

Musical Compositions Based on Longfellow's Literary Works

The ordering of titles in this list agrees with that in *The Poetical Works of Longfellow* (Boston: Houghton Mifflin, 1975), pp. v–xii, a reprint which follows the excellent and widely accepted editing of Horace Scudder of 1893. Longfellow's collection titles and major groupings of poems are centered (beginning with *Voices of the Night*), then individual poems within each group are listed at the left margin. Each separate published musical work is numbered, and each entry contains the composer's name (if known), title if it differs from Longfellow's original, publication data, and instrumentation if not for solo voice with piano. If appropriate, other pertinent information about the work is added afterwards (e.g., position within a larger musical collection, premiere date, opus number, additional facts of publication).

I. POEMS

Voices of the Night (1839)

Prelude

- 001 Balfe, M. W. "The Green Trees Whispered Low and Mild." London: Boosey & Sons, n.d.
- 002 Blockley, John. "The Green Trees Whispered Low and Mild." London: Cramer, Beale, n.d.
- 003 Buck, Dudley. "In the Woods." New York: Beer & Schirmer, 1866.
For piano.
- 004 Reinhardt, Carl. "The Green Trees Whispered Low and Mild."
London: Sheard (Musical Bouquet Office), n.d.

Hymn to the Night

- 005 Burleigh, Cecil. "I Heard the Trailing Garments of the Night." Boston: Ditson, 1917.
- 006 Cortade, A. New York: G. Schirmer, n.d.
- 007 Glover, Stephen. New York: Firth. Pond, n.d.
- 008 Moehring, Ferdinand. London: Andre, 186-.
Op. 69. For men's chorus, orch.

- 009 Romer, Francis [Frank]. "Beloved Night." London: Leader & Cock, n.d.
- 010 Stelle, Clarence T. "I Heard the Trailing Garments of the Night." New York: Hamilton S. Gordon, 1892.

A Psalm of Life

- 011 Abbink-Spauk, Dr. F. F. London: Musical Exchange, 1913.
For mixed voices.
- 012 Ball, C. W. London: C. W. Ball, n.d.
- 013 Barker, George. London: Joseph Williams, n.d.
- 014 Blockley, John. London: Addison & Co., n.d.
Published also as duet.
- 015 Brocklesbury. "Canemus." 1948.
Latin by Benjamin L. D'Ooge.
- 016 Clifford, Alan. "Tell Me Not in Mournful Numbers." London: H. E. Anglese, n.d.
- 017 Emerson, L. O. Boston: Ditson, 1854.
Adapted from Schubert.
- 018 Glover, Charles W. London: Brewer & Co., n.d.
- 019 Glover, Stephen. London: C. Jeffreys, n.d.
- 020 Grieg, Edvard. "Down the Dark Future." N.p.
- 021 Hewitt, G. W. Philadelphia: Lee & Walker, 1869.
- 022 Hime, E. L. London: Duff & Stewart, n.d.
- 023 Hodges, F. H. Manuscript, 1950.
- 024 Holthausen, Edward. N.p., 1919.
- 025 Lindsay, Miss M. London: Robert Cooke, n.d.
- 026 Romele, J. W. Kentucky: Henry Knofel, 1882.
Trio.
- 027 Romer, Francis [Frank]. London: Leader & Cock, n.d.
- 028 Sullivan, Arthur. "Down the Dark Future." London: Novello, n.d.
- 029 Tepé, Frank A. "Life Is But an Empty Dream." Baltimore: Henry McCaffrey, 1855.
- 030 Terschak, A. Cincinnati: John Church, 1880.
- 031 G. T. (Thistlethayt, Grace). "Tell Me Not in Mournful Numbers."
London: Metzler & Co., n.d.
- 032 Titus, Amanda Welsh. "Footprints on the Sands of Time."
Philadelphia: Lee & Walker, 1873.

- 033 Westrup, E. J. Boston: Ginn Brothers, 1875.
Three-part hymn in *Fourth Music Reader*.
- 034 Wood, Albert H. New York: Beer & Schirmer, 1862.
- 035 Wood, Julia Bosworth. Published privately in a collection, n.d.
Latin translation by Benjamin L. D'Ooge.
- 036 Wood, Mary Knight. New York: Beer & Schirmer, 1862.
- 037 Wrighton, W. T. London: Robert Cooke, n.d.
- 038 _____. New York: The Lovell Co., 1900.
In The Lotus Series.

The Reaper and the Flowers

- 039 Anonymous. London: Davidson, n.d.
In "Musical Treasury."
- 040 Balfe, M. W. Boston: Ditson, n.d.
- 041 Blockley, John. London: Addison & Co., n.d.
- 042 Cowen, Frederick H. Boston: Ditson, n.d.
- 043 Hatton, J. L. London: Cock & Addison, n.d.
- 044 Hime, E. L. London: Duff & Stewart, n.d.
- 045 Hobbs, J. W. London: Robert Cooke, n.d.
- 046 Mendelssohn, Felix. "Erndtelied." London: Novello, Ewer, 187-.
Op. 8, No. 4. [Text] "slightly altered from Longfellow."
- 047 Pinsuti, Ciro. "There Is a Reaper." London: Cock & Addison, n.d.
Trio.
- 048 Reinhardt, Carl. London: Sheard (Musical Bouquet Office), n.d.
- 049 Thomas, J. H. Boston: Ditson, 1861.

The Light of Stars

- 050 Cowen, Frederick H. Boston: Ditson, 1892.
- 051 Horn, John. Cincinnati: John Church, n.d.
- 052 G. T. (Thistlthayt, Grace). London: Metzler & Co., n.d.
- 053 Thompson, Randall. Autographed ms. to Miss Longfellow, May 1919.
Francis Boott Prize, Harvard University, 1918–1919.

Footsteps of Angels

- 054 Blockley, John. London: Addison & Co., n.d.
- 055 Cummings, Wm. H. London: Ewer & Co., n.d.

- 056 Dempster, William Richardson. Boston: Ditson, 1848.
- 057 Fletcher, Alfred M. "Evening Song." Chicago: Chicago Music Co., 1881.
- 058 Harding, Joseph R. "A Vision." W. London: Metzler & Co., n.d.
- 059 Hime, E. L. London: Duff & Stewart, n.d.
- 060 Hobbs, J. London: Robert Cooke, n.d.
- 061 Landon, Agnes. London: Chappell & Co., n.d.
- 062 Macirone, C. A. London: Novello, n.d.
For mixed voices.
- 063 Otto, Franz. Manuscript, 1867.
- 064 Romer, Francis [Frank]. London: Leader & Cock, n.d.
- 065 Schulz, E. London: Cramer, Beale, n.d.
- 066 G. T. (Thistlthayt, Grace). London: Metzler & Co., n.d.
- 067 Weber, C. W. London: Ewer & Co., n.d.

Flowers

- 068 Romer, Francis [Frank]. London: Leader & Cock, n.d.

The Beleaguered City

- 069 Fisher, Bernard W. London: Robert Cooke, n.d.

Earlier Poems (1824–1839)

Woods in Winter

- 070 Bates, Fred D. "Winter." Boston: Louis H. Ross, 1885.
In *Two Soprano Songs*.

Hymn of the Moravian Nuns of Bethlehem

[The Consecration of Pulaski's Banner]

- 071 Blockley, John. "Hymn of the Moravian Nuns." London: Addison & Co., n.d.
Published as solo and as duet.
- 072 Leslie, Henry. London: J. B. Cramer, n.d.
- 073 Lindsay, Miss M. "Pulaski." London: Robert Cooke, n.d.
Duet.
- 074 Montgomery, W. H. London: d'Almaine & Co., n.d.
- 075 Smith, Dr. John. By the author, Dublin, n.d.
- 076 Wait, Horace C. Horace C. Wait, n.d.

L'Envoi

077 Burleigh, Cecil. "Ye Voices That Arouse." Boston: Ditson, 1927.

The Sea Diver

078 Oliver, C. M. London: Hopwood & Crew, n.d.

Ballads and Other Poems (1841)*The Skeleton in Armor*

079 Boughton, Rutland. London: Novello & Co., n.d.
Symphonic poem with chorus, 1895.

080 Foote, Arthur. Boston: A. P. Schmidt, 1892.
Op. 28 (cantata). First performed: Boston Symphony Orchestra,
Feb. 3, 1893. Chorus, quartet, orchestra.

081 Holbrooke, Joseph. London: Novello & Co.
The Viking, op. 32, symphonic poem, 1904. Full score published
1913. First performed: Brighton 1902.

Holbrooke is to be associated with Poe as Elgar is with Longfellow.

Holbrooke has regarded his subject less from its sinister than from its romantic and picturesque possibilities. One likes 'the Viking' for its many scenes of virile action and for its well-contrasted and tender love passages. It is a work that owes its feeling to 'the heyday of the blood' that leads youth in quest of new experiences and risky enterprises, and it has a tonic effect on the listener that is very salutary.

It has not quite the poetical strength or the psychological insight of 'The Raven,' or the more organic design, but it shows an advance of technique in many directions.

Joseph S. Holbrooke and His Work, by Geo. Lowe (London 1920).

082 Whiting, George Elbridge. New York: G. Schirmer, 1881.
The Tale of the Viking. Dramatic cantata for chorus and orchestra.

The Wreck of the Hesperus

083 Anderton, Thomas. Boston: C. Prüfer, 1882.
Cantata. Hollis Dann, arr. Cincinnati: Willis Music, 1906.

084 Blockley, John. London: Addison & Co., n.d.

085 Burr, Willard, Jr. New York: G. Schirmer, 1889.
Dramatic ballad.

086 Dunkley, Ferdinand. London: Novello, Ewer, 1893.
Ballad for chorus and orchestra.

- 087 Foote, Arthur W. Boston: A. P. Schmidt, 1888.
Cantata. First performance: Cecilia Society, Boston, Jan. 26, 1888.
- 088 Guglielmo, P. D. London: Guglielmo's Music Depot, n.d.
- 089 Hatton, J. L. London: Addison & Hollier, n.d.
- 090 Haworth, Franklin. London: Novello, Ewer, n.d.
Chorus, octavo.
- 091 Hullah, J. Philadelphia: Lee & Walker, n.d.
- 092 Hyde, James. South Africa: Hyde, 189–.
Cantata.
- 093 MacCunn, Hamis. London: Novello, 1905.
Chorus and orchestra.
- 094 Mills, Charles H. Boston: C. C. Birchard, 1917.
- 095 Parker, Louis N. London: L. Cock & Co., n.d.
Three female voices.
- 096 Read, John Francis. "The Hesperus." London: Novello, Ewer, n.d.
Cantata.
- 097 Romer, Francis [Frank]. "The Frozen Wreck." London: Leader & Cock, n.d.
- 098 Wareing, Herbert W. London: Novello, Ewer, 1895.

The Village Blacksmith

- 099 Anderton, Thomas. *Der Dorfschmied*. London: J. Williams, 1898.
Cantata.
- 100 Balfe, M. W. London: Boosey & Co., n.d.
- 101 Berwald, Wm. Henry. Cincinnati: John Church Co., 1917.
Mixed voices.
- 102 Blockley, John. London: Addison & Co., n.d.
- 103 Buck, Dudley. Boston: A. P. Schmidt, 1893.
- 104 Gaines, Samuel P. Boston: C. C. Birchard, 1942.
Cantata.
- 105 Haesche, Wm. E. New York: M. Witmark, n.d.
Cantata.
- 106 Handel, G. F. London: Sheard, 186–?
Arr. to "The Harmonious Blacksmith."
- 107 Hatton, J. L. Boston: Ditson, n.d.
Male voices, also mixed voices, also issued octavo.

- 108 Heuberer, Chas. F. Boston: A. & J. F. Ordway, 1845.
- 109 Holzel, G. "Mein Liebsten ist im Dorf der Schmied." New York: Beer & Schirmer, 1862.
- 110 Jephson, J. L. H. W. Hempsted ms. at Craigie House, n.d.
- 111 Kountz, Richard. New York: H. W. Gray, 1924.
Cantata, women's voices.
- 112 von de Mortel, B. London: Julius Brown, n.d.
- 113 Neidlinger, Wm. H. Bryn Mawr, Penn.: T. Presser, 1918.
Cantata.
- 114 Nevin, George B. Boston: Ditson, n.d.
- 115 Noyes, Charles F. Boston: Ditson, 1898.
Mixed voices, organ, anvil.
- 116 _____. Boston: Ditson, 1908.
Women's voices, orch., anvil, arr. Page.
- 117 Peabody, George. Boston: Ditson, 1890.
- 118 Rathbone, George. "Vogelweid, the Minnesinger." London: Novello & Co., n.d.
Children's voices.
- 119 Reinhardt, Carl. London: Sheard (Musical Bouquet Office), n.d.
- 120 Warden, D. A. London: Davidson, 1867.
- 121 Weiss, W. H. London: Cramer & Co., n.d.

Endymion

- 122 Curtis, George H. Boston: Ditson, 1863.
Mixed voices, in *The Grammar School Vocalist*.
- 123 Lehmann, Liza. Cincinnati: John Church, 1899.

It Is Not Always May

- 124 de Becker, N. London: Cramer, Beale & Chappell, n.d. (duet).
- 125 Bell, Doyne C. London: R. Mills, n.d.
- 126 Coward, James. "The Sun Is Bright." London: S. Lucas, Weber & Co., n.d.
Mixed voices.
- 127 Cowen, Frederick H. Boston: Ditson, 1897.
- 128 Glover, Stephen. London: Robert Cooke & Co., n.d.
- 129 Gounod, Charles. Philadelphia: Lee & Walker, n.d., Boston: Ditson, n.d.
- 130 Hatton, J. L. London: Joseph Williams, n.d.

- 131 Pinsuti, Ciro. London: Cock and Addison, n.d.
 132 Weiss, W. H. London: Cramer, Beale & Chappell, n.d.

The Rainy Day

- 133 Ames, Mrs. Henry. London: Addison & Hodson, n.d.
 134 Arkwright, Mrs. Manuscript, n.d.
 135 Bachelder, F. L. Manuscript, Feb. 23, 1946.
 136 Barnby, Joseph. London: Novello, Ewer, n.d.
 137 Behrend, A. H. Boston: Ditson, 1878.
 138 Blockley, John. London: Addison & Co., n.d.
 139 Blumenthal, Jacques. London: Addison & Co., n.d.
 140 Bonvin, Ludwig. Leipzig: Breitkopf & Härtel, 1898.
 Zwei Lieder für Mezzosopran oder Bariton mit Klavier, op. 40.
 1. Pfeil und Lied 2. Regenstag.
 141 Camille. Boston: "The Day Is Dark and Dreary." G. D. Russell, 1878.
 142 Cheney, Amy Marcy (Mrs. H.H.A. Beach). Boston: Ditson, 1883.
 143 Cowen, Frederick H. New York: T. B. Harms, n.d.
 144 Dempster, Wm. R. Boston: Ditson, 1847.
 145 Despommier, Victor. Boston: J. Fischer, 1911.
 146 Donizetti, G. London: C. W. Ball, n.d.
 Arranged.
 147 Emerson, L. O. Boston: Ditson, n.d.
 148 Goldbeck, Robert. Chicago: Root & Cady, 1870.
 149 Hatton, John L. New York: Beer & Schirmer, n.d.
 150 Hodges, Faustina Hasse. "The Dreary Day." New York: C. Breusing, 1860.
 151 Landon, Agnes. London: Chappell & Co., n.d.
 152 Morrow, Katherine. London: W. G. Halifax, n.d.
 153 Pasmore, H. H. Boston: Ditson, 1880.
 154 Pratt, Silas G. Chicago: A. S. Chandler, 1872.
 Quartet and mixed voices.
 155 Reinhardt, Carl. London: Sheard (Musical Bouquet Office), n.d.
 156 Rudersdorf, Emilia. Boston: G. D. Russell, 1870.
 157 Sullivan, Arthur. London: Novello, Ewer, 1869?
 Mixed voices.

158 Tershak, A. *Cincinnati*: John Church, 1880.

159 Weibe, Edward. Boston: Henry Tolman, 1867.

160 Weiss, W. H. London: J. Williams, n.d.

To the River Charles

161 Barnett, John. "River!" London: Chappell & Co., n.d.

162 Oliver, C. M. London: Hopwood & Crew, n.d.

163 Romer, Francis [Frank]. "Silent River." London: Leader & Cock, n.d.

Blind Bartimaeus

164 Bell, Doyne C. London: R. Mills, n.d.

165 Seabury, Rev. W. J. Manuscript, n.d.

Maidenhood

166 Bartlett, Homer N. New York: Wm. A. Pond, 1881.

167 Blockley, John. London: Edwin Ashdown, n.d.

168 Kelley, John Craig. Boston: Ditson, n.d.

Excelsior

169 Amies, Prof. *Excelsior Polka*. New York: American Music Publishing Co., 1870.

For piano.

170 Balfe, M. W. Boston: Ditson, also London: Boosey, n.d.

Duet, three editions.

171 Barker, George. London: J. Williams, n.d.

172 Bird, Joseph. N.p., n.d.

Chant.

173 Blanchy, Franz. N.p., n.d.

174 Blockley, John. London: Addison & Co. & O. Boston: Ditson, n.d.

Also published as duet.

175 Clark, Frederick W. London: Novello, Ewer, n.d.

176 Clifford, Alan. London: H. E. Anglese, n.d.

177 Dykes, John P. Unpublished.

"Feb. 25, 1870. Dear Carry's birthday. Call from Foster who sang through several of my songs, and sings 'Excelsior' better than any one I have ever heard attempt it." *Life and Letters of John B. Dykes* (London: John Murray, 1897).

- 178 Elliott, James W. London: Wessel & Co., n.d.
- 179 Glover, Stephen. Boston: Ditson, n.d.
- 180 Goldbeck, Robert. N.p., 1885.
Quartet for male voices.
- 181 Hutchinson Family. New York: Firth, Pond, 1843.
Two editions.
- 182 Jude, W. H. "Upidee." Boston: Russell & Tolman, n.d.
College song arr. C. Wistar Stevens.
- 183 Lindsay, M. London: Robert Cooke, n.d.
- 184 Norman, Jules. London: Sheard (Musical Bouquet Office), n.d.
- 185 Peabody, George. Boston: Ditson, 1854.
- 186 Perkins, Charles C. "The Shades of Night Were Falling Fast." Paris:
Brandus et Cie., 1849.
- 187 Pinsuti, Ciro. London: Addison & Hodson, n.d.
- 188 Russell, G. London: Leader & Cock, n.d.
- 189 Smith, S. A. London: d'Almaine, n.d.
- 190 Spalding, H. G. "Upidee." Boston: Ditson, 1859.
College song and chorus with insertion of lines from "Excelsior."
- 191 Tilleyward, J. London: C. F. Davidson, n.d.
- 192 Tracy, George Lovell. London: Bates & Bendix, n.d.
Burlesque.
- 193 Waley, S. W. London: Jullien & Co., n.d.
- 194 Weiss, W. H. London: J. Williams, n.d.

Poems on Slavery (1842)

The Slave's Dream

- 195 Coleridge-Taylor, Samuel. "Beside the Ungathered Rice He Lay."
London: Breitkopf & Härtel, 1904.
Op. 54. (mixed voices). First performance: Norwich Musical
Festival, 1905.
- 196 Hatton, J. L. London: Addison & Hollier, n.d.
- 197 Matthews, Harry Alex. New York: G. Schirmer, 1910.
Choral ballad.
- 198 Norman, Jules. London: Sheard (Musical Bouquet Office), n.d.
- 199 Sjögren, Emil. "Slafvens dröm." Stockholm: A. Hirsch, 1883.
Ballad.

200 Weiss, W. F. London: J. Williams, n.d.

The Good Part, That Shall Not Be Taken Away

201 Coleridge-Taylor, Samuel. "She Dwells by Great Kenhawa's Side."

London: Breitkopf & Härtel, 1904.

Op. 54. Mixed voices. First performance: Norwich Musical Festival, 1905. Two editions: SSA, SATB. The treatment is different.

The Slave in the Dismal Swamp

202 Coleridge-Taylor, Samuel. "In Dark Fens of the Dismal Swamp."

London: Breitkopf & Härtel, 1904.

Op. 54. Mixed voices.

The Slave Singing at Midnight

203 Coleridge-Taylor, Samuel. "Loud He Sang the Psalm of David."

London: Breitkopf & Härtel, 1904.

Op. 54. Mixed voices.

204 Driver, J. W. "Work Song." Boston: Ditson, 1886.

205 Glover, Stephen. London: R. Cooke & Co., 1860.

Duet.

The Witnesses

206 Hatton, J. L. London: Addison & Hollier, n.d.

The Quadroon Girl

207 Coleridge-Taylor, Samuel. London: Breitkopf & Härtel, 1904.

Op. 54 (baritone and SSA). First performance: Norwich Musical Festival, 1905.

The Spanish Student (1843)

208 Edwards, Julian. "Victorian." London: Hutchings & Romer, 187–.
Opera founded on *The Spanish Student* by J. F. R. Anderson.

209 Freer, Eleanor Everest. Milwaukee: W. A. Kaun Music Co., 1928.
Preciosa or *The Spanish Student*, opera in one act, Op. 37

Stars of the Summer Night (Serenade from *The Spanish Student*)

210 Amberg, J. Boston: Boston Music Co., 1913.

211 Atherton, Percy Lee. Boston: Boston Music Co., 1903.

212 Bachelder, F. L. Manuscript, n.d.

- 213 Baker, B. F. Boston: G. P. Reed, 1844.
Male voices.
- 214 Balfe, M. W. Boston: Ditson, 1857.
- 215 Bennett, Annie M. Manuscript, n.d.
- 216 Blockley, John. London: Addison & Co., n.d.
- 217 Clark, Alfred C. "All Are Sleeping." Manuscript, n.d.
- 218 Compton, C. H. Boston: Ditson, n.d.
- 219 Cowen, F. H. "My Lady Sleeps." Boston: Ditson, 1892.
- 220 Cutler, Ellen Gifford. Buffalo: Blodgett & Bradford, n.d.
- 221 De Kontski, Chevalier. "My Lady Sleeps." Boston: John Perry, n.d.
- 222 F. G. Y. "She Sleeps, My Lady Sleeps." Publisher not given, New York, n.d.
- 223 Gaul, Harvey B. Boston: Ditson, n.d.
- 224 Glover, Stephen. New York: Firth, Pond & Co., n.d.
Duet.
- 225 Hatton, J. L. "The Student's Serenade." London: Addison & Hollier, n.d.
Also for male voices.
- 226 Hatton, J. L. "Twilight." London: Addison & Hollier, n.d.
- 227 Hawley, C. B. "Dreams of the Summer Night." Cincinnati: John Church Co., 1898.
- 228 Henry, Helen. London: Forsyth Bros., n.d.
In *Six Songs*.
- 229 Heuser, Carl. New York: Carl Heuser, 1873.
- 230 Hobbs, J. W. London: Robert Cooke, n.d.
- 231 Johns, D. S. "My Lady Sleeps." Boston: Ditson, 1883.
- 232 Jones, J. Tomlins. "She Sleeps, My Lady Sleeps." London: Charles Jeffreys, n.d.
- 233 Kleber, H. Philadelphia: Lee & Walker, 1846.
- 234 Kratz, Lee G. Boston: Ditson, 1895.
In Kratz's *Collection of Male Quartettes*.
- 235 Kullak, Franz. London: Sheard (Musical Bouquet Office), n.d.
- 236 Landon, Agnes. London: Chappell & Co., n.d.
- 237 Lindsay, Miss M. London: Robert Cooke, n.d.
- 238 Linley, George. London: Brewer, n.d.
- 239 Marston, G. W. "My Lady Sleeps." Boston: Ditson, 1877.

- 240 Merz, Charles J. Boston: Ditson, 1857.
- 241 "My Lady Sleeps." London: Davidson, n.d.
- 242 Nevin, Ethelbert. Boston: Ditson, 1887.
- 243 New York: Wm. A. Pond, 1866.
Quartette as sung by Yale Glee Club.
- 244 Pease, Alfred H. New York: G. Schirmer, 1865.
- 245 Perkins, C. C. Paris: Brandus et Cie., n.d.
With French translation.
- 246 Rivarde, P. A. "Mandoline." New York: G. Schirmer, 1867.
- 247 Shepperd, Frank N. New York: Wm. A. Pond, 1888.
- 248 Sleeper, H. D. Cambridge, Mass: H. D. Everett, 1880.
In *Songs of Harvard*.
- 249 Smart, Henry. Boston: Ditson, n.d.
- 250 Sudds, W. F. Boston: Ditson, n.d.
- 251 Terschak, A. Cincinnati: John Church Co., 1880.
- 252 Tosti, Paolo. "Dream of the Summer Night." New York: G. Schirmer, n.d.
- 253 Tours, Berthold. Philadelphia: Wm. H. Boner, n.d.
- 254 Webster, Mrs. E. L. "My Lady Sleeps." Boston: E. L. Webster, 1849.
- 255 Weil, Oscar. San Francisco: M. Gray, 1874.
- 256 Wellings, M. Not published, n.d.
Duet.
- 257 West, John E. London: Novello, Ewer, 1893.
Women's voices, octavo.
- 258 White, Charles A. Boston: C. Fischer, 1915.
- 259 Williams, W. Boston: Ditson, n.d.
- 260 Willis, H. B. Boston: Ditson, n.d.
- 261 Withington, C. Boston: Geo. F. Reed, 1843.
- 262 Woodbury, Isaac. In several collections.
See Hovland, p. 235.
- Good Night, Beloved* (Serenade)
- 263 Abt, Franz. "Good Night, My Love. Good Night." London: Duff & Stewart, n.d.
- 264 Balfe, M. W. New York: Wm. Hall & Sons, n.d.
- 265 Barnard, J. G. New York: Wm. Pond, 1870.

- 266 Blockley, John. London: Addison & Co., n.d.
Also published as ST duet.
- 267 Burchkardt, Carl. London: Sheard (Musical Bouquet Office), n.d.
- 268 Busch, Carl. Boston: Ditson, n.d.
- 269 Chase, C. Coes. Boston: Ditson, n.d.
- 270 Cowen, Frederick H. *Preciosa*, "Good Night." London: H. Hammond, n.d.
- 271 Dalton, Sydney. Boston: Carl Fischer, n.d.
- 272 Denza, L. New York: T. B. Harms, n.d.
- 273 "Dolores." New York: Wm. Hall & Sons, n.d.
- 274 Foerster, A. M. N.p., 1879.
- 275 Gilder, F. "To Be Near Thee." Boston: Ditson, 1879.
- 276 Glover, Stephen. London: Robert Cooke, n.d.
- 277 Graham, W.H.J. New York: Wm. A. Pond, 1864.
- 278 Hatton, J. L. London: Addison & Hollier, n.d.
Male voices.
- 279 Kimball, C. S. Washington, D.C.: John F. Ellis, 1885.
- 280 Lionnet, M. Anatole. "Pendant qu'elle dort," serenade d'après Longfellow. *Le Figaro*, 3 December 1879.
- 281 Lohr, F. L. Boston: Ditson, n.d.
- 282 Moir, Frank L. Boston: Ditson, 1887.
- 283 Monk, E. G. Boston: Ditson, n.d.
- 284 Nevin, Ethelbert. New York: G. Schirmer, 1888.
- 285 Pease, Alfred H. New York: G. Schirmer, 1865.
- 286 Perebeau, Henry. Boston: Ditson, n.d.
- 287 Philip, Elizabeth. London: Cramer, Beale, n.d.
- 288 Pinsuti, Ciro. Boston: Ditson, n.d.
- 289 Protheroe, Daniel. Milwaukee: Rau & Schmidt, 1901.
- 290 Reed, Wm. Boston: Ditson, n.d.
- 291 Reinhardt, Carl. London: Sheard (Musical Bouquet Office), n.d.
- 292 Sandiford, Lucy A. New York: Wm. Hall & Sons, 1849.
Duet.
- 293 Sellé, L. "Serenade." Boston: Ditson, n.d.
- 294 Spence, W. R. Boston: Ditson, n.d.
- 295 Terschak, A. Cincinnati: John Church Co., n.d.

- 296 van Gelder, Martinus. "Spanish Serenade." Philadelphia: Philadelphia Musical Academy, 1882.

If Thou Art Sleeping, Maiden

- 297 Caracciolo, Luigi. "A Muleteer Song." Boston: Ditson, n.d.
 298 Gounod, Charles. London: Weekes & Co., 1872–73.
 299 Parker, Louis N. London: Cock, n.d.
 Duet.

Contrabandista Song

- 300 Elgar, Sir Edward. "A Muleteer's Song." London: Novello, Jan. 4, 1894.
 301 Martinez, Isidors. Boston: White-Smith Music Co., 1903.

The Belfry of Bruges and Other Poems (1845)

The Belfry of Bruges

- 302 Lindahl, Albert. London: Chappell & Co., n.d.
Cathedral Chimes, Reverie for piano.
 303 Lindahl, Albert. London: Chappell & Co., n.d.
Midnight Chimes, for piano (a different work).
 304 Miersch, P. T. N.p., n.d.
 305 Weiss, W. H. London: Weekes & Co., 1898.

A Gleam of Sunshine

- 306 Balfe, M. W. "This Is The Place, Stand Still My Stead." London: Boosey & Sons, 1868.
 307 G. T. (Thistlthayt, Grace). London: Metzler & Co., n.d.

The Arsenal at Springfield

- 308 N. C. A. "Peace." Halfpenny strip, n.d.
 309 Spear, Charlton Templeman. "The Arsenal, or War and Peace." London: Weekes & Co., 1884.
 Cantata.

The Norman Baron

- 310 Anderton, Thomas. London: Novello, Ewer, 1884.
 Cantata.
 311 Baxter, Frederick N. London: Novello, Ewer, 1898.
 Choral ballad.

- 312 Wadely, E. W. Publisher?
Mixed voices and orchestra.

Rain in Summer

- 313 Burleigh, Cecil. Boston: C. Fischer, 1917.

The Occultation of Orion

- 314 Hill, Clarence S. "Orion, A Song for Peace." London: Novello, n.d.

The Bridge

- 315 Allen, George H. London: Cramer, Beale, n.d.
316 Barnett, John. London: J. Williams, n.d.
317 Blockley, John. London: Edwin Ashdown, n.d.
318 Bucalossi, R. "The Midnight Hour." Boston: Ditson, n.d.
319 Carew, Lady. Boston: P. Trifet, 1899, Boston: Ditson, n.d.
Three editions.
320 "Dolores." London: Charles Jeffreys, n.d.
321 Landon, Agnes. Boston: Ditson, n.d.
322 Lindsay, Miss M. Milwaukee: H. W. Hempstead, n.d.
Fine color-lithograph cover.
323 _____. Boston: O. Ditson, n.d.
Two editions.
324 Montgomery, W. H. London: Sheard (Musical Bouquet Office), n.d.
325 Oliver, C. M. "Moonlight Reflection." London: Chappell & Co., n.d.
326 Romer, Francis [Frank]. Manuscript, n.d.
327 Sellé, W. C. "I Stood on the Bridge at Midnight." London: A. W. Hammond, n.d.

The Day Is Done

- 328 Allen, George H. London: Cramer, Beale, n.d.
329 Balfe, M. W. Boston: Ditson, 1882.
Four editions.
330 Blockley, John. London: Edwin Ashdown, n.d.
331 Carter, O. L. Boston: Ditson, n.d.
332 Davis, L. S. San Francisco: Bancroft, Knight & Co., 1875.
333 Gaul, A. H. Boston: Ditson, n.d.
334 Kinney, John J. New York: Wm. A. Pond, 1878.

- 335 Lohr, Herman. London: Chappell & Co., 1908.
 336 Lovel, A. F. Boston: Ditson, [1882].
 337 Neidlinger, W. H. "Resting." New York: F. H. Chandler, 1879.
 338 Reinhardt, Carl. London: Sheard (Musical Bouquet Office), n.d.
 339 Sellé, W. C. London: A. W. Hammond, n.d.
 340 Smart, Henry. London: Ashdown & Perry, n.d.
 341 Weiss, W. H. London: Addison & Hollier, n.d.

Afternoon in February

- 342 Aguilier, Emanuel. London: Duncan Davison, n.d.
 343 Blunt, Arthur C. "The Day Is Ending." London: Duncan Davison, n.d.
 344 Cottam, Arthur. London: Randall, Rose, Carte & Co., n.d.
 345 Haakman, Jacques. London: Charles Woolhouse, n.d.
 346 Hullah, John Pike. Philadelphia: Lee & Walker, n.d.
 347 Noble, T. Tertius. "Winter." New York: G. Schirmer, 1917.
 348 Zabel, Rudolph. "Gute Nacht." Milwaukee: H. N. Hempstead, 1875.

Walter von der Vogelweid

- 349 Hatton, J. L. London: Cock & Addison, n.d.

The Old Clock on the Stairs

- 350 Barker, George. London: J. Williams, n.d.
 351 Bennett, James. London: Leader & Cock, n.d.
 352 Blockley, John. London: Addison & Co., n.d.
 353 Boott, Francis. Boston: Ditson, 1886.
 354 Bricher, T. Boston: C. Bradlee, 1846.
 355 Hatton, J. L. London: Cock & Addison, n.d.
 356 Herries, J. M. Manuscript, n.d.
 357 Hime, E. L. London: Duff & Stewart, n.d.
 358 Landon, Agnes. London: Chappell & Co., n.d.
 359 Lindsay, Miss M. London: Robert Cooke & Co., n.d.
 360 Marston, G. W. Boston: A. P. Schmidt, 1881.
 361 Pease, Frederick H. Detroit: J. C. Whitney, 1876.
 Short cantata.
 362 Stöpel, R. London: Sheard (Musical Bouquet Office), n.d.
 363 Weiss, W. H. London: J. Williams, n.d.

The Arrow and the Song

- 364 Allen, George B. London: Cramer, Beale & Co., n.d.
- 365 Balfe, M. W. London: Boosey & Sons, n.d., also Boston: Ditson, n.d.
- 366 Bancroft, G.A.H. London: Weekes & Co., n.d.
- 367 Biagi, A. "Il dardo canzone." Firenze: Genesis Venturiani, n.d.
- 368 Blake, Wm. P. Boston: A. P. Schmidt, n.d.
- 369 Blockley, John. London: John Blockley, n.d.
- 370 Bonwin, Ludwig. Leipzig: Breitkopf & Härtel, 1889.
Zwei Lieder, Op. 40 für Mezzosopran oder Bariton mit Klavier
 1. "Pfeil und Lied" 2. "Regenstag."
- 371 Bowie, Wm. P. "I Shot an Arrow into the Air." Boston: A. P. Schmidt, 1921.
- 372 Chenoweth, Wilbur. New York: Witmark, 1937.
- 373 Coerne, Louis Adolphe. Boston: E. E. Truette, 1894.
- 374 Colburn, S. C. New York: G. Schirmer, 1910.
- 375 Davis, Katherine. *Wellesley* [College, Wellesley, Mass.] *Competition Songs*, ed. MacDougall, 1914.
- 376 Dykema, Peter. Boston: C. C. Birchard, 1940.
 Mixed voices.
- 377 Elliott, C. S. Boston: G. D. Russell, 1880.
- 378 Gounod, Charles. London: Metzler & Co., n.d.
- 379 Hawley, C. H. New York: Wm. A Pond, 1883.
- 380 Hay, Walter. Boston: Ditson, n.d.
 Mixed voices, octavo.
- 381 Henschel, George. "I Shot an Arrow into the Air." New York: G. Schirmer, 1880.
- 382 Hime, E. L. London: Duff & Stewart, n.d.
- 383 Lindsay, Miss M. London: Robert Cooke & Co., n.d.
- 384 Maltchya, Matilde. Manuscript, 1871.
- 385 O'Brien, J. Vick. New York: G. Schirmer, 1927.
- 386 Ord, George. London: George Ord, n.d.
- 387 Perebeau, Henry. Manuscript, n.d.
 In F-sharp.
- 388 Perebeau, Henry. Manuscript. Boston: Ditson, n.d.
 Another setting in F.

- 389 Pinsuti, Ciro. Boston: Ditson, n.d.
 390 Roge, Marie. Boston: G. D. Russell, n.d.
 391 Schellman, Louis. Manuscript, n.d.
 392 Watson, Michael. London: Metzler & Co., n.d.

The Evening Star

- 393 Norcross, Meredith H. (Miss). Unpublished, n.d.
 Noted in Worcester, Mass. *Evening Gazette*, May 10, 1943.

Curfew

- 394 Anderton, T. London: Robert Cooke & Co., n.d.
 395 Blockley, John. Boston: Ditson, n.d.
 396 Chadwick, George W. Boston: A. P. Schmidt, 1912.
 397 Gilchrist, W. W. Boston: C. C. Birchard, n.d.
 Three-part mixed voices. In *Laurel Music Reader*.
 398 Glover, Stephen. "The Curfew Bell." London: Robert Cooke & Co., n.d.
 399 Gow, George Coleman. New York: G. Schirmer, 1896.
 In *A Group of Songs*, No. 13.
 400 Gower, Allis. "The Curfew Bell." London: Metzler & Co., n.d.
 401 Hatton, J. L. London: Addison & Hollier, n.d.
 402 Perebeau, Henry. Boston: Ditson, n.d.
 403 Seward, Theodore F. Rochester, New York: Joseph F. Shaw, 1862.
 404 Silas, E. London: Cramer, Beale, Chappell, n.d.
 405 Smith, Mrs. Cunningham. London: Patterson & Sons, n.d.

Evangeline: A Tale of Acadie (1847)

Evangeline

- 406 Annesley, Hon. Alti. London: J. Williams, n.d.
Evangeline, a Nocturne for piano.
 407 Banks, Charles O. New York: H. W. Gray, 1924.
 Suite for organ.
 408 Blockley, John. Boston: Ditson, n.d.
Evangeline (written by Charlotte Young, based on Longfellow's poem).
 409 _____ London: Cramer, Beale, n.d.
 Also published as Nocturne for piano.

- 410 _____ "Gabriel and Evangeline" (Part 2). London: John Blockley, n.d.
- 411 _____. "Gabriel's Lament for Evangeline." London: John Blockley, n.d.
- 412 Bourgue, A. T. Monoton, N. B., n.d. Société L'Assumption 1915?
- 413 Burleigh, Cecil. "Evangeline." Boston: C. Fischer, 1929.
Op. 41. Tone poem.
- 414 Fisher, Fred. McCarthy & Fisher, 1929.
"Inspired by the Great Screen Production of Longfellow's
Immortal Poem, produced by Fox Film Corporation." (Words by
Jos. McCarthy).
- 415 Gabriel, Virginia. "Sad Heart, O Take Thy Rest." Boston: Ditson, n.d.
Adap. J. J. Lonsdale, with chorus.
- 416 Hays, Will S. Cleveland, Ohio: S. Brainard, n.d.
Second edition, newly printed, with illustrated cover. Three or
more editions issued.
- 417 Leroux, Xavier Henri Napoleon. Paris: Choudens, 1895.
Légend arcadienne en quatre actes avec prologue et épilogue.
- 418 Lindahl, Albert. London: Chappell, n.d.
Switzerland, morceau de salon for pianoforte.
- 419 _____. London: Chappell, n.d.
Evangeline's Lament, romance for pianoforte ("The calm and the
magical moonlight").
- 420 Luening, Otto. N.p., 1932.
Luening wrote both the text and music of this poem while on
Guggenheim Fellowships (1930–32). Rev. 1948.
- 421 Rice, E. E. Boston: Louis H. Goulland, 1877.
Duet.
- 422 _____. Boston: Louis H. Goulland, 1877.
Opera buffa, libretto by J. C. Goodwin.
- 423 _____. Boston: Louis H. Goulland, 1877.
All the Melodies from the Celebrated American Opera Buffa:
1. piano solo, 2. cornet and piano, 3. violin and piano, 4. violin,
cornet and piano.
- 424 Sieboth, J. New York: Firth, Pond, 1859.
For piano.
- 425 Spross, Charles G. Cincinnati: John Church, 1930.
Cantata, female voices with baritone solo.
- 426 Thomas, J. R. New York: Firth, Pond, 1886.
Quartette ad libitum.

The Seaside and the Fireside (1849)

The Building of the Ship

- 427 Cole, Rosseter G. "Sail On, O Ship of State" Boston: C. C. Birchard, 1906.
Three parts, in *Laurel Music Reader*.
- 428 Cowles, Eugene. Boston: Ditson, n.d.
- 429 Kratz, Lee G. "Sail On, Sail On." Boston: Ditson, 1895.
In Kratz's *Collection of Male Quartettes*.
- 430 Lahee, Henry. Tonic Solfa Agency, n.d., also Boston: Ditson, n.d.
Performed 1879, Three versions.
- 431 Langley, C. E. N.p.
- 432 Stewart, N. Coe. "The Ship of State" The New Singing Society, 1917
Chorus.

Seaweed

- 433 Buck, Dudley. "On the Seashore." New York: Beer and Schirmer, 1862–66.

The Secret of the Sea

- 434 Frommann, Prof. Dr. C. Manuscript, 1878.
Trans. into German by Mrs. Frommann.

Twilight

- 435 Beach, Mrs. H.H.A. "In the Twilight." Boston: A. P. Schmidt, 1922.
- 436 Hatton, J. L. London: Addison & Hollier, n.d.
- 437 Maynard, Walter. London: Cramer & Co., n.d.
- 438 Morgan, G. W. [New York]: Norman L. Munro, 1887.
"Free with the N. Y. Family Story Paper, No. 257."
- 439 Weiss, W. H. "The Fisherman's Cottage." Boston: E. H. Wade, n.d.

Sir Humphrey Gilbert

- 440 McGrath, Hon. Joseph. "The Ballad of Sir Humphrey Gilbert." New York: H. Flammer, 1920.

The Lighthouse

- 441 Burleigh, Cecil. Boston: Ditson, 1917.
"A stunning setting." John Tasker Howard. Op. 32 in *Set of Five Songs*.

Resignation

- 442 Claribel (Charlotte A. Pye Barnard). London: Emery & Co., n.d.
 443 Gould, J. E. Boston: Ditson, n.d.
 444 Lindsay, Miss M. London: Robert Cooke, n.d.
 445 Romer, Francis [Frank]. London: Leader & Cock, n.d.

The Builders

- 446 Blockley, John. London: Edwin Ashdown, n.d.

The Open Window

- 447 Blockley, John. London: Addison & Co., n.d.
 448 Gatty, Alfred Scott. Boston: Ditson, n.d.
 449 Hime, E. L. London: Duff & Stewart, n.d.
 450 Maynard, Walter. London: Cramer & Co., n.d.
 451 Packer, F. A. "The Old House by the Lindens." London: Brewer & Co., n.d.
 452 Phelps, Ellsworth Swan. Manuscript, n.d.
 453 Rosewig, A. H. "The Old House by the Lindens." Philadelphia: Lee & Walker, 1880.
 454 Weiss, W. H. "The Old House by the Lindens." London: J. Williams, n.d.

King Witlaf's Drinking-Horn

- 455 Allen, Erskine. "King Witlaf." Cambridge, Mass.: Stoekley, n.d.
 456 Archer, Frederic. London: Wessel & Co., n.d.
 457 Hatton, J. L. London: Addison & Hollier, n.d.
 Male voices.
 458 Ostlere, May. London: Davidson, n.d.
 In *Musical Treasury*.
 459 Weiss, W. H. London: J. Williams, n.d.

Gaspar Becerra

- 460 Bennett, Wentworth. "The Sculptor." London: Novello, Ewer, 1887.
 461 Bradshaw, W. F. London: Novello, Ewer, 1882.
 Cantata.
 462 Ostlere, May. "The Monks of Croyland." London: Cramer & Co., n.d.

The Singers

- 463 Gaul, Alfred H. New York: G. Schirmer, 1891.
Mixed voices.
- 464 Short, J. London: Howard & Co., n.d.
- 465 Stewart, H. J. Boston: C. W. Thompson, 1902.
Mixed voices, octavo.
- 466 Tours, Berthold. "Three Singers." Philadelphia: W. F. Shaw, n.d.

Suspiria

- 467 Noa, J. M. Manuscript, n.d.

Hymn for My Brother's Ordination

- 468 Warden, D. A. "Voice of Christ." Philadelphia: Warden, 186-?

The Song of Hiawatha (1855)

- 469 Blockley, John. London: Addison & Co., n.d.
"Song of Hiawatha" ("I Am Happy, I Am Happy").
- 470 Braine, Robert M. N.p.
Symphonic suite.
- 471 Brown, Francis H. New York: Wm. Hall & Sons, 1858.
Minnehaha, or Laughing-Water Polka. For piano.
- 472 Bull, Ole. "Hiawatha's Vision." Manuscript, n.d.
- 473 Burton, Frederick Russell. Boston: Ditson, 1898.
Dramatic cantata. Written when Burton was a student at Harvard in 1882, later enlarged. Yonkers, N. Y., Apr. 20, 1898, Yonkers Choral Society.
- 474 Busch, Carl. "The Four Winds." New York: H. W. Gray, 1907.
Cantata, Part II.
- 475 _____ Boston: Ditson, 1927.
Indian Songs from *Hiawatha*, with German and English text: "Gitche Manito the Mighty," "Greeting of Hiawatha," "When the Noiseless Night Descended," "Chibiabos," "Death of Chibiabos," "Onaway! Awake, Beloved," "Hiawatha's Friends," "Farewell Minnehaha," "Hiawatha's Vision," "Pau-Puk-Keewis, Beggars Dance," "Give Me of Your Bark. O Birch Tree," "Take Your Bow, O Hiawatha." (According to Hovland the first six songs appeared in *Six Indian Songs* [Ditson, 1907]. These songs and the following two were published in *Eight Indian Songs* [Ditson, 1917] and the last three were published in *Three Indian Songs* [G. Schirmer, 1913].)

- 476 Carroll, H. Hobson. London: Ward & Marcus, n.d.
Comp. & arr. "Pocohontas," "King Alfred" and others (in *The Royal Illuminated Book of Legends*, 1872).
- 477 Coe, Sadie Knowland. Chicago: C. F. Summy, 1905.
Melodrama of Hiawatha.
- 478 Coerne, Louis Adolphe. Boston: Miles & Thompson, 1894.
Hiawatha (arr. pf. 4 hands). Cole, Rosseter G., "Hiawatha's Wooing" (melodrama). A. P. Schmidt, n.d. First performance: Boston Symphony Orchestra (Cambridge), Apr. 5, 1894.
- 479 Coleridge-Taylor, S. London: Augener, n.d.
Hiawathan Sketches. Op. 16.
For violin and piano.
- 480 _____ . London: Novello & Co., 1888.

Hiawatha's Wedding Feast Op. 30, No. 1 (cantata). "Hiawatha" began as a college composition and owes something to the help of Sir Charles Stanford. He (Coleridge-Taylor) always said that the curious names, Pau-Puk-Keewis, Iagoo, Chibiabos, Nokomis, and so on, which he would roll out with intense appreciation of their sound values, were the first cause of his affection for the poem. The primitive character of the story made a natural appeal to the primitive elements in his own character.

The work was first produced at the Royal College of Music, directed by Sir Charles Stanford. Sullivan, an ill man at the time, came; every seat was occupied and people sat on the steps of the platform and stood in passages.

A perfect performance was not forthcoming; but when Sir Charles Stanford took the baton and the trumpets gave out the severely simple but arresting opening subject, the interest of the audience was secured, and it increased as the curious rhythmic plan of the work unfolded. Rarely before had music made the domestic details of a wedding festival so entertaining. The unusual melodic design, the rapid transitions from rhythm to rhythm and from key to key, the unexpected orchestral effects, the descriptive effect of the writing, and the entire singableness of the whole were realized even in the weakest parts of the rendering. The broad suavity of the appeal to Chibiabos intensified expectations which were realized fully when the audience heard for the first time the tenor solo, "Onaway, Awake," perhaps the most perfect tenor aria of the last generation. It is good to be present at the birth of an immortal thing, and the song was recognized at once at its real worth. When the last strains of the orchestra died away the demonstration of the audience was memorable.

Every London morning paper devoted considerable space to *Hiawatha's Wedding Feast*, almost without exception a paean of joyous appreciation and congratulation, and this was echoed by the newspapers throughout the kingdom.

W. C. Berwick Sayers: *S. Coleridge-Taylor, His Life and Letters* (London: Cassell 1915). (See Johnson, *First Performances*, p. 115.)

The Cecilia Society of Boston performed the Wedding Feast on March 12, 1900. There had been a previous hearing in Brooklyn, Baptist Temple, March 23, 1899.

- 481 _____ . "Onaway! Awake, Beloved." London: Novello & Co., 1900.
From the above, arr. for boys or male voices.

- 482 _____ . London: Novello & Co., 1900.
The Death of Minnehaha Op. 30, No. 2 (cantata).

The Death of Minnehaha was the result of a commission from the North Staffordshire Musical Festival held in Henley, October 27, 1899. It was not his original intention to write a trilogy as we now have it. "In the Famine which forms the text of *The Death* and the metre and the substance are an unrelieved and gradually intensifying sorrow. The composer was master of his materials, and the result was the loveliest part of *Hiawatha*, and perhaps the most beautiful choral cantata ever written in this country." (Sayers)

"The work is a triumph in itself and in its performance." (Joseph Bennett) A projected hearing of *Hiawatha* in Germany at that time did not come to pass inasmuch as conductors considered it insufficiently philosophical. In later years it was heard in Berlin.

- 483 _____ . London: Novello & Co., 1901.
Hiawatha's Vision. Also published in full score.

- 484 _____ . London: Novello & Co., 1900.
Hiawatha's Departure Op. 30, No. 4 (cantata). *Hiawatha's Departure* was performed March 22, 1900, in the Albert Hall with choir and orchestra of one thousand, an enormous audience in the largest concert room in the kingdom. "Old concert-goers could remember only one work that had raised the same tremendous enthusiasm—Sullivan's 'The Golden Legend.'"

- 485 _____ . "Spring Had Come" London: Novello & Co., 1900.
From above.

- 486 _____ . Overture to "The Song of *Hiawatha*." London: Novello & Co., n.d.
Op. 30, No. 3. Also arr. for piano solo. The overture has no pictorial intention, and does not describe any scene in the *Hiawatha* story. "It is intended to reproduce or, at least, to suggest the impressions received by the composer on reading Longfellow's poems." First performed Norwich Musical Festival, October 7, 1899.

The entire work of Coleridge-Taylor's *Hiawatha* is to be taken as a symphony of which "The Wedding" forms the opening allegro, "The

Death” the slow movement, the first part of “The Departure” up to the lagoon scene, the scherzo, and the rest of “The Departure” as the finale, with the baritone scene of “Hiawatha’s Vision” added as a short fifth movement, or intermezzo between scherzo and finale. (Sayers)

Coleridge-Taylor was twenty-five years of age when the work was completed.

- 487 _____ N.p.
Hiawatha, Op. 82. Ballet in Five Parts, 1912.
- 488 Converse, Charles C. “The Death of Minnehaha.” Cincinnati: W. C. Peters, n.d.
 Colored lithograph cover.
- 489 _____ “My Algonquin.” Boston: Ditson, 1856.
- 490 _____ “Onaway!” Boston: Ditson, 1856.
- 491 _____ Boston: C. C. Birchard, 1915.
The Peace Pipe. Cantata.
- 492 Cowen, Frederick Hyman. “Onaway! Awake, Beloved.” London: Metzler & Co., 1892.
- 493 Donald, H. A. J. London: Curwen & Sons, 1927.
The Song of Hiawatha dramatized, arr. in tableaux, for women’s voices.
- 494 Dvořák, Antonin. N.p., 1920.
 Largo and Finale from *New World Symphony*, inspired by the “Song of Hiawatha”: in the Largo by the Funeral in the Forest, in the Scherzo by an Indian ceremony. Much, however, is owing to the composer’s own lonesome remembrance of his home in Bohemia.
- 495 Eaton, E. E. Portland, Maine: J. S. Paine, 1856.
Hiawatha Schottische. For piano.
- 496 Farwell, Arthur. “Hiawatha’s Sailing.” N.p.
- 497 Foote, Arthur. “The Farewell of Hiawatha” Boston: A. P. Schmidt, 1886.
 In *Apollo Club Collection*.
- 498 Goldmark, Rubin. Publisher? 1900.
 “Hiawatha.” Overture for orchestra.
- 499 Gow, George. “Indian Love Song.” Boston: Boston Music Co., 1888.
- 500 Harling, W. Franke. “The Death of Minnehaha.” Boston: Boston Music Co., 1917.
 Pastorale for men’s voices.
- 501 Harris, Cuthbert. “Onaway! Awake, Beloved.” Boston: A. P. Schmidt, 1925.

- 502 Hobbe, J. W. "Onaway! Awake, Beloved." London: Robert Cooke, n.d.
- 503 Holbrook, Florence. London: W. S. Johnson, n.d.
Cantata, prod. Royal English opera, Covent Garden, 1861.
- 504 Kaemph, Karl. C. Jonassen-Eckermann, 1905.
Suite for orchestra.
- 505 Kaun, Hugo. D. Hamburg: Rahter, 1902.
Two symphonic poems on *Hiawatha* for orchestra 1. *Minnehaha*
2. *Hiawatha*. Also full score.
- 506 Kent, Miss E. H. St. Louis: Balmer & Weber, 1856.
Hiawatha's Bridal Polka. For piano.
- 507 Kerst, Emile. St. Louis: J. E. Miquel, 1858.
Cantata.
- 508 Kroeger, Ernst R. Publisher? 186-?
Hiawatha. Overture for orchestra.
- 509 La Manus, D. New York: Wm. Hall & Sons, 1887.
Hiawatha, a Musical Extravaganza. Poetry by Walcot.
- 510 _____. "Oh! My Love Is a Sailor Boy." New York: Wm. Hall &
Sons, 1887
From *Hiawatha*. Poetry by Walcot.
- 511 Meyer, G. W. "Hiawatha's Melody of Love." New York: Jerome H.
Remick, 1920.
- 512 Moret, Neil. Detroit: Whitney-Warner Publ. Co., 1903.
- 513 O'Neil, Norman. London: K. Paul, Trehon, Trubner & Co., 1916.
Dramatized Scenes from *Hiawatha* by Valerie Wyngate.
- 514 Osborne, Miss E. H. New York: Firth, Pond & Co., n.d.
Minnehaha Polka. For piano.
- 515 Parker, J. C. D. "Song of Chibiabos." Manuscript, n.d.
Male voices.
- 516 Prior, Clement. "Hiawatha's Lamentation." London: Novello & Co.,
1903.
Mixed voices.
- 517 Sellé, Louis. "Serenade." Boston: Ditson, n.d.
- 518 Squire, Hope. G. New York: Ricordi & Co., 1912.
Two Red-Indian Love Songs. 1. "Listen! 'tis My Voice You Hear."
2. "Though You Were at a Distance."
- 519 Stearns, Theodore. "Before the Door of the Wigwam." New York: Wm.
Hall & Sons, 1863.

- 520 _____ New York: Wm. Hall & Sons, 1863.
Hiawatha, Indian Symphony.
- 521 Stöpel, Robert. London: W. S. Johnson, 1881.
Libretto for cantata, produced Royal English Opera, Covent Garden
1881.
- 522 Stöpel, Robert. London: Novello, 1865.
- 523 Wagner, C. Philadelphia: Marsh, n.d.
Minnehaha Polka Redova, for piano. In *Evening Recreations*,
Collection.
- 524 Walcott, C. W. "Hi-A-Wa-Tha; or Ardent Spirits and Laughing Water."
N.p., n.d.
- 525 Wathall, Alfred. "Wah-wah-Tay-see." Boston: Silver Burdett, 1915.
In *The Progressive Series*, 2nd and 3rd Grade.
- 526 Ward, Marcus. Edinburgh: W. F. Nimmo, 1873.
The Royal Illuminated Book of Legends.
- 527 Whiteley, Bessie. Boston: C. C. Birchard, 1914.
Hiawatha's Childhood. Operetta in one act.
- 528 _____ Boston: C. C. Birchard, 1914.
Selections from *Hiawatha's Childhood*, "Ewa-Yea," Wah-Wah-
Taysee," "By the Shores of Gitchee Gumee," "Then the Little Hiawatha."
Published separately.
- 529 Wilson, Ira B. *Childhood of Hiawatha*. Chicago: Lorenz Pub. Co., 1904.
Cantata.
- 530 _____ *Childhood of Hiawatha*. Chicago: Lorenz Pub. Co., 1904.
Cantata, arr. for soprano, alto, bass.
- 531 _____ "The Friends of Hiawatha." Chicago: Lorenz Pub. Co., 1933.
Two-part chorus from *Childhood of Hiawatha*.

The Courtship of Miles Standish (1858)

- 532 Carlson, Charles F. Unpublished.
Opera in two acts.
- 533 Eames, Henry. *Priscilla*. Unpublished.
Opera comique, 1926. Libretto by Alexander.
- 534 Fanciulli, Francesco. *Priscilla, The Maid of Plymouth*. Unpublished.
Opera.
- 535 Kielblock. Unpublished.
Opera.

- 536 Pasmore, Henry B. *Miles Standish*. Publisher unknown.
Overture.
- 537 Surette, Thomas Whitney. *Priscilla, or the Pilgrim Proxy*. Boston:
Boston Music Co., 1889.
- 538 Wilson, Ira B. Chicago: Lorenz Publ. Co., 1929.
Two-part cantata, based on *The Courtship of Miles Standish*.

Birds of Passage: Flight the First (1858)

Birds of Passage

- 539 Gibsonne, Ignace. London: Robert Cooke, n.d.
For piano.

The Two Angels

- 540 Rinck, Johann C. H. "Alike Are Life and Death." Published in William
M. Lawrence and Orlando Blackman, eds. *Riverside Song Book*.
Boston: Houghton Mifflin, 1893.
- 541 Romer, Francis [Frank]. London: Leader and Cock, n.d.

My Lost Youth

- 542 Linley, George. "There Are Dreams That Cannot Die." London:
Addison, Hollier & Lucas, n.d.
- 543 Robbins, Reginald. C. N.p.
- 544 Romer, Francis [Frank]. London: Leader & Cock, n.d.

The Golden Mile-Stone

- 545 Romer, Francis [Frank]. London: Leader & Cock, n.d.

Catawba Wine

- 546 Dempster, Wm. R. Boston: Ditson, 1858.

Daybreak

- 547 Balfe, M. W. Boston: A. P. Schmidt, 1884, also Boston: Ditson, New
York: Harms, London: Boosey, n.d.
Six Songs, published separately in U.S.
- 548 Burleigh, Cecil. "Awake, It Is the Day." Boston: Ditson, 1920.
- 549 Cirillo, Vincent. "The Murmuring Wind." Boston: A. P. Schmidt, 1877.
- 550 Fanning, Eaton. Cincinnati: W. H. Willis, 1904.
Also published for mixed voices.

- 551 _____ . Boston: Ditson, n.d.
Also published for mixed voices.
- 552 Fisher, Wm. Arms: Boston: Ditson, n.d.
- 553 Gow, George Coleman. Boston: Boston Music Co., n.d.
- 554 Hammond, Wm. G. "The Dawn." Cincinnati: John Church Co., 1909.
Male voices.
- 555 Hime, E. L. London: Duff & Stewart, n.d.
- 556 Kelley, John Craig. "Murmuring Wind." Privately printed, n.d.
In *Second Album of Songs*.
- 557 Lindsay, M. London: Robert Cooke, n.d.
- 558 Malmene, Waldemar. New York: E. A. Saulfield, 1875.
- 559 Marston, G. W. New York: G. Schirmer, 1877
- 560 Nevin, Arthur. New York: G. Schirmer, 1907.
- 561 Parker, J.C.D. Boston: Ditson, n.d.
- 562 Pennell, H. Cholmondeley. "A Wind Came Up Out of the Sea."
London: Addison & Hollier, n.d.
- 563 Perkins, W. G. Boston: Ditson, n.d.
- 564 Peuret, O. Boston: A. P. Schmidt, 1884.
Women's voices.
- 565 Romer, Francis [Frank]. London: Leader & Cock, n.d.
- 566 van den Berg, Braham. Los Angeles: R. W. Hefflinger, 1913.
Recitation with piano, with *A Christmas Carol*.

The Fiftieth Birthday of Agassiz

- 567 Hatton, J. L. "It Was Fifty Years Ago." London: Boosey & Co., n.d.
Also in *Cavendish Music Book*.

Children

- 568 Bainton, Edgar L. "To the Children." London: J. B. Cramer, 1923.
- 569 Baker, George. [Self-published], 1878.
- 570 Batton, Robert. London: Boosey & Co., 1905.
Living Poems.
- 571 Beale, Thomas. "To the Children."
See W. Maynard.
- 572 Dempster, Wm. R. Boston: Ditson, 1869.
- 573 Hatton, J. L. London: Boosey & Co., n.d.
Living Poems.

- 574 Macirone, Clara Angela. "Come to Me, Oh Ye Children." London: Robert W. Ollivier, n.d.
- 575 Maeder, J. Gaspard. New York: Firth, Pond, 1860.
Cantata.
- 576 Maynard, Walter (Thos. W. Beale). "To the Children." London: Chappell & Co., n.d.
- 577 Romer, Francis [Frank]. London: Leader & Cock, n.d.

Sandalphon

- 578 Loomis, Harvey Worthington. New York: E. S. Warner, 1896.

Birds of Passage: Flight the Second (1863)

The Children's Hour

- 579 Blockley, John. "The Children's Hour." London: Addison, Hollier & Lucas, n.d.
- 580 Ives, Charles. "The Children's Hour," *114 Songs*. Published by the composer, 1922.
New Music, Oct. 1933;
In A Quarterly of Modern Compositions, No. 28;
34 Songs, San Francisco, 1933.

The Cumberland

- 581 Boott, Francis. Boston: Ditson, 1863.
Chorus ad libitum.
- 582 Marshall, Charles. London: Boosey & Co., n.d.

Snow-Flakes

- 583 Cowen, F. H. New York: G. Schirmer, n.d.
- 584 Pontet, Henry. London: Chappell & Co., n.d.

Weariness

- 585 Lewes, Arthur Hope. Manuscript, n.d.
- 586 Muratori, G. London: Chappell & Co., n.d.
- 587 Neidlinger, Wm. H. "The Weary Hours." Boston: Ditson, n.d.
- 588 Pontet, Henry. Boston: Ditson, n.d.
- 589 Una (Miss Wood). London: Boosey & Co., n.d.

Tales of a Wayside Inn (1863)

Paul Revere's Ride

- 590 Buck, Dudley. New York: G. Schirmer, 1889.
Cantata.
- 591 Busch, Carl. Boston: Ditson, 1903.
Cantata.
- 592 Gantvoort, Arnold Johann.. Cincinnati: John Church Co., 1921.
Cantata.
- 593 Huss, Henry Holden. "The Ride of Paul Revere." N.p., 1920.
Soprano, women's chorus, orchestra.
- 594 Paull, E. T. New York: E. T. Paull Music Co., n.d.
Fine colored lithograph cover. 1. two hands 2. four hands
3. simplified.
- 595 Tanning, Gerald. Unpublished.
Symphonic poem.
- 596 Vernon, Mary Strawn, and Nora Loraine Olin. Chicago: Raymond A.
Hoerman, 1929.
Cantata.

The Spanish Jew's Tale

- 597 Ely, Thomas. London: Breitkopf & Härtel, 1903.
Cantata.

King Robert of Sicily

- 598 Cole, Rosseter. New York: G. Schirmer, 1906.
Recitation and piano.
- 599 Hathaway, Frederic Kelvington. London: Novello, Ewer, n.d.
Cantata.

The Saga of King Olaf.

- 600 Busch, Carl. Boston: Ditson, 1903.
- 601 Elgar, Sir Edward. London: Novello, Ewer, 1896.

Scenes from the *Saga of King Olaf*, Op. 30 (words by Longfellow and H. A. Ackworth). Elgar's mother, Anne, was a keen student of Longfellow. "Many of her choice extracts were from *Hyperion*. . . . From her large acquaintance with this author it is to be assumed that Edward derived his first knowledge of *The Black Knight* and *The Saga of King Olaf*. . . . She also read Emerson and Washington Irving." Percy M. Young: *Elgar* (London: Collins 1955).

“More rain, more gout, more thunder, more dyspepsia, more liver, more music, less money,” Elgar wrote to Jaeger. “But *King Olaf* is a mighty work. Wot ye that? In haste, Yours ever, Him wot rote it.”

The work was produced for the North Staffordshire Festival at Hanley on October 30, 1896. “The impact of the cantata on its audience was immediate and strong. It was exactly the kind of music that the people of the Potteries understood and liked. It has never taken root in London.” Diana M. McVeach: *Edward Elgar* (London: Dent 1955).

The *Daily Telegraph* said: “He adopts methods which I cannot recognize as of ideal value, but behind all his work lies the power of living talent, the charm of an individuality in art, and the pathos of one who, in utter simplicity, pours forth that which he feels constrained to say, and leaves the issue to fate.”

King Olaf had a round of successes: the Crystal Palace and Bishop Auckland in April 1897, Worcester in May “triumphant over feeble or scanty performers,” Liverpool and Camberwell in November, and Birmingham and Wolverhampton in February 1898.

A contemporaneous estimate of *King Olaf* is more critical. The use of leitmotives is praised, the choruses, and sporadic bits of recitatives; the love-interest is poorly conceived and unconvincing, while the excessively moral tone of the final is synthetic to the dynamic nature of the story. (McVeach)

The Challenge of Thor [from *The Saga of King Olaf*]

602 Busch, Carl. Boston: Ditson, 1903.

King Olaf's Christmas [from *The Saga of King Olaf*]

603 Buck, Dudley. New York: G. Schirmer, 1881.
Male voices.

Thangbrand the Priest [from *The Saga of King Olaf*]

604 Pommer, W. H. Manuscript, n.d.

The Nun of Nidaros

605 Buck, Dudley. New York: G. Schirmer, 1879.
Male voices.

606 Protheroe, Daniel. N.p., n.d.
Mixed voices.

The Ballad of Carmilhan

607 Arnold, Archibald Davison. London: Novello, Ewer, 1894.

The Theologian's Tale: Elizabeth

- 608 Burgess-Loughnan, Mai. "Ships That Pass in the Night." New York: Hinds, Haydn & Eldredge, n.d.
- 609 Foote, Arthur. "Ships That Pass in the Night." Unpublished.
- 610 Harraden, Ethel. "Ships That Pass in the Night." London: Forsyth Bros., 1894.
- 611 Huhn, Bruno. "Ships That Pass in the Night." Boston: Ditson, 1908.
- 612 Stephenson, "Ships That Pass in the Night." T. Wilkinson. London: Boosey & Co., n.d.

Flower-de-Luce (1867)*Christmas Bells*

- 613 Blumenschein, W. L. Cincinnati: John Church Co., 1895.
- 614 Brewer, A. Herbert. "I Heard the Bells on Christmas Day." London: Novello, n.d.
- 615 Bullard, Frederick Field. "I Heard the Bells on Christmas Day." N.p., n.d.
- 616 Calkin, J. B. Minneapolis: Augsburg Publ. House, 1941.
In *An American Annual of Christmas Literature and Art*.
- 617 Hatton, J. L. "The Bells." Boston: Ditson, n.d.
- 618 Osgood, George L. N.p., 1890.
Mixed voices octavo.

The Bells of Lynn

- 619 Blockley, John. London: Edwin Ashdown, n.d.

Birds of Passage: Flight the Third (1873)*Changed*

- 620 Boott, Francis. Boston: Ditson, 1872.

The Brook and the Wave

- 621 Boott, Francis. "The Brooklet." Boston: Ditson, n.d.
Duet.
- 622 Molloy, James L. Boston: Ditson, n.d.
- 623 Pontet, Henry. London: John Blockley, n.d.
- 624 Scott, Charles F. Boston: A. P. Schmidt, 1887.
- 625 Scott, Henry G. Boston: A. P. Schmidt, 1902.

Aftermath

- 626 Boott, Francis. "Changed." Boston: Ditson, 1873.
From the *Outskirts of the Town*.
- 627 Boott, Francis. "When the Summer Fields Are Mown." Boston: Ditson, 1875.

The Masque of Pandora (1875)

- 628 Cellier, Alfred. [1880].
Light opera, premiered in Boston Theatre, Boston, January 10, 1881.
- 629 Freer, Eleanor Everest. Milwaukee: W. A. Kaun Music Co., 1930.
Op. 36. Opera in one act.
- 630 Smith-Cole, Rosalie. N.p. St. Louis, Missouri, n.d.
Classical musical play, pageant, dramatic cantata, or legend for women's voices.

A Book of Sonnets [c. 1875]*Three Friends of Mine*

- 631 Boott, Francis. Boston: Ditson, n.d.

The Sound of the Sea

- 632 Coerne, Louis A. Boston: Everett E. Truette, 1894.

Kéramos (1878)

- 633 Boott, Francis. "The Potter's Song." Boston: Ditson, n.d.
- 634 Clark, Hugh A. "The Potter's Song." N.p., n.d.
- 635 Pinsuti, Ciro. "The Potter's Wheel." Manuscript, n.d.

Birds of Passage: Flight the Fifth (1878)*The Leap of Roushan Beg*

- 636 Parker, Horatio. New York: G. Schirmer, 1913.
Ballad for men's voices and orchestra.

Haroun al Raschid

- 637 Heymann, Jacob. New York: Edw. Schuberth, n.d.

Song ["Stay, Stay at Home My Heart, and Rest"]

- 638 Barnett, John. "Stay at Home." London: Boosey & Co., n.d.

- 639 Brown, Mrs. A. "Stay at Home My Heart, and Rest." New York: Spear & Dehnhoff, 1895.
- 640 Cate, A. "To Stay at Home Is Best." Boston: Houghton Mifflin, 1893.
In *Riverside Song Book*, SSA.
- 641 Cirillo, Vincenzo. "To Stay at Home Is Best." Boston: Russell, 1880.
Mixed voices, also octavo.
- 642 Coerne, Louis Adolphe. "Stay, Stay at Home." Boston: Everett E. Truette, 1894.
- 643 Cowen, Frederick H. Boston: Ditson, 1892.
- 644 Cutter Jr., Ephraim. "Song of Home." Boston: Cutter, 1891.
Mixed voices with orchestra.
- 645 Kelley, John Craig. Boston: Ditson, n.d.
- 646 Liddle, Samuel. "Home Song." London: Boosey & Co., 1896.
- 647 Phelps, E. S. "To Stay at Home Is Best." Boston: Russell, 1880.
- 648 Wadsworth, W. Estey. "Stay, Stay at Home and Rest." New York: Estey Organ Co., 1879.
- 649 Waldron, Uda. "Stay Home My Heart." Cincinnati: John Church Co., n.d.

Delia

- 650 Bischoff, J. W. "Sweet Remembrance." Cincinnati: John Church Co., 1890.
- 651 Busch, Carl. Boston: Ditson, n.d.
- 652 Coerne, Louis Adolphe. Boston: Everett E. Truette, 1894.
- 653 Cowen, Frederick H. Boston: Ditson, n.d.
- 654 Gambogi, F. E. "Thy Remembrance." London: Robert Cooke, 1898.
- 655 Heymann, Jacob. New York: Edw. Schuberth, 1932.

Ultima Thule (1880)*From My Arm-Chair*

- 656 Jephson, J. L. "My Armchair." Boston: Ditson, 1880.
- 657 Scott, A. J. "My Chestnut Throne." Manuscript, 1874.

Maiden and Weathercock

- 658 Austin, Walter. New York: Wm. A. Pond, n.d.
- 659 Noyes, Charles F. Boston: Ditson, n.d.

The Windmill

660 Tuckerman, Gustavus. Boston: A. P. Schmidt, 1885.

The Tide Rises, The Tide Falls

661 Bornschein, Franz. Boston: C. C. Birchard, 1936.

Mixed voices.

662 Neidlinger, J. C. St. Louis: Balmer & Weber, 1886.

In the Harbor (1882)*The Poet's Calendar*

663 Cadman, Charles W. "I Martius Am." New York: G. Schirmer, 1910.

664 Olds, W. B. "January."

In Gilbert C. Noble, ed. *The Most Popular Songs for Every Occasion*. New York: Hinds, Hayden & Eldredge, 1912).

Autumn Within

665 Colburn, S. C. Boston: Boston Music Co., 1907.

666 Davis, Carl. "The Waning." New York: G. Schirmer, 1920.

Sundown

667 Busch, Carl. "The Summer Sun Is Sinking Low." Boston: Ditson, n.d.

668 Cowen, F. H. Boston: Ditson, 1892.

Four by the Clock

669 Mallinson, Albert. London: Frederick Harris Co., n.d.

In *Song Album*, Vol. 4, 1906.

670 Stephenson, T. Wilkinson. "Into the Dawn to Be." London: Boosey & Co., 1919.

Auf Wiedersehen

671 Dresden, Otto. "In Memoriam." Probably not published.

672 Temple, Hope. London: Boosey & Co., 1895.

Decoration Day

673 Geyer, John Aegidus. Boston: Houghton Mifflin, 1893.

In *Riverside Song Book*, for SATB.

The Bells of San Blas

674 Boott, Francis. Boston: Ditson, 1882.

Or "Longfellow's Last Poem."

Christus: A Mystery

Part II: The Golden Legend (1851)

- 675 Blockley, John. "Elsie" ("The Night Is Calm and Cloudless"). London: Edwin Ashdown, n.d.
- 676 Boott, Francis. "The Night Is Calm and Cloudless." Boston: Ditson, n.d.
- 677 _____ "Florence." Boston: Ditson, 1857.
- 678 _____ "Kyrie Eleison" (another setting of "The Night Is Calm and Cloudless"). Boston: Ditson, n.d.
- 679 Buck, Dudley. "Scenes from *The Golden Legend*." Cincinnati: John Church Co., 1880.
 Cantata selections from Longfellow's *The Golden Legend*. "I Can Not Sleep," "Oh, Gladsome Light," "My Redeemer and My Lord," "Hail, Thou Vintage" (octavo), "The Night Is Calm and Cloudless," "Behold the Hill Tops All Aglow," "At Sea" (octavo).
 Instrumental (arr. piano four-hands): "The Pilgrimage to Salerno," "The Revel and the Appearance of the Abbott," "Barcarolle." First performance: Cincinnati May Festival, May 21, 1880.
- 680 Carew, Lester. "The Monk Felix." London: Weekes & Co., 1895.
 Recitation.
- 681 Clapp, Philip. Manuscript, 1908.
 F. Boott Prize, Harvard Univ. "O Gladsome Light" ("Evening Song").
 Mixed voices.
- 682 Gadsby, Henry. Publisher?
 Overture.
- 683 Gallatin, Albert. "My Redeemer and My Lord." New York: Luckhardt & Belder, 1876.
- 684 Harvey, R. F. "Christe eleison." London: Osgood & Tuckwood, [187-?].
- 685 Hatton, J. L. "The Night Is Calm and Cloudless." Boston: Ditson, n.d.
- 686 Hawley, Stanley. "The Legend Beautiful." New York: Bosworth & Co., n.d.
- 687 Hodson, Henry E. London: Novello, Ewer, 1881.
 Cantata.
- 688 Liszt, Franz. New York: J. Schuberth & Co., G. Schirmer, 1889.
 Selections, O. Ditson, n.d. *The Bells of Strassburg*. Schuberth edition in two forms: piano, vocal and full score. First performance: Budapest, March 10, 1875, conducted by Liszt, with Richard Wagner present. Performed in Vienna, March 23, 1880. Performed in Boston, March 3, 1886, by the Boylston Club, George L. Osgood conductor. "First time in

America” Cincinnati, October 23, 1875. For full discussion of this work, see Edward N. Waters, *The Musical Quarterly* 41:1 (January 1955).

- 689 Loveland, Ben W. “The Music of the Sea.” Boston: Ditson, 1887.
- 690 Malling, Otto V. Prolog til “Den gylöne Legende.” N.p., n.d.
- 691 Maltchya, Mathilde. “Barabbus in Prison.” Manuscript, 1872.
- 692 Mott, Edwin M. “Elsie’s Prayer.” London: Wickins, n.d.
- 693 Nicholl, Horace Wadham. “Elsie” or *The Golden Legend*. Manuscript [79 pp.], n.d.
- 694 Oliver, C. W. (Charlotte). “The Night Is Calm and Cloudless.” London: Hopwood & Crew, n.d.
- 695 Schollhammer, F. “The Gulf of Genoa” (“The Night Is Calm and Cloudless”). London: Augener, n.d.
- 696 Sullivan, Arthur. London: Novello, Ewer, 1887.

I now come to a work in which Sullivan and myself were associated. . . . There was ample proof of much searching in the volume itself, which opened as though instinctively at the poem, and was adorned with many pencil marks on many pages. Sullivan begged me to come to his relief in the making of a “book,” saying he felt the task, as far as he was concerned, was hopeless. It appeared to me, on going carefully through the marked pages, that Sullivan had selected incidents and scenes admirably adapted for musical effect, but having, in many cases, no relationship one to another. Of course a libretto could not be constructed in that way, and I determined, without hesitation, to take the story of Prince Henry and Elsie out of the mass of matter in the poem, and deal with it alone. The task was quickly accomplished without consulting Sullivan in any way. I then made a fair copy, took it to the composer, and after one of his “quiet dinners” read it aloud. He listened without saying a word, but when I came to the end he looked up, his eyes beaming and his cheeks flushed, remarking “You have saved me, Jo!”

This is the simple story of the “Golden Legend”; up to the point at which Sullivan addressed himself to the music. Indeed we did the whole of our work together in entire and most pleasant agreement.

Joseph Bennett: *Forty Years of Music 1865–1905* (London: Methuen, 1908).

“I think Sullivan’s *Golden Legend* is the finest cantata that has been written by any British composer.”—Samuel Coleridge-Taylor. First performance: Leeds 1886; London 1887 First American performance by Apollo Club, Chicago. n.d.; Boston, May 8, 1887.

- 697 Whiting, George E. Manuscript, 1870.
Manuscript in Boston Public Library. “Prologue.”

Translations from the Spanish (1832–1873)

Coplas de Manrique

- 698 Romer, Francis [Frank]. "Our Lives Are Rivers." London: Leader & Cook, n.d.
- 699 Sims, Margaret. "So Few Years We Live." N.p., n.d.

The Image of God

- 700 Wood, Charles. "O Lord, Thou Seest From Yon Starry Height." London: H.F.W. Deane, 1919.
Also in mixed voices octavo arrangement.

The Brook

- 701 Volpé, A. D. New York: G. Schirmer, 1906.
In *Three Songs*.

Song ["She Is a Maid of Artless Grace"]

- 702 Allen, George H. "The Maid of Artless Grace." London: Cramer, Beale, n.d.
- 703 Cirillo, Vincenzo. "Morning Song." Boston: Russell, 1876.

Eyes So Tristful, Eyes So Tristful

- 704 Cowen, Frederick H. Boston: Ditson, n.d.

Translations from the German (1836–1845)

The Happiest Land

- 705 Balfe, M. W. London: Boosey & Co., n.d.
- 706 Hatton, J. L. London: Addison & Hollier, n.d.
Male voices.
- 707 Heuberer, Charles. Boston: Henry Prentiss, 1845.
- 708 Jude, W. H. "The Landlord's Daughter." Boston: Ditson, 1916.
In *The Folio of Bass and Baritone Songs*.
- 709 Perring, James. New York: Wm. A. Pond, n.d.

The Dead

- 710 Coleridge-Taylor, Samuel. "How They Softly Rest." London: Augener, 1898.
Op. 35, No. 2.

- 711 Hodges, Faustina Hasse. New York: Firth, Pond, n.d.
Trio, ded. A. P. Heinrich.
- 712 Van Antwerp, Yates. Philadelphia: Lee & Walker, 1872.
In *Two Poems*.

Whither?

- 713 Blockley, John. London: Addison & Co., n.d.
- 714 Buck, Dudley. New York: Beer & Schirmer, n.d.
- 715 Clarke, Frederick. London: Novello, Ewer, n.d.
- 716 Harrington, Kerl P. Boston: Ditson, 1863.
- 717 Hatton, J. L. London: Addison & Hollier, n.d.

Beware!

- 718 Allen, George H. London: Duff & Stewart, n.d.
- 719 Baldwin, Raymond H. Los Angeles: R. W. Heffelfinger, 1912.
- 720 Balfe, M. W. "Trust Her Not." Boston: Ditson, n.d.
Duet.
- 721 Blockley, John. London: Addison & Co., n.d.
- 722 Danoe, Caroline Adelaide. London: Robert W. Ollivier, n.d.
- 723 Dendy, H. H. London: Latchford, n.d.
- 724 Dow, H. M. New York: G. Schirmer, n.d.
Male voices.
- 725 Fickenscher, A. New York: G. Schirmer, n.d.
Women's voices.
- 726 Gilbert, H. F. Boston: Ditson, n.d.
- 727 Glover, Stephen. London: Brewer & Co., n.d.
- 728 Gounod, Charles. New York: Wm. A. Pond, n.d.
- 729 Hardee, Noble A. New York: G. Schirmer, 1901.
- 730 Hatton, J. L. London: Addison & Hollier, n.d.
Male voices.
- 731 _____ Boston: Ditson, n.d.
Mixed voices.
- 732 Herbert, Arthur. London: Charles Woolhouse, n.d.
- 733 Heuberer, Charles. Boston: Henry Prentiss, n.d.
- 734 Jordan, Jules. "I Know a Maiden." Boston: Ditson, 1888.
Male voices.

- 735 Kolar, Victor. Boston: C. Fischer, 1912.
- 736 Kullak, Franz. "Beware! Beware!" London: Sheard (Musical Bouquet Office), n.d.
- 737 Lancelott, F. London: Davidson (*Musical Treasury*), n.d.
- 738 London: Davidson (*Musical Treasury* No. 797), n.d.
- 739 Moulton, C. "Beware, Take Care." New York: Beer & Schirmer, 1865.
- 740 Newell, J. E. London: Osborn & Tuckwood, n.d.
Mixed voices. In *The Apollo Madrigal, Glee & Part Song Miscellany*, No. 14.
- 741 Pasmore, Henry B. Boston: Ditson, 1907.
Women's voices.
- 742 Perring, J. E. New York: Wm. A. Pond, 1864.
- 743 Pressel, Bustav. "Ah! Beware!" London: Robert Cooke, n.d.
- 744 Redheard, Alfred. "I Know a Maiden." London: S. Lucas, Weber, Pitt & Hatsfield, n.d.
Mixed voices.
- 745 Rosier, Fitz Wm. "I Know a Maiden Fair to See." Richmond, Virginia: n.p., 1863.
- 746 Rossini, G. Boston: Ditson, 1891.
Adapt., women's voices.
- 747 Rozé, Marie. J. D. Boston: Russell, n.d.
- 748 Schaide, M. Boston: Ditson, 1851.
- 749 Sudds, W. F. "Trust Her Not." Philadelphia: W. F. Shaw, 1882.
Mixed voices.
- 750 Thayer, Arthur W. Boston: A. P. Schmidt, 1886.
- 751 Thompson, Sydney. Boston: Ditson, 1901.
- 752 Whittlesey, Orramel. "Take Care." New York: Gordon, 1862.

Song of the Bell

- 753 Hatton, J. L. London: Addison & Hollier, n.d.
First published in *Hyperion*, Book III, chap. iii.
- 754 Perebeau, Henry. Boston: Ditson, n.d.

The Castle by the Sea

- 755 Allen, George H. London: Cramer, Beale, n.d.
- 756 Brandeis, Frederick. New York: Wm. A. Pond, 1864.

The Black Knight

- 757 Elgar, Sir Edward. London: Novello, Ewer, 1893.
Op. 25 (cantata). First performance: Worcester (England) April 18, 1893. See entries under *Tales of a Wayside Inn*.

Song of the Silent Land

- 758 Baldwin, Edgar L. "Into the Silent Land." London: J. Curwen & Sons, 1919.
Mixed voices.
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- 768 Percey, The Honble. Mrs. Bertee. London: Willis & Co., n.d.
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- 802 Tours, Berthold. Boston: Ditson, n.d.
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- 804 White, Maude Valerie. Boston: Ditson, n.d.
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- 805 Woolf, B. E. N.p., n.d.

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- 806 Squire, W. Haddon. "In Love's Domain." London: Boosey & Co., n.d.
 Duet.

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- 807 Chaloff, Julius. Boston: C. Fischer, 1919.
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- 809 Chadwick, George Whitefield. Boston: A. P. Schmidt, 1887.
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- 814 Steere, Wm. C. "Allah Gives Light in Darkness." Cincinnati: John Church Co., 1910.
- 815 Wald, Max H. New York: G. Schirmer, 1906.
- 816 Weill, Hermann.
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- 817 Saar, Louis Victor. "Hark, Hark, Pretty Lark." Boston: Ditson, 1907

Spring

- 818 Messinger, George. "Gentle Spring." Manuscript, n.d.

819 Romer, Francis [Frank]. "Spring Time." London: Leader & Cock, n.d.

The Blind Girl of Castèl-Cuillè

820 Coleridge-Taylor, S. London: Novello & Co., 1901.

Cantata. "Here it is only just to say that in the choice of his words Coleridge-Taylor made the cardinal mistake of his life." (Sayers) Produced Leeds Oct. 11, 1901, to popular success, but with critical reservations owing to the unsuitability of the libretto.

821 Corder, Frederick. "Margaret, The Blind Girl of Castèl-Cuillè." London: J. Williams, 1895.

A Christmas Carol

822 van den Berg, Braham. Los Angeles: R. W. Heffelfinger, 1913.
With "Daybreak."

The Angel and the Child

823 Gabriel, Virginia. Boston: Ditson, n.d.

To My Brooklet

824 Bates, Fred D. Boston: Louis H. Ross, 1883.
In *Two Soprano Songs*.

825 Boott, Francis. Boston: Ditson, 1874.
Duet.

Rondel ["Love, What Will Thou with This Heart?"]

826 Cowen, Frederick H. Boston: Ditson, 1892.

827 Thompson, Sydney. "Love, Love What Wilt Thou." Boston: Ditson, n.d.

Translations from the Portuguese (1845)

Song: If Thou Art Sleeping, Maiden

828 See *The Spanish Student* (1843)

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The Boy and the Brook

829 Cowen, F. W. London: J. Williams, n.d.
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830 Hatton, J. L. London: Ransford & Co., [187-?].

II. PROSE WORKS

Hyperion (1839)

- 831 Adams, Mrs. Carrie B. "Summer Parting Hymn" ("Come, Golden Evening"). Dayton, Ohio: Lorentz, [19—?]
- 832 A. H. N. B. "She is Fooling Thee." Boston: Ditson, n.d.
- 833 "The Fox." Student song from the German. Troy, N. Y.: E. P. Jones, 1859.
- 834 Gaul, A. R. Boston: Ditson, n.d.
- 835 Oates, Henry T. *Hyperion Polka*. Charleston, S. C.: Geo. Oates, 1850.
For pianoforte.
- 836 Romer, Francis [Frank]. "The Ferry" ("Many a Year Is in Its Grave"). London: Leader & Cock, n.d.

Outre-Mer (1833–35)

- 837 Gordon, John Hart. "The Maid of Gascony." London: Hutchings & Co., n.d. Also see "The Maid of Artless Grace," in Translations, first published in *Outre-Mer*.

Dante (Sonnet) 1845

- 838 Weil, Taddeo. "Sheep" (*Purgatorio*, Part III). London: Breitkopf & Härtel, 1901.
- 839 Weil, Taddeo. "Twas Now the Hour" (*Purgatorio*, Part VIII). London: Breitkopf & Härtel, 1901.