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


Hymn to the Night


006 Cortade, A. New York: G. Schirmer. n.d.


*A Psalm of Life*

   For mixed voices.
012 Ball, C. W. London: C. W. Ball, n.d.
   Published also as duet.
   Latin by Benjamin L. D’Ooge.
017 Emerson, L. O. Boston: Ditson, 1854.
   Adapted from Schubert.
025 Lindsay, Miss M. London: Robert Cooke, n.d.
   Trio.
027 Romer, Francis [Frank]. London: Leader & Cock, n.d.
030 Terschak, A. Cincinnati: John Church, 1880.
Westrup, E. J. Boston: Ginn Brothers, 1875.
Three-part hymn in *Fourth Music Reader*.


Wood, Julia Bosworth. Published privately in a collection, n.d.
Latin translation by Benjamin L. D'Ooge.


In The Lotus Series.

*The Reaper and the Flowers*

In “Musical Treasury.”


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


Op. 8, No. 4. [Text] “slightly altered from Longfellow.”

Trio.


Thomas, J. H. Boston: Ditson, 1861.

*The Light of Stars*

Cowen, Frederick H. Boston: Ditson, 1892.

Horn, John. Cincinnati: John Church, n.d.


Thompson, Randall. Autographed ms. to Miss Longfellow, May 1919.
Francis Boott Prize, Harvard University, 1918–1919.

*Footsteps of Angels*


Fletcher, Alfred M. "Evening Song." Chicago: Chicago Music Co., 1881.
For mixed voices.

*Flowers*

*The Beleaguered City*

**Earlier Poems (1824–1839)**

*Woods in Winter*
In *Two Soprano Songs*.

*Hymn of the Moravian Nuns of Bethlehem*

[The Consecration of Pulaski’s Banner]
Published as solo and as duet.
Lindsay, Miss M. "Pulaski." London: Robert Cooke, n.d.
Duet.
Smith, Dr. John. By the author, Dublin, n.d.
Wait, Horace C. Horace C. Wait, n.d.
L'Envoy

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

Ballads and Other Poems (1841)

The Skeleton in Armor
Symphonic poem with chorus, 1895.
Op. 28 (cantata). First performed: Boston Symphony Orchestra,
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 heydey
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.


The Tale of the Viking. Dramatic cantata for chorus and orchestra.

The Wreck of the Hesperus
Dramatic ballad.
Ballad for chorus and orchestra.


   Chorus, octavo.


092 Hyde, James. South Africa: Hyde, 189–.  
   Cantata.

   Chorus and orchestra.


   Three female voices.

   Cantata.

   Cock, n.d.


*The Village Blacksmith*

   Cantata.


   Mixed voices.


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.”

   Male voices, also mixed voices, also issued octavo.
110 Jephson, J. L. H. W. Hempsted ms. at Craigie House, n.d.
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.
120 Warden, D. A. London: Davidson, 1867.

Endymion
123 Lehmann, Liza. Cincinnati: John Church, 1899.

It Is Not Always May
127 Cowen, Frederick H. Boston: Ditson, 1897.
130 Hatton, J. L. London: Joseph Williams, n.d.

The Rainy Day

Arkwright, Mrs. Manuscript, n.d.
Behrend, A. H. Boston: Ditson, 1878.
Zwei Lieder für Mezzosopran oder Bariton mit Klavier, op. 40.

Cheney, Amy Marcy (Mrs. H.H.A. Beach). Boston: Ditson, 1883.
Dempster, Wm. R. Boston: Ditson, 1847.
Arranged.

Emerson, L. O. Boston: Ditson, n.d.
Goldbeck, Robert. Chicago: Root & Cady, 1870.

Quartet and mixed voices.
Sullivan, Arthur. London: Novello, Ewer, 1869?
Mixed voices.
158 Tershak, A. Cincinnati: John Church, 1880.

*To the River Charles*

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

*Blind Bartimaeus*

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

*Maidenhood*


*Excelsior*

   For piano.
   Duet, three editions.
   Chant.
   Also published as duet.
175 Clark, Frederick W. London: Novello, Ewer, 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).


Goldbeck, Robert. N.p., 1885.
Quartet for male voices.

Hutchinson Family. New York: Firth, Pond, 1843.
Two editions.

College song arr. C. Wistar Stevens.

Lindsay, M. London: Robert Cooke, n.d.


College song and chorus with insertion of lines from “Excelsior.”


Burlesque.


Poems on Slavery (1842)

*The Slave’s Dream*

Coleridge-Taylor, Samuel. “Beside the Ungathered Rice He Lay.”
London: Breitkopf & Härtel, 1904.


Choral ballad.


Ballad.

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

    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.
    Duet.

The Witnesses


The Quadroon Girl

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

The Spanish Student (1843)

    Opera founded on The Spanish Student by J. F. R. Anderson.
    Preciosa or The Spanish Student. opera in one act. Op. 37

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

212  Bachelder, F. L. Manuscript, n.d.
   Male voices.
215 Bennett, Annie M. Manuscript, n.d.
219 Cowen, F. H. “My Lady Sleeps.” Boston: Ditson, 1892.
222 F. G. Y. “She Sleeps, My Lady Sleeps.” Publisher not given, New York,  
   n.d.
223 Gaul, Harvey B. Boston: Ditson, n.d.
   Duet.
   Also for male voices.
227 Hawley, C. B. “ Dreams of the Summer Night.” Cincinnati: John  
   Church Co., 1898.
   In Six Songs.
229 Heuser, Carl. New York: Carl Heuser, 1873.
   Jefferys, n.d.
234 Kratz, Lee G. Boston: Ditson, 1895.  
   In Kratz’s Collection of Male Quartettes.
237 Lindsay, Miss M. London: Robert Cooke, n.d.
240 Merz, Charles J. Boston: Ditson, 1857.
243 New York: Wm. A. Pond, 1866.
    Quartette as sung by Yale Glee Club.
244 Pease, Alfred H. New York: G. Schirmer, 1865.
    With French translation.
    In Songs of Harvard.
251 Terschak, A. Cincinnati: John Church Co., 1880.
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.
261 Withington, C. Boston: Geo. F. Reed, 1843.
262 Woodbury, Isaac. In several collections.
    See Hovland, p. 235.

*Good Night, Beloved* (Serenade)

      Also published as ST duet.
274  Foerster, A. M. N.p., 1879.
275  Gilder, F. "To Be Near Thee." Boston: Ditson, 1879.
      Male voices.
280  Lionnet, M. Anatole. "Pendant qu'elle dort," serenade d'après
      Longfellow. Le Figaro, 3 December 1879.
282  Moir, Frank L. Boston: Ditson, 1887.
290  Reed, Wm. Boston: Ditson, n.d.
      Duet.
295  Terschak, A. Cincinnati: John Church Co., n.d.

If Thou Art Sleeping, Maiden
Duet.

Contrabandista Song

The Belfry of Bruges and Other Poems (1845)
The Belfry of Bruges
Cathedral Chimes, Reverie for piano.
Midnight Chimes, for piano (a different work).
Miersch, P. T. N.p., n.d.

A Gleam of Sunshine
Balfe, M. W. “This Is The Place, Stand Still My Stead.” London: Boosey & Sons, 1868.

The Arsenal at Springfield
Cantata.

The Norman Baron
Cantata.
Baxter, Frederick N. London: Novello, Ewer, 1898.
Choral ballad.
312 Wadely, E. W. Publisher?
   Mixed voices and orchestra.

Rain in Summer

The Occultation of Orion

The Bridge
   Three editions.
322 Lindsay, Miss M. Milwaukee: H. W. Hempstead, n.d.
   Fine color-lithograph cover.
323 ______. Boston: O. Ditson, n.d.
   Two editions.
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
   Four editions.
332 Davis, L. S. San Francisco: Bancroft, Knight & Co., 1875.
336  Lovel, A. F. Boston: Ditson. [1882].

Afternoon in February

Walter von der Vogelweid

The Old Clock on the Stairs
354  Bricher, T. Boston: C. Bradlee. 1846.
356  Herries, J. M. Manuscript. n.d.
359  Lindsay, Miss M. London: Robert Cooke & Co., n.d.
360  Marston, G. W. Boston: A. P. Schmidt. 1881.
The Arrow and the Song

   Zwei Lieder, Op. 40 für Mezzosopran oder Bariton mit Klavier
371 Bowie, Wm. P. "I Shot an Arrow into the Air." Boston: A. P. Schmidt,
   1921.
375 Davis, Katherine. Wellesley [College, Wellesley, Mass.] Competition
   Songs, ed. MacDougall, 1914.
376 Dykema, Peter. Boston: C. C. Birchard, 1940.
   Mixed voices.
   Mixed voices, octavo.
381 Henschel, George. "I Shot an Arrow into the Air." New York: G.
   Schirmer, 1880.
383 Lindsay, Miss M. London: Robert Cooke & Co., n.d.
384 Maltchya, Matilde. Manuscript, 1871.
   In F-sharp.
   Another setting in F.

*The Evening Star*


*Curfew*

Chadwick, George W. Boston: A. P. Schmidt, 1912.
Three-part mixed voices. In *Laurel Music Reader*.
In *A Group of Songs*, No. 13.
Smith, Mrs. Cunningham. London: Patterson & Sons, n.d.

*Evangeline: A Tale of Acadie (1847)*

Evangeline

Evangeline, a Nocturne for piano.

Suite for organ.

Evangeline (written by Charlotte Young, based on Longfellow's poem).

________. London: Cramer, Beale. n.d.
Also published as Nocturne for piano.
   "Inspired by the Great Screen Production of Longfellow's Immortal Poem, produced by Fox Film Corporation." (Words by Jos. McCarthy).
   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.
   Légend arcadienne en quatre actes avec prologue et épilogue.
   Switzerland, morceau de salon for pianoforte.
419 ________. London: Chappell, n.d.
   Evangeline's Lament, romance for pianoforte ("The calm and the magical moonlight").
   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. Guoalland, 1877.
   Duet.
422 ________. Boston: Louis H. Guoalland, 1877.
   Opera buffa, libretto by J. C. Goodwin.
423 ________. Boston: Louis H. Guoalland, 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.
   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

    Three parts, in Laurel Music Reader.


    In Kratz’s Collection of Male Quartettes.

    Performed 1879, Three versions.

431 Langley, C. E. N.p.

    Chorus.

Seaweed


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.


438 Morgan, G. W. [New York]: Norman L. Munro. 1887.
    “Free with the N. Y. Family Story Paper, No. 257.”


Sir Humphrey Gilbert


The Lighthouse

    Songs.
Resignation
444  Lindsay, Miss M. London: Robert Cooke, n.d.

The Builders

The Open Window
452  Phelps, Ellsworth Swan. Manuscript, n.d.

King Witalf’s Drinking-Horn
   Male voices.
   In Musical Treasury.

Gaspar Becerra
   Cantata.
The Singers


Suspiria

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

Hymn for My Brother's Ordination


The Song of Hiawatha (1855)


    Comp. & arr. "Pocohontas," "King Alfred" and others (in The
    Royal Illuminated Book of Legends, 1872).

    Melodrama of Hiawatha.

Coerne, Louis Adolphe. Boston: Miles & Thompson, 1894.
    Hiawatha (arr. pf. 4 hands). Cole, Rosseter G., "Hiawatha's Wooing"
    Orchestra (Cambridge), Apr. 5, 1894.

    For violin and piano.

    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.

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.


*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.


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.’”


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 Iagoo 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.

Colored lithograph cover.

489 ________ "My Algonquin." Boston: Ditson, 1856.

490 ________ "Onaway!" Boston: Ditson, 1856.

491 ________ Boston: C. C. Birchard, 1915.  
*The Peace Pipe*. Cantata.


*The Song of Hiawatha* dramatized, arr. in tableaux, for women's voices.

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.

*Hiawatha Schottische*. For piano.


In *Apollo Club Collection*.

498 Goldmark, Rubin. Publisher? 1900.  
"Hiawatha." Overture for orchestra.


Pastorale for men's voices.

   Cantata, prod. Royal English opera, Covent Garden, 1861.
504 Kaempf, Karl. C. Jonassen-Eckermann, 1905.
   Suite for orchestra.
   Two symphonic poems on Hiawatha for orchestra 1. Minnehaha
   2. Hiawatha. Also full score.
   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.
   Remick, 1920.
   Dramatized Scenes from Hiawatha by Valerie Wyngate.
514 Osborne, Miss E. H. New York: Firth, Pond & Co., n.d.
   Minnehaha Polka. For piano.
   Male voices.
   1903.
   Mixed voices.
   Two Red-Indian Love Songs. 1. “Listen! ’tis My Voice You Hear.”
   2. “Though You Were at a Distance.”
   Hall & Sons. 1863.
Longfellow and Music

520 _________. New York: Wm. Hall & Sons, 1863.
  *Hiawatha*, Indian Symphony.

  Libretto for cantata, produced Royal English Opera, Covent Garden 1881.


524 Walcott, C. W. "Hi-A-Wa-Tha; or Ardent Spirits and Laughing Water."
  N.p., n.d.

  In *The Progressive Series, 2nd and 3rd Grade*.

  *The Royal Illuminated Book of Legends*.

  *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 Gitchie Gumee," "Then the Little Hiawatha." Published separately.

  Cantata.

  Cantata, arr. for soprano, alto, bass.

  Two-part chorus from *Childhood of Hiawatha*.

**The Courtship of Miles Standish (1858)**

532 Carlson, Charles F. Unpublished.
  Opera in two acts.

  Opera comique, 1926. Libretto by Alexander.

  Opera.

  Opera.
536  Pasmore, Henry B. *Miles Standish*. Publisher unknown.
  Overture.

537  Surette, Thomas Whitney. *Priscilla, or the Pilgrim Proxy*. Boston:
  Boston Music Co., 1889.

  Two-part cantata, based on *The Courtship of Miles Standish*.

**Birds of Passage: Flight the First (1858)**

*Birds of Passage*

  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*.

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.


*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
  *Six Songs*, published separately in U.S.


  Also published for mixed voices.
551 __________. Boston: Ditson, n.d.
Also published for mixed voices.
Male voices.
In Second Album of Songs.
557 Lindsay, M. London: Robert Cooke, n.d.
559 Marston, G. W. New York: G. Schirmer, 1877
564 Peuret, O. Boston: A. P. Schmidt, 1884.
Women's voices.
Recitation with piano, with A Christmas Carol.

The Fiftieth Birthday of Agassiz
Also in Cavendish Music Book.

Children
569 Baker, George. [Self-published], 1878.
Living Poems.
571 Beale, Thomas. "To the Children."
See W. Maynard.
572 Dempster, Wm. R. Boston: Ditson, 1869.
Living Poems.


Sandalphon


Birds of Passage: Flight the Second (1863)

The Children's Hour


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


Snow-Flakes


Weariness


Tales of a Wayside Inn (1863)

Paul Revere's Ride

   Cantata.

   Cantata.

592 Gantvoort, Arnold Johann.. Cincinnati: John Church Co., 1921.
   Cantata.

   Soprano, women's chorus, orchestra.

   Fine colored lithograph cover. 1. two hands 2. four hands
   3. simplified.

   Symphonic poem.

596 Vernon, Mary Straw, and Nora Loraine Olin. Chicago: Raymond A.
   Hoerman, 1929.
   Cantata.

The Spanish Jew's Tale

   Cantata.

King Robert of Sicily

   Recitation and piano.

   Cantata.

The Saga of King Olaf.

600 Busch, Carl. Boston: Ditson, 1903.

   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:
“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 wit 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]

King Olaf’s Christmas [from The Saga of King Olaf]
          Male voices.

Thangbrand the Priest [from The Saga of King Olaf]

The Nun of Nidaros
          Male voices.
          Mixed voices.

The Ballad of Carmilhan
The Theologian's Tale: Elizabeth


Flower-de-Luce (1867)

Christmas Bells

613 Blumenschein, W. L. Cincinnati: John Church Co., 1895.


   In *An American Annual of Christmas Literature and Art.*


618 Osgood, George L. N.p., 1890.
   Mixed voices octavo.

The Bells of Lynn


Birds of Passage: Flight the Third (1873)

Changed


The Brook and the Wave

   Duet.

622 Molloy, James L. Boston: Ditson, n.d.


624 Scott, Charles F. Boston: A. P. Schmidt, 1887.

Aftermath

     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.
     Op. 36. Opera in one act.
     Classical musical play, pageant, dramatic cantata, or legend for  
     women’s voices.

A Book of Sonnets [c. 1875]

Three Friends of Mine


The Sound of the Sea

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

Kéramos (1878)

634  Clark, Hugh A. “The Potter’s Song.” N.p., n.d.

Birds of Passage: Flight the Fifth (1878)

The Leap of Roushan Beg

     Ballad for men’s voices and orchestra.

Haroun al Raschid


Song ['Stay. Stay at Home. My Heart. and Rest']

639 Brown, Mrs. A. “Stay at Home My Heart, and Rest.” New York: Spear & Dehnhoff, 1895.


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


Delia


653 Cowen, Frederick H. Boston: Ditson, n.d.


Ultima Thule (1880)

From My Arm-Chair


Maiden and Weathercock


The Windmill

The Tide Rises, The Tide Falls
   Mixed voices.

In the Harbor (1882)

The Poet’s Calendar
664 Olds, W. B. “January.”

Autumn Within

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

Four by the Clock
   In Song Album, Vol. 4, 1906.

Auf Wiedersehen

Decoration Day
   In Riverside Song Book, for SATB.

The Bells of San Blas
   Or “Longfellow’s Last Poem.”
Christus: A Mystery

Part II: The Golden Legend (1851)


678 _________. "Kyrie Eleison" (another setting of "The Night Is Calm and Cloudless"). Boston: Ditson, n.d.


682 Gadsby, Henry. Publisher? Overture.


684 Harvey, R. F. "Christe eleison." London: Osgood & Tuckwood, [187–?].


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.


"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_


699 Sims, Margaret. “So Few Years We Live.” N.p., n.d.

_The Image of God_

   Also in mixed voices octavo arrangement.

_The Brook_

   In _Three Songs._

_Song [“She Is a Maid of Artless Grace”]_


_Eyes So Tristful, Eyes So Tristful_

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

Translations from the German (1836–1845)

_The Happiest Land_


   Male voices.


   In _The Folio of Bass and Baritone Songs._


_The Dead_

   Trio, ded. A. P. Heinrich.

   In Two Poems.

*Whither?*


716 Harrington, Kerl P. Boston: Ditson, 1863.


*Beware!*


   Duet.


   Male voices.

725 Fickenscher, A. New York: G. Schirmer, n.d.
   Women's voices.


   Male voices.

731 __________ Boston: Ditson, n.d.
   Mixed voices.


   Male voices.


Lancelott, F. London: Davidson (Musical Treasury), n.d.

London: Davidson (Musical Treasury No. 797), n.d.


Pasmore, Henry B. Boston: Ditson, 1907.
   Women's voices.


   Mixed voices.

Rosier, Fitz Wm. "I Know a Maiden Fair to See." Richmond, Virginia: n.p., 1863.

Rossini, G. Boston: Ditson, 1891.
   Adapt., women's voices.

Rozé, Marie. J. D. Boston: Russell, n.d.

Schade, M. Boston: Ditson, 1851.

   Mixed voices.


Song of the Bell

   First published in Hyperion, Book III, chap. iii.


The Castle by the Sea


The Black Knight
      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.
      Accompaniment of violin, violoncello, harp, organ.
761  Foote, Arthur. Written for Harvard alumni, 250th Anniversary, 1886,
      and published in the Program of Music.
      Quartet.
      & Romer, n.d.
      Mixed voices, also octavo.

The Two Locks of Hair

The Hemlock Tree
770  Baldwin, Raymond H. “Der Tannenbaum.” Los Angeles: Heffelfinger,
      1912.
      Published with “Beware” in Two Songs.
      Mixed voices.

Annie of Tharaw
774  Silcher. Boston: John Wilson, 1875.
The Statue Over the Cathedral Door

Legend of the Crossbill

The Sea Hath Its Pearls
780 Biermann, W. Cleveland: S. Brainard’s Sons, 1875.
785 Cowen, Frederick H. Boston: Ditson, 1897.
791 King, Oliver A. London: Novello, Ewer, n.d.
    In Six Songs for Baritone.
795 O’Shea, John A. Boston: Miles & Thompson, Boston, 1890.
796 Parker. J. C. D. N.p., n.d.
    Mixed voices, 2 editions.
   “Das Meer hat seine Perlen” in M. W. White, Album of German Songs.
805 Woolf, B. E. N.p., n.d.

Silent Love
   Duet.

Wanderer’s Night Songs
808 Eppert, Carl. N.p., n.d.
   Symphonic poem.

Allah
   Also in Song Album.
810 Gibson, Alexander S. Cincinnati: John Church Co., 1906.
   In Nordica’s Thousand Dollar Prize Songs, No. 1.
813 Metcalf, John W. Boston: A. P. Schmidt. 1913.
816 Weill. Hermann.

Translations from the French (1830–1876)

Song: Hark! Hark!

Spring

The Blind Girl of Castèl-Cuillè

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.

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

A Christmas Carol

With “Daybreak.”

The Angel and the Child


To My Brooklet

In Two Soprano Songs.

Duet.

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

Cowen, Frederick H. Boston: Ditson, 1892.


Translations from the Portuguese (1845)

Song: If Thou Art Sleeping, Maiden

See The Spanish Student (1843)

Translations from Eastern Sources (1870)

The Boy and the Brook

In Favorite Vocal Duets.

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. 


Outre-Mer (1833–35)


Dante (Sonnet) 1845
