When a Consortium isn’t enough

Andrea Cawelti
NEMLA
November 8, 2018
McGill University
Montreal, Canada
American composers had been writing operas at least since William Henry Fry's *Leonora* of 1845. If one accepts operas based on English models, the history goes back at least to John Bray's *The Indian Princess* of 1808. Of the many American operas written from 1870 to 1885, none holds the stage today; the only one to maintain a modest place in operatic history books is George Frederick Bristow's *Rip Van Winkle*, first performed in 1855 and revised for publication in full vocal score in 1882. Excerpts from *Rip Van Winkle* appear in this collection along with excerpts from numerous other American operas. Sometimes there is only a single number; sometimes there seems to be a complete vocal score, as in the case of George W. Tryon Jr.'s *Amy Cassonet*. Not every opera that appears here was actually performed. The publication of extensive excerpts from *Otho Visconti* by Frederick Grant Gleason (1848-1903), for example, represents a triumph of hope over circumstances: the opera was not performed until 1907. For those unwilling to face an entire evening of opera, Frederick W. Root's *The Extract of Opera* supplies three full acts of operatic cliche in fifteen minutes.

Note that it was traditional at this time to refer to operetta as "operas" on printed editions of their music. *H.M.S. Pinawore*, for example, is regularly referred to on title-pages as "a New and Original Nautical Opera.." This essay tries to differentiate operas from operettas as much as possible.
Music in the Civil War

“All history proves that music is as indispensable to warfare as money; and money has been called the sinews of war. Music is the soul of Mars....”

*The New York Herald, 1862*

“When soldiers North and South marched off to war, they took with them a love of song that transcended the political and philosophical divide between them. Music passed the time; it entertained and comforted; it brought back memories of home and family; it strengthened the bonds between comrades and helped to forge new ones. And, in the case of the Confederacy, it helped create the sense of national identity and unity so necessary to a fledgling nation.

Bernard writes, “In camp and hospital they sang — sentimental songs and ballads, comic songs and patriotic numbers....The songs were better than rations or medicine.” By Bernard’s count, “...during the first year [of the war] alone, an estimated two thousand compositions were...
Our Muse, the Moon

Posted on June 24, 2013 by kmatheny

Did you catch a glimpse of yesterday’s “supermoon”? While I was checking out the amazing images popping up on the internet today, I started to think about the role the moon plays in our culture, especially its effect on our art. You can see it pretty clearly in these pieces of sheet music — depicting different subjects and emotions, but all somehow inspired by the moon.

Click on any of the thumbnails below to see the full image.

The Moonlight Waltz
Sugar Moon
Moonlight and Honeysuckle
“Women, Work, and Song in Nineteenth-Century France” explores both women’s work and the cultural work about women in the popular song industry, drawing on a selection of pieces from the 19th-Century French Sheet Music Collection at the Marvin Duchow Music Library. The exhibition highlights the varied and evolving roles of women over the course of the century, as producers, singers, and workers. These roles were inextricably linked to social developments, politics, revolutions and armed conflicts, the effects of the industrial revolution, and the expansion of consumer culture. The exhibition pieces reveal the cultural reaction to the changing position of women in society, observed in the songs’ text, music, and cover illustration (which were primarily created by men).

The popular sheet music industry thrived in nineteenth-century France. In 1845, J.-A. Delaire estimated that 250,000 copies of romances were printed annually; by the 1880s, a single café-concert chanson could have a print run of over 100,000. With literally millions of songs in circulation, many forgotten within a few months, it is no wonder that much of the commentary on the sheet music industry has highlighted its ephemerality and its complicity in the development of mass consumer culture. And yet commercial sheet music has extraordinary value for individuals seeking to delve into experiences of daily life during the period. Not only do many songs reflect on and respond to contemporary events, political conflicts, social developments, and cultural concerns, but each piece of music also presents an opportunity to trace a vast and complex network of agents who contributed to its creation, performance, and circulation.
The singers and atmosphere of the café-concerts, music halls, and cabaret-artistiques, were captured in vivid lithographic advertisements created by artists, such as Chéret, Ibeis, Steinlen, and Toulouse-Lautrec. In the second half of the century, colour lithography also became the primary method of printing popular sheet music covers, including those designed by some of the same artists—there are several covers by Ibeis in the collection. Although the attractive illustrations certainly enhanced the allure of sheet music, a popular singer could also help sell a piece. For instance, covers frequently advertised a particular singer performing the piece at a specific café-concert: “Crée par Mistinguett à l’Eldorado.” For well-known performers, the song could even be labeled as belonging to their repertoire via either a stamp or a note printed onto the piece itself. Back covers often served not only to advertise the publisher’s collection, but also to promote pieces performed by particular singers, which connected singers with particular genres of song and genres of performance; for instance, Amati is often listed next to the romance patriotique and the genre patriotique.
19th Century French Sheet Music Collection

Collection description

The McGill Music Library’s collection of 19th century French sheet music contains over 19,000 pieces ranging from the 1820s to the early 1900s. Comprising genres from the romance to the mélodie, as well as chansonnieres and chansons from the earliest cafés-concerts in the 1840s-50s to those pieces sung in the music-halls beginning in the 1860s and even in the cabarets artistiques in the 1880s, the collection offers scholars an exceptional opportunity to trace the origins and development of these popular music genres and sub-genres.

More information

Online, full-text exhibition: "Women, Work, and Song in Nineteenth-Century France

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<tr>
<th>University</th>
<th>Collection</th>
<th>Records</th>
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## Andrea's sheet music links, partially based on Don Krummel’s RBS course bibliography for American music printing and publishing

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Welcome
The Sheet Music Consortium provides tools and services that promote access to and use of online sheet music collections by scholars, students, and the general public.

Not sure what to search for? Try Browsing

News

June 6, 2013

Linked Open Data project
The Sheet Music Consortium is exposing music publisher information extracted from the Consortium's data as linked open data LOD). Read more...

February 15, 2013

Collections and services update
The Sheet Music Consortium now provides cross collection searching to 22 sheet music collections and a total of 226,914 items. If you manage a collection that you would like to be searchable through this site read the Participation page and contact us!

New services to be added soon include the ability to download records, assign additional metadata and save back to the Consortium, search user contributed metadata, and access our RSS feed.

June 7, 2011
Browse results for **aa** in **Name**

Aadler, C. A.  (1)
Aaken, G. K. Van  (1)
Aanderud, Emil  (1)
Aaron Hoffman (composer)  (2)
Aaron Hoffman (lyricist other)  (1)
Aaron Hoffman (other)  (1)
Aaron S. Hoffman (lyricist)  (2)
Aaron, Jack  (3)
Aaron, M.  (6)
Aaron, Michael  (1)
Aarons, A.  (19)
Aarons, Alfred E.  (4)
Aarons, Alfred E., Composer  (4)
Aarons, Alfred E., (19)
Aarons, Alfred E., [composer]  (19)
Aarons, Emanuel  (9)
Aarons, Sam  (1)
Aarons, Slim 1916-2006  (3)

Browse results for **ba** in **Title**

babbling brook  (2)
babe of Bethlehem  (2)
babes in the woods...no...i  (1)
baby show polka  (2)
baby that resides near the heart, ballad  (1)
baby was sleeping...its mother was weeping  (3)
baby-lumpert song  (1)
bachelor's button: a waltz  (1)
bachelor's dream  (1)
bachelor's dream waltz  (1)
bachelor's song  (2)
bachelors dream  (1)
bacio  (21)
bacio = (28)
bacio waltz  (3)
back to see my folks in sunny tennessee  (1)
backwoodsman's carol  (1)
badger polka  (2)
badger quick step  (1)
Consortium browse inconsistencies:

Irving Berlin (36)
Irving Berlin (composer lyricist) (342)
Irving Berlin (composer) (41)
Irving Berlin (lyricist) (27)
Irving Berlin Music Company (Publisher) (4)
Irving Berlin, Inc. Unknown (2)
Irving Berlin, Inc. (Publisher) (16)
Irving Berlin: Charles N. Grant (1)
Irving Berlin: Chas. N. Grant (1)

the Surgeons art no more could do at 3 P M poor Jack did die [first line of chorus] (1)
the Tyrolese song of liberty (1)
the host that fights for Liberty the host that fights for Liberty [first line of chorus] (1)
the mellow horn, the mellow horn, the mellow horn, etc. [first line of chorus] (2)
the mellow horn the mellow horn, the mellow mellow horn, the mellow horn [first line of chorus] (10)
the nightingale singeth alone all the birds in the forest are dreaming (1)
the sunrise wakes the lark to sing: A l'aube chante (1)
the sweets that hung upon the lip of faithless Emma [first line of chorus] (1)
the wand'rer is welcome'd with Cushlamachree [first line of chorus] (1)
the airplane waltz (2)
the chikoot march (2)
the heart of seattle was my old homestead (2)
the sac march and two step (2)
the seattle girl (2)
Sheet music
336. Houghton Library, Harvard University
Tu le R'vertis Paris

Paroles de
Robert Dieudonne
et
Roger Myra

Musique de
A Chantrier

Copyright by L. Halet 1917

Laurent HALET, EDIT. H. ROUBST MARTIN, PARIS. Tous Droits d'Exécution, Traduction et reproduction, réservés pour tous pays.

Sheet music 61.
Houghton Library,
Harvard University
Sheet music
377. Houghton Library, Harvard University
Sheet music 592. Houghton Library, Harvard University
Title: Mavis: the irresistible waltz
Attribution: by Peter De Rose.
Author / Creator: De Rose, Peter, 1900-1953 [composer]
Variant title: Vivadou's Mavis the irresistible waltz
Published: Paris; New York: Published by Vivaudou, [1920]
Publication info: Copyright Notice: ©1920
Description: 1 score (5 pages, 1 unnumbered page) : color illustration ; 35 cm
Notes: For piano.
Staff notation:
Subjects:
- Advertising -- Perfumes industry.
- Waltzes.
- Piano music.
Related subjects:
- Music
- Dance music
Instrumentation: piano -- 1. Total performers: 1
Form / genre:
- Popular music.
- Scores.
- Waltzes (Music).
- Sheet music.
Place:
Author / Creator: Packer, Fred Little, 1886-1956 [illustrator]
Historical Sheet Music Collections of Houghton Library and the Harvard Theatre Collection.
V. Vivaudou, Inc.
Creation Date: [1920]
HOLLIS number: 990146066550203941
Permalink: http://id.lib.harvard.edu/alma/990146066550203941/catalog
Source: HVD - Core
Houghton Library, Harvard University. Ludlow-Santo Domingo collection of printed sheet music, 1850-1950

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<td>Bella Donna; arranged</td>
<td>Bella Donna : Walzer</td>
<td>Berlin</td>
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<td>Herzig, Willy, illustrator.</td>
<td>E.K.B. 1099</td>
<td>Borneo. Vocal score</td>
<td>Borneo : Java Dance</td>
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Sheet Music Metadata Guidelines

These guidelines provide direction on the creation of descriptive metadata elements, with the intent of establishing a common understanding and set of practices across institutions participating in the Sheet Music Consortium. Following these guidelines will assist contributing institutions in providing consistent metadata that accurately and adequately describes sheet music collections, and facilitates user discovery and understanding of these resources.

### Contents

- Title
- Name
- Publisher
- Subject
- Identification Numbers
- Relational Identifiers
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- Date Information
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Look familiar?
Bound for Glory: treating bound sheet music as collections

Andrea Cawelti & Robert Cunningham
MLA, 2018
Portland, Oregon
How to Use Basic Search

- Due to the collective nature of the Sheet Music Consortium, it is sometimes easier to search through the "Browse" feature rather than the "Search" bar.

- Searching by Composer/Name: It is helpful to begin by using only their last name.
  - e.g. Carrie Jacobs-Bond: given the hyphenation of her last name, there are many possible formats in which pieces she wrote are cataloged. Since the Sheet Music Consortium has many contributing authors, the composer's name may be written in a number of different formats.
  - In this case, select "Browse" → By "Name" → Select "J" then "Ja-"
    - Hint: using the "Ctrl-F" keyboard function, search "Jacobs" and any composer names including "Jacobs" will become highlighted. This allows you to find all the variations of Carrie Jacobs-Bond's name and subsequently any piece she wrote which is in the Sheet Music Consortium. You may also scroll to find the composer's name.
  - There are 19 separate listings of composers with some combination of the name "Carrie Jacobs-Bond," in the Consortium, which you can only discover by using the "Browse" feature rather than the "Search" feature.

- Searching by Title: Entries are often labeled with the words of the First Line of the Chorus or of the Song as a whole, rather than the actual song title. Keep this in mind when browsing; the best version of the song for which you are searching may be labeled with the first line of lyrics rather than the published title of the piece.

- Searching by Publishing Year: This section is organized by decade. It is best to use this method of browsing when looking for a general overview of the music published in the given decade. Since the Consortium is so large, it can be difficult to find a specific piece or composer through the Publishing Year Browse method. For example, in the 1880-1889 section, there are 31,753 entries.

- Due to the collective nature of the Sheet Music Consortium, you may find typographical errors.

How to Use Advanced Search

- On the main page of the Sheet Music Consortium, select "Advanced Search Options."
- If you would like to limit the universities or public institutions in which you will search, select the "Narrow by Collection" tab and select the collections.
- If you would like to limit the years in which you will search, select the "Narrow by Date Published," and enter the range of years in which you want to search.
UCLA Digital Library planned upgrades

- Website Aesthetics
- Outreach for collections not yet included
- Update the search interface
- Update site architecture
- Utilize a knowledgebase/discovery layer structure to incorporate it into other institutions easily
- Incorporate music specific metadata standards, MEI and Music XML
- Add user “tags” option as well as metadata fix
THE PROSPECT BEFORE US

PRAY REMEMBER THE POOR DANCERS.

Humbly inscribed to all those Professors of Music and Dancing, whom the cap may fit.
Alluvial diagram of the most frequently performed composers during Carreño’s performances at Carnegie Hall.
Distribution of Undergraduate Students resource created by the Boston College Institutional Research, Planning, & Assessment

Enrollment by US Census Region

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Word cloud of the Historical Sheet Music Collections of Houghton Library and the Harvard Theatre Collection
Thank you!

CAWELTI@FAS.HARVARD.EDU