

The following lists are drawn from all available sources, including the large collection assembled by Henry W. L. Dana and enlarged by Thomas De Valcourt at Craigie House. Among the “Musical Compositions Based on Longfellow’s Literary Works,” each title refers to a solo song with pianoforte accompaniment unless otherwise designated, and the title of the song is identical with that of the poem unless a different title is given following the composer’s name. Composers have sometimes preferred the first line, or a recurring phrase to Longfellow’s original. Names of publishers are offered with some hesitation. All works are listed in the rough chronological order of publication as they appear in popular editions issued as *The Complete Poetical Works of Longfellow* by Houghton Mifflin Company in successive printings between 1882 and 1922 originally edited by Horace E. Scudder.

Chronological List of Works by Longfellow with Musical Settings

ORIGINAL POEMS AND PROSE WORKS

All prose works are indicated by an asterisk (*) following the title.

*Outre-Mer** (1833–35)

Voices of the Night (1839)

Prelude
Hymn to the Night
A Psalm of Life
The Reaper and the Flowers
The Light of Stars
Footsteps of Angels
Flowers
The Beleaguered City

Earlier Poems (1824–1839)

Woods in Winter
Hymn of the Moravian Nuns of Bethlehem (The Consecration of Pulaski’s
Banner)

L'Envoi

The Sea Diver (*Poems, Lyrical and Dramatic*, 1848)

*Hyperion** (1839)

Ballads and Other Poems (1841)

The Skeleton in Armor

The Wreck of the Hesperus

The Village Blacksmith

Endymion

It Is Not Always May

The Rainy Day

To the River Charles

Blind Bartimaeus

Maidenhood

Excelsior

Poems on Slavery (1842)

The Slave's Dream

The Good Part, That Shall Not Be Taken Away

The Slave in the Dismal Swamp

The Slave Singing at Midnight

The Witnesses

The Quadroon Girl

The Spanish Student (1843) [A play in 3 acts]

Stars of the Summer Night [Serenade, Act I, scene III]

Good Night, Beloved [Act II, scene V]

If Thou Art Sleeping, Maiden [Act III, scene VI]

Contrabandista Song [Act III, scene VI]

*Dante (Sonnet)** (1845)

The Belfry of Bruges and Other Poems (1846)

The Belfry of Bruges

A Gleam of Sunshine

The Arsenal at Springfield

The Norman Baron

Rain in Summer

The Occultation of Orion

The Bridge

The Day Is Done

Afternoon in February

Walter von der Vogelweid

The Old Clock on the Stairs

The Arrow and the Song
The Evening Star
Curfew

Evangeline: A Tale of Acadie (1847)

The Seaside and the Fireside (1849)

The Building of the Ship
Seaweed
The Secret of the Sea
Twilight
Sir Humphrey Gilbert
The Lighthouse
Resignation
The Builders
The Open Window
King Witlaf's Drinking-Horn
Gaspar Becerra
The Singers
Suspiria
Hymn for My Brother's Ordination

Christus: A Mystery

Part II. The Golden Legend (1851)

The Song of Hiawatha (1855)

The Courtship of Miles Standish (1858)

Birds of Passage: Flight the First (1858)

Birds of Passage
The Two Angels
My Lost Youth
The Golden Mile-Stone
Catawba Wine
Daybreak
The Fiftieth Birthday of Agassiz
Children
Sandalphon

Birds of Passage: Flight the Second (1863)

The Children's Hour
The Cumberland
Snow-Flakes
Weariness

Tales of a Wayside Inn (1863)*Flower-de-Luce* (1867)

Christmas Bells
The Bells of Lynn

Birds of Passage: Flight the Third (1873)

Changed
The Brook and the Wave
Aftermath

The Masque of Pandora (1875)*A Book of Sonnets* (c. 1875)

Three Friends of Mine
The Sound of the Sea

Kéramos (1878)*Birds of Passage: Flight the Fifth* (1878)

The Leap of Roushan Beg
Haroun al Raschid
Song (Stay, Stay at Home My Heart, and Rest)
Delia

Ultima Thule (1880)

From My Arm-Chair
Maiden and Weathercock
The Windmill
The Tide Rises, the Tide Falls

In the Harbor (1882)

The Poet's Calendar
Autumn Within
Sundown
Four by the Clock
Auf Wiedersehen
Decoration Day
The Bells of San Blas

TRANSLATIONS

[The] translations are collected from the separate volumes put forth by Mr. Longfellow and rearranged here. Before he had begun to write those poems which at once attested his poetic calling, and while he was busying himself with study and prose expression, he was finding an outlet for his metrical thought and emotion in the translation of lyrics and pastoral verse, and occasionally of epic and dramatic fragments. Tasks thus early begun passed easily into pleasant avocations, and to the end of his life he found an ever grateful occupation in recasting the foreign thought of other men in moulds of his own. It has been deemed most expedient to group these translations by the several literatures from which they are derived, following in each group a chronological order of composition, as far as possible.

Horace E. Scudder, *The Complete Poetical Works of Henry Wadsworth Longfellow* (1882), p. 586.

From the Spanish (1832–1873)

Coplas de Manrique
 The Image of God
 The Brook
 Song: She is a Maid of Artless Grace (Outre-Mer*)
 Eyes So Tristful, Eyes So Tristful

From the German (1836–1845)

The Happiest Land
 The Dead
 Whither?
 Beware!
 Song of the Bell (*Hyperion**)
 The Castle by the Sea
 The Black Knight
 Song of the Silent Land
 The Two Locks of Hair
 The Hemlock Tree
 Annie of Tharaw
 The Statue Over the Cathedral Door
 The Legend of the Crossbill
 The Sea Hath Its Pearls

Silent Love [In Love's Domain]
Wanderer's Night-Songs
Allah

From the French (1830–1876)

Song: Hark! Hark!
Spring
The Blind Girl of Castèl-Cuillè
A Christmas Carol
The Angel and the Child
To My Brooklet
Rondel [Love, What Will Thou with This Heart?]

From the Portuguese (1845)

Song: If Thou Art Sleeping, Maiden (*The Spanish Student*)

From Eastern Sources (1870)

The Boy and the Brook