



*Handbook of  
Early American*  
**SHEET  
MUSIC**  
1768-1889

Harry Dehn & Elliot Shapiro

with 70 illustrations

# Handbook Of Early American Sheet Music 1768 1889

**Charles Kelley Jones**



## **Handbook Of Early American Sheet Music 1768 1889:**

Handbook of Early American Sheet Music, 1768-1889 Harry Dichter, Elliott Shapiro, 1977 Following a rough chronological order the authors list hundreds of first editions in such collectors categories as Music of the American Revolution War with Tripoli Early Indian Items Early Negro Songs Lafayette Ship Items Tobacco Items Temperance Items Railroad Items Early California Imprints College Songs Baseball Items Early Comic Songs Famous Songs Portraits on Music and dozens of other classifications There are also separate bibliographic sections on such important songs as The Star Spangled Banner Yankee Doodle Home Sweet Home etc For each song the authors give composer lyricist publisher place and year of publication musical arrangement a full description of the actual sheet music dedication number of pages engraver price plate mark extra verses peculiarities etc description of illustration and type of song Part Two is a directory of every known early American music publisher Handbook of Early American Sheet Music, 1768 - 1889 Harry Dichter, Elliott Shapiro, 1977

**Handbook of Early American Sheet Music 1768-1889** Harry Dichter, 1977 *Handbook of Early American Sheet Music* Harry Dichter, Elliot Shapiro, 1977-06-01 *Bibliographical Handbook of American Music* Donald William Krummel, 1987 **Early American Melodies for Flute and Guitar** Leo Welch, 2012-02-29 Brief tuneful melodies arranged for intermediate flutists and guitarists from early American 1817 popular music Written in standard notation these delightful arrangements feature collections of popular melodies from that era as well as airs and dances In keeping with performance practice of the traditional music played during this time these arrangements are organized into sets of pieces as they may have been performed during this era the sets include jigs slow airs and marches as well as melodies that were popular from the continent These arrangements are appropriate both for background music as well as public concert performance the arrangements are derived from a book of flute melodies entitled Riley s Flute Melodies Published in 1816 and 1817 this book was possibly used as jazz musicians use lead sheets to develop spontaneous arrangements of pieces depending upon the occasion and the musicians at hand the guitar arrangements were modeled upon existing guitar practice during that time and use idiomatic guitar devices such as pizzicato and harmonics to provide an imaginative underpinning for the melodies Many of the arrangements give equal treatment to both the guitar as a harmonic and melodic instrument *Cataloging Sheet Music* Music Library Association. Working Group on Sheet Music Cataloging Guidelines, 2003-07-08 Discussions are designed to expand the music cataloger s understanding of publishing practices peculiar to sheet music While much of the content emphasizes the description of the music there are also sections devoted to subject access to illustrations first line chorus refrain text illustrators engravers and publishers and extensive reproductions of title pages from the 18th through mid 20th centuries accompanied by examples of the cataloging are also included *Opera Parody Songs of Blackface Minstrels (1844-1860)* Renee Lapp Norris, During the American antebellum period minstrelsy was a ubiquitous form of theatrical entertainment Typically performed by white men in blackface makeup minstrelsy was based in oppressive

misrepresentation of people of color and it created enduring stereotypes Beginning in the mid 1840s minstrels burlesqued various types of popular non blackface entertainments including Shakespeare's plays touring European concert musicians and opera which often was performed in the United States in English language adaptations Minstrels burlesques were advertised on playbills and mentioned in the press but there are few sources for their actual music and lyrics The thirty eight pieces of this edition survive as complete discrete songs published as musical sources Minstrels opera parody songs typically recast operatic characters as slaves who are happy childishly reliant on their paternalistic masters and primitively agrarian Such portrayals supported the so called happy darkey caricature that was central to mid century political ideology Minstrels used this imagery to parody up and down social hierarchies exploiting people of color and debasing opera's ostensibly elevated aesthetics Alongside minstrelsy's racial politics the parodies demonstrate creative musical adaptation Each of the thirty eight songs parodies opera differently suggesting minstrels inventiveness The songs are rare and specific examples of the widespread practice of inter genre borrowing and musical arrangement that was fundamental to minstrelsy Content Warning The scores in this edition are intended for research rather than performance Performance of these scores is discouraged The original song titles and lyrics in this edition are evidence of and tools for racial oppression and are maintained here to present an accurate and reliable account of minstrelsy

*The Ingalls Wilder Family Songbook* Dale Cockrell, 2011-01-01 URL <https://www.areditions.com/rr/rra/a071.html> The eight Little House books by Laura Ingalls Wilder 1867-1957 anchored in her family's history and filled with memories of frontier life are cornerstone classics in American children's literature Embedded in them are citations to 127 pieces of music from parlor songs stage songs minstrel show songs patriotic songs Scottish and Irish songs hymns and spirituals to fiddle tunes singing school songs play party songs folk songs broadside ballads catches and rounds No books in American literature of comparable standing and popularity feature America's vernacular music so centrally assign it such a major narrative role and index it in such rich abundance This edition is a reconstruction of the family songbook based on the music referenced in Wilder's books Although no such object ever existed her representations of music making have likely informed the imaginations of more Americans than many a paper and bindings anthology for what millions of readers have come to know about America's musical heritage is what they learned from the Little House books the titles and lyrics to songs how songs and tunes functioned where they were heard what they meant the importance of music to individuals families and communities Wilder's references and her evocative images of music making thus form the basis of understanding about American music to many readers The Ingalls Wilder Family Songbook is an effort to give fresh voice and sound to the music inscribed in these great books and new appreciation about how music functioned during a place and time important in American history and mythology

*Emily's Songbook* Mark Slobin, James W. Kimball, Katherine K. Preston, Deane L. Root, 2011-01-01 URL <https://www.areditions.com/rr/rrotm/otm009.html> This publication is the first ever facsimile edition of a binder's volume a personal collection of sheet music in this case

that of a nineteenth century young woman Emily Esperanza McKissick of Albany New York who must have actively used her volume with her friends and family and who became a long lived music teacher Essays by leading American music specialists illuminate the general themes of this unique volume and also provide detailed information with copious reference to period source materials about the McKissick family musical life in mid century Albany the publication history of the forty six songs and an analysis of the penciled annotations made by Emily on the music itself The complete binder s volume of Emily s favorite songs some common some rare is presented cover to cover as a photographic facsimile Francis Johnson

(1792-1844) Charles Kelley Jones,2006 Johnson pursued all phases of his music with unmatched skill and fervor even to the detriment of his health At the time of his untimely death in 1844 Johnson had become the most prolific and widely traveled American composer bandmaster and performer in our nation s first century Jacket **A History of American Classical Music**

Barrymore Laurence Scherer,2007 This richly detailed narrative tells the stories of America s classical composers set against significant events in American history Acclaimed music writer Barrymore Scherer follows the development of American classical music from Gershwin Copland Bernstein Joplin and Sousa to lesser known names such as William Henry Fry and Alan Hovhaness Scherer surveys the period from the Mayflower through the Europe tribute years to the two world wars and onwards to the growing academic and concert confidence of the post war period Broadway opera musicals bandstands marching bands and piano players all get their place The book includes a CD of carefully chosen pieces Readers also gain access to an exclusive website that offers new essays the musical works in full and more This revolutionary book utilizes traditional and new media to provide a uniquely rounded portrait of the American classical scene and music

Popular Music Roman Iwaschkin,2016-04-14 This is a comprehensive guide to popular music literature first published in 1986 Its main focus is on American and British works but it includes significant works from other countries making it truly international in scope **Catalog of Copyright Entries. Third Series** Library of Congress. Copyright Office,1979

American Musical Life in Context and Practice to 1865 James R. Heintze,2018-12-07 First published in 1994 This study covers a wide cross section of topics individuals groups and musical practices representing various regions and cities The subjects discussed reflect the religious ethnic and social plurality of the American musical experience as well as the impact on cultural society provided by the arrival of new musical immigrants and the internal movements of musicians and musical practices The essays are arranged principally on the basis of the historical chronology of the cultural practices and subjects discussed Each article helps to shed additional light on cultural expressions through music in eighteenth and nineteenth century America *Surviving Orchestral Music* Charles Hommann,2007-01-01 Pagination lxxxiii 270 pp *Continuum Encyclopedia of Popular Music of the World, Volume 1* John Shepherd,David Horn,Dave Laing,Paul Oliver,Peter Wicke,2003-03-06 The Bloomsbury Encyclopedia of Popular Music Volume 1 provides an overview of media industry and technology and its relationship to popular music In 500 entries by 130 contributors from around the world the volume

explores the topic in two parts Part I Social and Cultural Dimensions covers the social phenomena of relevance to the practice of popular music and Part II The Industry covers all aspects of the popular music industry such as copyright instrumental manufacture management and marketing record corporations studios companies and labels Entries include bibliographies discographies and filmographies and an extensive index is provided This and all other volumes of the Encyclopedia are now available through an online version of the Encyclopedia [https://www.bloomsburypopularmusic.com/encyclopedia/work/docid/BPM\\_reference\\_EPMOW](https://www.bloomsburypopularmusic.com/encyclopedia/work/docid/BPM_reference_EPMOW) A general search function for the whole Encyclopedia is also available on this site A subscription is required to access individual entries Please see <https://www.bloomsburypopularmusic.com> for librarians

Music of the Civil War Era Steven H. Cornelius, 2004-08-30 As divisive and destructive as the Civil War was the era nevertheless demonstrated the power that music could play in American culture Popular songs roused passion on both sides of the Mason Dixon line and military bands played music to entertain infantry units and to rally them on to war The institution of slavery was debated in songs of the day ranging from abolitionist anthems to racist minstrel shows Across the larger cultural backdrop the growth of music publishing led to a flourishing of urban concert music while folk music became indelibly linked with American populism This volume one of the first in the American History through Music series presents narrative chapters that recount the many vibrant roles of music during this troubled period of American history A chapter of biographical entries a dictionary of Civil War era music and a subject index offer useful reference tools The American History through Music series examines the many different styles of music that have played a significant part in our nation's history While volumes in this series show the multifaceted roles of music in culture they also use music as a lens through which readers may study American social history The authors present in depth analysis of American musical genres significant musicians technological innovations and the many connections between music and the realms of art politics and daily life Chapters present accessible narratives on music and its cultural resonations music theory and technique is broken down for the lay reader and each volume presents a chapter of alphabetically arranged entries on significant people and terms

*Continuum Encyclopedia of Popular Music of the World*, 2003-01-30 The Bloomsbury Encyclopedia of Popular Music Volume 1 provides an overview of media industry and technology and its relationship to popular music In 500 entries by 130 contributors from around the world the volume explores the topic in two parts Part I Social and Cultural Dimensions covers the social phenomena of relevance to the practice of popular music and Part II The Industry covers all aspects of the popular music industry such as copyright instrumental manufacture management and marketing record corporations studios companies and labels Entries include bibliographies discographies and filmographies and an extensive index is provided This and all other volumes of the Encyclopedia are now available through an online version of the Encyclopedia [https://www.bloomsburypopularmusic.com/encyclopedia/work/docid/BPM\\_reference\\_EPMOW](https://www.bloomsburypopularmusic.com/encyclopedia/work/docid/BPM_reference_EPMOW) A general search function for the whole Encyclopedia is also available on this site A subscription is required to access individual entries Please see <https://www.bloomsburypopularmusic.com>

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