksellers in the U. States. 1800.

8°. The t. p. is preceded by a portrait of Augustus von Kotzebue, "Engraved by Gilbert Fox," "Published for the German Theatre by Wm. Dunlap"; the t. p. is followed by an "Advertisement," signed "W. Dunlap. New York, March 7, 1800." Then on p. (iii)-x, "The Life of Augustus von Kotzebue, written by himself. *My Literary Life*"; p. (7), "German Theatre. No. The Wild Goose Chase"; p. (8), "The Wild Goose Chase as first performed at the New York Theatre January 24, 1800. Characters . . . Performers . . . Music composed by Mr. Hewitt. Scenery by Mr. Ciceri"; p. (9)-99, text; p. (100)-104, Notes on the Wild Goose Chase [in particular that "all the songs . . . are added by the translator . . ."] *B. P. L., N. Y. P. L.*

The play must soon have been altered, for it is called on February 19, 1800:

A Comic Opera, in three acts . . . The Music composed by Mr. Hewitt.

As

The much admired Comic Opera of the Wild Goose Chase. Compressed in two Acts. The Music composed by Mr. Hewitt

it was to be performed in New York on December 19, 1800.

In the mean time, James Hewitt seems to have published the music, for Joseph Carr, when announcing his intention to publish the 'Musical journal' (New York Daily advertiser, February 3) concludes the advertisement with :

Next week, will be published, by J. Hewitt, the favourite songs in The Wild Goose Chase, as performed at the Theatre with great applause.

**William of the ferry.**

Song by Hook. Advertised in March, 1796, as "published at Carr's Musical Repository, William Street," New York.

**The Willow.**

Song by Storace. Advertised in January, 1798, as "just published by J. Hewitt, No. 131 William st.," New York. Possibly identical with the same song, also advertised in January, 1798, as published together with 'Tell toll the knell' at "Carr's Musical Repository . . . Price one quarter dollar each, or in a collection with a neat title page annexed, one dollar fifty cents."

**The Wiltshire march.**

See Compleat tutor for the fife . . . [1805], p. 13.

**Winsome Kate**

See Gentleman's amusement by R. Shaw, p. 61.

**Winter.**

Song. Words and tune printed in the American musical miscellany, 1798, p. 291-292.

**Winter.** Set by A. R.

Song [by Alexander Reinagle?] with pf. acc. Printed in the Massachusetts magazine, Boston, February, 1791, p. 117. Begins : "When winter robes the hills and plains."

**The Witch.**

Song. Advertised in January, 1797, as "just published by G. Gilfert, at his Musical Magazine, No. 177 Broadway," New York.

**The Witches of the rocks,** or, Harlequin everywhere.

This pantomime, "with an entire new overture, songs, chorusses, and recitatives, composed by Mr. [Alexander] Reinagle" was to be performed at the New Theatre, Philadelphia, on February 26, 1796.

**With pleasure have I past my days.**

Song with harpsichord acc. by Francis Hopkinson. Contained in his autograph on p. 169 of a MS. collection of songs now in possession of Mrs. Florence Scovel Shinn of New York City. To be dated not later than 1760 and not earlier than 1759.

**Within a mile of Edinburgh.**

Song. Words and tune printed in the American musical miscellany, 1798, p. 231-232.

The **Wood robin**. Composed by R. Spofforth. New York. Printed & sold by J. & M. Paff at their Music Store, No. 127 Broadway . . . Engraved by W. Pirrson, 417 Pearl Street.

Song. 4°. 1 p. *L. C.* Published possibly as early as 1799.

The **Woodman**, or, Female archery. With the original overture etc. The words by the Reverend Bate Dudley, the music composed by Mr. Shield, and the accompaniments by Mr. Bradford of Charleston.

Thus advertised for second performance in America on May 13, 1793, in Charleston, S. C.

The libretto was evidently published at Philadelphia in 1795, for we read on the last page of S. Harrison Smith's 'American monthly review,' January, 1795 :

Samuel Harrison Smith has just published to be sold by Mr. Stephens, No. 57 South Second Street . . . the comic opera of the Woodman . . .

**Woolf's adieu.**

Song with pf. acc. Printed in the American musical miscellany, 1798, p. 45-46.

**Would you gain the tender creature.**

*See* In Acis and Galatea.

The **Wounded hussar**. Composed by Mr. Hewitt. New York Printed and sold at J. Hewitt's Musical Repository No 23 Maiden Lane.

Song. 4°. 2 inside pages. *L. C.* Advertised in July, 1800, "as sung by Mr. Hodgkinson . . . just published."

The **Wounded sailor**. Composed by R. Taylor of Philadelphia. Price 20 cents. Philadelphia. Printed at Carr's Musical Repository.

Song with pf. acc. and added flute arr. 4°. 2 p. *Hopk.*

Advertised among "new songs, never published in America," in October, 1794. Begins: "The vainly ambitious may proud."

**The Yager horn.**

*See* Twenty-four American country dances.

**Yankee Doodle.**

Neither the literary nor the musical history of this humorous patriotic song is clear. By tradition rather than by force of evidence the words are generally attributed to Dr. Shuckburgh, a surgeon in the army of either General Abercrombie or General Amherst; but when or where the tune originated remains an unsolved problem. This much, however, is certain: Yankee Doodle—see, for instance, Andrew Barton's opera 'The Disappointment'—was popular in our own country for at least a decade before the Revolutionary War. Consequently all theories claiming that the air was imported by Hessians or others during our struggle for independence must be refuted. For an interesting glimpse into the labyrinth of conjectures surrounding the origin of 'Yankee Doodle,' consult Mr. Louis C. Elson's 'National music of America' (1900).

Though the tune became very popular, it did not appear in print in our country until about 1800, whereas Mr. Frank Kidson has traced it in English publications as far back as 1775 or 1776.

YANKEE DOODLE, an original American air, arranged with variations for the pianoforte.

Advertised in the Federal gazette, Baltimore, in August, 1796, among "musical publications, printed by J. Carr, Music Store, No. 6 Gay street, Baltimore, and B. Carr's Musical Repositories, Market street, Philadelphia and William street, New York."

YANKEE DOODLE Published by G. Willig Market street No. 185 Philadelphia.

Printed together with 'The President's march' and contained in a miscellaneous volume of 'Marches and battles' at the Ridgway branch of *L. Co. Ph.* Begins: "Columbians all the present hour as brothers should unite us." Presumably identical with the same song as advertised together with 'The President's march' and 'Washington's march' in June, 1798, in the Federal gazette, Baltimore, among "new musick. Just published."

See also Sonata for beginners by John Henry Schmidt; New Yankee Doodle; Compleat tutor for the fife . . . [1805]; President's march; Federal overture by B. Carr; Federal constitution; Overture of Yankee Doodle.

**Yarrimore, an Indian ballad.**

Advertised in February, 1794, as published by "B. Carr & Co. Musical Repository, No. 122 Southside Market street," Philadelphia.

**Ye cheerful virgins.**

See Gentleman's amusement by R. Shaw, p. 49.

**Ye jovial tars now lend an ear.**

Song. *See* Captn. Truxton.

**Ye mortals whom fancies.**

Song. Words and tune printed in the American musical miscellany, 1798, p. 295-296.

**Ye sages, contending in virtues fair cause.**

*See* Ode (Air 'Thou soft flowing Avon').

**Ye sluggards.**

Hunting song. *See* Collection of favorite songs by A. Reinagle (18).

**Ye sluggards who murder.**

*See* Hunting song . . . by Roth.

**Ye streams that round my prison creep.**

Song. *See* Musical repository by W. Norman, No. II, 7.

**Ye zephyrs where's my blushing rose.**

Song. *See* First number . . . Moller & Capron, p. 19.

**The Yellow hair'd lady.**

*See* First number . . . Moller & Capron, p. 9-12.

**The Yorkshire love song.**

Song. Advertised in November, 1797, as "published at Carr's Musical Repository," Philadelphia.

**Young Carlos sued a beauteous maid.**

*See* Gentleman's amusement by R. Shaw, p. 65.

**Young Gemmy is a pleasing youth.**

Song. Advertised in June, 1799, as published by "P. A. Von Hagen, jun. and Co. Musical Magazine, No. 3 Cornhill," Boston.

**Young Sandy's gone to kirk I ken.**

Song by Hook. *See* Gentleman's amusement by R. Shaw, p. 60.

**Young Simon,** a favorite duet in the opera of 'The Children in the wood.'

By Samuel Arnold. Advertised in March, 1795, as "published, and to be had at G. Willig's Musical Magazine, No. 165, Market-street," Philadelphia.

**Young Willy for me.** Sung with great applause by Mrs. Seymour at the Ladies Concert. Price 25 cents. New York Printed & sold at J. Hewitt's Musical Repository No. 131 William Street. Sold also by B. Carr Philadelphia & J. Carr Baltimore.

Song with pf. acc. 4°. 2 p. *Pa. H. S.* Published either 1797 or 1798.

**Young's vocal and instrumental musical miscellany.** Being a collection of the most approved songs, duets, catches and glees. Adapted for the voice, piano-forte, violin and German flute. Printed in Philadelphia for the author and sold by him at No. 117 Race street, & by Mathew Carey, No. 118 Market Street, and may be had in New York, at Dodds and Claus, Musical Instrument Makers, No. 66 Queen Street.

This is the title-page to six numbers, as numbered with ink in *Hopk.* "Nos. 2-6." Printed on the t. p. "Price One Dollar"; the title preceded by "No. To be continued monthly." To be dated 1793, as evidently identical with:

*A collection of the choicest songs from the latest operas in Europe, adapted for the piano forte, violin and German flute.*

Advertised in Dunlap's Daily American advertiser, February 14, 1793, as follows:

Music. The subscriber proposes to publish in monthly numbers, a collection of the choicest Songs . . . Each number shall consist of six different songs.—The ladies and gentlemen who are disposed to become subscribers, are requested to apply or send their names to Mathew Carey, No. 118 in Market Street, between Third and Fourth streets, or to J. Young, in Race street etc. As soon as a certain number of subscribers appear, the work will be immediately commenced and executed with all possible dispatch. Such subscribers as send in their names with poetry which may be approved of, will have it set to music and introduced in the different numbers.

*Conditions.*

Subscribers to pay Half a Dollar on the delivery of each number.

John Young.

In the same paper on February 22, is added:

Subscribers names to be inserted in the first number.

No. 1 contains t. p. v. bl.; one page v. bl. of "The Names of the Subscribers, by whose encouragement the following work is published" (87 with 154 copies), on

- p. 3. The Reconsaliation the words by a gentleman of Philadelphia. Music by I. Gehot. [In E flat maj. for v. and pf.; in G maj. for the German flute or violin.]
4. Sung by Mrs. Hodgkinson in No Song, no Supper. ["Across the downs this morning." For v. and pf. in B flat maj., in D maj. for the German flute.]
5. Batchelors Hall By Dihdin. ["To Batchelor's Hall we good fellows invite." For v. and pf.]
- 6-7. Sung by Mrs. Myrter in the Farmer. ["Send him to me." For v. and pf. in A maj.]
7. Bonny Lem of Aberdeen as a country dance. [For pf. with dancing directions.]
- 8-9. The Bleak wind whistles o'er the main. [For v. and pf. in B fl. maj.]
10. From night till morn. A favorite duett. [For v. and pf. in B fl. maj.; in C maj. for guitar or flute.]

No. 2 contains on

- p. 11-13. Still the lark finds repose. A favourite rondo sung by Miss Phillips. [For v. and pf. in A maj., for the German flute in D maj.]
- 14-15. Such pure delight. Taken from the Highland Reel. [For v. and pf. in F maj.]
- 16-17. A Favorite song in No Song, No Supper. Storace. ["From aloft the sailor looks around." For v. and pf. in C maj.]

- p. 17. Cymro oble or the Welch Question. [A country dance in F maj. with directions.]
- 18. Lafayette. A new song: ["As beside his cheerful fire." For v. and pf. in A maj.]
- 19. The Lamplighter. Written and composed by Mr. Dibdin. [Song for v. and pf. in D maj.]
- 20. The Poor mariner. ["The Winds whistled shrilly." For v. and pf. in B fl. maj., for a German flute in D maj.]

No. 3 contains on

- p. 21. Bonny Charley. A favorite new Scotch song. ["O dearly do I love to rove." For v. and pf. in D maj.]
- 22-23. Go with you all the world over. The much admired dialogue duett in the Surrender of Calais. [For v. and pf. in A maj.]
- 24. The Village spire. A celebrated song by Giordani. ["Beneath yon mountain's shaggy cliff." For v. and pf. in G maj.]
- 25. Sung by Miss Harper. ["Rosina: Sweet transports, gentle wishes go." For v. and pf. in D maj. Evidently from the opera of 'Rosina.']
- 26. A Smile from the girl of my heart. [Song arranged for v. and pf. in A maj., for flute or guitar in C maj.]
- 27. Tom Bowling or the Sailor's epitaph by Dibdin. ["Here a sheer hulk lies Tom Bowling." For v. and pf. in E fl. maj.; for the German flute in G maj.]

No. 4 contains on

- p. 28. Henry's cottage maid. ["Ah where can fly my souls true love." For v. and pf. in A maj.]
- 29-30. A Favourite French song. ["J'ai perdn mon Euridice." For v. and pf. in F maj.]
- 30. Dibdin's fancy. [Dance with directions.]
- 31-32. The Sailor's allegory. ["Life's like a ship." For v. and pf. in D maj.]
- 32-33. Paddy Bull's expedition. ["When I took my departure from Dublin's sweet town." For v. and pf. in A maj.]
- 33. Heaving the lead. [For the flute in G maj.]
- 34. Heaving the lead. A favourite new song. ["For England here with fav'ring gales." For v. and pf. in F. maj.]
- 35. No more I'll court the town bred fair. [Song for v. and pf. in G maj.]

No. 5 contains on

- p. 36. Chelmer's banks. Sung by Miss Huntley. Composed by R. Taylor. ["From Chelmer's Banks why flies my Swain." Song for v. and pf. in D maj.]
- 37. The Walls of my prison. [Song for v. and pf. in G maj.]
- 38. Hark the lark at heav'n's gate sings. [A "Siciliana" for v. and pf. in B fl. maj., for the flute in D maj. on p. 40.]
- 39-40. Jack the guinea pig. A favorite song composed by R. Taylor. ["When the anchor's weigh'd." For v. and pf. in G min.]
- 41. The Shepherd's evening. A new song composed by R. Taylor. ["Now to pant on Thetis breast." For v. and pf. in C. maj.]
- 42. The Tartan plaidy. ["The Law land lads think they are fine." For v. and pf. in D maj.]

No. 6 contains on

- p. 43. Sung by Miss Broadhurst in the opera of Robin Hood. ["When the men a courting came." Song for v. and pf. in D maj.]
- 44-45. The Trump of fame. Sung by Mrs. Warrell in the opera of Robin Hood. [Song for v. and pf. in D maj.]
- 45. Drink to me only with thine eyes. [Song for v. and pf. in G maj.]
- 46. What shepherd or nymph. [Song for v. and pf. in G. maj.]
- 47. The Request. An admired new song, composed by G. Vogler. ["Tell me babbling Echo." For v. and pf. in B flat maj., for Flute in D maj.]
- 48-49. The Flowing can. As sung by Mr. Hodgkinson in No Song, No Supper. ["A sailor's life's a life of woe." Song for v. and pf. in G maj.]

**Your wise men all declare.**

*See Gentleman's amusement by R. Shaw, p. 21.*

**Zorade in the tower.**

Song. *See Musical repository by W. Norman, No. II, 9.*

**Zorinski, or Freedom to the slaves.**

This "celebrated and highly esteemed play, interspersed with new and elegant songs, the production of T. Mortion, Esq. [!] . . . the music by Dr. Arnold. The accompaniments by Mr. Van Hagen of New York," probably P. A. von Hagen, senior, was to be performed at Hartford, Conn., on September 27, 1797.

First performed at New York on March 30, 1798, with "accompaniments by [Victor] Pelissier."



ERRATA.

- p. 10. 274-277. Washington, *read*, "When Alcides."  
 17. The Battle of Prague, *read*, Kotzwara.  
 26. A Collection of favorite songs, *read*, J. Aitkin Scu.  
 33. Corydon's ghost, *read*, T. Dwight.  
 34. The Danaides. Pantomime by Quenet. Music by Victor Pelissier, Philadelphia, 1794. (Compare Seilhamer, v. III, p. 102.)  
 58. 17. This grand march is Figaro's "Now your days of philand'ring are over" in Mozart's 'Marriage of Figaro.'  
 24. Sung by Mrs. Oldmixon in the opera of No song no supper. ["Across the downs this morning."] General Washington's march.  
 Sung by Miss Broadhurst, Mrs. Oldmixon & Mr. Marshall in the Critic. ["I left my country and my friends."]  
 25. Sung by Mr. Marshall in the Woodman. ["The streamlet that flow'd round her cot."]—  
 Prayer of the Sicilian mariners. ["O sanctissima, o piissima."]  
 64. For another edition issued before 1800 *see* footnote to President's march.  
 75. The Italian monk, *read*, [Alexander] Reinagle.  
 96. My grandmother, *read*, Storace.



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 Carr, Benjamin, [1769]-1831. This prolific composer was connected with the "London Ancient Concerts" before he emigrated to New York early in 1793, where he immediately began his career as music dealer and publisher at 131 William st. Shortly afterwards in the same year the firm of "B. Carr & Co., music printers and importers," was founded at Philadelphia and existed until fall, 1794. B. Carr then carried business on alone at the Musical Repository, 122 Market st. In July, 1798, he moved to 138 Market st. and again in March, 1799, to 36 South Second st. It seems as

- if in 1800 his *Musical Repository* ceased to exist. The New York branch was sold either late in 1797 or in January, 1798, to James Hewitt, who continued business at the same address, 131 William st. B. Carr was a favorite of the American public as a ballad singer and tried the operatic stage with some success in 1794. But his career as organist, pianist, concert manager, composer and publisher was of by far greater importance for the development of a musical life at Philadelphia. In fact, he had few, if any, rivals in this respect. His compositions, both sacred and secular, are numerous, but scattered so far as still extant. For instance, the New York Public Library possesses a miscellaneous collection of sacred music in Carr's handwriting to which so far very little attention has been paid. Carr tried his hand successfully at almost every branch of composition. He was a thoroughly trained composer of the Ph. Em. Bach school and his works are distinguished by a pleasing softness of lines. He also wrote a few instructive works. The Musical Fund Society of which he was a founder (1820), erected a monument to his memory after his death, which occurred at Philadelphia on May 24, 1831.
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- Carr, Joseph, music printer and publisher. J. Carr opened his *Musical Repository* at Baltimore in 1794, in "Market St. near Gay St." From 1795 on the address was No. 6 Gay St. J. Carr first appears as music publisher (in conjunction with B. Carr) in 1796. The firm existed far into the 19th century. 1, 11, 19, 21, 22, 33, 34, 36, 42, 44, 45, 46, 47, 49, 51, 53, 57, 66, 67, 68, 69, 73, 75, 77, 80, 89, 93, 99, 104, 125, 130, 141, 184, 165, 166, 170.
- Carr & Co., B., "music printers and importers lately from London," opened a "*Musical Repository*, No. 136 High Street," Philadelphia, in July, 1793. They removed during the same year to 122 Market Street. The firm ceased to exist fall 1794, when B. Carr carried business on alone both in Philadelphia and New York. 4, 16, 20, 22, 23, 24, 38, 44, 48, 53, 67, 68, 69, 73, 75, 76, 84, 85, 86, 104, 115, 116, 119, 122, 126, 129, 130, 131, 135, 138, 147, 152, 163, 167, 170.
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- Demarque (De Marque), violoncellist and composer. Probably one of the musicians who fled from Cape François to the U. S. First mentioned in 1793 on Baltimore concert programs. Was a prominent member in the orchestra of Wignell and Reinagle's company with headquarters at Philadelphia. Member of the City Theatre orchestra, Charleston, S. C., 1798-1799. His name is frequently met with on concert programs. 32, 38, 44, 66, 90, 129, 138.
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Flute music, 29, 32, 45, 56, 57, 89, 93, 100, 116, 117.

Ford, Paul Leicester, 35, 79.

Forrest, Col. Thomas, *see* Barton, Andrew.

Foucard (Fouchard), clarinetist and com-

poser. Probably one of the French musicians who fled from Hispaniola to the U. S. in 1792. First mentioned in 1793 on concert programs in Boston, Philadelphia, and Charleston, S. C., where he was a member of the City Theatre orchestra, 1796-1799. 56.

Fox, Gilbert, actor, singer (in 1798 he sang 'Hail Columbia' for the first time in public), engraver, 63, 71, 167.

Francis, ballet master, 21, 90, 146.

Franklin, Benjamin, 14, 34, 105, 107.

French songs and dances, 1, 4, 5, 18, 20, 33, 36, 45, 50, 75, 96, 115, 127, 160.

Fugues, 55, 159.

G., D., "of Portland," *see* George, Daniel.

Gardiner, John, 143.

Garnet, Horatio, American composer, 105.

Garrick, David, 66, 76.

Gautier, clarinetist and composer. First mentioned on Philadelphia concert programs in 1795. 32.

Gehot, Jean, violinist and composer. Came to New York in 1792 with Hewitt, Bergman, Young and Phillips as "professor of music from the opera house, Hanoversquare, and Professional Concerts under the direction of Haydn, Pleyel, etc. London." During the following years his name very frequently appears on American concert programs. Gehot settled probably in Philadelphia as violinist in the orchestra of Wignell & Reinagle's company. Fétis mentions a Jean Gehot, violinist and composer who was born in Belgium about 1756, travelled in France and Germany after 1780, and lived in London in 1784. Eitner mentions numerous compositions by Gehot, 36 quartets, trios, etc. Of his theoretical works are known 'A treatise on the theory and practice of music . . .' London, 1784, and 'The complete instructor for every instrument,' London, 1790. That this Gehot is identical with the one who emigrated to the U. S. becomes evident from John R. Parker's Musical reminiscences in the 'Euterpiad,' 1822. It is there stated that he died in obscurity and indigent circumstances. 112, 123.

Geminiani, Francesco, Italian composer, 117.

Genin, *see* Guenin.

Gentlemen & ladies town and country magazine, 122.

George, Daniel (D. G.), 101, 105, 107.

Gilfert, George (Gilford, Gilbert, etc.), music dealer and publisher. George Gilford kept a Musical Magazine (music store) as early as 1787 in New York. In November, 1794, he entered into partnership with Frederick Rausch under

- the firm of G. Gilfert & Co., 191 Broadway. Address in 1795, 121 Broadway; in 1796, 177 Broadway. In 1797 G. Gilfert continued business on his own account at the same address until 1801, changing it in 1802 to 216 Broadway, in 1803 to 13 Maiden Lane. The firm existed for many years.
- For publications by G. Gilfert, *see* 5, 6, 15, 33, 34, 42, 44, 47, 49, 51, 53, 56, 61, 65, 67, 69, 71, 75, 88, 93, 102, 104, 118, 123, 135, 144, 148, 149, 152, 155, 158, 163, 164, 166, 168.
- For publications by G. Gilfert & Co., *see* 6, 14, 17, 28, 32, 37, 43, 76, 78, 86, 87, 90, 110, 112, 131, 147, 159.
- Gillingham, George, violinist and composer. Born in England, pupil of Giardini. (John R. Parker.) He came to the U. S. in 1793 or 1794 as leader in the orchestra of Wignell & Reinagle's company. In 1794 he was one of the directors of the "Amateur and Professional Concert" at Philadelphia. He subsequently moved to New York, where he was still active as leader at "The New York Theatre" in 1822. A picture in the *N. Y. H. S.* shows him in this capacity. Gillingham seems to have been a violinist of unusual ability. 31, 66, 81.
- Giordani, Giuseppe, Italian composer. 49, 66, 71.
- Giornowicki (Giornovich, Jarnowic), Italian composer, 66.
- Glees, 54, 61.
- Gluck, the composer, 49, 75, 82, 110.
- Godian, English composer, 149.
- Goldsmith, the poet, 43.
- Gothick composition, 154.
- Gram, Hans, best known as co-editor with Oliver Holden and Samuel Holyoke of 'The Massachusetts Compiler,' 1795, the most progressive work on psalmody which appeared in the U. S. before 1800. Gram seems to have settled at Boston in 1793, where he was organist of Brattle Street Church. 1, 37, 70, 93, 108, 143, 154.
- Granger, Frederick, of Boston, composer, 87.
- Graun, the composer, 143.
- Graupner, Gottlieb, oboist, composer, music publisher. Born about 1740, possibly a son of the once celebrated German composer Christoph Graupner (1687-1760). Was oboist in a Hanoverian regiment until 1788 when he went to London. There he played under Haydn. From London he went to Prince Edward's Island whence he arrived at Charleston, S. C., in 1795. In 1797 he became oboist in the orchestra of the Federal Street Theatre, Boston, where he settled definitely. With some friends he founded a "Philharmonic Society" which existed until 1824. He also was a founder of the Haendel and Haydn Society and his importance in the history of music at Boston has duly been recognized by Dwight. About 1800 Graupner opened a music store. He also engraved and published music. The year of his death seems to be unknown. 28, 163.
- Green, Samuel, printer, 15.
- Greenleaf's Press, 27.
- Grétry, the composer, 66, 132, 140.
- Grider, Rufus A., 163.
- Griffith, dancing master and composer. To be traced in Providence, R. I., Boston, New York, Charleston, S. C., and other cities. 27.
- Gualdo, Giovanni (John). Musician and "wine merchant from Italy, but late from London," who came to Philadelphia in 1767, where he is to be traced until 1771, teaching music, directing concerts "after the Italian method" and performing his compositions. 32, 136, 148, 157.
- Guenin (Genin), composer and pianist. Probably one of the French musicians who fled from the West Indies to the U. S. in 1793, when he first appears on Philadelphia concert programs. 54, 136.
- Guitar music, 29, 63, 116, 117.
- Haendel, the composer, 72, 115.
- Hagen, Peter Albrecht von (or van), jun., music teacher, publisher, virtuoso, composer. Son of P. A. von Hagen, sen.; first mentioned on New York concert programs in 1789 as pianist "eight years of age." Began his career as music teacher in 1792 at the age of eleven years. Late in 1796 the family moved from New York to Boston, where young Von Hagen continued his career as concert performer. Late in 1797 or very early in 1798 P. A. von Hagen, sen. and jun. opened a "Musical Magazine and Warranted Piano Forte Ware House at 62 Newbury Street." In May, 1798, Benjamin Crehore became a partner and the firm became P. A. Von Hagen jun. & Co. In March, 1799, they removed to 55 Marlborough Street and in May to No. 3 Cornhill as P. A. Von Hagen & Co., where the firm remained. In November, 1800, the firm was dissolved by mutual consent and P. A. von Hagen (jun.) carried business on alone at the same address. The firm did not begin to publish music before 1799. For compositions by P. A. von Hagen, jun., *see* 3, 12, 56, 110, 121; for publications, *see* 2, 6, 12, 34, 55, 56, 79, 82, 102, 121, 155.



- For publications by P. A. von Hagen, jun. & Co., *see* 2, 3, 15, 22, 28, 80, 81, 91, 140, 155, 156, 171.
- Hagen, Peter Albrecht von (or van), sen., organist, music teacher, violinist, composer. Sittard in his history of concert-life at Hamburg, mentions a violin virtuoso by the name of Peter Albrecht von Hagen who gave a concert there in 1740. He probably was identical with the organist, composer and violinist at Rotterdam (pupil of Geminiani) whom Burney met in the seventies and of whom Enschedé speaks as still being there in 1776. Burney also mentions his son "who has been under M. Honaür at Paris." It was this son probably who came to Charleston, S. C., in 1774, calling himself P. A. van Hagen, jun. "organist and director of the City's Concert in Rotterdam. Lately arrived from London." In 1789, on New York concert programs, he changed the jun. into sen. in distinction from his son who then began his career as violin virtuoso. In the following year he called himself "organist, carillonneur and director of the City Concert at Zutphen." He resided at New York until 1796, from 1793 on as the principal manager of the Old City Concert. In 1797 he removed to Boston with his family, where he opened a music school with his son and also a music store. For a while he was the leader in the New Theatre orchestra and his name appears frequently on concert programs. In 1800 he was organist at the Stone Chapel. In several of his advertisements he called himself "organist in four of the principal churches in Holland" with an "experience during 27 years as an instructor." For compositions, *see* 4, 17, 28, 51, 55, 174.
- Hagen, P. A. von (jun.) & Co., *see* Hagen, P. A. von, jun.
- Haliburton, William, 44.
- Hall, Thomas, printer, 92.
- Hancock, John, 42, 143.
- Handel, *see* Haendel.
- Harlequin's opera, *see* Fashionable lady.
- Harmonica, 42.
- Harmonicus, 109.
- Harmony, On, 109.
- Harp music, 148.
- Harper, Miss, 145.
- Harpsichord, Improvement of, 72.
- Harpsichord music, *see* Pianoforte music.
- Harris, T. M., 141.
- Harrison, James, publisher, 25, 122, 142.
- Harrison, John, printer, 68, 149.
- Hart, Oliver, 35.
- Harvard University Library, 2, 3, 12, 16, 56, 65, 102, 110, 121, 126, 130.
- Harwood, opera singer, 4, 65.
- Harwood, J. E., poet, 44.
- Hatton, Mrs. Ann Julia, sister of Mrs. Siddons, actress, poetess, playwright. Came to New York in the winter of 1793-1794. 98, 148.
- Haunted tower, opera, 66, 140, 145, 146, 147.
- Hauthoy music, 89.
- Haydn, Joseph, 12, 48, 57, 66, 95, 110, 127, 128, 139.
- Heaton, Nathaniel, 27.
- Hewitt, James, violinist, composer, publisher. Came to New York in 1792 with Gehot, Bergman, Young, and Philipps as "professors of music from the Operahouse, Hanoversquare, and Professional Concerts under the direction of Haydn, Pleyel, etc. London." Hewitt managed excellent subscription concerts at New York during the following years and was very active as virtuoso and leader in the orchestra of the Old American Company. He held an undisputed position as leading musician in New York and his social standing was excellent. In January, 1798, or very late in 1797, he bought the New York branch of B. Carr's Musical Repository (131 William St.; 1799-1800 at 23 Maiden Lane, then 59 Maiden Lane). Though he is to be traced as publisher as early as 1794, it was not until 1798 that he became important in this respect. Hewitt's career extended far into the 19th century and quite a few of his compositions are extant in our libraries though unfortunately only his minor works. For compositions, *see* 19, 27, 28, 45, 50, 70, 86, 97, 111, 112, 113, 114, 117, 126, 143, 148, 166, 167, 169; for publications, *see* 12, 19, 22, 29, 37, 41, 44, 49, 61, 66, 68, 69, 70, 71, 72, 76, 80, 81, 86, 87, 97, 98, 102, 119, 151, 155, 164, 165, 166, 167, 168, 169, 171.
- Hillegas, Michael, 31.
- Hoare, Prince, English playwright, 96, 103.
- Hodge, Allen and Campbell, printers, 35, 36.
- Hodgkinson, John. Stage name of John Meadowcraft, born in 1767 in Manchester, England. Actor of extraordinary ability and versatility, a very gifted singer and not without talent as playwright. Famous on the English stage before he, in 1792, settled in the U. S. He soon became joint-manager with Hallam of the Old American Company. After a career of triumphs he died 1805 in Washington, D. C., of yellow fever. 27, 91, 97, 99, 102, 130.
- Hodgkinson, Mrs., 127, 146.
- Hoffmeister, Franz Anton, German composer, 43, 57.
- Holden, Oliver, well known American

- psalmist, born 1765 at Charlestown, Mass., died there in 1831 or 1834. By trade a carpenter, Holden devoted his leisure hours to composition. His first collection, 'The American Harmony,' appeared in 1793. His most ambitious work was 'The Massachusetts Compiler,' 1795, which he co-edited with Hans Gram and Samuel Holyoke. In 1797 he was engaged by Isaiah Thomas as editor and revisor of 'The Worcester Collection.' 39, 55, 87, 93, 106, 108, 130, 144.
- Holyoke, Samuel, born 1762 at Buxford, Mass., died 1820 at Concord, N. H., well known as psalmist. 65, 115, 130, 151, 160.
- Hood, English composer, 12.
- Hook, James, English composer, 6, 16, 19, 33, 36, 41, 66, 67, 68, 69, 71, 72, 73, 77, 80, 81, 83, 84, 104, 112, 147, 152, 164, 166, 168.
- Hopkins, G. F., printer, 167.
- Hopkinson Family Library, 4, 18, 22, 23, 24, 25, 26, 34, 48, 51, 73, 77, 78, 84, 85, 110, 111, 116, 122, 134, 135, 139, 147, 153, 154, 157, 169, 172.
- Hopkinson, Francis, signer of the Declaration of Independence, our first Secretary of the Navy, Judge of the Admiralty from Pennsylvania, satirist, poet, inventor, painter, etc., in short of the foremost men of Revolutionary times. He was also a skilled musician with a decided gift for composition. He spent much time and thought on the improvement of the harpsichord and other instruments, was proficient on the organ and harpsichord, conversant with the best music of his time, and undoubtedly contributed more toward the development of a musical life at Philadelphia than any of his contemporaries. Francis Hopkinson himself claimed to have been the first native American composer and the facts seem to bear out his claim, James Lyon, of Newark, N. J., being a close second and William Billings of Boston third. Strange to say, until recently, Francis Hopkinson's interesting musical career escaped the attention of our historians entirely. He was born at Philadelphia in 1737 and died there in 1791. 46, 55, 72, 73, 96, 101, 105, 107, 108, 125, 134, 150, 154, 161, 169.
- Hopkinson, Joseph, son of Francis, author of 'Hail Columbia,' 1770-1842. 20, 63.
- Hopkinson, Thomas, younger brother of Francis, *not* his father, 46.
- Hornpipes, 45, 56.
- Howe, William, bookseller, 2, 5, 64, 74, 77, 83, 84, 91, 92, 97, 109, 154.
- Hudson and Goodwin, printers, 132.
- Humphreys, James jun. and Valentine Nutter, 42.
- Humphreys, William, publisher, 141.
- Hunting songs, 48, 65, 70.
- Hymns, 85.
- Incle and Yarico, opera, 73, 74, 108, 144.
- Inledon, Mrs., 146.
- Indians, North American, 6, 38.
- Instruction books (summary of titles):  
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 Compleat tutor for the fife (Willig, 1805), 30;  
 Compleat tutor for the fife, 1776, 31;  
 Divertimenti or familiar lessons for the pianoforte, 40;  
 Gentleman's amusement by R. Shaw, 57;  
 Instructions for the sticcad pastoral by James Bremner, 74;  
 Lesson (three short studies), 78;  
 Lessons (MS. vol.), 78;  
 Linley's assistant for the pianoforte, 80;  
 New and complete preceptor for the violin, 98;  
 New assistant for the pianoforte, 99;  
 New instructions for the German flute, 100;  
 Pocketbook for the German flute, etc., 117;  
 Pocket companion for the German flute, etc., 117;  
 Preludes . . . for the improvement of practitioners, 120;  
 Scale for the flageolet, 131;  
 Scuola del canto by F. Trisobio, 131.
- Ireland, Joseph N., 20.
- Irish songs, 99.
- Iron chest, opera, 74, 147.
- J. H., composer, 23, 35.
- Jackson, Paul, 46.
- Jackson, Dr., English composer, 109.
- Jefferson, Thomas, 11.
- Jenks, E. A., printer, 110.
- Juhan, Alexander, composer. "Alexander Juhan, junior, master of music," appears in Philadelphia in December, 1783, as "lately arrived." Probably the son of James Juhan, who came to Charleston, S. C., as a music teacher in 1771 and who, in 1786, advertised himself at Philadelphia as manufacturer of the "Great North American Fortepiano." Alexander is mentioned on the concert programs of the same year as violinist and as one of the managers of the City Concerts. His professional quarrel with Andrew Adgate in 1787 throws a peculiar light upon musical conditions at Philadelphia. He seems to have moved to Charleston, S. C., in 1791, where he is to be traced for a year to two. He then returned to Philadelphia. 109, 133, 138.
- Kearsley, G., 18.
- Keatinge, Henry S., publisher, 97.
- Kelly, English comedian and occasional composer, appeared in America first in 1792. 139.
- Kelly, Earl of, English composer, 110.

- Kelly, Michael, English composer, 19.  
 Kidson, Frank, 170.  
 Klemm and Brother, music publishers, 98.  
 Kotzebue, Augustus von, 117, 159.  
 Kotzwara, Franz, Bohemian composer, 17, 164.
- Labarre, Trille (La Barre, Labasse). First mentioned in November, 1793, in Boston papers as "professor and composer of music, lately from Paris." He taught "vocal music after the manner of Italian schools" and, for several years, played in the theatre orchestras of Boston. Possibly there is some connection between him and the guitarist and composer for the guitar mentioned by Fétis. 78, 80, 122, 132.
- Larkin, F., publisher, 27.  
 Lathrop, J., 74, 115.  
 Leaumont, R., composer. In 1796 leader of the band in concerts at Boston, still there in 1798, settled at Charleston, S. C., about 1801. 84, 100, 153.
- Lee, Harriet, 97.  
 Leigh, Sir Egerton, 106.  
 Lewis and Horner, publishers, 54.  
 Library Company of Philadelphia, 13, 38, 39, 43, 46, 54, 68, 80, 82, 113, 114, 119, 121, 124, 127, 128, 132, 141, 142, 153, 159, 170.  
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- Librettos (American imprints, summary of titles): Agreeable surprise, 4; Americana and Elutheria, 11; Arcadia, 14; Archers, 14; Battle of Hexham, 17; Blockheads, 18; Blue beard, 19; Castle of Andalusia, 141; Children in the wood, 24, 141; Columbus, 28; Darby's return, 35; Dead alive, 36; Deserter, 38; Dialogue on peace, 38; Disappointment, 39; Don Juan, 41; Duenna, 42; Edwin and Angelina, 43; Exercises, containing a dialogue and ode, 46; Exercises, containing a dialogue and two odes, 46, 47; Farmer, 47, 142; Fashionable lady, 48; Haunted tower, 66; Highland reel, 68; Inle and Yarico, 73, 74; Lionel and Clarissa, 80; Love in a village, 82; May Day in town, 88; Midas, 89; Military glory of Great Britain, 89; Monody to the memory of the chiefs who have fallen in the cause of American liberty, 91; Mountaineers, 91, 92; No song, no supper, 103; Padlock, 113; Patrick in Prussia, 114; Political duenna, 118; Poor soldier, 119, 141; Poor Vulcan, 119; Purse, 122, 142; Quaker, 123; Reconciliation, 124; Redemption of England, 125; Romp, 127; Rosina, 128; Rudolph, 129; Selima and Azore, 132; Shety's travels, 135; Slaves in Algier, 137; Sterne's Maria, 144; Tammany, 142, 148; Temple of Minerva, 150; Two misers, 141; Wild goose chase, 167; Woodman, 169.
- Linley, F., first mentioned as composer in Boston papers of 1798 and as partner in the firm of Linley & Moore or Linley & Co., 80, 110, 154.  
 Linley, Thomas, English composer, 42, 80, 127, 144.  
 Linley & Moore (Linley & Co.), publishers, 62, 118.
- Linn, John Blair, 20.  
 Lloyd, Rev., 14.  
 Locke, Mathew, English composer, 84.  
 London & Son, Samuel, printers, 141.  
 Longman & Broderip, 157.  
 Low, Samuel, 105.
- Lyon, James, 1735-1794, of Newark, N. J., a close second to Francis Hopkinson for the title of first native American composer. Known to musical historians chiefly as compiler and editor of the psalm tune collection 'Urania' (1761 or 1762), a book full of bibliographical puzzles and the most important and progressive of its kind and time published in America. To students of ecclesiastical history, James Lyon is known as the first Presbyterian minister in Nova Scotia and to those of political history for his proposals to conquer Nova Scotia during the War of the Revolution. 54, 89, 106.
- Magazines. For music or articles on secular music printed in the American magazines of the 18th century, *see* American magazine; American museum; Boston magazine; Columbian magazine; Gentlemen & ladies town and country magazine; Massachusetts magazine; New York magazine; Pennsylvania magazine; Universal asylum.
- Maid of the mill, opera, 61, 84.  
 Mallet, English poet, 125.  
 Mallet, composer. Probably one of the French musicians who fled to the U. S. from Hispaniola in 1793. First mentioned on Philadelphia concert programs in the same year. Seems to have belonged to the orchestra in Wignell and Reinagle's company. Settled in Boston about 1795, where he kept a music store besides being an active musician. 132.
- M'Alpine, W., publisher, 4.  
 Mann, Elias, of Worcester, Mass. Generally known as a compiler and composer of sacred music. 12, 62, 86.  
 Marches, Collections of, 30, 45, 56, 57, 72, 75, 85, 89, 98, 100, 153, 158.  
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- Marie Antoinette, 22.
- Markoe, Peter, born 1735 in Santa Cruz (St. Croix), West Indies, died at Philadelphia in 1792. Was educated at Trinity College, Dublin, read law in London, and settled at Philadelphia in 1783, where his 'Miscellaneous poems' were printed in 1787. 5, 124.
- Marseillaise, 50, 86.
- Marshall, opera singer, 146.
- Marshall, Mrs., opera singer, 145, 146.
- Martini, Italian composer, 1.
- Mason, Mrs. S., 13.
- Masonic music, 13, 24, 27, 28, 54, 86, 100.
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- Massachusetts Charitable Society, 3.
- Massachusetts Historical Society, 3, 4, 7, 40, 43, 44, 55, 72, 78, 105, 107, 126, 130, 136, 143.
- Massachusetts magazine, 1, 7, 12, 17, 20, 23, 27, 34, 36, 37, 49, 51, 53, 62, 69, 70, 74, 80, 82, 86, 87, 104, 106, 107, 108, 123, 129, 130, 139, 140, 141, 151, 154, 160, 168.
- Mather, Increase, 15.
- M'Culloch, John, printer, 116.
- M'Kean, Thomas, 124.
- McKee, Thomas, 6.
- Mechanics Association of Boston, 39.
- Mein and Fleeming, 79.
- Melodramas, 15.
- Merits, Relative, of vocal and instrumental music, 125.
- Metastasio, Italian poet and composer, 114.
- Michael, David Moritz, composer, born 1751 in Germany, died 1823 at Neuwied, Germany. Lived for many years as music teacher at Bethlehem, Pa., and Nazareth, Pa., afterwards at Bethlehem, Pa., as class leader of the Single Brethren of the Moravian congregation. 113, 145, 163.
- Middlesex Medical Association, 141.
- Niffin, Thomas, 124.
- Millus, 50, 166.
- Minuets, 45, 50, 52, 90, 157.
- Modern musick, Criticism on by B. Franklin, 34.
- Moller, John Christopher, composer, organist, pianist, editor. First mentioned on New York concert programs of 1790 as harpsichordist. End of the same year he went to Philadelphia, where he gave concerts with his daughter, a musical prodigy. During the following years he resided at Philadelphia as organist of Zion Church, music teacher, concert performer, and in 1792, as director of the City Concerts. Moller was also a specialist on the Harmonica. In 1793 he and Capron kept a music store and published music under the firm of Moller & Capron, 163 North Third St., combining therewith a music school. In 1796 Moller moved to New York and when P. A. von Hagen, sen., moved to Boston end of the same year, he undertook the continuation of the Old City Concerts, changing, in 1798, the name into that of "Subscription Concerts." As composer, Moller was not without talent, the symphony, for instance, mentioned in these pages being harmless but pretty. 17, 42, 84, 90, 110, 123, 128, 136, 153.
- Moller & Capron, music publishers, 51.
- Moore, Thomas, 69.

- Morans, P. K., 148.  
 Morehead (Moorhead), English composer, 66, 98.  
 Moreton, John P., 152.  
 Morgan, W. S., violinist and composer. First mentioned 1770 in Boston papers as "pupil of Signior Giardini, just arrived from England." Taught music and played first violin in 1771 in W. Turner's subscription concerts. During the same year he went to Newport, R. I., as organist. After having been discharged for disorderly conduct and for contracting debts and after an itinerant career in several small towns, he reappeared at Boston in 1773 and is to be traced there until 1775, mostly as violin virtuoso. 70, 90.  
 Morton, T., *see* Morton, Thomas.  
 Morton, Mrs. Sarah Wentworth, 37.  
 Morton, Thomas, playwright, 24, 28, 174.  
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 Musical glasses, *see* Harmonica.  
 Musical societies, *see* Societies, musical.  
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 Norman, William, music engraver and publisher, 17, 95.  
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 O'Keefe, John, 4, 36, 47, 68, 114, 119, 142.  
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 Oldmixon, Mrs., famous singer, 65, 145, 146.  
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 Operas (music to or from individual operas, including burlettas; dramatic pastorals; musical dramas, farces, entertainments, pieces, romances; masques, melodramas, pastoral operas, plays interspersed with music, etc.) (summary of titles; *see* also Overtures): Abroad and at home, 2; Adopted child, 4; Agreeable surprise, 49; Americana and Eluthera, 11; Amin-tas, 7; Amyntas, 49; Arcadia, 14; Archers, 14, 167; Ariadne abandoned, 15; Auld Robin Gray, 16; Battle of Hexham, 17; Blue beard, 19, 141; Bourville Castle, 20; Capocchio and Dorinna, 21; Castle of Otranto, 22; Castle spectre, 140; Castles in the air, 102; Cherokee, 1; Children in the wood, 24, 131, 171; Columbus, 28; Conjuror no magician, 140; Darby's return, 35; Deserter, 38; Deux chasseurs et la laitière, 38; Doctor and Apothecary, 41; Double disguise, 41; Duenna, 42; Edwin and Angelina, 43; Farmer, 146; Fashionable lady, 48; Flitch of bacon, 52; Follies of a day, 58; Fourth of July, 53; Gray mare's the best horse, 62; Hartford Bridge, 11; Haunted tower, 66, 140, 145, 146, 147; Inle and Yarico, 74, 108, 144; Irish taylor, 74; Iron chest, 74, 147; Italian monk, 75; Jack of Newberry, 166; Jubilee, 76; Launch, 78; Lionel and Clarissa, 80; Little Yankee sailor, 81; Lock and key, 81; Lodoiska, 95; Macbeth, 84; Maid of the mill, 61, 84; Marian, 58; May Day in town, 88; Midnight wanderers, 24; Military glory of Great Britain, 89; Mountaineers, 65, 91, 92, 163, 165; My grandmother, 96; Mysterious marriage, 97; Mysterious monk, 97; Naval pillar, 98; Needs must, 98; No song, no supper, 2, 49, 146; Old woman of eighty-three, 108; Orphée et Euridice, 75; Patriot, or, Liberty asserted, 78, 114; Patriot, or, Liberty obtained, 114; Pirates, 22, 49, 84; Pizarro, or, The Spaniards in Peru, 117; Poor soldier, 1, 26, 96, 103, 152; Poor Vulcan, 119; Prisoner, 122, 145; Prisoner (Mozart's *Le Nozze di Figaro*), 58; Prize, 48, 146; Purse, 55, 122, 146, 165; Quaker, 123, 146; Reconciliation, 5, 124; Recruit, 125; Redemption of England, 125; Rencontre imprévue, 95; Richard Coeur de Lion, 126; Rival soldiers, 104; Robin Hood, 126, 145, 147; Rosina, 21, 26, 128, 166; Savoyard, 131; Secret, 140; Selima and Azore, 140; Shipwreck, 12, 49, 81; Sicilian romance, 22, 135; Slaves in Algier, 137; Son in law, 138; Spanish barber, 143; Spanish castle, 143; Spoil'd child, 140, 146; Sprigs of laurel, 146; Sterne's Maria, 144; Surrender of Calais, 115; Tammany, 148; Temple of Minerva, 150; Tom Thumb the Great, 145; Travellers in Switzerland, 44; Virgin of the sun, 159; Waterman, 163; Wild goose chase, 167; Woodman, 139, 146, 169; Zorinski, 73, 174.  
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- Oswald, James, 6.
- Ouâbi, an Indian tale, 37.
- Overtures (Individual to): Apotheosis of Franklin, 14; Arabs of the desert, 14; Archers by B. Carr, 15; Auld Robin Gray by A. Reinagle, 16, 131; Battle overture by James Hewitt, 111; Birthday by R. Taylor, 148; Buona figlia, 112; Caledonian frolic by B. Carr, 21; Castle spectre by F. Linley, 110; Children in the wood, 24, 112; Circe and Ulysses by R. Taylor, 111; Demophon, 111; Federal overture by B. Carr, 50; Federal overture by P. A. von Hagen, 51; Foret Noire by A. Reinagle, 53; Harlequin's invasion by A. Reinagle, 66, 88; Highland reel, 131; Iphigénie [in Aulis], 110; Irish medley overture by A. Reinagle, 135; Irish taylor by R. Taylor, 74; Lady of the Manor, 112; Lodoiska, 23; Lucky escape, by A. Reinagle, 83; Marian, 113; Martin's overture, 86; Masonic overture by A. Reinagle, 86; May Day in town, 88; Medley overture to Harlequin's invasion by A. Reinagle, 88; Medley overture with variations by Chateaudieu, 88; Mountaineers by R. Taylor, 92; Naval overture to the pantomime of Poor Jack by B. Carr, 98, 118; New federal overture by Leamont, 100; Occasional overture by A. Reinagle, 105; Overture by P. A. von Hagen, 110; Jos. Haydn, 110; the Earl of Kelly, 110; F. Linley, 110; J. C. Moller, 110; A. Reinagle, 111; P. Roth, 111; R. Taylor, 111; Overture in 9 movements, expressive of a battle, by James Hewitt, 111; Overture in 12 movements, expressive of a voyage . . . to America, by Jean Gehot, 112; Patriot, or, Liberty asserted, by James Hewitt, 114; Patriot, or, Liberty obtained, by B. Carr, 114; Quaker, by R. Taylor, 123; Robin Hood, by Baumgarten, 126; Rosina, 112; Sailor's medley, *see* Naval overture; Schiava, 112; Scottish medley overture, by A. Reinagle, *see* Auld Robin Gray; Shipwrecked mariner preserved, by R. Taylor, 135; Storm overture, by James Hewitt, 112; Tammany, by James Hewitt, 113, 149; Volunteers, by A. Reinagle, 160; Witches of the rocks, by A. Reinagle, 168; Yankee Doodle, by Daguetty, 112.
- Paff, J. and M., music dealers and publishers, 1799-1803, 127 Broadway, New York, then 54 Maiden Lane, 23, 55, 169.
- Page, composer, 25.
- Paine, Thomas, 2, 62, 126, 155.
- Pantomimes (summary of titles): Apotheosis of Franklin, 14; Arabs of the desert, 14; Birthday, 148; Caledonian frolic, 21; Cave of enchantment, 23; Danaides, 175; Deux chasseurs et la laitière, 38; Don Juan, 41; Elopement, 44; Foret Noire, 53; Harlequin Freemason, 86; Harlequin pastry cook, 65; Harlequin shipwreck'd, 66; Harlequin's invasion, 66, 88; Lucky escape, 83; Miraculous mill, 90; Oscar and Malvina, 6, 48, 124; Petite Piedmontese, 115; Pierre de Provence, 116; Poor Jack, 118; Robinson Crusoe, 127; Rural revels, 129; Shamrock, 135; Shipwreck'd mariner preserv'd, 135; Sophia of Brabant, 143; Touchstone, 156; Witches of the rocks, 168.
- Parthien (Suites), 113.
- Patriot, or, Liberty asserted, opera, 78, 114.
- Patriotic American songs (summary of titles of such with music): Adams and liberty, 2; Adams and Washington, 3; America, commerce and freedom, 7; Behold the man whom virtue raise, 105; Boston patriotic song, *see* Adams and liberty; Brother soldiers all hail, 20; Captain Truxton, or, Huzza for the Constellation, 22; Columbia, 27; Columbia's bold eagle, 28; Columbia's brave friends, 28; Columbians all, *see* New Yankee Doodle; Come all ye sons of song, 106; Come, join hand in hand, brave Americans all! *see* Liberty song; Come swallow your bumpers, 29; Death of General Wolfe, 50; Federal constitution, 50; God save America, 61; Great Washington, the hero's come, *see* Ode to Columbia's favorite son; Green Mountain farmer, 62; Hail, America, hail, 63; Hail Columbia, 51, 63; Hail Liberty, 65; Huzza for the Constellation, 71; Jefferson and liberty, 75; Kentucky volunteer, 76; Lafayette, 77; Liberty song, 79; New Yankee Doodle, 102; New York patriotic song, *see* Federal constitution; Ode for American independence, 105; Ode to the President of the United States, 108; Ode to Columbia's favorite son, 107; On the white cliffs of Albion, *see* Song on General Washington; Parody parodiz'd, 79; Poets may sing of their Helicon streams, *see* Federal constitution; Rise Columbia, 126; Song for the Fourth of July, 139; Song on General Washington, 109; The season sheds its mildest ray, *see* Ode to the President of the United States; 'Tis done, the edict passed, *see* Ode for American independence; To arms, Co-

- lumbia, 155; Truxton's victory, 156; Washington ("When Alcides"), 160; Washington (by Mrs. Pownall), 160; Washington and liberty, 160; Washington's counsel forever, 161; Welcome mighty chief once more, 25; When Alcides the son of Olympian Jove, 160; Yankee Doodle, 39, 50, 102, 112, 170; Ye sons of Columbia, *see* Adams and liberty.
- Pelham, W., publisher, 122.
- Pelissier, Victor (Pelisier), French horn virtuoso, composer. First mentioned in 1792 on Philadelphia concert programs as "first French horn of the theatre in Cape François." After residing at Philadelphia for one year, he moved to New York as principal horn player in the orchestra of the Old American Company. His name is frequently met with on New York concert programs, and most of the arrangements and compositions for the Old American Company were written either by him or James Hewitt. Pelissier resided at New York for many years. 15, 20, 22, 38, 43, 52, 53, 66, 74, 76, 78, 81, 84, 92, 96, 97, 119, 123, 127, 128, 135, 138, 143, 144, 159, 163, 174.
- Pennsylvania Historical Society, 4, 14, 30, 36, 39, 40, 46, 47, 49, 65, 68, 89, 92, 103, 109, 110, 112, 137, 141, 144, 166, 171.
- Pennsylvania magazine, 37, 56.
- Pennsylvania University Library, 47.
- Pennypacker, Governor Samuel W., 50, 154, 157.
- Peter, John Frederick, of the Moravian congregation in Bethlehem, Pa., composer, organist and violinist, born 1746. 114, 136.
- Petit, violinist and composer. Probably one of the French musicians who fled to the U. S. from the West Indies in 1793. Appears in this year on Philadelphia, Boston, and Charleston, S. C., concert programs as violinist. Seems to have settled at Charleston, S. C., where he is to be traced as member of the City Theatre orchestra in 1799. 123.
- Phile, Philip (Fyles, Phyle, Pfylo, Phyles, etc.), violinist and composer. First mentioned on Philadelphia concert programs in 1784 as violinist. In this or the following year he became the leader of the orchestra of the Old American Company. After an itinerant career he settled at Philadelphia in 1789 and died there in 1793. Phile is said to have been the composer of 'The President's march,' but this is very doubtful. 32, 63, 66.
- Philenia, 37.
- Philharmonic Society Library, Bethlehem, Pa., 113, 114, 123, 136, 145, 163.
- Phillips, dancing master, violoncellist and composer. Came to New York in 1792 with Hewitt, Gehot, Bergman and Young as "professors of music, from the Operahouse, Hanoversquare, and Professional Concerts, under the direction of Haydn, Pleyel, etc." In one of his advertisements he called himself "dancing master from his academy, and the opera, London, director of the figures under the Earl of Aylesbury, at the Queen's Balls; master of ceremonies at the masquerades Pantheon, City Balls, London Taverns, Anacreontic Rooms, etc." To be traced for a few years on American concert programs as violoncellist. 32.
- Philo dramatis, 126.
- Philo-musico, 23, 27, 129, 140.
- Pianoforte (or harpsichord music), 3, 17, 23, 25, 26, 29, 32, 43, 48, 49, 80, 93, 99, 111, 112, 116, 120, 131, 133, 136, 138, 139, 148, 149, 153, 154, 155, 156.
- Piccinni, Nicola, the composer, 112.
- Pick, John, composer for the Harmonica. Mentioned in 1792 on Boston concert programs, later on in Southern papers, seems to have settled at Boston for a few years in 1796. 42.
- Pinckney, General, 56.
- Pirates, opera, 22, 49, 84.
- Pirston, William, 61.
- Pirson, W., engraver, 169.
- Plays interspersed with music, 20, 28, 74, 75, 84, 97, 98, 114, 117, 137, 159, 167, 174.
- Pleyel, the composer, 43, 57, 66, 67, 157.
- Poor soldier, opera, 1, 26, 96, 103, 119, 141, 158.
- Potpourris, 143.
- Powell, C. S., 148.
- Power of music, 119, 153.
- Pownall, Mrs. A. M., actress, singer, poet and composer. Favorably known on the English stage as Mrs. Wrighten, before she, in 1792, came to the U. S. as a member of the Old American Company. She died at Charleston, S. C., in 1796. 3, 4, 19, 65, 75, 76, 92, 98, 160.
- President's march, 50, 51, 63, 88, 120.
- Preston and Son, British music publishers, 120.
- Prichard and Hall, printers, 124.
- Priest, William, music engraver and editor. Became bassoonist and trumpeter in Wignell and Reinagle's company, Philadelphia, in 1794; returned after a few years to England, where his 'Travels in America' were published in 1802. 120, 157.
- Prisoner, opera, 122, 145.
- Prize, opera, 48, 146.
- Pseudonyms, 23, 27, 37, 39, 109, 120, 125, 126, 129.
- Purse, or Benevolent tar, opera, 55, 122, 142, 146, 165.

Quaker, opera, 123, 146.

Quartets (vocal and instrumental), 90, 123.

Quintets, 136.

R. A. (= Alexander Reinagle?), 168.

Ralph, James (1705?-1762), born probably in Pennsylvania, died in England. Mentioned by B. Franklin in his autobiography, with whom he went to London. Here he became a journalist of talent but whose pen was at the command of the highest bidder. None of his plays seems to have met with lasting success. 48.

Raulet, H., music printer, 65.

Rebecca, B., engraver, 51.

Reconciliation, opera, 5, 124.

Reels, 45, 56, 57, 80, 92, 158.

Reeve, William, the composer, 22, 122, 135, 142.

Reinagle, Alexander, pianist, composer, theatrical manager. Born 1756 in Portsmouth, England, he began his musical career in Scotland, where he received instructions both in the theory and practice of music by Raynor Taylor. He came to New York in 1786, calling himself "member of the Society of Musicians in London." His proposals to settle in New York not meeting with sufficient encouragement, he went to Philadelphia after giving proof of his abilities to the New Yorkers in an excellent concert. In Philadelphia his talents were soon appreciated, and he became music teacher in the best families. He conducted and performed in numerous concerts, besides presiding at the harpsichord in opera in several cities, especially in Baltimore, before he and Wignell founded the New Theatre at Philadelphia in 1793. This enterprise was in every respect remarkable but too great a preference was given to opera and the commercial success was not in keeping with the artistic. Reinagle developed an astonishing activity as composer and arranger during these years. He died at Baltimore on September 21, 1809. "During the latter years of his life, he was ardently engaged in composing music to parts of Milton's *Paradise Lost*, which he did not live to complete. It was intended to be performed in oratorio style, except that instead of recitatives, the best speakers were to be engaged in reciting the intermediate passages." (Parker, *Euterpiad*, 1822.) The manuscript of this work was extant until recently, when it disappeared from the library of Reinagle's grandson, Mr. Davis, in Washington, D. C. Of Reinagle's other works only the sonatas mentioned

in these pages and a few minor compositions have been preserved. 3, 7, 16, 19, 23, 25, 26, 28, 32, 50, 53, 66, 73, 75, 86, 88, 90, 92, 97, 98, 105, 111, 112, 113, 116, 117, 120, 122, 126, 131, 132, 135, 137, 138, 139, 140, 143, 149, 155, 160, 168.

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Rice and Co., publishers, 25, 27, 160.

Rigaud, Mrs., translator, 132.

Rivington, James, printer and publisher, 26, 100, 117, 139, 142.

Robertson and Gowan, printers, 24.

Robin Hood, opera, 126, 145, 147.

Rogers, Dr., 83.

Rogerson, Dr., American anthem composer, 42.

Rosetti, Francesco Antonio (Franz Anton Roessler), Bohemian composer, 19, 23, 129.

Rosina, opera, 21, 26, 128, 166.

Roth, Philip. First mentioned in the papers of Philadelphia in 1771 as "Master of the band belonging to His Majesty's Royal Regiment of North British Fusiliers." He disappears for many years but is to be traced as music teacher at Philadelphia from 1785 to 1805, the year of his death. He was well known to Philadelphians for his eccentricity and has been credited, but without proper evidence, with the composition of 'The President's march' (*Hail Columbia*). 63, 70, 111.

Rowson, Susanna Haswell, born in Portsmouth, England, 1762; died in Boston, Mass., 1824. Once famous as a novelist ('*Charlotte Temple*,' 1790) and playwright. On account of the financial embarrassment of her husband, William Rowson, a musician, she went on the stage in 1792 at Edinburgh. From 1793 to 1797 she appeared on the American stage. 68, 137, 156, 160.

Rowson, William, 141.

Rules of musical societies, 32, 129.

Russell, John and Jos. N., printers, 17, 24.

S., anonymous author, 153.

St. Cæcilia Society, Charleston, S. C., 129.

Saliment, George Edward, flutist and composer. First mentioned in 1791 in New York papers as "lately arrived." In the following year he was one of the managers of the Subscription Concerts. He resided at New York until 1800, when he disappears from the directories. 57, 90.

Schaffer, Francis C. (Scheffer, Shaffer), composer and compiler. First mentioned in 1796 on concert programs of Boston, where he resided for many years. 16, 32, 117.



- Schetky, J. George (Shetky), born June 11, 1776, at Edinburgh; died December 11, 1831, at Philadelphia. Appears as violoncellist on Philadelphia concert programs as early as 1787. In later years he became one of the prominent founders of the Musical Fund Society (1820). At one time (after 1800) he and B. Carr entered into partnership for publishing music. 17.
- Schmidt, John Henry, organist, composer, music dealer. First mentioned in New York papers in 1793 as "before his arrival in this country organist of the great church of Shiedam," Holland. After an itinerant career in the South he settled at Philadelphia in 1796, where he was organist of St. Peter's in 1797. Perhaps he was identical with a Mr. Smith who gave "lectures interspersed with music and singing" at Philadelphia in 1788. 138.
- Scolex, engraver, 24.
- Scotch songs, 66, 88, 99, 131, 132, 137, 147.
- Sea songs, 67, 75, 76, 119.
- Seddon, T. and W. Spotswood, 119.
- Seilhauser, George O., 40.
- Selby, William, organist and composer. First mentioned in 1771 on a Boston concert program as organist. Resided at Boston until his death, which seems to have occurred about 1800. During the Revolution, when the musical life of Boston came to a stand-still, Selby made his living as a liquor dealer and grocer. With the year 1782 he started anew on his career as organist, teacher, musical editor, composer and arranger of excellent concerts. The rapid progress of music at Boston was largely prepared by him and it is unfair not to mention William Selby among the musical pioneers of Boston. He was organist at the Stone Chapel until succeeded by P. A. von Hagen about 1800. 32, 82, 100, 106, 109, 116, 122, 129, 159.
- Selima and Azore, opera, 132, 140.
- Shallus, Francis, publisher, 40.
- Shakespeare, 76, 84.
- Shaw, Robert, oboist, bassoonist, composer and editor. Seems to have come to Philadelphia in 1794 as member of the orchestra of Wignell and Reinagle's company. In 1794 a firm of "Shaw & Co." is mentioned. In January, 1795, R. Shaw kept a music store at 44 Seventh, near Mulberry St. He seems to have entered into partnership with John M. Price, trading under the firm of Shaw & Price, but the firm was dissolved in March, 1795. Shaw continued business at 197 Market St. until he failed in November, 1797. He opened his New Music Store, 13 South Fourth St., in November, 1800. In the mean time, he travelled with theatrical companies through the South. He was also a fashionable ballad singer. 57, 165.
- Shaw & Co., 1, 18, 100, 127.
- Sheffer, F. C., *see* Schaffer.
- Sheridan, Richard Brinley, 42, 71, 117.
- Shetky, J. G. C., *see* Schetky.
- Shield, William, the composer, 1, 2, 11, 21, 24, 44, 45, 47, 49, 52, 57, 62, 66, 67, 68, 69, 70, 81, 96, 103, 112, 113, 114, 119, 126, 128, 139, 151, 152, 158, 164, 166, 169.
- Shinn, Mrs. Florence Scovel, 55, 96, 108, 150, 169.
- Shipwreck, opera, 12, 49, 81.
- Sicard, dancing master. Came to Philadelphia about 1785. Early in 1786 he advertised himself as "a pupil of the celebrated Mr. Vestries, and assistant master of Mr. Gardelle, the first dancing master of the opera at Paris." To be traced in Philadelphia for several years. 99.
- Sicilian romance, opera, 22, 135.
- Smith, Adam, 104.
- Smith, Elihu Hubbard, born in Litchfield, Conn., 1771; died in New York, 1798, of yellow fever contracted from a patient. Graduate of Yale, physician, and author. 43.
- Smith, Samuel Harrison, publisher, 169.
- Smither, J., engraver, 37.
- Societies, musical, 27, 32, 61, 107, 129.
- Society of Iconophiles, 25.
- Solomons, Miss, 145.
- Sonatas, 16, 17, 32, 48, 99, 133, 135, 136, 137, 138, 154.
- Sonatina, 139.
- Song books and collections, with or without music (summary of titles): American musical miscellany (1798), 17; (1799), 18; American Robin, 10; American songster (1788), 10; (1799), 11; Apollo, 13; Apollo's and the Muse's musical compositions, 13; Aviary, 16; Beauties of music, 17; Book of songs by Mrs. Pownall and James Hewitt, 19; Caledonian muse, 21; Carr's three ballads, 22; Choice collection of Free Masons songs, 24; Clio and Euterpe, 26; Collection of favorite songs by A. Reinagle, 26; Collection of songs by Dibdin, 27; Collection of newest cotillions . . . modern songs, 27; Columbian songster (1797), 27; (1798), 27; (1799), 28; Dibdin's museum, 39; Elegant extracts, 44; Favorite songs in the Pirates, 49; Four ballads by B. Carr, 53; Free Mason's pocket book, 54; Free Mason's pocket companion, *see* Columbian songster; Gentleman's amusement by R. Shaw, 57; Haydn's canzonettes, 66; Hours of

- love by Hook, 69; Humming bird, 70; Lady's musical miscellany, 77; Loyal and humorous songs, 33; Manuscript collection of hymns, songs, etc., 85; Masque, 87; Miss Ashmore's choice collection, *see* New song book, 90; Musical bagatelles, 93; Musical journal, 93; Musical repository, 93; Nautical songster, 97; Naval and military songs, 98, 142; New and select collection of the best English, Scots and Irish songs, 99; New Minstrel, 100; New song book, 101; Patriotic songster, 115; Philadelphia songster, 116; Scots' musical museum, 131; Select collection of Scots tunes by A. Reinagle, 132; Select songster, 132; Set of six songs by A. Juhan, 133; Seven songs by Francis Hopkinson, 134; Sky lark, 137; Song book printed by J. Rivington, 139; Songs in Blue beard, 141; Songs published by James Harrison, 142; Songster's assistant, 142; Storer, 144; Vocal charmer, 159; Vocal muse, 159; Vocal remembrancer, 159; Young's vocal and instrumental miscellany, 172.
- Sonnets, 62, 69, 143.
- Sound, 56.
- South Carolina Historical Society, 129.
- Southey, 167.
- Sower, S., printer, 115.
- Spain, Dances in, 35.
- Spear, S., printer, 45.
- Spooforth, R., 169.
- Spoil'd child, 140, 146.
- Spotswood, William, printer and publisher, 13, 28, 70, 113, 159.
- Stage, Effects of, on the manners of a people, 44.
- Stanley, John, English composer, 14.
- Storace, Stephen, the composer, 1, 2, 4, 22, 41, 48, 49, 54, 61, 66, 81, 84, 97, 103, 135, 140, 147, 150, 155, 168.
- Story, Enoch, publisher, 73, 114, 128, 132.
- Stuart, Andrew, printer, 14.
- Suites, 145, 163.
- Swan, Timothy, born at Worcester, Mass., in 1758, died in Northfield, Mass., in 1842. Best known as psalmist. 142.
- Swan and Ely, printers, 142.
- Swords, T. and J., printers, 14, 43.
- Symphonies, 90, 136, 148.
- Tammany, or, the Indian chief, opera, 142, 148.
- Tammany Society, 105.
- Taylor, Henry, printer, 114.
- Taylor, Raynor, organist, pianist and composer, born [1747] in England, died at Philadelphia, August 17, 1825. According to John R. Parker (Musical biography, Boston, 1825), Taylor entered the King's singing-school as one of the boys of the Chapel Royal. After leaving the school, he was, for many years, established at Chilmesford, Essex county, as organist and music teacher. From there he was called to be the composer and director of the music to the Sadler Wells theatre. Taylor was a ballad composer of some renown in England before he, in October, 1792, appeared in Baltimore as "music professor, organist and teacher of music in general, lately arrived from London." He was appointed in the same year organist of St. Anne's at Annapolis, Md., but receiving no fixed salary he found himself obliged to move after a few months to Philadelphia. Here he was for many years organist of St. Peter's and, in 1820, influential in founding the Musical Fund Society. His compositions are numerous and mostly of a secular character but only his minor works have been preserved. As a specialty he cultivated burlesque musical olios, or extravaganzas, which came dangerously near being music hall skits. This strikingly illustrates the fact that the American public of those days was *not* horrified by secular tendencies in an organist, outside of the walls of the church. Taylor was also famous for his powers of improvisation. He, Alexander Reinagle, whose teacher he had been in England, and B. Carr undoubtedly were the most prominent musicians at Philadelphia about 1800. 6, 11, 12, 16, 18, 21, 23, 31, 34, 36, 39, 40, 47, 51, 56, 62, 65, 70, 74, 76, 78, 81, 88, 97, 102, 103, 108, 109, 111, 115, 116, 117, 118, 120, 124, 129, 130, 131, 135, 138, 145, 148, 155, 156, 159, 160, 169.
- Tenducci, Italian composer, 115.
- Thanksgiving Day music, 12, 151.
- Theatrical entertainments, On, 109.
- Theatrical exhibitions, Gardiner's speech on, 143.
- Thomas, Isaiah, the printer, 27, 91, 137.
- Thomas and Andrews, printers, 12, 39, 42, 49, 155, 130.
- Thompson, poet, 125.
- Tiebout, C., engraver, 25.
- Trios (vocal and instrumental), 51, 139, 157.
- Trisobio, Filippo, singing teacher and composer. Came to Baltimore from London in July, 1796. After giving a concert he went to Philadelphia. Here he advertised his 'Scuola del canto' and claimed to have been "in Lissabon in the service of her majesty the queen of Portugal, where he was a member of a company of eighty of the best Italian professors." As his "book has had a favourite reception in London and Italy" he hoped for the same in "this famous metropolis,"

- He seems to have died there in poverty in 1798, for a James Ph. Puglia, a creditor of his, inserted in January, 1799, in Bache's *Aurora* an insulting "card" to "Jane Trisobio . . . widow and administratrix to the estate of Philip Trisobio, musician and song singer, late of the city of Philadelphia, deceased." 131.
- Tuckey, William, born [1708] in Somersetshire, England, died 1781 at Philadelphia. First mentioned in the New York papers of 1753. From then until about 1774 he played an important part in the musical life of New York. He was organist of Trinity Church, taught music in the Free School belonging to this church, and gave concerts with good programs. He also inserted several proposals for printing by subscription some of his sacred compositions but seems not to have met with much encouragement. Several of his compositions found their way into our early hymn-books. In 1771, Tuckey advertised himself as "for some years a professor of the theory and practice of vocal music, Vicar Choral of the Cathedral Church of Bristol and Clerk of the parish of St. Mary Port in said city." 151.
- Turnbull, John D., actor and singer at the City Theatre, Charleston, S. C., 1795-1796. 129.
- Tyler, Royall, American playwright, 6, 88.
- Tytler, James, 40.
- Universal asylum, 5, 33, 34, 49, 70, 82, 105, 124, 139, 140, 153.
- Use and abuse of music, Remarks on, 125.
- Valton, Peter, organist and composer. Came to South Carolina from England in October, 1764, as successor to Benjamin Yarnold as organist of St. Philip's. Still active in Charleston in 1773. 86, 106, 136.
- Variations, 51, 52, 90, 116, 148.
- Victor, H. B., composer and editor. From newspaper advertisements we learn that he went from Germany to London in 1759, where he claimed to have been "musician to her late Royal Highness the Princess of Wales and organist at St. George in London." He came to Philadelphia in September, 1774, and remained there at least until 1778, teaching and editing music and giving concerts. In his advertisements he called himself inventor of "the tromba doppia, con tympana, on which he plays the first and second trumpet and a pair of annexed kettle drums with the feet, all at once," and of the "cymbaline d'amour, which resembles the musical glasses played by harpsichord keys, never subject to come out of tune." 29.
- Vidal, composer. Appears at Philadelphia in 1774, claiming to have been "a musician of the chambers of the King of Portugal." He gave concerts in which he performed on the guitar, mandolin and psaltery. He seems to have combined music with the jewelry trade. 158.
- Violin music, 20, 29, 31, 32, 45, 93, 98, 116, 117, 138.
- Violoncello music, 32, 138.
- Voluntaries, 159.
- W. A., composer, 17.
- Waltzes, 25, 148.
- Warner and Hanna, publishers and printers, 11.
- Warrell, Mrs., singer, 104, 147.
- Warren, Mrs. Mercy, playwright, born in Barnstable, Mass., 1728; died at Plymouth, Mass., 1814. 18, 79.
- Washington, George, 3, 17, 20, 25, 36, 39, 55, 62, 63, 65, 106, 107, 108, 120, 130, 133, 134, 150, 160.
- Washington, Mrs., 25, 77, 150.
- Washington Association, 160.
- Washington's march, 50, 160.
- Watson, Eben, printer, 45.
- Webster, Noah, 125.
- Wedding in Wales, comedy, 113.
- Wegelin, Oscar, 11, 18, 117, 129, 135, 144.
- Welch air, 113.
- Wells, Robert, printer, 129.
- Wheelock, John, 45.
- Whitefield, George, 107.
- Whitmore, William H., 91.
- Williamson, 49, 69.
- Willig, George, music dealer and publisher, born [1764], died 1851 at Philadelphia, where he settled about 1793. His "Musical magazine" was opened late in 1794 or early in 1795 at 165 Market St., where it remained until 1797. From 1798 to 1803 his address was 185 Market St.; in 1804 the directory gives it as 158 which is probably a misprint for 185, and from 1805 on it appears as 12 South Fourth St. The firm still flourishes but its business has been carried on for many years in Baltimore. 14, 23, 24, 30, 43, 48, 50, 67, 76, 78, 82, 87, 104, 110, 112, 121, 127, 132, 137, 139, 147, 152, 153, 157, 160, 161, 164, 170, 171.
- Winter songs, 69.
- Wolf, Moravian composer, Bethlehem, Pa., 16.
- Wolfe, General, 169.
- Wood, Abraham, American psalmodist, 12, 55, 107.
- Woodman, opera, 139, 146, 169.
- Woodward, W., printer, 80.
- Wright, Andrew, printer, 7.

Wright, Daniel & Co., publishers, 7.

Wright, Thomas, American composer, 115, 137.

Wrigley and Berriman, printers, 119, 141, 142.

Yale University Library, 1, 5, 7, 11, 33, 34, 36, 48, 56, 69, 76, 84, 88, 98, 115, 119, 129, 143, 152, 155, 160, 163, 165.

Yankee Doodle, 39, 50, 102, 112, 170.

Yarnold, Benjamin, organist and composer. Came from England to Charleston, S. C., in November, 1753, as organist for St. Philip's. When in 1764 Peter Valton became his successor, Yarnold accepted the position of organist at St. Michael's and "agreed to perform in that church at least for one year." The year of his death I have not been able

to ascertain but it seems that he died not long before 1791. 13.

Young, John, flutist and editor. Came to New York in 1792 with Hewitt, Gehot, Bergman and Phillips as "professors of music from the Operahouse, Hanoversquare, and Professional Concerts under the direction of Haydn, Pleyel etc." After performing in concerts at New York, Young settled at Philadelphia in the same year and became flutist in the orchestra of Wignell and Reinagle's company. 123, 172.

Young, Walter, 45.

Young and Etheridge, printers, 44.

Zorinski, play interspersed with music, sometimes called opera, 73, 174.









