

# POPULAR MUSIC FROM THE HISTORIC MORAVIAN COLLECTION

*Music for Harp, Voice, & Piano*

edition by  
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## Table of Contents

Foreword	03
<i>The Star-Spangled Banner</i>	05
<i>Smile Again, My Bonnie Lassie</i>	09
<i>The Favorite Bath Waltz (solo harp)</i>	11
<i>My Harp Alone</i>	12
<i>Johnny Came-A-Courtng Me</i>	15
<i>Hope</i>	19
<i>Now At Moonlight's Fairy Hour</i>	21
<i>*The Star-Spangled Banner</i> Original Manuscript Extract	08

## Foreword

The **Moravian Music Foundation** is custodian of a remarkable collection of manuscript and printed music composed and collected by members of the Moravian Church (*Unitas Fratrum*) in America. With some 10,000 manuscripts and early imprints in its collection, the Foundation also cares for a large collection of hymnals dating from 1544 forward.

Settling in Pennsylvania and North Carolina in the 18<sup>th</sup> century, the Moravians brought with them the most sophisticated musical culture in early America, with anthems accompanied by chamber orchestra, a *collegium musicum* tradition preserving the music of the best-known European composers of the day, trombone choirs (evolving in many locations to brass bands), and fine organ building. Their musical culture affected the musical life of America through their community bands and orchestras, their educational institutions, and led to the formation of such institutions as the Bach Choir of Bethlehem.

The Moravian Music Foundation's headquarters is in Winston-Salem, North Carolina, with an office in Bethlehem, Pennsylvania, as well. The Foundation publishes music and books relating to Moravian music and worship, produces recordings, assists researchers, sponsors music workshops, provides assistance to church musicians, and manages music lending libraries of vocal and instrumental music.

Five pieces (*My Harp Alone*, *My Favorite Bath Waltz*, *Hope*, *Johnny Came A'Courting Me*, and *Smile Again*, *My Bonnie Lassie*) were found in a single volume, one of 33 such volumes in the Winston-Salem holdings of the Moravian Music Foundation, each containing a personal collection of printed music. These five pieces were published by G. E. Blake, 13 South 5<sup>th</sup> Street, Philadelphia. George E. Blake (1774-1871) was one of the music prolific music publishers in the United States, and was one of the first to publish full scores of American

musical theater. The other two pieces in this collection, *Now at Moonlight's Fairy Hour* and *The Star-Spangled Banner*, are also from one of these bound volumes.

The composer of *The Favorite Bath Waltz*, published as “for the piano forte or harp”, is unknown. *My Harp Alone* was written by British violinist and composer George Kiallmark (1781-1835), also a teacher of harp, violin, and piano. The words are from Walter Scott’s extended narrative poem *Rokeby* published in 1813. The composer of *Johnny Came A’Courting Me* was English oboist and composer William T. Parke (1762-1847). The original publication identifies the song as “Sung with the most unbounded applause at the New York Theatre by Mrs. Kollman”, who remains unidentified. *Smile Again, My Bonnie Lassie* was written by Welsh harper John Parry (1710-1782), who, in spite of blindness, became the most distinguished harper of his generation in Great Britain. *Hope* is by further-unidentified composer P. Smith. *Now at Moonlight's Fairy Hour*, by Thomas Thompson (b. 1777), is written for two voices with piano or harp, and also published by G. E. Blake. *The Star-Spangled Banner* is subtitled “A Pariotic Song”, and this mis-spelling is the feature of the publication that identifies it as a copy of the first printing of this work. Only ten copies of this first printing are known to exist, held by the Library of Congress; Indiana University, Lilly Library; New York Public Library, Music Division; The Pierpont Morgan Library (James Fuld Collection); Johns Hopkins University Library, Baltimore (Levy Collection); Wesleyan University (Dietrich America Foundation); White House (BMI copy); University of Michigan, Clements Library; Moravian Music Foundation, Winston-Salem, NC; and a private collection (purchased in 2010). In contrast, some 48 copies of the Gutenberg Bible are known to exist.

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# The Star-Spangled Banner

## A Patriotic Song\*

Air. Anacreon in Heaven

Edition by Nola Reed Knouse (2017)

Harp edits by Jacquelyn Bartlett

**Con Spirito**

O! say can you see by the dawn's ear - ly light, what so  
On the shore dim - ly seen through the mists of the deep, where the  
And where is that band which so vaunt - ing - ly swore that the  
O! thus be it ev - er when free men shall stand be -

proud - ly we hail'd at the twi - light's last gleam - ing, whose broad  
foe's haught - y host in dread si - lence re - pos - es, what is  
hav - oc of war and the bat - tle's con - fu - sion, a  
tween their loved home and the war's des - o - la - tion. Blest with

From SBV 2.25, Moravian Music Foundation.

\*The subtitle "A Patriotic Song" is the feature that identifies this as a copy of the first printing. The error was corrected in later printings. The original publication has a part for Flute in D, which doubles the sung melody.