Box 64


Abbot, John M. Softly now the light of day. For SATB chorus and piano, with solos for soprano, tenor, and contralto or baritone. New York: S. T. Gordon, 1866.

Absence. For voice and piano. Adapted to the favorite air of Rousseaus dream. New York: Bourne, [between 1827 and 1832].

Absence. For voice and piano. Adapted to the favorite air of Rousseau’s dream. New York: Firth & Hall, [s.d.].


Abt, F. Agathe. For voice and piano. Arranged and translated from the original score by A. André, Jr. Words in English and German. Words from the “Book of Love” by C. Herlossohn. Philadelphia: G. André & Co., [s.d.].


Abt, Frank. The herdman’s mountain home (Der Schweizerbue). For voice and piano. Words in English and German. English version by J. E. Carpenter. No. 9 in “Gems of German Songs, with English Words.” Philadelphia: Lee & Walker, [s.d.]. Missing pages; copy consists of front cover and pages 3-6 of score.


Abt, F. Mein Gedenken (You ask me if I think of thee), op. 105, no. 3. For voice and piano. Words in German and English. [s.l.: s.n., s.d.]. Plate no. 839.6. Missing front cover.

Abt, F. Mein Gedenken (You ask me if I think of thee), op. 105, no. 3. For voice and piano. Words in German and English. No. 3 in “Four Songs by Franz Abt. Louisville, KY: D. P. Faulds & Co., [s.d.].

Abt, Franz. Night in slumber cradles thee. For voice and piano. Words in English and German. Translated from the German of Schuester by S. W. L. No. 11 in “Gems of German Song with English Words, Seventh Series.” Boston: G. P. Reed & Co., [s.d.].

Abt, O ye tears! O ye tears! For voice and piano. Words by Dr. Mackay. In “Vocal Gems from the German with English and German Words.” Cleveland: S. Brainard & Co., [1859].

Abt, Franz. O ye tears! For voice and piano. Words by Dr. Mackay. No. 47 in “Gems of German Songs with English and German Words.” New York: Firth, Pond & Co., [s.d.].


Abt, F. Schwabisches Liedchen (The Earth it loves rain), op. 105, no. 2. For voice and piano. Words in German and English. No. 2 in “Four Songs by Franz Abt.” Louisville, KY: G. W. Brainard & Co., [s.d.].

Abt, Fr. Der Schweizerbue (The herdsman’s mountain home), op. 107, no. 10. For voice and piano. Words in German and English. “Illustrated Popular Songs, No. 4.” Philadelphia: G. André & Co., [between 1858 and 1861].

Abt, Franz. When the swallows homeward fly. For voice and piano. San Francisco, CA: Rasche & Sons, [s.d.].

Abt, Franz. When the swallows homeward fly (Wenn die Schwalben heimwärts zieh’n). For voice and piano. Words in English and German. [s.l.: s.n., s.d.]. Missing front cover.

Abt, Franz. When the swallows homeward fly (Wenn die Schwalben heimwärts zieh’n). For voice and piano. Words in English and German. No. 17 in “Vocal Beauties: A Selection of Choice Songs Etc. From Distinguished Authors.” Cleveland: S. Brainard & Co., [s.d.].

Abt, Franz. When the swallows homeward fly (Wenn die Schwalben heimwärts zieh’n). For voice and piano. Words in English and German. No. 10 in “Universal Favorites by Eminent Composers.” New York: G. B. Demarest, [between 1857 and 1859].

Abt, Franz. When the swallows homeward fly (Wenn die Schwalben heimwärts zieh’n). For voice and piano. Words in English and German. In “Gems from the German: A Collection of the Most Admired Songs of Schubert, Mendelssohn, Abt and Others.” Boston: Oliver Ditson, [s.d.].

Abt, Franz. When the swallows homeward fly (Wenn die Schwalben heimwärts zieh’n). For voice and piano. Words in English and German. No. 11 in “Gems of German Song from the most Admired Compositions of Beethoven, Spohr, Schubert, Weber, Küchen, and Others.” New York: William Hall & Son, [s.d.].

Abt, Franz. When the swallows homeward fly (Wenn die Schwalben heimwärts zieh’n). For voice and piano. Words in English and German. No. 6 in “Gems of German Songs with English Words, Second Series.” New York: William Hall & Son, [s.d.].

Abt, Franz. When the swallows homeward fly (Wenn die Schwalben heimwärts zieh’n). For voice and piano. Words in English and German. Boston: G. P. Reed & Co., [1851].

Abt, Franz. When the swallows homeward fly (Wenn die Schwalben heimwärts zieh’n). For voice and piano. Words in English and German. New York: Horace Waters, [s.d.].


Addison, J, arr. Dear happy Tyrol. From the score of Henry R. Bishop. For voice and piano. New York: E. S. Mesier, [s.d.]. Cover features lithograph printed by E. S. Mesier’s Lith.
Addison, J., arr. The laughing trio. Arranged from Marini’s Terzetto. For three voices and piano. New York: Dubois & Stodart, [s.d.]. 3 copies.

Adler, C. A. Song of the ocean child. For voice and piano. Boston: Oliver Ditson, 1850.


Alexander, Dr. O. C. Must I bid thee farewell my dear mother. For voice and piano. Boston: Oliver Ditson & Co., 1858.


All the blue bonnets are over the border. A favourite Scotch song arranged for voice and piano. New York: E. S. Mesier, [s.d.].

Allan Percy. For voice and piano. Boston: Russell & Tolman, [between 1858 and 1861].


Allan, Rosalbina Caradori. Lay of the sylph (Sono il silfo). For voice and piano. Words in English and Italian. Boston: Oliver Ditson, 1847. 2 copies.

Allen, B. D. Good night! Little daughter good night! For voice and piano. Words by C. E. R. P. Boston: Oliver Ditson, [s.d.].


Alma mater o. An American student-song: as sung at Yale College. For two voices and piano. No. 5 in “Student-Songs, Edited by Richard Storrs Willis.” New York: Firth, Pond & Co., [between 1848 and 1855].

Am I not fondly thine own. A much admired German air. Arranged for one or three voices, with piano. New York: James L. Hewitt & Co., [s.d.].
Am I not fondly thine own; or, Thou reign’st in this bosom. A celebrated German air. Arranged for one, two, or three voices and piano. Boston: C. Bradlee, [s.d.].

Am I not fondly thine own; or, Thou reign’st in this bosom. A celebrated German air. Arranged for one, two, or three voices and piano. Philadelphia: Fiot, Meignen & Co., [s.d.].


An amateur. ‘Tis midnight hour. For voice and piano. Boston: Geo. P. Reed, 1843. 3 copies.

An amateur. ‘Tis midnight hour. For voice and piano. Boston: G. P. Reed, 1850.

André, Wm. I saw thee but an hour. For voice and piano. New York: Vanderbeeks, 1847.


Andreu, Pedro A. The sensitive coon. For voice and piano. New York: Gould & Berry, 1851.


Andrews, J. C. To Hudson’s side. For voice and piano. New York: Dubois & Stodart, [s.d.].


Annie Lawrie. A Scotch ballad newly arranged for voice and piano. Boston: Russell & Richardson, [1856].

Anschütz, Carl. Oh! My love! (O mein Lieb!). For voice and piano. Words in English and German. New York: Firth, Pond & Co., [s.d.].


Arditi, L. Il bacio (Der Kuss/The kiss). For voice and piano. Words in Italian and German. In “Old and New: A Collection of Songs and Duetts.” St. Louis: Jacob Endres, [s.d.].


Arne, Dr., and Dr. Jackson. Where the bee sucks, there lurk I. Arranged from the celebrated glee for voice and piano. Words from Shakspeare’s “Midsummer Night’s Dream.” Boston: Oliver Ditson, [s.d.].


Atwood, T. Hark! The curfew: a glee. For three voices and piano. Boston: C. Bradlee, [1830].


Auber, D. F. Garde à vous, garde à vous! Ballad from the admired opera of “La fiancée.” For voice and piano. Words in French. Philadelphia: Geo. Willig, [s.d.].


Auber. I love her! How I love her! From the grand opera of “Gustavus the Third.” For voice and piano. Words by I. R. Planche. Adapted to the English stage by T. Cooke. New York: Firth, Hall & Pond, [s.d.].


Auber. Sweet sleep the wounded bosom healing. Cavatina from the opera “Masaniello.” For voice and piano. New York: Dubois & Stodart, [s.d.].


Auber, D. F. E. When morning’s light is gently breaking. From the opera “Masaniello.” For voice and piano. New York: E. S. Mesier, [s.d.].


Auld lang syne. For voice and piano. Boston: C. Bradlee, [s.d.]. 2 copies.

Auld lang syne. A favorite Scotch song. For voice and piano. New York: Firth & Hall, [s.d.].


Away with melancholy. For voice and piano. New York: Bourne, [s.d.].

Away with melancholy. For voice and piano. New York: Firth & Hall, [s.d.]. 2 copies.
Box 66


B., E. C. I am a little weaver. Melody from the German. For voice and piano. No. 6 in “Vocal Beauties: A Collection of Songs and Ballads.” No. 3 (My first songs). Chicago: Root & Cady, [s.d.].

B., E. C. If ever I see. Melody from the German. For voice and piano. No. 6 (My first songs). Boston: G. P. Reed & Co., 1853.

B., E. C. Violets; or, Come away let us go. For voice and piano. Boston: Geo. P. Reed, 1846.


B., J. Good night love, serenade. For voice and piano. New York: Horace Waters, 1847.

B., J. M. My bark is on the waters bright. For voice and piano. Boston: C. Bradlee, [s.d.].


B., T. H. W. B. Sweet the hour when freed from labour. A pastoral song and chorus. For SAB chorus, with solos for treble, tenor, and bass. In “The Orphean Lyre: Containing a Collection of the Most Harmonious Glees, Catches and Duetts, Second Series.” Boston: O. Ditson, [s.d.].

B., W. S. Home is where there’s one to love us. For two voices and piano. Boston: Oliver Ditson, [1853].


Baker, J. C. Where can the soul find rest! Verses for tenor or treble and refrain for SATB chorus, with piano. In “Songs and Glees of the Baker Family.” Boston: Oliver Ditson, 1895. 3 copies.

Baker, J. C. Where can the soul find rest! Verses for tenor or treble and refrain for SATB chorus, with piano. In “First Set of Songs and Glees of the Baker Family.” Boston: Oliver Ditson, 1847.


Baker, Thomas. How happy we have been. For voice and piano. Words by W. R. Mandale. Boston: Oliver Ditson, [1854].


Box 67


Balfe, M. W. Good night, good night, beloved: serenade. For voice and piano. Words by Longfellow. New York: Wm. Hall & Son, [s.d.].


Balfe. I dreamt that I dwelt in marble halls. From the opera “Bohemian Girl.” For voice and piano. New York: W. H. Geib, [s.d.].


Balfe, M. W. *Oh take me to thy heart again.* For voice and piano. Words by Jessica Rankin. Boston: Oliver Ditson & Co., [1860].


Balfe, M. W. *Then you’ll remember me.* From the opera “The Bohemian Girl.” For voice and piano. Boston: Oliver Ditson, [s.d.]


Balfe, M. W. *Then you’ll remember me.* Ballad from the opera of “The Bohemian Girl.” For voice and piano. New York: Wm. Hall & Son, [between 1848 and 1858].


Balfe, M. W. *They tell me thou’rt the favour’d guest.* For voice and piano. Words by Thos. Moore. Cincinnati: W. C. Peters, [s.d.].

Balfe, M. W. Trust her not. For two voices and piano. Words by Longfellow. Boston: Oliver Ditson & Co., [s.d.].

Balfe, M. W. Trust her not. For two voices and piano. Poetry by Longfellow. New York: Firth, Pond & Co., [s.d.].

Balfe, M. W. We may be happy yet; or, Oh smile as thou wert wont to smile. From the opera “The Daughter of St. Mark.” For voice and piano. Philadelphia: J. E. Gould, [s.d.].

Balfe, M. W. Woman’s heart. Romance from the opera of the “Enchantress.” For voice and piano. Boston: Oliver Ditson, [1845].


Ball, Alexander. Tell him I love him yet. For voice and piano. Poetry from the NY Mirror, by the author of “Lillian.” Baltimore: Geo. Willig Jr., 1935. 4 copies. Copy 4 has music clipping pasted on front cover: Mrs. Price Blackwood, By-gone hours. For voice and piano. Words by Mrs. Norton. [s.l.: s.n., s.d.].

Ball, Alex. When stars are in the quiet skies. For voice and piano. Poetry by E. L. Bulwer. Boston: Oliver Ditson, [s.d.].

Ball, Alexander. When stars are in the quiet skies. For voice and piano. Poetry by E. L. Bulwer. In “Gems of Vocal Melody.” Philadelphia: Lee & Walker, [s.d.].

Box 68

Ball, W. The canary bird. For voice and piano. New York: Dubois & Stodart, [s.d.].

Ball, William. Dear native home. Adapted to a favorite French romance. For voice and harp or piano. Boston: C. Bradlee, [1835].

Ball, William. Dear native home. Adapted to a favorite French romance. For voice and harp or piano. New York: Bourne, 1829.


Barclay, B. Come, oh! come with me, the moon is beaming. Serenade adapted to a popular Italian melody. Arranged for voice and guitar by F. Weiland. Philadelphia: A. Fiot, 1842. 2 copies.

Barclay, B. S. Come, oh! come with me the moon is beaming. Serenade adapted to a popular Italian melody. For voice and piano. Second edition. Philadelphia: A. Fiot, 1842. 4 copies.

Barclay, B. S. Come, oh! come with me the moon is beaming. Serenade adapted to a popular Italian melody. For voice and piano. Third edition. Philadelphia: A. Fiot, 1842.


Barker, George. The captivity; or, Breathe, breathe my lute! For voice and piano. Words by Mrs. Crawford. No. 3 in “Songs of Mary Queen of Scots.” New York: Firth, Pond & Co., [s.d.]. Cover features lithograph printed by Sarony & Major.


Barker, George. I’ve waited for the spring time. For voice and piano. New York: Firth, Pond & Co., [s.d.].


Barker, G. Lonely and sad. For voice and piano. Words by Mrs. Crawford. New York: William Hall & Son, [s.d.].


Barker, G. Mary! Avourneen. For voice and piano. [s.l.: s.n., s.d.]. Plate no. 1147.


Barker, George. The poor man and summer. For voice and piano. Words by W. Jones. Boston: Oliver Ditson, [s.d.].

Barker, George. The royal bridal; or, The bride with her maidens. For voice and piano. Words by Mrs. Crawford. No. 1 in “Songs of Mary Queen of Scots.” New York: Firth, Pond & Co., [s.d.]. Cover features lithograph printed by Sarony & Major.


Barker, George. Where are the friends of my youth. For voice and piano. Words by Lieut. Coll. Addison. Louisville, KY: David P. Faulds, [s.d.].


Barker, G. A. The white squall. For voice and piano. Words by Barry Cornwall. Cincinnati: Peters & Field, [s.d.].

Barker, G. A. The white squall. For voice and piano. Words by Barry Cornwall. Cincinnati: W. C. Peters & Sons, [s.d.].


Barker, G. A. The white squall. For voice and piano. Words by Barry Cornwall. New York: Horace Waters, [s.d.].


Barker, George. Would you leave me to mourn. For voice and piano. Words by J. E. Carpenter. New York: William Hall & Son, [between 1848 and 1858].

Barker, Nathan. The dying soldier. Quartet for SATB chorus and piano. Words selected from the flag of our Union. Boston: Oliver Ditson, [between 1844 and 1857].


Barker, Theodore T. The heart that’s devoted to me. For voice and piano. Boston: G. P. Reed, 1844.

Barker, Theodore T. Long years have passed my Willie. For voice and piano. Boston: Geo. P. Reed, 1845.


Barker, T. T. Tho’ we’re parted, Mary, dear. For voice and piano. Boston: G. P. Reed, 1848.


Barnett, J. Rise gentle moon. For voice and piano. New York: Bourne, [s.d.].


Barnett, J. Rise gentle moon. For voice and piano. New York: E. S. Mesier, [s.d.].


Barnett, J. Welcome, sweet twilight. For voice and piano. Words by R. Badnall. [s.l.: s.n., s.d.]. Missing front cover.

Barnett, John. The butterfly, the moth, and the bee. Verses for solo voice and refrain for SATB chorus, with piano. New York: E. S. Mesier, [s.d.]. Cover features lithograph printed by Mesier’s Lithography.


Barnett, John. I’d be a dove. For voice and piano. Words by Harry Stoe Van Dyk. New York: E. S. Mesier, [s.d.].


Barnet, John. The knight of the golden crest. For voice and piano. Philadelphia: John G. Klemm, [between 1823 and 1830].

Barnett, John. The light guitar. For two voices and piano. Boston: Oliver Ditson, [s.d.].

Barnett, J. The light guitar. For voice and piano. New York: Firth & Hall, [s.d.].


Barnet, John. The merry flageolet. For voice and piano. New York: Dubois & Stodart, [s.d.].


Barnett. Moon-light, music, love and flowers. For two voices and piano. No. 3 in “Our Album, Containing a Choice Collection of Songs, Duetts, Etc., by Favorite Authors.” New York: Firth, Pond & Co., [s.d.].
Barnett, John, arr. Moonlight, music, love and flowers. For two voices and piano. New York: William Hall & Son, [s.d.]


Barnet, John, arr. Moss roses. For voice and piano. New York: Dubois & Stodart, [s.d.]

Barnet, John, arr. Moss roses. For voice and piano. New York: E. S. Mesier, [s.d.]


Barnett, John. Oh am I then remember’d still. An answer to Oh no we never mention her. For voice and piano. Words by W. H. Bellamy. New York: E. S. Mesier, [s.d.]


Barnett, John. This rose I pluck’d at morn. For voice and piano. New York: M. Bancroft, [s.d.]

Barnett, J., arr. The Swiss toy girl. For voice and piano. [s.l.: s.n., s.d.]. Missing front cover


Barnett, John. Sweet sister Fay. For two voices and piano. Words by Thomas Haynes Bayly. New York: Dubois & Bacon, [s.d.]. 2 copies

Barnett, John. To morrow. For voice and piano. [s.l.: s.n., s.d.].

Barnett, John. Up! To the forest. For voice and piano. Words by William Howitt. New York: Dubois & Bacon, [s.d.].


Barnett, John. Yes! I will leave the festive scene. Answer to the serenade The light guitar. For voice and piano. New York: Dubois & Stodart, [s.d.].

Barnett, John. Yes! I will leave the festive scene. The answer to the serenade The light guitar. For voice and piano. From the fourth London edition. New York: E. S. Mesier, [s.d.].


Barras, R. Why not be happy now. For voice and piano. Boston: Oliver Ditson, [s.d.].

Barrows, O. R. Song of the little heart. For voice and piano. Boston: Oliver Ditson, [1856].


Barton, I. H. Clansmen up and march awa. For voice and piano. New York: Dubois & Stodart, [s.d.]. 2 copies.


Bassford, T. Franklin. Love thee! Ah believe me. For voice and piano. New York: Gould & Berry, [between 1852 and 1853].


Batchelder, W. W. Farewell, the spell is broken. For voice and piano. Boston: Oliver Ditson, [1852].


Bayly, Mrs. T. H. I cannot dance to night. For voice and piano. Words by T. H. Bayly. Philadelphia: A. Fiot, [s.d.].


Bayley, T. H. Fly away pretty moth. For voice and piano. New York: Dubois & Stodart, [s.d.].

Bayly, T. H. Fly away pretty moth! For voice and piano. Philadelphia: John G. Klemm, [s.d.].

Bayly, T. H. Fly away pretty moth! For voice and piano. New York: E. S. Mesier, [s.d.].

Bayley, T. H. Gaily the troubadour touch’d his guitar. For voice and piano. Boston: C. Bradlee, [s.d.]. 3 copies.

Bayly, T. H. Gaily the troubadour touch’d his guitar. For voice and piano. New York: Dubois & Stodart, [s.d.].

Bayly, T. H. Gaily the troubadour touch’d his guitar. For voice and piano. New York: Firth & Hall, [s.d.]. 5 copies.

Bayley, Thos. H. Gaily the troubadour touched his guitar. For voice and piano. New York: Atwill’s Music Saloon, [between 1834 and 1847].

Bayley, Thos. Haynes. He pass’d as if he knew me not! For voice and piano. Philadelphia: G. E. Blake, [s.d.].

Bayley, Thos. Haynes. He passed as if he knew me not! For voice and piano. New York: Bourne, [between 1827 and 1832].
Bayley, T. H. I’d be a butterfly. For voice and piano. New York: Dubois & Stodart, [1827].
Bayley, T. H. I’d be a butterfly. For voice and piano. New York: E. S. Mesier, [s.d.].
Bayley. I’d be a butterfly. For voice and piano. Baltimore: G. Willig Jr., [s.d.].
Bayley, T. H. I’d be a butterfly. For voice and piano. Philadelphia: G. Willig, [s.d.].
Bayly, Thomas H. Isle of Beauty Fare Thee Well. From “Songs to Rosa.” For voice and piano. Philadelphia: G. E. Blake, [s.d.].

Bayly, Thomas H. I Turn to Thee in Time of Need. For voice and piano. Boston: C. Bradlee, [1836].


Bayly, Thomas Haynes. No! Ne’er Can Thy Home Be Mine. For two vocalists and piano. Boston: Oliver Ditson, 1851. 2 copies.

Bayly, Thomas Haynes. The Old Bachelor. Written for and dedicated to the author of the Old Maid. For voice and piano. Baltimore: Geo. Willig, [s.d.].


Bayly, Thomas Haynes. Rose Aileen. For voice and piano. [s.l.: s.n., s.d.] Missing front cover.


Bayly, Thomas Haynes. We Met! Sung by Miss Paton. For voice and piano. Louisville: Tripp & Cragg, [ca. 1857].

Bayly, Thomas Haynes. We Met. Sung by Miss Paton. For voice and piano. New York: Bourne, [s.d.].

Bayly, Thomas Haynes. We Met. Sung by Miss Paton. For voice and piano. New York: Firth & Hall, [s.d.]. 5 copies.

Bayly, Thomas Haynes. We Met. Sung by Miss Paton. For voice and piano. Baltimore: Geo. Willig Jr., [s.d.].

Bayly, Thomas Haynes. When First We Met. Sung by Miss Paton, Miss H. Carnse, & Miss Stephens. For voice and piano. New York: E. S. Mesier, [s.d.].


Beardslee, John B. Spirit Voice of Bell Brandon. To Miss Edwina M. Dean. For voice and piano. Boston: Oliver Ditson, 1858.


Beethoven. Adelaide. For voice and piano. Words in English and German. Words by J. S. Dwight. In “Gems from the German.” Cleveland: S. Brainard & Co., [s.d.].

Beethoven. Rosalie Cantata. Sung by Mr. Horn at the Musical Fund Concert. For voice and piano. New York: Dubois & Stodart. 2 copies.


De Begnis, Signor. ‘Twas a Dream, ‘Twas a Dream. Words by E. Roche. Dedicated to his friend, Thomas Power. Pennsylvania: Jose De Begnis, 1839.

Believe Me (If All Those Endearing Young Charms). From the Irish Melodies. For voice and piano. Boston: C. H. Keith, [between 1834 and 1846].


Bellini. As I View These Scenes So Charming. Sung with great applause by Mr. Brough in Bellini’s celebrated opera, La Sonnambula. For voice and piano. Boston: C. Bradlee, [between 1835 and 1836]. 2 copies.

Bellini. As I View These Scenes So Charming. Sung by Mr. Brough in the celebrated opera, La Sonnambula. For voice and piano. New York: J. L. Hewitt & Co., [s.d.].

Bellini. As I View These Scenes So Charming. Sung by Mr. Brough in the celebrated opera, La Sonnambula. For voice and piano. New York: Firth, Hall, & Pond, [s.d.].


Bellini. The Defamed Ballad. For voice and piano. Boston: Oliver Ditson, [s.d.].


Bellini. False One! I Love Thee Still. Sung with rapturous applause by Mr. Wood in Bellini’s celebrated opera, La Sonnambula. For voice and piano. Boston: C. Bradlee, 1833.


Bellini. Elisa e Claudio. For voice and piano. Philadelphia: George Willig, [s.d.].


Bellini. Hear Me, Norma. The celebrated duet from the opera La Norma. For voice and piano. Baltimore: F. D. Benteen, [s.d.].

Bellini. Hear Me, Norma. The celebrated duet from the opera La Norma. Words by C. Jeffryes. For voice and piano. J. W. Davies & Sons, [s.d.].


Bellini. The Hour of Parting. Words by Elizabeth Anne White. For two vocalists and piano. Boston: Oliver Ditson, 1852. 3 copies.

Box 71

Bellini. I welcome thee with gladness (A bello a me ritorno). From the opera “La Norma.”
Arranged for voice and piano by S. Nelson. Words by C. Jeffreys. Boston: Oliver Ditson, [s.d.].


Bellini. Oh love, for me thy power (Come perme sereno). Air from the opera “La sonnambula.” For voice and piano. Words in English and Italian. Philadelphia: Fiot, Meignen & Co., [s.d.].

Bellini. Oh love, for me thy power (Come perme sereno). Air from the opera “La sonnambula.” For voice and piano. Words in English and Italian. Boston: Geo. P. Reed, [s.d.].


Bellini. Repose my love a lover’s eye; or, Dermez donc mes cheres amours. From the opera “Sonnambula.” For one or two voices and piano. Words in English or French. Words translated from the French by James Nack. New York: Endicott, [between 1834 and 1839]. Cover features lithograph printed by Endicott.


Bellini. Still so gently o’er me stealing; or, False one I love thee still. Cavatina from the opera of “La Sonnambula.” For voice and piano. Words in English and Italian. New York: Firth & Hall, [s.d.].


Bellini. There was a time. Ballad adapted to a beautiful air from “Norma.” For voice and piano. New York: Atwill’s, [s.d.]. 2 copies.

Bellini. There was a time. Ballad adapted to a beautiful air from the opera of “Norma.” For voice and piano. Baltimore: Geo. Willig Jr., [s.d.].


Bellini. When the night grew dark and stormy. For voice and piano. English words by Charles Jefferys. Boston: G. P. Reed, [s.d.].


Bellini. Yes, for thee times sad power. The celebrated morceau or address of Amina from the opera of the “Somnambulist.” For voice and piano. Transposed and arranged by Wm. Penson. New York: James L. Hewitt, 1835.


Benedict, Jules. By the sad sea waves. From the opera of the “Brides of Venice.” For voice and piano. No. 5 in “Songs and Ballads Sung by Miss Catharine Hayes.” Boston: G. P. Reed & Co., [1854].


Benedict, Jules. The cruiskeen lawn. Verses for solo voice and refrain for SATB chorus, with piano. From “Selections from the Lily of Killarney.” Boston: Oliver Ditson & Co., [s.d.].

Benedict, J. Eily Mavourneen. For voice and piano. No. 1 in “Songs and Ballads from the Opera of Lily of Killarney, or, the Colleen Bawn.” New York: Firth, Pond & Co., [s.d.].

Benedict, J. I’m alone, I’m alone. For voice and piano. No. 2 in “Songs and Ballads from the Opera of Lily of Killarney, or, the Colleen Bawn.” New York: Firth, Pond & Co., [s.d.].


Benedict, Julius. Take this lute. For voice and piano. New York: Firth, Pond & Co., 1850.


Benkert, G. F. The sea-king tempter. For voice and piano. [s.l.: s.n., s.d.]. Plate no. 866. Missing front cover.


Bennett, Robert. Low wav’d the summer woods. For voice and piano. New York: Bourne, [s.d.].

Bennet, Robert. Low wav’d the summer woods. For voice and piano. Boston: C. Bradlee, [1837].

Bennet, Robert. Low wav’d the summer woods. For voice and piano. New York: Dubois & Stodart, [s.d.]. 3 copies.
Bennett, Wm. Gentle zephyr (Holder zephyr, wenn dein Hauch). For voice and piano. Words in English and German. No. 6 in “Six Songs Composed for the Pianoforte.” Boston: Oliver Ditson, [1845].


Bérat, Frédéric. For voice and guitar. Philadelphia: Fiot, Meignen & Co., [s.d.].


Beriot, C. de. It is the hour: romance. For voice and piano. New York: C. T. Geslain, [s.d.].

Beriot, C. de. Hunter boy; or, Mine alone. For voice and piano. Words by W. Ball. Boston: C. Bradlee, [1835].

Beriot, Madame Malibran de. My cot by the mountain. For voice and piano. New York: Dubois & Bacon, [s.d.]. 2 copies.

Berkeley, F. H. F. Ah! county gay! For voice and piano. Revised by the author. New York: Bourne, [s.d.].


Box 72


Bishop, Henry R. Ah, I remember that sweet hour. Savoyard song sung in “Home, Sweet, Home!” For voice and piano. New York: W. Taylor, [s.d.].

Bishop, Henry R., arr. And ye shall walk in silk attire. For voice and piano. Boston: Oliver Ditson, [between 1844 and 1857].

Bishop, Henry R., arr. And ye shall walk in silk attire. For voice and piano. New York: Wm. Hall & Son, [s.d.].

Bishop, H. R. Are you angry mother. For voice and piano. New York: E. S. Mesier, [s.d.].

Bishop, H. R. Are you angry mother. For voice and piano. New York: E. Riley, [s.d.].

Bishop, Henry R. As it fell upon a day. For two voices and piano. Words from Shakspeare’s sonnets. New York: Firth, Hall & Pond, [between 1846 and 1847].

Bishop, Henry R. As it fell upon a day. For two voices and piano. Words from Shakspeare’s sonnets. New York: E. S. Mesier, [s.d.].

Bishop, Henry R. Bid me discourse. For voice and piano. New York: Dubois & Stodart, [s.d.]. 2 copies.

Bishop, Henry R. Bid me discourse. For voice and piano. New York: E. S. Mesier, [s.d.].


Bishop, Henry R. The bloom is on the rye. For voice and piano. Words by Edward Fitzball. New York: William Hall & Son, [s.d.].

Bishop, Henry R. Blow gentle gales. For three voices and piano. New York: Hewitt, [1834].

Bishop, Henry R. By the simplicity of Venus doves. For voice and piano. Words by Shakespeare. Philadelphia: G. Willig, [s.d.].

Bishop, H. R. The chough and crow. The celebrated gipsy glee and chorus in “Guy Mannering.” For SATB chorus and piano. Words by Johanna Baillie. New York: E. Riley, [s.d.].


Bishop, Henry R. The dashing white sergeant. For voice and piano. Boston: G. Graupner, [s.d.].


Bishop, Henry R. Foresters sound the cheerful horn: glee. For SATB chorus and piano. Boston: C. Bradlee, [s.d.].

Bishop, H. R. Hark! Apollo strikes the lyre. A celebrated glee for three or four voices and harp or piano. New York: Thos. Birch, 1832. 2 copies.

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[Bishop, H. R.]. Home, sweet home. For voice and piano. Boston: C. Bradlee, [s.d.].


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Bishop, H. R. If I speak to thee in friendships name. For voice and piano. Words by T. Moore. New York: Atwill, [s.d.].

Bishop, Henry R. If I speak to thee in friendships name. For voice and piano. Poetry by Thomas Moore. New York: Millet’s Music Saloon, [s.d.].

Bishop, H. R. If I speak to thee in friendships name. For voice and piano. Words by T. Moore. Baltimore: Geo. Willig Jr., [s.d.].


Bishop, Henry R. I’m sadest when I sing; or, You think I have a merry heart. For voice and piano. New York: Firth & Hall, [s.d.].

Bishop, Henry R. I’m sadest when I sing; or, You think I have a merry heart. For voice and piano. New York: Firth, Pond & Co., [s.d.].

Bishop, H. I’m saddest when I sing; or, You think I have a merry heart. For voice and piano. New York: C. G. Christman, [s.d.].

Bishop, H. I’m saddest when I sing; or, You think I have a merry heart. For voice and piano. Philadelphia: A. Fiot, [between 1840 and 1855].

Bishop, Henry R. I’m sadest when I sing; or, You think I have a merry heart. For voice and piano. New York: Wm. Hall & Son, [s.d.].

Bishop, Henry R. I’m sadest when I sing; or, You think I have a merry heart. For voice and piano. Philadelphia: George Willig, [s.d.].


Bishop, Henry R., arr. The Indian boat. For three voices and piano. Words from “Legendary Ballads” by Thomas Moore. Boston: C. Bradlee, [s.d.].


Bishop, H. R. Isabel. A Spanish serenade. For voice and piano. New York: E. S. Mesier, [between 1827 and 1832].


Bishop, Henry R. Lo here the gentle lark. For voice and piano. Words from Shakspeare. New York: Firth & Hall, [1832].

Bishop, Henry R. The maid of his own native vale. For voice and piano. Words by E. Fitzball. New York: E. Riley, [s.d.].


Bishop, Henry R. The missletoe bough. For voice and piano. Philadelphia: Kretschmar & Nunns, [s.d.].

Bishop, Henry R. My heart is all alone. For voice and piano. Words by Thos. Haynes Bayly. Philadelphia: John F. Nunns, [s.d.].

Bishop, Henry R. My pretty page look out afar. For two voices and piano. Words by T. Morton. Baltimore: F. D. Benteen, [s.d.].

Bishop, Henry R. My pretty page look out afar. For two voices and piano. Words by T. Morton. New York: Firth & Hall, [s.d.].


Bishop, Henry R. Oh! no I’ll never mention her. New York: Firth & Hall, [s.d.].


Bishop, Henry R. The phantom ship. Arranged for one or three voices and piano. Words from “Legendary Ballads” by Thomas Moore. New York: Firth & Hall, [s.d.]. Cover features lithograph printed by Endicott.


Bishop, Henry R. Sappho at her loom. For voice and piano. Words from Moore’s “Evenings in Greece.” Boston: C. Bradlee, [s.d.].

Bishop, Henry R. Sappho at her loom. For voice and piano. Words from Moore’s “Evenings in Greece.” Baltimore: Geo. Willig Jr., [1831].

Bishop, Henry R. She’s gone and we are doomed to part. For voice and piano. Words by H. Arrow. New York: M. Bancroft, [s.d.].
Bishop, Henry R. Should he upbraid. For voice and piano. New York: Bourne, [s.d.].


Bishop, H. R., arr. Sigh not for summer flowers. For voice and piano. Words and melody by T. H. Bayly. New York: Dubois & Stodart, [s.d.].
Box 73

Bishop, Henry R. Sleep gentle lady. For three voices and piano. New York: Hewitt, [s.d.]. 2 copies.


Bishop, Henry. The spring time of love. Sung in Shakspeare’s “Comedy of Errors.” For voice and piano. Philadelphia: G. E. Blake, [s.d.].

Bishop, Henry R. Teach, o! teach me to forget. For voice and piano. Words by T. H. Bayly. New York: Dubois & Stodart, [s.d.].

Bishop, Henry R. Teach, o! teach me to forget. For voice and piano. Words by T. H. Bayly. Baltimore: Geo. Willig Jr., [s.d.].

Bishop, H. R. They have given thee to another. For voice and piano. New York: Atwill, [s.d.].

Bishop, H. R. They have given thee to another. For voice and piano. New York: James L. Hewitt, [s.d.]. 2 copies.

Bishop. They have given thee to another. For voice and piano. Boston: Parker & Ditson, [s.d.].

Bishop, H. R. They have given thee to another. For voice and piano. Arranged by R. G. Paige. Cincinnati: W. C. Peters, [s.d.].


Bishop, H. R. ‘Tis when to sleep. For voice and piano. New York: Firth & Hall, [s.d.].

Bishop, Henry R. To Greece we give our shining blades. Trio from Moore’s “Evenings in Greece.” For three voices and piano. New York: E. S. Meiser, [s.d.].


Bishop, Henry R. While the moon shines bright. For SATB chorus and piano. Boston: C. Bradlee, [s.d.].

Bishop, Henry R. The winds whistle cold. The celebrated glee in “Guy Mannering.” Arranged for three voices and piano. Words by D. Terry. New York: M. Bancroft, [s.d.].


Blackwood, Mrs. Price. By-gone hours. For voice and piano. Words by Mrs. Norton. Boston: Parker & Ditson, [s.d.].

Blackwood, Mrs. Price. By gone hours; or, Tis sad to think upon the joyous days of old. For voice and piano. Words by Mrs. Norton. Firth, Pond & Co., [s.d.]. 2 copies.

Blackwood, Mrs. P. By gone hours: romance. For voice and piano. Words by Mrs. Norton. Philadelphia: A. Fiot, [s.d.].

Blackwood, Mrs. P. By gone hours: romance. For voice and piano. Words by Mrs. Norton. New York: Jaques & Brother, [s.d.].


Blackwood, Mrs. Price. Miss Myrtle, the charming woman. For voice and piano. New York: Willm. Hall & Son, [s.d.].

Blamphin, C. Little Maggie May. For voice and piano. Words by G. W. Moore. In “Select Musical Gems for the Piano by Various Authors.” New York: John J. Daly, [s.d.].


Blewitt, J. List to the lively guitar. For voice and piano. New York: Dubois & Stodart, [1827].


Blewitt, J. Tea and turn out. For two voices and piano. Words by T. H. Bayly. Boston: Parker & Ditson, [s.d.].

Blewitt, J. They don’t propose. For voice and piano. Words by J. Francis. New York: Dubois & Bacon, [s.d.]. 2 copies.

Blewitt, J. Wery perkooliar; or, The lisping lover. For voice and piano. Words by J. Beuler. Boston: John Ashton, [s.d.].

Blewitt, J. Wery perkooliar; or, The lisping lover. For voice and piano. New York: Firth & Hall, [s.d.].

Blewitt, J. Why don’t the men propose. For voice and piano. Words by T. H. Bayly. New York: Firth & Hall, [s.d.].

Blewitt, J. When young men come a sighing. For voice and piano. Philadelphia: G. E. Blake, [s.d.].

Blockley, John. Beautiful spring. For voice and piano. New York: Dubois, Bacon & Chambers, [s.d.].

Blockley, John. Evangeline. For voice and piano. Words by Charlotte Young. Boston: Oliver Ditson, [s.d.].


Blockley, J. Hearts and homes. For voice and piano. Words by Charlotte Young. Philadelphia: A. Fiot, [between 1840 and 1855].


Blockley, John. I’ve wandered o’er the banks of Rhine. For voice and piano. New York: Dubois & Bacon, [s.d.].

Blockley, J. List to the convent bells. For one or two voices and piano. Baltimore: John Cole, [s.d.].

Blockley, John. List, to the convent bells. For one or two voices and piano. Boston: Oliver Ditson, [between 1844 and 1857].

Blockley, John. List, to the convent bells. For one or two voices and piano. New York: Dubois & Stodart, [s.d.]. 3 copies.

Blockley, T. List to the convent bells. Arranged for one or two voices and guitar by Ed. Pique. Philadelphia: A. Fiot, [s.d.].

Blockley, John. List! To the convent bells. For one or two voices and piano. Cincinnati: W. C. Peters, [1854].


Blockley. Love not. For voice and piano. Words by Mrs. Norton. New York: Firth & Hall, [s.d.].


Blockley, J. Thoughts of home. For two voices and piano. Boston: G. P. Reed, [s.d.]. 2 copies.

Blockley, John. To-day. Companion to the admired ballads, Yesterday and Tomorrow. For voice and piano. Baltimore: Miller & Beacham, [s.d.].

Blockley, J. The wind and the beam lov’d the rose. Nydia’s song in Bulwer’s “Last Days of Pompeii.” For voice and piano. Philadelphia: A. Fiot, [s.d.].
Blondell, Charles. Hark Tis the Castanet Merrily Sounding (The New Cachoucha Song). For voice and piano. Philadelphia: George Willig, [s.d.].


The Bonny Boat. For voice and piano. New York: James L. Hewitt & Co., [s.d.].


Bounding Billows. For voice and piano. Boston: C. Bradlee, [ca. 1835-1836].

Bouquet of Melody (fragment). For voice and piano. [s.l.: s.n., s.d.].


Braham. The Admired Bird Duet from the opera of the Cabinet. For voice and piano. New York: Firth & Hall, [s.d.].

Braham, John. All’s Well. A Favorite duet. For voice and piano. New York: Firth, Hall, & Pond, 1839. 2 copies.

Braham. The Anchor’s Weigh’d. Sung by Mr. Braham in the Americans. For voice and piano. New York: W. Dubois, [s.d.].


Braham, J. Dulce Domum. Sung by Mr. Braham in the Lake of Lausanne. For voice and piano. New York: Firth & Hall, [s.d.].

Braham and Nathan. Jephtha’s Daughter from the Hebrew Melodies. For voice and piano. New York: E. S. Mesier, [s.d.].


Braham. Let Us Haste to Kelvin Grove. A favorite Scotch ballad, sung with the greatest applause by Mr. Braham. For voice and piano. New York: A. Imbert, 1828.

Braham, John. Said a Smile to a Tear. Sung and accompanied with the greatest applause by Mr. Phillipps. For voice and piano. New York: E. S. Mesier, [s.d.]. 2 copies.

Braham. ‘Tis But Fancy’s Sketch. The celebrated picture song sung by Signorina Garcia in the Devil’s Bridge. For voice and piano. Boston: G. Graupner, [s.d.].

Braham, John. When Thy Bosom Heaves the Sigh. A duet, sung by Mr. and Mrs. Wood. For voice and piano. Philadelphia: John E. Nunns, [s.d.].

Braham, John. When Thy Bosom Heaves the Sigh. A duet, sung by Mr. and Mrs. Wood. For voice and piano. Philadelphia: George Willig, [s.d.].

Brandling, Mary. I Pray for Thee (The Farewell). A duet, sung by Mr. and Mrs. Wood. Dedicated to the composer’s sister. For voice and piano. Philadelphia: George Willig, [s.d.].


Braun, Max. La Marseillaise. For voice and piano. New York: William Hall & Son, 1857.


Bright Rosy Morning. Arranged for one or three voices with piano. Boston: Oliver Ditson, 1835.


Brown, Miss. Come to the sunset tree; or, The Tyrolese evening hymn. For voice and piano. Words by Mrs. Hemans. Cincinnati: W. C. Peters, [s.d.].


Brown, Francis H. Midnight rhymes; or, Tis merry when the stars are bright. For voice and piano. Words by Barry Cornwall. Boston: G. P. Reed, 1846. Cover features lithograph printed by W. Sharp & Co.

Brown, Francis H. Oh come maidens come. For two voices and piano. Words by Caroline Gilman. Boston: G. P. Reed, 1846. 9 copies.


Brown, Francis H. Wanderer’s dream of home; or, Recollections of childhood. For voice and piano. New York: Atwill’s, 1843. Cover features unattributed lithograph.


Brown, F. H. Yes I’ll come to thy mountain home love. Written in answer to the popular song Will you come to my mountain home. For voice and piano. New York: Firth, Pond & Co., 1852.


Brown, Geo. S. The last request. For voice and piano. Words by Margaret K. K. Boston: Prentiss, 1850.

Brown, George S. Minnie May. Verses for solo voice and refrain for SATB chorus, with guitar. Indianapolis, IN: Albert E. Jones, 1853.


Brown, Matilda A. True friendship. For voice and piano. Boston: Oliver Ditson, [s.d.].


Browne, [Harriet Mary]. The child’s first grief. For two voices and piano. Poetry by Mrs. Hemans. Boston: C. Bradlee, [s.d.].


Browne, [Harriet Mary]. The child’s first grief. For two voices and piano. Poetry by Mrs. Hemans. New York: Willm. Hall & Son, [s.d.].

Browne, [Harriet Mary]. Evening song to the virgin. For two voices and piano. Words by Mrs. Hemans. Boston: C. Bradlee, [s.d.].

Browne, [Harriet Mary]. Evening song to the virgin. For two voices and piano. Words by Mrs. Hemans. Boston: Oliver Ditson, [between 1844 and 1857].


Browne, [Harriet Mary]. Evening song to the virgin (at sea). For two voices and piano. Words by Mrs. Hemans. In series “Vocal Duett’s.” Baltimore: G. Willig Jr., [s.d.].

Browne, [Harriet Mary]. Evening song to the virgin (Ave sanctissima). For two voices and piano. Words by Mrs. Hemans. In series “Brainard and Co.’s Edition of Select Vocal Duett’s by Various Authors.” Cleveland: S. Brainard & Co., [s.d.].

Browne, [Harriet Mary]. The last wish. For voice and piano. Words by Mrs. Hemans. New York: J. L. Hewitt, [s.d.].

Browne, [Harriet Mary]. The messenger bird. For two voices and piano. Poetry by Mrs. Hemans. Boston: C. Bradlee, [s.d.].

Browne, [Harriet Mary]. The messenger bird. For two voices and piano. Poetry by Mrs. Hemans. New York: Dubois & Stodart, [s.d.]. 3 copies.

Browne, [Harriet Mary]. The pilgrim fathers. For voice and piano. Words by Mrs. Hemans. Boston: C. Bradlee, [s.d.].

Browne, [Harriet Mary]. The pilgrim fathers. For voice and piano. Words by Mrs. Hemans. New York: E. Riley, [s.d.].


Buckley, Frederick. I’d Choose to be a Daisy (or the Child’s Choice). For voice and piano. New York: Firth, Pond, & Co., 1858.

Buckley, Frederick. I’m Turning Gray Dear Kate. Sung with great success by Buckley’s Serenaders. For voice and piano. New York: Firth, Pond, & Co., 1859.


Buckley, Frederick. Kiss Me Quick and Go. Words by S. S. Steel. Sung with great success at the concerts of Buckley’s Opera Troupe at their new Opera House. For voice and piano. New York: Firth, Pond, & Co., 1855.

Buckley, Frederick. Oh! If I Had Someone to Love Me. Words by James Clark. For voice and piano. Boston: Oliver Ditson & Co., [s.d.].


Buckley, Frederick. We Are Growing Old Together. For voice and piano. New York: Firth, Pond, & Co., 1858. 3 copies.

Buckley, Frederick. Yes, We Miss Thee. Sung by G. Swaine Buckley. For voice and piano. New York: Firth, Pond, & Co., 1853. 2 copies.


Burke, C. G. Poor Bird. For voice and piano or harp. Respectfully dedicated to Mrs. Dr. R. G. Cabell of Richmond, Virginia. Followed by Samuel Lover, My Mother Dear, for voice and piano; Lanner, The Lemon Blossom Waltz, for solo piano; Charles Jarvis, Widow Malone, for voice and piano. [s.l.: s.n., s.d.].

Burns, Robert. Bonnie Doon. For voice and piano. Boston: Oliver Ditson, [s.d.].

Burton. The Cork Leg. A celebrated comic song, sung with the most enthusiastic applause by Mr. Latham. For voice and piano. New York: Monson Bancroft, [s.d.].


By the Margin of Fair Zurich’s Waters. Sung with unbounded applause by Miss S. Phillips at the Theatres and concerts. For voice and piano. New York: Atwills Music Saloon, [s.d.].

By the Margin of Fair Zurich’s Waters. A Swiss air sung with great applause by Madame Jestris at the Burletta of the Beulah Spa. For voice and piano. Boston: C. Bradlee, [s.d.]. 2 copies.

Byron. And Wilt Thou Weep When I am Lost. For voice and piano. [s.l.: s.n., s.d.].


Byron’s Address to his sister Augusta. For voice and piano. Baltimore: E. D. Benteen, 1843.

C, Mrs. Oh Tell Me Not of Future Peace. For voice and piano. New York: Firth & Hall, [s.d.].


Cahill. The Song of Liberty (or The March of “Concord”). A favorite national air, dedicated to the Nations Weal. For voice and piano. New York: B. Cahill, 1854.


Calcott, Dr. Friend of the Brave. Poetry by Thomas Campbell. For voice and piano. Boston: Oliver Ditson, [s.d.].


Camidge, Miss. Did I Not Love Thee? Words and music composed and dedicated to her most gracious majesty, Queen Victoria. For voice and piano. Boston: G. P. Reed & Co., 1853.

Camm, Thomas W. The Home of My Boyhood. Written, composed, and respectfully dedicated to the Scots Charitable Society. For voice and piano. Boston: E. H. Wade, [s.d.].


Campbell, Caroline Honoria. Oh! I Remember Well. Sung by Miss Shirreff, also by Miss Poole. For voice and piano. New York: Atwill, 1838. 2 copies.


The Campbells are Comin. For voice and piano. Philadelphia: John G. Klemm, [between 1826 and 1831].

The Campbells are Comin. Scotch air, sung by Miss Stephens. For voice and piano. New York: Firth & Hall, [s.d.].

Canadian Boat Song. For voice and piano. Philadelphia: John G. Klemm, [s.d.]


Canthal. Star of Home. For voice and piano. Boston: Oliver Ditson, [s.d.].

Carpenter, J. E. Oh! The Girls of This Age. For voice and piano. Boston: Oliver Ditson, [s.d.].

Carrier Dove. Sung by Mrs. Watson. For voice and piano. Baltimore: F. D. Benteen, [s.d.].


Carter, T. Stand to Your Guns. The Celebrated sea song, sung by Mr. Braham & Mr. Horn. For voice and piano. New York: Firth & Hall, 1837.


Catlin, E. N. Ring the Bell Softly. Poem by W. Dexter Smith, Jr. For voice and piano. [s.l.: s.n., s.d.]. Front cover torn; publication information missing.


Chadwick, J. I Wish He Would Decide Mamma. For voice and piano or Spanish guitar. New York: Firth & Hall, 1840.

Chadwick, L. T. My Early Home. For voice and piano. Poetry by E. Scrantom. [s.l.: s.n., s.d.].


Charles, L. Let Us Go a Maying. Sung Miss Love. For voice and piano. New York: E. S. Mesier, [s.d.].


Cherry, J. W. I wandered by the sea-beat shore. For voice and piano. Words by Lake. Boston: Geo. P. Reed & Co., [s.d.].


Cherry, J. W. My village home. For voice and piano. New York: Horace Waters, [s.d.].


Cherry, J. W. When sorrow fills up thy measure. For voice and piano. Words by J. E. Carpenter. New York: William Hall & Son, [1854].


Cianchettini, P. I love but thee! For voice and piano. Words by Thomas Moore. New York: Dubois & Stodart, [1827].

Cianchettini, P. I love but thee! For voice and piano. Words by Thomas Moore. New York: E. S. Mesier, [s.d.].


Claribel. I cannot sing the old songs. For voice and piano. [s.l.: s.n., s.d.]. Plate no. 22880. Missing front cover.

Claribel. Oh many a time I am sad at heart. For voice and piano. Boston: Oliver Ditson & Co., [1859].

[Claribel]. Strangers yet. For voice and piano. [Philadelphia: Lee & Walker, s.d.]. Missing front cover and pages 2-3 of score.

Claribel. We’d better bide a wee. For voice and piano. In “Favorite Songs by Claribel.” Boston: Oliver Ditson & Co., [s.d.].


Clarke, J. G. Let us love while we may: song and duet. For two voices and piano. No. 6 in “Six Songs Written and Composed by Jas. G. Clark.” Boston: Russell & Fuller, 1858.

Clarke, Jas. The maid of Llangollen. For voice and piano. Boston: C. Bradlee, [s.d.].

Clarke, James. The maid of Llangollen. For voice and piano. New York: Dubois & Bacon, [s.d.].

Clarke, James. The maid of Llangollen. For voice and piano. New York: J. L. Hewitt & Co., [s.d.].

Clark, James G. Marion Moore. For voice and piano. Boston: Russell & Tolman, 1853.

Clark, James G. Meet me by the running brook. For two voices and piano. Arranged by H. A. Whitney. Boston: Oliver Ditson, 1855. 2 copies.


Clark, James G. Moonlight hours. For SATB quartet and piano. Boston: Oliver Ditson, 1855.

Clark, James G. The mountains of life. For SATB quartet and piano. Boston: Oliver Ditson, 1858.
Clark, James G. The old mountain tree. For SATB quartet and piano. Boston: Oliver Ditson, 1854. 2 copies.

Clark, James G. Rock of liberty. For SATB quartet and piano. No. 1 in “A Collection of Ballads Duetts and Quartettes Sung by Ossian’s Bards.” Boston: Russell & Tolman, 1855.

Clark, James G. The rover’s grave. For SATB quartet and piano. Boston: Oliver Ditson, [1856].


Clarke, Dr. John. The last words of Marmion. For voice and piano. Words by Walter Scott. New York: E. S. Mesier, [s.d.].


Clifton, A. Forget thee! No. For voice and piano. Philadelphia: Geo. Willig, [s.d.].


Clifton, John C. Swiss boys lament. For voice and piano. Poetry by Montgomery. [s.l.: s.n., s.d.].

Clifton, J. C. The Swiss boys lament. For voice and piano. Words by Montgomery. New York: E. S. Mesier, [s.d.]. Cover features lithograph printed by E. S. Mesier.


Clifton, William, arr. Go forget me why should sorrow. Music from Mozart’s opera “Il Don Giovanni.” For voice and piano. Words selected from the “New York Mirror.” [s.l.: s.n., s.d.].

Clifton, William. Jerusalem my happy home. Sacred song and trio. For voice and piano. [s.l.: s.n., s.d.]. Missing front cover and page 2 of score.
Clifton, William. Jerusalem my happy home. Sacred song and trio. Verses for solo voice and refrain for three voices, with piano. New York: Bourne, [s.d.].


Clifton, William. Jerusalem my happy home. Sacred song and trio. Verses for solo voice and refrain for three voices, with piano. New York: Firth, Hall & Pond, [s.d.].
Clifton, William. The last link is broken. For two voices and piano. New York: Bourne, [s.d.].

Clifton, William. The last link is broken. For two voices and piano. Boston: C. Bradlee, [between 1845 and 1847]. 4 copies.

Clifton, W. The last link is broken. For two voices and piano. Boston: Oliver Ditson, [s.d.].

Clifton, Wm. The last link is broken. For two voices and piano. New York: Dubois & Stodart, [between 1828 and 1834]. 2 copies.

Clifton, Wm. The last link is broken. For two voices and piano. New York: Firth & Hall, [ca. 1832]. 6 copies.

Clifton, Wm. The last link is broken. For two voices and piano. New York: James L. Hewitt & Co., [s.d.]. 2 copies.

Clifton, W. The last link is broken. For two voices and piano. Philadelphia: Fiot, Meignen & Co., [s.d.].


Clifton, William, arr. The pilot on the deep. For voice and piano. Written by Thomas Haynes Bayley. [s.l.: s.n., s.d.].

Clifton, William. The rose will cease to blow. For voice and piano. Words by Mr. Salmon. Boston: Oliver Ditson, [s.d.].


Clifton, William. When the rosy morn appearing. For one, two, and three voices with piano. New edition. [s.l.: s.n., s.d.]. Stamp on cover for Thomas Birch, New York. Cover features unattributed lithograph.

Clinton, J. Gentle words. For voice and piano. Boston: Russell & Tolman, [1857].


The coal black rose. For voice and piano. New York: Bourne, [s.d.].


Cohan, J. Farewell. For voice and piano. New York: Mesier, [s.d.].


Cole, G. F. O’er the far blue mountain. For voice and piano. Baltimore: John Cole, 1833. 2 copies.


Come, oh! Come with me the moon is beaming: serenade. For voice and piano. Words by B. S. Barclay, adapted to a popular Italian melody. Third edition. Philadelphia: A. Fiot, 1842.

Come o’er the sea. For voice and piano. [s.l.: s.n., s.d.]. Bottom of score torn; missing verse 2 and publisher information.


Comer, T. Maiden I will ne’er deceive thee. For voice and piano. No. 5 in “Popular Airs from the Highly Attractive Magic Story of the ‘Enchanted Horse; or, The Peri of the Air.’” Boston: A. & J. P. Ordway, 1848.

Comer, T. The maid with the milking pail. For voice and piano. Boston: Oliver Ditson & Co., 1860.


Comer, T. Oh hope is a beautiful warbling bird. For voice and piano. In “The Popular Songs and Melodies from the Musical Scenic Romance of the ‘Enchanted Beauty; or, The Dream of One Hundred Years.’” Boston: Oliver Ditson, 1850.

Comer, T. Oh return, my mother. For voice and piano. Words by S. S. Steele. No. 4 in “Favorite Melodies from the Grand Chinese Spectacle of ‘Aladdin; or, The Wonderful Lamp.’” Boston: Oliver Ditson, 1847. 3 copies.

Comer, T. One hundred years ago (The old woman’s song). For voice and piano. In “The Popular Songs and Melodies from the Musical Scenic Romance of the ‘Enchanted Beauty; or, The Dream of One Hundred Years.’” Boston: Oliver Ditson, 1850.

Comer, T. O where shall joy be found. For TTB trio and piano. Words by Edwd. W. Champney. Boston: Kidder & Wright, [s.d.].

Comer, Thos. Roy’s wife of Aldivalloch. A favorite Scotch ballad. For voice and piano. Boston: Oliver Ditson, [s.d.].

Comic glee: a little farm well till’d. For three voices and piano. Boston: C. Bradlee, [between 1827 and 1834].

Comin thro’ the rye. Arranged for voice and Spanish guitar. [s.l.: s.n., s.d.]. Plate no. 321.


Comin thro the rye. A favorite Scotch ballad. For voice and piano. New York: Bourne, [s.d.].
Comin’ thro’ the rye. A favorite Scotch ballad. For voice and piano. Boston: G. Graupner, [between 1826 and 1835].

Comin’ thro’ the rye. A favorite Scotch ballad. For voice and piano. Philadelphia: G. Willig, [s.d.].

Comus, arr. Three little kittens. For one or two voices and piano. Boston: Oliver Ditson & Co., [between 1857 and 1862]. Cover features color lithograph printed by J. H. Bufford’s Lith. 2 copies.

Concone, J. Would I were free. For voice and piano. Boston: Oliver Ditson & Co., [1860].


Converse, Charlie C. Deal gently with the stranger’s heart. For voice and piano. New York: Horace Waters, 1854.

Converse, Ch. C. The death on Minnehaha. For voice and piano. Words by Longfellow. Boston: Oliver Ditson, [s.d.]. Cover features color lithograph printed by J. H. Bufford’s Lith. 2 copies.

Converse, Charlie C. Farewell. For voice and piano. Boston: Oliver Ditson, 1853.

Converse, C. C. Far from my native land. Verses for solo voice and refrain for SATB chorus, with piano. Words by C. M. Cady. [s.l.: s.n., s.d.]. Plate no. 3491. Missing front cover.

Converse, Charley C. Meet me in heaven. Verses for solo voice and refrain for SATB chorus, with piano or melodeon. Boston: Oliver Ditson, 1854.


Converse, C. C. The rock beside the sea. For one or two voices and piano. Philadelphia: Lee & Walker, 1857. Cover features lithograph printed by T. Sinclair’s Lith. 5 copies.


Converse, Charlie C. We miss thee at home. An answer to the favorite ballad Do they miss me at home. For voice and piano. Boston: Oliver Ditson, 1853. 3 copies.

Converse, Charlie C. A world of love at home. For voice and piano. New York: Horace Waters, 1854. 2 copies.

Cook, T. List thee dear lady; or, the popular air of Love’s ritornella. For voice and piano. New York: Millets Music Saloon, [between 1839 and 1860].

Cook, T. Loves ritornella. From the drama of the “Brigand.” For voice and piano. New York: Firth & Hall, [s.d.].

Cook, T. J. Sleighing glee. For SATB quartet or chorus and piano. New York: Firth, Pond & Co., 1859.


Cooke, J. Loves ritornella. From the popular drama of the “Brigand.” For voice and piano. New York: James L. Hewitt, [s.d.].

Cooke, R. Farewell to the nymph of my heart. For voice and piano. New York: Firth & Hall, [s.d.].


Cooke, T. When time hath bereft thee. From the grand opera of “Gustavus the Third; or, The Masked Ball.” For voice and piano. Words by L. R. Planche. New York: E. Riley, [s.d.].


Cooper, Mrs. B. F. Can I forget thee? For voice and piano. Words by M. Florence Noble. New York: William Hall & Son, [s.d.].

Coote, C. A barque flew o’er the waters. For voice and piano. Baltimore: George Willig Jr., [s.d.].

Coote, Charles. The mountain rose. For voice and piano. Words by Charles Jefferys. New York: Dubois & Bacon, [s.d.].

Coote, Chas. Pilgrim of Palestine. For two voices and piano. Words by Charles Jefferys. New York: Dubois & Bacon, [s.d.].

Coppola. The fairy sisters. For two voices and piano. Words by Harcourt Russell. Boston: Geo. P. Reed, [s.d.].

Coppock, W. R. Ah! doubt not sweet lady. For voice and piano. Philadelphia: G. E. Blake, [s.d.].


Corri, Haydn, arr. Old King Cole. For SATB chorus with solos and piano. New York: James L. Hewitt & Co., [s.d.].

Corri, Haydn. Whall be king but Charlie. A favorite Scotch ballad. For voice and piano. Words by Sir Walter Scott. [s.l.: s.n., s.d.].


Corrister, W. D. Commence ye darkies all! Verses for solo voice and refrain for SATB chorus, with piano. No. 21 in “Ethiopian Melodies of White’s Serenaders, as Sung by Them at Their Concerts.” New York: Firth, Pond & Co., 1849. Cover features lithograph printed by Sarony & Major.

Costa, M. Wherefore is thy soul cast down! From the oratorio “Eli.” For soprano, tenor, and piano. Boston: E. H. Wade, [between 1845 and 1860].


Couenhoven, James. I have something sweet to tell you!; or, I’m talking in my sleep. For voice and piano. Words by Mrs. F. S. Osgood. Philadelphia: Couenhoven, Scull & Co., 1851.


Covert. The dismal swamp. For SATB quartet. Arranged for the Amphions by Prof. T. Wood. Boston: Oliver Ditson, 1852. 2 copies.

Covert, Bernard. Jamie’s on the stormy sea. For voice and piano. Boston: Oliver Ditson, 1847. 5 copies.


Cowell, Miss A. The midshipman. For voice and piano. Boston: Henry Prentiss, [s.d.].

Cowell, Miss A., arr. Thy name was once a magic spell. For voice and piano, arranged to a Scotch melody. Words by Mrs. Norton. Boston: Oliver Ditson, [between 1844 and 1857]. 2 copies.

Cowell, Miss, arr. Thy name was once a magic spell. Adapted to a Scotch melody. For voice and piano. Words by Mrs. Norton. New York: Firth, Pond & Co., [s.d.].

Cowell, Miss A. We have been friends together. For voice and piano. Words by Mrs. Norton. New York: James L. Hewitt & Co., [s.d.].

Crabtre, A. D. Cheerily ho. For SATB quartet. Boston: Oliver Ditson, [1853].

Cramer, J. B. Benedictite daughter. For voice and piano. Words by Thomas Haynes Bayly. New York: Bourne, [s.d.].

Cramer, J. B. Benedictite daughter. For voice and piano. Words by T. H. Bayley. New York: E. S. Mesier, [s.d.].

Crane, A. B. The dawn of heaven. For voice and piano or organ. Boston: Kidder & Wright, [s.d.].

Crannis, S. M. Do they miss me at home? For voice and piano. Boston: Oliver Ditson, 1852. 4 copies.

Crannis, S. M. Do they miss me at home? For voice and piano. Boston: Oliver Ditson, 1853. 7 copies.


Craven, J. T. I’ll deck my form in all that’s fine. For voice and piano. New York: Bourne, [s.d.].


Craven, J. T. The light bark. For voice and piano. Words by Miss A. Mahony. Boston: John Ashton, [between 1824 and 1833].
Craven, J. T. The light bark. For voice and piano. Words by Miss A. Mahony. New York: Firth & Hall, [s.d.].

Craven, J. T. The light bark. For voice and piano. Words by Miss A. Mahony. New York: Hewitt, [s.d.].


Craven, J. T. Oh! I should like to marry: comic song. For voice and piano. Boston: Oliver Ditson, [s.d.]. 2 copies.

Croal, George. Happy home of my childhood. For two soprano voices and piano. New York: William Hall & Son, [s.d.].

Croal, George. The lonely watcher. For voice and piano. Words by Chas. Jefferys. San Francisco: Gray & Herwig, [between 1859 and 1860].


Crosby, L. V. H. Kitty Clyde. For voice and piano. Syracuse, NY: T. Hough, 1856. Cover features lithograph printed by Sarony & Co. 4 copies. Cover 3 missing front cover. Copy 4 missing front cover and page 5 of score.


Crosby, L. V. H. Kitty Clyde. For voice and piano. Boston: Russell & Richardson, 1854. 2 copies.


Crosby, L. V. H. Oh! give me a home if in foreign land. For voice and piano. Poetry by M. S. Pike. Boston: Oliver Ditson, 1845.


Crosby, L. V. H. Peaceful are the night winds sighing. For two voices and piano. Boston: Oliver Ditson, 1847.


Crosby, L. V. H. We shall be happy yet. For voice and piano. Words by Mrs. Gray. No. 2 in “Light Songs and Ballads Composed by L. V. H. Crosby.” Boston: Oliver Ditson, 1853.

Crosby, L. V. H. The wild old woods. For two voices and piano. Boston: Oliver Ditson, [s.d.].


Crouch, F. N. Dermot Astore. The reply of Kathleen Mavourneen. For voice and piano. Words by Mrs. Crawford. Boston: Oliver Ditson, [s.d.].


Crouch, F. N. Kate Anderson, My Kate. For voice and piano. New York: Edward I. Jaques, [s.d.].

[Crouch, F. N.]. Kathleen Mavourneen. For two voices and piano. Arranged by E. J. Loder. In “Favorite Songs and Ballads Arranged as Duets by E. J. Loder.” Boston: Oliver Ditson, [s.d.].


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Crouch, F. N. Kathleen Mavourneen. For voice and piano. No. 9 in “Songs and Ballads Sung by Miss Catharine Hayes.” Boston: Russell & Tolman, [1854].

Crouch, F. W. N. Kathleen Mavourneen. For voice and piano. Louisville, KY: W. C. Peters & Co., [s.d.].


Crouch, F. N. The union of Kathleen Mavourneen and Dermot Asthore. For voice and piano. Words by Mrs. Crawford. Boston: Oliver Ditson. [1851].


Cumming, William, arr. ‘Tis but an hour since first we met. For voice and piano. Baltimore: W. C. Peters, 1850.


Cunningham, Allan. A wet sheet and a flowing sea. Nautical song for voice and piano. New York: Firth & Hall, [s.d.].

Cunningham, Allan. A wet sheet and a flowing sea. For voice and piano. Boston: C. H. Keith, [s.d.].


Cunnington, W. P. There’s a spell that doth bind thee so close to my heart. Duet for soprano and tenor or two sopranos, with piano. No. 2 in “Gems of Vocal Duetts Selected from the Works of Distinguished Authors.” Philadelphia: Lee & Walker, [s.d.].


Curschmann, F. The orphan wanderer. For voice and piano. No. 1 in “Gems of German Song from the Most Admired Composers, Eighth Series.” Boston: Geo. P. Reed & Co., [s.d.].

Curschman, F. To rose (An Rosa). For voice and piano. Words in English and German. No. 3 in “Three Favorite Songs with English and German Words.” St. Louis: Balmer & Weber, [s.d.].


Curtiss, N. P. B. The stars, the birds and I. For voice and piano. New York: T. s. Berry, 1853.


Cutler, Henry Stephen. Morning service (Te deum and benedictus). For SATB chorus and organ. Boston: Oliver Ditson & Co., [s.d.].

D’Albert, Ch. The Night Bell Galop. For voice and piano. Boston: Oliver Ditson & Co., [s.d.].

D’Albert, Charles. They Name Thee No More: Ballad. For solo piano. Boston: Oliver Ditson, [s.d.].


Danneley, J. F. I’ll Remember Thee Ballad. For voice and piano. New York: Atwill, [s.d.].


Davenant, Sir William. My Lodging is on the Cold Ground: Mad Song in the “Rivals.” For voice and piano. Boston: Oliver Ditson, [ca. 1852].


Davidson, Rev. R. Belshazzar is King. For voice and piano. New York: Firth, Hall & Pond, 1834. 2 copies.

Davies, Geo. C. The Bell & Chime. For voice and piano. Louisville: Peters & Webster, 1847.
Davis, John I. In the Valley by the Mill. For voice and piano. Baltimore: F. D. Benteen, 1843.


De Anguera, J. Do They Miss Me At Home? For voice and piano. Boston: Oliver Ditson, 1853.

Dearle, Edward. O’Ask Me Not to Sing To Night. For voice and piano. Boston: C. Bradlee, [s.d.].


The Deep Deep Sea. For voice and piano. [s.l.: s.n., ca. 1826-60]

Delta, Tau. Come Listen To My Song My Love. For voice and piano. Philadelphia: G. Chase, [s.d.].


Dempster, W. R. Come Over The Mountain To Me, Love. For voice and piano. Boston: Oliver Ditson, 1853.


Dempster, William R. Let us love one another. For voice and piano. Poetry by Charles Swain. Boston: Oliver Ditson, 1845. 8 copies.


Dempster, W. R. O! happy was the gloamin. For voice and piano. Poetry by the Rev. Dr. Bethune. Boston: Oliver Ditson, [between 1844 and 1857].


Dempster, William R. What can an old man do but die. For voice and piano. Words by Thomas Hood. Boston: Oliver Ditson, 1847. 3 copies.
Dempster, William R. When the night wind bewaileth. For voice and piano. Words by Epes Sargent. Boston: Oliver Ditson, 1845. 7 copies.


De Pinna, J. What fairy like music. A gondola song of duet. For one or two voices and piano. Words by Mrs. C. B. Wilson. New York: Firth & Hall, [s.d.].


De Pinna, Joseph. ‘Tis the Scottish drum. For voice and piano. New York: E. S. Mesier, [s.d.].


Desilver, R. P. Fond remembrance. For voice and piano. Boston: Oliver Ditson, [s.d.].

Dessauer, Jos. Oh come! Your doors unbar (Ouvrez, ouvrez, c’est nous!). An Andalusian bolero. For voice and piano. Words in English and French. Philadelphia: J. C. Smith, [s.d.].

Deveroux, Leonards, arr. Come o’er the moonlit sea. Melody by Auber. For two voices and piano. Poetry by Charles Jefferys. [s.l.: s.n., s.d.].

Devereux, L., arr. Come o’er the moonlit sea. Melody by Auber. For two voices and piano. Words by Charles Jefferys. Boston: C. Bradlee, [s.d.].

Devereux, L., arr. Come o’er the moonlit sea. Adapted to a celebrated air by Auber. For two voices and piano. Words by Chas. Jefferys. New York: James L. Hewitt & Co., [s.d.].

Devereux, L. Come o’er the moonlit sea. For two voices and piano. Words by Charles Jefferys. Philadelphia: Kretschar & Nunns, [between 1834 and 1836].

Devereaux, L. O’er the waters gliding. The Sicilian boatman’s song and trio. Verses for solo voice and refrain for three voices, with piano. Boston: John Ashton, [s.d.].

Devereaux, L. The Maltese boatman’s song. For one, two, or three voices and piano. Boston: C. Bradlee, [s.d.].

Devereaux, L. Maltese boatman’s song. Arranged for one, two, or three voices and piano. New York: Dubois & Stodart, [s.d.].
Devereaux, L. Maltese boatmans song. Arranged for one, two, or three voices and piano. New York: Firth & Hall, [s.d.].

Devereaux, L. The Maltese boatman’s song. Arranged for one, two, or three voices and piano. Philadelphia: John G. Klemm, [s.d.].

Devereaux, L. The Maltese boatman’s song. For one, two, or three voices and piano. Philadelphia: G. Willig, [s.d.]. 2 copies.


Devereaux, L., arr. The Swiss hunter’s welcome home. For voice and piano. New York: Hewitt, [s.d.]. Cover features lithograph by Fleetwood.

Devereaux, L., arr. The Swiss hunters welcome home. For voice and piano. New York: E. S. Mesier, [s.d.]. Cover features unattributed lithograph.


Dielman, Henry. Had I a heart for falsehood framed. For voice and piano. Baltimore: Miller & Benteen, [s.d.].

Doane, William H. The dying girl. For voice and piano. Boston: Oliver Ditson, [1843].

Dodge, Ossian E. I’m a very unfortunate man. For voice and piano. Boston: Oliver Ditson, 1852. Cover features lithograph printed by J. H. Bufford’s Lith. 2 copies. Copy 2 missing front cover.

Dodge, Ossian E. I have lingered too long by thy side love. For voice and piano. Words by W. J. May. New York: Horace Waters, 1856.

Dodge, Ossian E. Ossian’s serenade. For voice and piano. Boston: Oliver Ditson, 1850. 4 copies. Copy 4 missing front cover.

Dodge, Ossian E. White mountain serenade. For voice and piano. Boston: Oliver Ditson, 1850.


Donizetti. Ah cruel one (Exult i pur la Barbara). For two voices and piano. No. 9 in “The Vocal Beauties of the Favorite Opera of ‘L’elisir d’amore’ or ‘The Love Spell.’” New York: William Hall & Son, [s.d.].


Donizetti. Di pescatore ignobile (Make me no gaudy chaplet). For voice and piano. Arranged by Callcott. Words in English and Italian. No. 5 in “Gems of English Song Arranged for the Piano Forte.” Wilmington, DE: Duffy & Miller, [s.d.].


Donizetti. Il segreto per esser felici (It is better to laugh than be sighing). Ballata from the operas “Lucrezia Borgia” and “Il campanello.” For voice and piano. Words in Italian and English. Boston: Oliver Ditson, [s.d.].


Donizetti. It is better to laugh than be sighing. Air from the popular opera “Lucrezia Borgia.” For voice and piano. Words in English and Italian. Words by G. Linley. Boston: Geo. P. Reed, [s.d.].

Donizetti. It is better to laugh than be sighing. Air from the popular opera “Lucrezia Borgia.” For voice and piano. Words in English. Written by G. Lenley. New York: F. Riley & Co., [between 1845 and 1847].
Donizetti. It is better to laugh than be sighing (Il segreto per esser felici/Um stets heiter und glücklich). From the opera “Lucrezia Borgia.” For voice and piano. Arranged by Wm. Dressler. Words in Italian, English, and German. No. 1 in “Stars from the Operas of the Most Celebrated Composers.” New York: Dressler & Clayton, 1854.

Donizetti. List what I say! From the opera of “La fille du regiment.” For voice and piano. Words in French, Italian, and English. New York: Firth & Hall, [s.d.].


Donizetti. The marriage bell. Song or duet adapted to the air of the duet “Ah! would that happy day was near” in “Linda di chamounix.” For one or two voices and piano. Philadelphia: E. Ferrett & Co., 1848.


Donizetti. Nocturne (Torna mia dit che m’ami). From the opera “Don Pasquale.” For soprano, tenor, and piano. Words in Italian and English. No. 3 in “Gems from the Most Celebrated Italian Operas.” Boston: Russell & Tolman, 1854.

Donizetti. Oh! as fair as poets dreaming. Air from the favorite opera of “Lucrezia Borgia.” For voice and piano. Boston: Geo. P. Reed, [s.d.].


Donizetti. Oh! Haste crimson morning (O sole piu ratto). For two voices and piano. Adapted and arranged by Edward L. White. Words in English and Italian. Words translated by J. F. A. Smith. No. 5 in “The Vocal Beauties of ‘Lucia di Lammermoor.’” Missing pages; copy consists of front cover and pages 2-6 of score only.


Donizetti. On to the field of glory. From the opera “Belisario.” For one or two voices and piano. Boston: Oliver Ditson, [s.d.].


Donizetti. Our faith then fondly plighting (O luce di quest’ anima). For voice and piano. Words in English and Italian. Translated and adapted by Clare W. Beames. [s.l.: s.n., s.d.]. Plate no. 4070. Missing front cover.


Donizetti. Cavatine, “La favorite” (Spirto gentil). For voice and piano. Words in French, Italian, and English. No. 1 in “Flowers of Italy Selected from the Operas of the Most Celebrated
Masters.” Boston: C. F. Chickering, 1850. Missing pages; copy includes front cover and pages 2-4 of score.


Donizetti. Sweetly when to home returning (La la ral la la). For voice and piano. No. 4 in “The Vocal Beauties of the Favorite Opera of ‘L’elisir d’amore’ or ‘The Love Spell.’” New York: William Hall & Son, [between 1848 and 1858].

Donizetti. Terzetto from “Belisario” (Se il fratel). For three voices and piano. Words in English and Italian. No. 26 in “Gems from the Most Celebrated Italian Operas.” Boston: Russell & Tolman, 1854.


Donizetti. While thus around joy hovers. Duet from the opera of “La favorite.” For two voices and piano. Words in English and Italian. Boston: Oliver Ditson, 1850.

Donizetti. The wild flowers soon will shed their bloom (Fra poco a me). Air from the opera “Lucia di Lammermoor.” For voice and piano. Words in English and Italian. Translated from the Italian by B. S. Barclay. Philadelphia: A. Fiot, 1844.

Donizetti. The world is full of beauty, when the heart is full of love (Voi voresti il nome amato). For voice and piano. Arranged by A. Von Smit. Words in English and Italian. Cincinnati: W. C. Peters & Sons, [s.d.].

Donne l’amore. Air for voice and piano or harp. Words in Italian and English. New York: E. S. Mesier, [s.d.]


Drake, James. Pensez a moi ma chere a mie. For voice and piano. [s.l.: s.n., s.d.]. 2 copies.

Drake. Pensez à moi. For voice and piano. Boston: C. Bradelee, [between 1827 and 1834].


Drake. Pensez à moi. For voice and piano. New York: Firth & Hall, [s.d.].


Dressler, Wm. The harp that once thro’ Tara’s halls. For voice and piano. Words by Thomas Moore. No. 6 in “Songs and Ballads of Miss Catharine Hayes.” New York: William Hall & Son, 1851.


Dressler, William, arr. ‘Tis the last rose of summer. For voice and piano or harp. New edition. New York: Wm. Hall & Son, 1851.

Dufferin, Lady. Katey’s letter. For voice and piano. [s.l.: s.n., s.d.]. Plate no. 1318. Missing front cover.

Duggan, J. F. Cheer up, pull away! For voice and piano. No. 74 in “Gems of Our Time: A Choice Selection of One Hundred Beautiful Songs and Ballads.” Philadelphia: Lee & Walker, [1856].

Duggan, J. F. He led her to the altar. For voice and piano. Words by Eliza Cook. New York: Firth & Hall, 1844. Cover features lithograph printed by Thayer & Co.

Duggan, J. F. I ne’er had sought. For voice and piano. Words by McIntosh. [s.l.: s.n., s.d.].

Dumbleton, H. I’m free to love. For voice and piano. New York: Horace Waters, 1854.


Dun, Finlay, arr. I have come from a happy land. The celebrated dancing girls song. Arranged for soprano, contralto, and piano. Boston: Oliver Ditson, [s.d.].

Dutton, D. Come ye disconsolate. Arranged for three voices and piano. New York: Dubois & Stodart, [s.d.].


Eastman, Henry. She sleeps in beauty. For voice and piano. Boston: Martin & Beals, 1848.


Emerson, L. O. I’ll paddle my own canoe. Verses for solo voice and refrain for SATB chorus, with piano. Boston: Oliver Ditson, 1854. 2 copies.


Emerson, Rev. Reuben. Isaiah (40.31) [They that wait upon the Lord]. For three voices. [s.l.: s.n., s.d.]. Plate no. 3307.


Engelbrecht, J. C. Oh! We Must Part to Night Love (or We’ll Meet Another Day). Written by J. Fred. Simmons. Respectfully dedicated to Miss Mary E. Moody. For voice and piano. Baltimore: G. Willig, 1853.


Evans, Rachel. My Bark is Floating O’er the Tide. Words by Hannah C. Webb. For voice and piano. Boston: Oliver Ditson, 1851.


Fair One Take This Rose and Wreath It. For voice and piano. [s.l.]: L. C. Saxton, [s.d.]. 2 copies.


Far, Far, O’er Hill and Dell. For voice, quintetto, chorus, and piano. New York: T. Birch, [s.d.].


Farmer, Geo. O. Forget Not Me. A ballad sung by Mrs. Wood. For voice and piano. New York: Firth & Hall, [s.d.].


Farmer, Geo. O. Thou’rt False to Me. For voice and piano. Boston: John Ashton, 1832.


Farrari, G. O Dolce Concento. Arranged with variations for Madame Catalani. For voice and piano. New York: Dubois & Stodart, [s.d.].


Feron, Madame. Swift as the Flash. Sung by Madame Feron in the celebrated opera of Cinderella. For voice and piano. Philadelphia: Geo. Willig, [s.d.].


Fitzgerald, Mrs. Edward. I Remember, I Remember. For two sopranos, or soprano and tenor, and piano. Arranged by J.F. Danneley. New York: Firth & Hall, [s.d.].

Flee As a Bird to Your Mountain. For voice and piano. Boston: Oliver Ditson, 1857. 3 copies.

Flint, J. How Beautiful Upon the Mountains. For voice and piano. Boston: Geo. P. Reed, 1841.

Flood, E. Be Not Afraid, ‘Tis I. Words by G.L. Banks. For voice and piano. New York: William Hall & Son, [s.d.].


Flotow. The Huntress’ Song. From Flotow’s celebrated opera, Martha. For voice and piano. Boston: Oliver Ditson & Co., 1858. 2 copies.


Flotow. Solo, Profugo, Rejetto (Lost, Proscrib’d, a Friendless Pilgrim.” In Flotow’s opera, Martha. For voice and piano. Boston: Oliver Ditson & Co., 1852.

Flotow. Solo, Profugo, Rejetto (Lost, Proscrib’d, a Friendless Pilgrim.” In Flotow’s opera, Martha. For voice and piano. Boston: Oliver Ditson & Co., 1856.

Flow On Thou Shining River. For voice and piano. [s.l.: s.n., s.d.].

The Flower Girl. Sung by Madame Vestris. For voice and piano. New York: E. S. Mesier, [s.d.].


Foster, Stephen C. My old Kentucky home, good-night. Verses for solo voice and refrain for SATB chorus, with piano. No. 20 in “Foster’s Plantation Melodies.” New York: Firth, Pond & Co., 1853. 2 copies.


Foster, Stephen C. Where has Lula gone. For voice and piano. No. 35 in “Foster’s Melodies.” New York: Firth, Pond & Co., 1858.


Fowler, J. A. All is changed at home. Companion to the popular song Ben Bolt. For voice and piano. Words by Mary E. Hewitt. New York: William Hall & Son, 1858.

Fowler, J. A. All is changed at home. Arranged for voice and Spanish guitar by Fr. Weiland. New York: Wm. Hall & Son, 1853.

Fowler, Miss, arr. My native land good night. For voice and piano. New York: O. Torp's Music Magazine, [s.d.].

The fox and grapes. For voice and piano. New York: E. Riley, [s.d.].


Franz, R. Dedication (Widmung), op. 14, no. 1. For voice and piano. Words in English and German. No. 3 in “Six Songs by Robert Franz with English and German Words.” Boston: G. P. Reed & Co., 1856.

Franz, R. Evening (Abends), op. 16, no. 4. For voice and piano. Words in English and German. No. 4 in “Twelve Songs by Robert Franz.” Boston: Russell & Richardson, 1858.

Franz, R. Forth from the depths of sadness (Aus meinen grossen Schmerzen), op. 5, no. 1. For voice and piano. Words in English and German. No. 10 in “Twelve Songs by Robert Franz.” Boston: Russell & Tolman, 1859.

Franz, R. Mein Herz ist im Hochland (My heart’s in the highlands), op. 31, no. 6. For voice and piano. Words in German and English. No. 5 in “Twelve Songs by Robert Franz, Third Series.” Boston: Henry Tolman & Co., 1866. 2 copies.

Franz, R. The mourner (Die Trauernde), op. 47, no. 4. For voice and piano. Words in English and German. No. 10 in “Twelve Songs by Robert Franz, Third Series.” Boston: Russell & Tolman, 1860.

Franz, R. Now the shades are falling (Für Musik), op. 10, no. 1. For voice and piano. Words in English and German. No. 7 in “Twelve Songs by Robert Franz.” Boston: Russell & Richardson, 1858. 2 copies.

Franz, R. O welcome fair wood (Willkommen mein Wald), op. 21, no. 1. For voice and piano. Words in English and German. No. 8 in “Twelve Songs by Robert Franz.” Chicago: Root & Cady, 1858.

Franz, R. O welcome fair wood (Willkommen mein Wald), op. 21, no. 1. For voice and piano. Words in English and German. No. 8 in “Twelve Songs by Robert Franz.” Boston: Russell & Richardson, 1858.
Franz, R. Parting (Streus the ground with leaves each flower/Blätter lässt die Blume fallen), op. 30, no. 2. For voice and piano. No. 2 in “Twelve Songs by Robert Franz.” Boston: Russell & Richardson, 1858.

Franz, R. Summer (Im Sommer), op. 11, no. 4. For voice and piano. Words in English and German. No. 5 in “Twelve Songs by Robert Franz.” Boston: Russell & Richardson, 1858.

Franz, R. Supplication (Bitte), op. 9, no. 3. For voice and piano. Words in English and German. No. 4 in “Six Songs by Robert Franz with English and German Words.” Boston: G. P. Reed & Co., 1856.


Franz, R. The woods (Waldfahrt), op. 14, no. 3. For voice and piano. Words in English and German. No. 3 in “Twelve Songs by Robert Franz.” Chicago: Root & Cady, 1858. 2 copies.


Frederick. Oh! no they shall not see me weep. For voice and piano. Baltimore: F. D. Benteen, 1839.

Freeman, W. H. Matrimonial sweets. For two voices and piano. Boston: C. Bradlee, [1829].

Freeman, W. H. Matrimonial sweets. The celebrated comic duet. For two voices and piano. New York: Firth & Hall, [s.d.].


Fricker, Anne. There’s a sigh in the heart. For two soprano voices and piano. Boston: Oliver Ditson, [1853].

Fricker, Anne. There’s a sigh in the heart. For two soprano voices and guitar. Arranged by F. Weiland. Boston: Oliver Ditson, 1857.

Fricker, Anne. There’s a sigh in the heart. For two soprano voices and piano. Philadelphia: J. E. Gould, [s.d.]. 4 copies.


Fry, W. Selections from Fry’s grand opera “Leonora,” part one. Includes Return to me, ah! brother dear; Ah! doomed maiden; Grant me one only hour. For voice and piano. Philadelphia: E. Ferrett & Co., 1845. 2 copies.

Gabriel, Virginia. The forsaken (She sat beside the mountain spring). For voice and piano. Words by H. Aide. Boston: Oliver Ditson, [1860].


The gallant troubadour. Arranged for voice and Spanish guitar. [s.l.: s.n., s.d.]. Plate no. 321.


Gebhardt, Ernst. Bilder aus Deutsch-Amerika. Includes Das Lied vom Stoffele; Das Lied von Miss Stoffele; Der traute Mutterlaut; Das echte deutsche Herz. For voice and piano. Cincinnati: Walden & Stowe, [s.d.].


Gilfert, Chas. I left thee where I found thee love. For voice and piano. New York: Dubois & Stodart, [s.d.].


Gillingham, L. Ship ahoy. For one or two voices and piano, as sung by Miss L. Gillingham. Includes additional stanza by a gentleman of Hartford. New York: Firth & Hall, [s.d.].


Glover, Chas. W. Seek not to know the future. For voice and piano. Words by Chas. Jefferys. Boston: Oliver Ditson, [1849].

Glover, Chas. W. Be watchful and beware. Song of the gipsy. For voice and piano. New York: Dressler & Clayton, [between 1848 and 1858].

Glover, Chas. W. Seek not to know the future. The gipsys song. For voice and piano. Words by Chas Jefferys. New York: Firth, Pond & Co., [between 1848 and 1855]. Cover features color lithograph printed by Sarony & Major. 4 copies.


Glover, Charles W. The conscript’s departure. For voice and piano. Words by Charles Jefferys. Baltimore: F. D. Benteen, [s.d.].


Glover, C. W. The daisy. For voice and piano. In “Songs of the Flowers.” Boston: Oliver Ditson, [1853].


Glover, Chas. W. Gentle voices. For voice and piano. Words by W. Jones. New York: Wm. Hall & Son, [1850].

Glover, Chas. W. I miss thee my mother. For voice and piano. Words by Eliza Cook. Boston: Martin & Beals, [s.d.].

Glover, C. W. I’m a merry laughing girl. For voice and piano. Boston: Oliver Ditson, [s.d.]. 2 copies.

Glover, C. W. Tis hard to give the hand where the heart can never be. For voice and piano. Boston: Oliver Ditson & Co., [1860].


Glover, Charles W. The melodies of many lands. For voice and piano. Words by Charles Jeffries. New York: Firth & Hall, [s.d.].


Glover, C. W. One parting word. For voice and piano. Words by W. H. Bellamy. New York: Wm. Hall & Son, [s.d.].


Glover, Chas. W. Seek not to know the future: the gipsy's song. For voice and piano. Words by Chas. Jefferys. New York: Firth, Pond & Co., [s.d.].

Glover, C. W. The snow drop. For voice and piano. In “Songs of the Flowers.” Boston: Oliver Ditson, [1853].


Glover, Chas. W. The soldier’s wedding. For voice and piano. Words by Charles Jefferys. New York: William Hall & Son, [s.d.].

Glover, Chas. W. The spring-time of the heart. For voice and piano. Words by James Simmonds. New York: William Hall & Son, [s.d.].


Glover, C. W. Tis hard to give the hand where the heart can never be. For voice and piano. Boston: Oliver Ditson & Co., [1860].


Glover, Chas. W. The village spire. For voice and piano. Poetry by Geo. Knapton. [s.l.: s.n., s.d.]. Plate no. 794.

Glover, Stephen. All things are beautiful. For two voices and piano. Words by Andrew Park. New York: Firth, Pond & Co., [s.d.]. 2 copies.

Glover, Stephen. Annie o’ the banks o’ Dee. Song of the day dreamer. For voice and piano. Words by Mrs. Crawford. Boston: Oliver Ditson, [1855].


Glover, Stephen. Annie o’ the banks o’ Dee. Song of the day dreamer. For voice and piano. Words by Mrs. Crawford. New York: Horace Waters, [s.d.].

Glover, Stephen. Ask me no more to sing that song of gladness. For voice and piano. Words by Julia S. Payne. Boston: Oliver Ditson, [1842].


Glover, Stephen. Can I forget my childhood’s hours. For voice and piano. Cleveland: S. Brainard & Co., [s.d.].


Glover. Dearest, then I’ll love you more. For voice and piano. In “Glover’s Vocal Beauties.” Cleveland: S. Brainard & Co., [s.d.].

Glover, S. The distant chimes. For three voices and piano. Words by J. E. Carpenter. In “Select Trios for Female Voices.” Boston: Oliver Ditson & Co., [s.d.].

Glover, Stephen. The dream is past. For voice and piano. Words by Edward Fitz Aubyn. New York: Atwill, [between 1834 and 1847].

Glover, Stephen. The dream is past. For voice and piano. Words by Edward Fitz Aubyn. New York: Jollie, [s.d.].

Glover, Stephen. The dream is past. For voice and piano. Words by Edward Fitz Aubyn. Boston: Parker & Ditson, [1835].


Glover, S. Give me a cot in the valley I love. For voice and piano. Words by Charles Jefferys. Boston: Oliver Ditson, [between 1844 and 1857].

Glover, S. Give me a cot in the valley I love. For voice and piano. Words by Charles Jefferys. New York: S. C. Jollie, [1848].

Glover, S. Give me a cot in the valley I love. For voice and piano. Words by C. Jefferys. Boston: Geo. P. Reed, [s.d.]. 2 copies.

Glover, S. Give me a cot in the valley I love. For voice and piano. Words by Charles Jefferys. New York: F. Riley, [s.d.].

Glover, Stephen. The good bye at the door. For voice and piano. Words by J. E. Carpenter. New York: William Hall & Son, [s.d.].


Glover, Stephen. Little blossom. For voice and piano. Words by Charlotte Young. [s.l.: s.n., s.d.]. Engraved by Swain. Plate no. 1042.

Glover, S. Little blossom. For voice and piano. No. 4 in “Songs of the Boudoir: A Selection from Favorite Authors with Accompaniment for the Pianoforte.” Louisville, KY: Peters, Webb & Co., [between 1856 and 1860].


Glover, S. The mermaid’s evening song. For three voices and piano. Words by J. E. Carpenter. In “Select Trios for Female Voices.” Boston: Oliver Ditson & Co., [s.d.].


Glover, S. Song of the zephyr (O’er the mountain, thro’ the valley). For voice and piano. Words by C. Jefferys. New York: Wm. Hall & Son, [between 1848 and 1858].


Glover, Stephen. They tell me I shall love again. For voice and piano. Boston: Oliver Ditson, [1850].

Glover, Stephen. Tell me where is beauty found. For two voices and piano. Words by J. E. Carpenter. New York: Wm. Hall & Son, [s.d.].


Glover, Stephen. Voices of the night. For two voices and piano. New York: William Hall & Son, [between 1848 and 1858].


Glover, Stephen. What are the wild waves saying. From “Dombey and Son.” For two voices and piano. Boston: Oliver Ditson, [s.d.].

Glover, Stephen. What are the wild waves saying? From “Dombey and Son.” For two voices and piano. Philadelphia: A. Fiot, [s.d.].

Glover, Stephen. What are the wild waves saying? From “Dombey and Son.” For two voices and piano. New York: Firth, Pond & Co., [s.d.].


Glover. When you love me then as now. For voice and piano. In “Glover’s Vocal Beauties.” Cleveland: S. Brainard & Co., [s.d.].

Gluck. Che farò senza Euridice. Cavatina from the opera of “Orpheus.” For voice and piano. Words in Italian and English. Translated from the original French version by Harrison Millard. Boston: Oliver Ditson, [s.d.].

God save the king. For SATB chorus. New York: E. Riley, [s.d.].

God save the queen. For SATB chorus. New York: Firth & Hall, [s.d.].

God save the queen. Includes arrangements for solo voice and piano and SATB quartet or chorus and piano. Boston: Oliver Ditson, [s.d.].
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Gödbé, S. They knew me not. For voice and piano. Words from “Songs of the Sea Nymphs and Scenes in Fairyland,” by T. Millar. For voice and piano. New York: James L. Hewitt & Co., [s.d.]

Gonzalez, Mrs. R. J. My own my native home. For voice and piano. Boston: G. P. Reed & Co., [s.d.]


Goold, Henry. Home is where there’s one to love us. For voice and piano. New York: William Hall & Son, 1853. 2 copies.

Gosden, J. T., arr. I ne’er will forsake thee. Adapted to Count de Gallenburg’s celebrated waltz. For soprano, tenor, and piano. Baltimore: Geo. Willig, 1832.


Gould, N. W., arr. Sueky Lane. Verses for solo voice and refrain for SATB chorus, with piano. Words by Miss Z. B. [s.l.: s.n., s.d.]. Plate no. 749.
Grannis, S. M. Do they miss me at home. For voice and piano. Boston: Oliver Ditson, 1852. Cover features lithograph printed by Thayer & Co. 5 copies.

Grannis, S. M. Spare the old homestead. Verses for solo voice and refrain for SATB chorus, with piano. New York: Horace Waters, [between 1851 and 1861].

Grant me charity I pray. Quartet sung in the first act of “Cinderella.” For four voices and piano. New York: Bourne, [s.d.].

Green, J. The summer evening. For voice and piano. In “Easy Songs for New Beginners No. 1.” Boston: Oliver Ditson, [s.d.].

Green, J. The wounded horseman. For voice and piano. Boston: Oliver Ditson, [s.d.].

Greene, J. C., arr. O swiftly glides the bonnie boat. Scotch air. For one, two, or three voices, and piano. New York: E. Riley, 1827.


Griffin, George W. H. Root hog, or die; or, Do jog along. Ethiopian song. For voice and piano. New York: E. A. Daggett, 1856.

Griffiths, C. R., arr. Welcome be thou light of heaven; or, Welcome be thou light of nature. For two soprano voices and piano. Words in English and German. In “Two Part Songs by Kücken, Abt, Mendelssohn, and Others.” Boston: Oliver Ditson, [s.d.].


Griffiths, H. Craven, arr. Katy darling. For voice and piano. [s.l.: s.n., s.d.].


Groom, Mrs. Over the sea (A Jacobite song). For voice and piano. Boston: Oliver Ditson & Co., [s.d.].

Gross, O. R. Give me three grains of corn, mother. For voice and piano. Words by Mrs. A. M. Edmond. Boston: Oliver Ditson, 1848. 2 copies.
Grossé, Wm. O’er the waters by moonlight. For voice and piano. Words by Charles Jefferys. New York: E. Riley, [s.d.]. Cover features lithograph printed by Endicott & Swett. 4 copies. Copy 4 missing front cover.

Grüner, Herbert. There is a name which on my lips. For voice and piano. Words by S. M. R. New York: J. E. Gould & Co., 1851.

The guardian angel; or, The spirit child. For voice and piano. [s.l.: s.n., s.d.]. Plate no. 948. Missing front cover. 2 copies.


Guernsey, W. I’ll hang my harp on a willow tree. For voice and piano. Boston: Oliver Ditson, [1851].

Guernsey, W. I’ll hang my harp on a willow tree. For voice and piano. Philadelphia: A. Fiot, [s.d.].


Guglielmo. La notte è bella: barcarolla. For voice and piano. Words in Italian and English. Boston: Oliver Ditson, 1855. 4 copies. Copy 4 missing front cover.

Gumbert, Ferdinand. Das bettelnde Kind (The beggar child). For soprano or tenor and piano. Words in German and English. Baltimore: G. Willig, 1856. 2 copies.


Guylott, Robt. La belle Julie: a romance. For voice and piano. Poetry by William Clarke. New York: Davis & Horn, [s.d.].


Guylott, R. Ellen, the rose of the vale. For voice and piano. Words by Thomas Hudson. Philadelphia: A. Fiot, [s.d.].

Guylott, Robt. For me let fall a tear: ballad. For voice and piano. Words by L. M. N. Baltimore: Geo. Willig, [s.d.].

Guylott, Robt. How could he say good night. For voice and piano. New York: E. Riley, [s.d.].


Guylott, R. The rose will cease to blow. For voice and piano. Philadelphia: John G. Klemm, [s.d.].


Guylott, Robert. The roose [sic] will cease to blow. For voice and piano. Philadelphia: Geo. Willig, [s.d.].

Guylott, Robt. Sir knight! Heed not the clarions call. For voice and piano. Words by Henry Neele. New York: Hewitt, [s.d.].

H., J. H. The Minstrel’s Return’d from the War. For voice and piano. Philadelphia: Geo. Willig, [ca. 1826]


Hale, Miss P. The Dying Robin. For voice and piano. Boston: Oliver Ditson, [1849].


Hall, Foley. Ever of Thee. For voice and piano in A flat. Words by George Linley. Baltimore: Miller & Beacham, [s.d.].
Hall, Foley. Ever of Thee! For voice and piano. Poetry by George Linley. Boston: Russell & Fuller, [s.d.].


Hall, Foley. Ever of Thee! For voice and piano. Words by George Linley. New York: Horace Waters, [s.d.].


Handel, G. F. Angels ever bright and fair. For voice and piano. Baltimore: Geo. Willig Jr., [s.d.].


Handel. Honor and Arms Harapha’s Song in the Oratorio of Samson. For voice and piano. Boston: Oliver Ditson, [s.d.]

Handel. I Know that my Redeemer Liveth. For voice and piano. Boston: Oliver Ditson, [s.d.]. 3 copies.

Handel. I Know that my Redeemer Liveth. For voice and piano. No. 15 in *Sacred & Religious Vocal Music for One or More Voices with Piano, Organ or Melodeon accompaniment*. New York: Wm. Dressler, [s.d.].


Handel. I Know that my Redeemer Liveth. For voice and piano. No. 1 in *Choice from Handel and Haydn’s Oratorios*. Boston: G. P. Reed & Co., [s.d.].

Handel. Return oh God of Hosts. For voice and piano. Boston: G. P. Reed, [s.d.].

Handel. Sweet Bird That Shun’st the Noise of Folly. For voice and piano, with flute accompaniment. New York: Firth & Hall, [s.d.].

Handel. Sweet Bird That Shun’st the Noise of Folly. For voice and piano, with flute accompaniment. New York: E. S. Mesier, [s.d.].

Handel. Waft Her Angels Through The Skies. For voice and piano. Boston: Parker & Ditson, [s.d.].

[Handel]. [What’s Sweeter Than the New Blown Rose.] For voice and string orchestra (violin, viola, bass, and piano). [s.l.: s.n., s.d.]. Plate no. H. W. 42. Color of score inverted.


Hargreaves, Geo. The Brook is Purling on its Way: Ballad. For voice and piano. Baltimore: John Cole, [s.d.].


Hark the Goddess Diana. For two voices and piano. Boston: C. Bradlee, [s.d.].

Hark the Goddess Diana. For two voices and piano. New York: Firth & Hall, [s.d.]. 3 copies.


Harrison, Harry. I Cannot Call Her Mother. For voice and piano. Boston: Oliver Ditson, 1865.
Harroway, J. Let Me Rest in the Land of My Birth. For voice and piano. Baltimore: John Cole, [s.d.].

Harroway, J. Let Me Rest in the Land of My Birth. For voice and piano. New York: James L. Hewitt, [s.d.].

Harroway, J. The Sunny Hours of Childhood. For voice and piano. Words by J. E. Carpenter. Boston: Oliver Ditson, [s.d.].


Harvey, R.F. I Breathe Once More My Native Air: Home of My Heart. For voice and piano. Words by W. J. C. [s.l.: s.n., s.d.].

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Harvey, R. F. I Breathe Once More My Native Air. Words by W. J. C. For voice and piano. New York: William Hall & Son, [s.d.].

Harvey, R. F. I Breathe Once More My Native Air. Words by W. J. C. For voice and piano. Louisville: David P. Faulds, [s.d.].

Hatton, J. L. As I’d Nothing Else To Do. Words by Herbert Fry. For voice and piano. [s.l.: s.n., s.d.].


Hatton, J. L. Simon the Cellarer. Sung by Mr. Aynesly Cook. For voice and piano. Louisville: D.P. Faulds & Co., [s.d.].


Hausman, C. F. The Toast Be Dear Woman. Sung with the greatest applause by Mr. Wood. For Spanish guitar and voice. Philadelphia: Kretschmar & Nunns, 1834.
Hawes, Maria B. Silent Still. Composed and dedicated to Mrs. William Knyvett. Sung by Miss Poole and Mrs. Martyn. Words by George Dance. For voice and piano. New York: Atwill, [s.d.]. 2 copies.


Haydn. Oh! Thou Who Dryst the Mourners’ Tear. For voice and piano. In “Moore’s Sacred Songs.” [s.l.: s.n., s.d.].


Haydn. With Verdure Clad. With the recitative And God Said, from the oratorio of the Creation. For voice and piano. Boston: Oliver Ditson, [s.d.].


Heffernan, J. The German Watchmen’s Song. For SATB quartet and piano. New York: Firth & Hall, [s.d.].


Hemans, Mrs. Bring Flowers. For voice and piano. [s.l.: s.n., s.d.]. 2 copies.

Hemans, Mrs. Bring Flowers. For voice and piano. New York: Bourne, [s.d.].

Hemans, Mrs. Bring Flowers. For piano and voice. Boston: C. Bradlee, 1827.

Henrion, Paul. La Manola; or, This Happy Day. For voice and piano. English words by C. Everest. No. 3 in “Vocal Gems: A Selection of Beautiful French Melodies.” Philadelphia: Lee & Walker, 1859.

Here’s a Health to Thee Tom Breese. For voice and piano. [s.l.: s.n., s.d.]. Front cover torn; missing publication information.


Herold, F. The Matin Bell Hath Sounded. From Herold’s Opera of Marie. For voice and piano. Boston: Oliver Ditson, [s.d.].

Herold, F. Corsair’s Song (When the White Foam Wave Throws Me). From the celebrated opera of Zampa, or the Marble Bride. The words rendered from the original by Mrs. Mary E. Hewitt. For voice and piano. New York: Hewitt & Jaques, 1841.


Herrmann, Mr. Wex. Sleep On. For four voices and piano. Boston: C. Bradlee, 1833. 2 copies.
Box 93


Herz, Henri, arr. We Have Lived and Loved Together. Melody from Reclinations Musicales. For voice and piano. Philadelphia: G. E. Blake, [s.d.].

Herz, Henri, arr. We Have Lived and Loved Together. Melody from Reclinations Musicales. For voice and piano. Boston: C. Bradlee, [s.d.].

Herz, Henri, arr. We Have Lived and Loved Together. Melody from Reclinations Musicales. For voice and piano. Boston: Oliver Ditson, [s.d.].

Herz, Henri, arr. We Have Lived and Loved Together. Melody from Reclinations Musicales. For voice and piano. New York: Dubois & Stodart, [s.d.].

Herz, Henri, arr. We Have Lived and Loved Together. Melody from Reclinations Musicales. For voice and piano. New York: William Hall & Son, [s.d.].

Herz, Henri. Why Are You Weeping Dear Mother. For voice and piano. New York: Dubois & Bacon, [s.d.].


Hesser, Jupiter Z. K. M. We shall be happy yet: Ballad. For voice, guitar, and piano. New York: Firth & Hall, [s.d.].


Hewitt, J. H. The Dying Trumpeter. For voice and piano. [s.l.: s.n., s.d.]


Hewitt, J. He is Not Worth the Trouble. For voice and piano. New York: Firth & Hall, [s.d.]


[Hewitt, John Hill]. The Minstrels returned from the war. For voice and piano. New York: Dubois & Stodart, [ca. 1833].


Hewitt, John H. Mr. and Mrs. Snibbs. For two voices and piano. Baltimore: Geo. Willig Jr., 1842.


Hewitt, John H. ‘Tis Home Where’er the Heart Is. For voice and piano. Baltimore: F. D. Benteen, 1844. 2 copies.

Hewitt, John H. We Were Children Together. For voice and piano. New York: Hewitt & Jaques [s.d.].


Hews, George. The Crave of Bonaparte. For TTTB and piano. Boston: Oliver Ditson, 1844. 4 copies.


Highland Mary. For one or two voices and piano. Music by an amateur. Words by Burns. New York: Firth & Hall, [s.d.].

Highland Mary. For one or two voices and piano. Music by an amateur. Words by Burns. New York: Wm. Hall & Son, [s.d.].


Hill, W. Listen Dear Fanny: Serenade. For guitar and voice. New York: Firth & Hall, [s.d.].


Hime, B. The Beautiful Day. For voice and piano. Words by Charles Swain. New York: Firth, Hall & Pond, [s.d.].

Hime, B. I see them on their winding way. For voice and piano. Words by the late Bishop Heber. Boston: John Ashton, [ca. 1824-33]

Hime, B. I see them on their winding way. For voice and piano. Words by the late Bishop Heber. New York: Thomas Birch, [s.d.].

Hime, B. I see them on their winding way. For voice and piano. Words by the late Bishop Heber. New York: Bourne, [s.d.]. 2 copies.

Hime, B. I see them on their winding way. For voice and piano. Words by the late Bishop Heber. New York: Firth & Hall, [s.d.].

Hime, B. I see them on their winding way. For voice and piano. Words by the late Bishop Heber. New York: James L. Hewitt & Co., [s.d.]. 3 copies.

Hime, B. I see them on their winding way. For voice and piano. Words by the late Bishop Heber. New York: E. S. Mesier, [ca. 1827-32]

Hime, B. I see them on their winding way. For voice and piano. Poetry by the late Bishop Heber. New York: E. Riley, [s.d.]. 2 copies.

Hime, B. I see them on their winding way. For voice and piano. Words by the late Bishop Heber. Philadelphia: Geo. Willig, [s.d.].

Hime, B. When the Merry Moonlight Falls. For voice and piano. Boston: John Ashton, [s.d.].

Hime, B. Wilt Thou Meet Me There Love. For voice and piano. New York: Atwill, [s.d.].

Hime, B. Wilt Thou Meet Me There Love. For voice and piano. New York: Firth & Hall, [s.d.].

Hime, B. Wilt Thou Meet Me There Love. For voice and piano. New York: Geib & Walker, [s.d.].

Hime, B. Wilt Thou Meet Me There Love. For voice and piano. Philadelphia: Geo. Willig, [s.d.].
Box 94

Hime, Edward L. When Absent in a Foreign Land (or I Thought of Thee). For voice and piano. Boston: Oliver Ditson, 1848.


Hodges, Faustina Hasse. The Rose-Bush. Words translated from the German by W. Caldwell. For voice and piano. [ca. 1852-1860].


Hodson, G. A. Annot Lyle. Written by J. O. Donoghue. For voice and piano. New York: Firth & Hall, [s.d.].

Hodson, G. A. Annot Lyle. Written by J. O. Donoghue. For voice and piano. New York: Dubois & Stodart, [s.d.].

Hodson, G. A. Annot Lyle. Written by J. O. Donoghue. For voice and piano. New York: Bourne, [s.d.].

Hodson, G. A. The Battle is Over (or the Return of the Warrior). Words by C. Jeferys. Sung by Madame Malibran. For voice and piano. New York: E. Riley & Co., [s.d.].


Hodson, G. A. Her Heart is not There. Composed expressly for Mrs. Wood. For voice and piano. New York: Dubois & Stodart, [s.d.].


Hodson, G. A. My Home My Happy Home. For voice and piano. New York: William Hall & Son, [ca. 1848-1858].


Hodson, G. A. Oh Give Me But My Arab Steed. Sung by Miss Feron. For voice and piano. Philadelphia: John G. Klemm, [s.d.].


Hodson, G. A. Oh Give Me But My Arab Steed. Sung by Miss Feron. For voice and piano. New York: Dubois & Stodart, [s.d.].


Hodson, G. A. Oh Give Me But My Arab Steed. Sung by Miss Feron. For voice and piano. New York: Dubois & Stodart, [s.d.].

Hodson, G. A. The Orphan’s Prayer. Written by the Rev. W.B. Collyer. For voice and piano. Boston: Oliver Ditson, [s.d.].


Hodson, G. A. The Parting (or the Sailor’s Wife). Composed and dedicated to Miss Moody. For voice and piano. New York: Firth & Hall, [s.d.].

Hodson, G. A. The Soldier’s Last Sigh. Sung by Mr. Williamson. The words by E. W. Bellchambers. For voice and piano. Boston: James L. Hewitt & Co., [s.d.].

Hodson, G. A. Tell Me Mary How to Woo Thee. Sung by Mr. Sinclair. The Words by F. Morrison. For voice and piano. New York: E. Riley, [s.d.].


Hodson, G. A. Why Hast Thou Taught Me to Love Thee. Sung by Miss Byrne at the Theatre Royal Dublin and by Mr. Horn at the Theatre Royal Covent Garden. Composed and dedicated to Miss McNachten. The words by W. H. Halpin. For voice and piano. New York: E.S. Mesier, [s.d.].


Hodson, G. A. Wi’ My Love I’ll March Away. Sung with unbended applause by Miss Clara Fisher. For voice and piano. New York: E.S. Mesier, [s.d.].
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Hollis, G. W. A. The knight’s farewell. For voice and piano. New York: Millets Music Saloon, [s.d.].


Holterhoff, R. T. There’s light behind the cloud. For voice and piano. Louisville, KY: Peters, Webb & Co., [s.d.].

Hommann, Ch. Two doxologies. For SATB chorus and organ. Philadelphia: Fiot, Meignen & Co., [s.d.].


Hopkins, John L. Beautiful valley. For voice and piano. Words by Edward J. Gill. New York: Wm. Dubois, [between 1839 and 1843].


Horn, Charles E. All things love thee so do I. For voice and piano. New York: Davis & Horn, 1858.


Horn, C. E. As some fond mother. From the “Ode to Washington.” For voice and piano, with violin obbligato. Followed by SATB chorus, with piano. New York: Dubois & Stodart, 1828.


Horn, C. E. The banks of Allan water. For voice and piano. Words by M. G. Lewis. New York: [s.n., s.d.].

Horn, C. E., arr. The banks of Allan water. For voice and piano. Poetry by M. G. Lewis. New York: Firth & Hall, [s.d.].


Horn, C. E. Cherry ripe. From the comedy “Paul Pry.” For voice and piano. New York: Wm. Hall & Son, [s.d.]. 2 copies.

Horn, C. E. Cherry ripe. For voice and piano. New York: E. S. Mesier, [s.d.].

Horn, C. E. Child of Earth with the golden hair (Titania’s love). From “Songs of the Fairies.” For voice and piano. Boston: C. Bradlee, [s.d.].

Horn, Charles E. Choose me your valentine. A rondo for voice and piano. New York: E. S. Mesier, [s.d.].

Horn, C. E., arr. Come buy my roses. Adapted to a melody by Sir John Stevenson. For voice and piano. New York: E. S. Mesier, [s.d.].


Horn, Charles E. Even as the sun with purple colour’d face. From Shakespeare’s revived play of the “Merry Wives of Windsor.” For voice and piano. New York: E. Riley, [1829].


Horn, C. E. Farewell to my harp. From the opera of “John of Paris.” For voice and piano. New York: Bourne, [s.d.].


Horn, C. E. Fioravantes singing lesson. For two voices and piano. New York: Firth, Pond & Co., [s.d.]


Horn, C. E. Hasten by the starlight. Cavatina for voice and piano. New York: Dubois & Stodart, [s.d.]. Missing pages; copy consists of pages 1-4 only.

Horn, C. E. The hour of rest. For two voices and piano. New York: Dubois & Bacon, [s.d.]

Horn, C. I have something sweet to say. For voice and piano. Altered, newly arranged, and adapted from the melody and words of a song by George Linley. New York: James L. Hewitt & Co., [ca. 1835].

Horn, Charles E. I know a bank whereon the wild thyme blows. From Shakespeare’s revived play of the “Merry Wives of Windsor.” For two voices and piano. Baltimore: G. Willig, [s.d.].


Horn, C. E. In my bower so bright. Cavatina for voice and piano. New York: Dubois & Stodart, [s.d.].

Horn, Charles E. I’ve been roaming. For voice and piano. Boston: Oliver Ditson, [1848].

Horn, C. E. I’ve been roaming. For voice and piano. New York: Firth & Hall, [s.d.].


Horn, C. E. Let us haste to Kelvin grove. For voice and piano. Words by John Sims. New York: Dubois & Stodart, [s.d.]. 2 copies.

Horn. March! March, Eskdale and Liddlesdale (All the blue bonnets are over the border). A
national Scotch song. For voice and piano. New York: E. Riley, [s.d.].

Horn. March to the battle field. Scotch ballad. For voice and piano. New York: E. S. Mesier,
[s.d.].

Horn, Charles, Jr. Mary’s smile. For voice and piano. Poetry by William Fane. New York:
Dubois & Stodart, 1834.

Horn, Charles E. Meeta. For voice and piano. Words by George P. Morris. New York: Davis &
Horn, 1839.

Horn, Charles E. The mermaid’s cave. For voice and piano. Poetry by Miss H. F. Gould. New
York: Dubois & Bacon, 1832.

Horn, Charles E. The mermaid’s cave. For voice and piano. Poetry by Miss H. F. Gould. Second

Horn, C. E. The Moorish maid. From the “Musical Souvenir.” For voice and piano. New York:
Firth & Hall, [s.d.]. Cover features lithograph printed by Imbert’s Lithography.

Horn, C. E. The Moorish maid. From the “Musical Souvenir.” For voice and piano. Third
dition. New York: Firth & Hall, [1832]. Cover features lithograph printed by Pendleton’s
Lithography.

Horn, C. E. Mother oh sing me to rest. For voice and piano. Words by Mrs. Hemans. Baltimore:
Geo. Willig, Jr., [s.d.].

Horn, Charles E. My woodland bride. For voice and piano. Poetry by George P. Morris. New
York: Atwill’s Music Saloon, 1838.

Horn, C. E., arr. Near the lake where droop’d the willow. For voice and piano. Words by G. P.

Horn, C. E. The Neva boatman’s song. For three voices and piano. New York: Hewitt, [ca.
1832]. Cover features lithograph printed by Pendleton.

Horn, Charles E., arr. Norah the pride of Kildare. Melody by John Parry. For voice and piano.
New York: Firth & Hall, [s.d.].

Horn, C. E. O ne’er to man. From “The Ode to Washington.” For voice and piano. New York:
Dubois & Stodart, 1828.

Horn, Charles E., arr. Oh! I feel sweet words impart. From the opera of “Philandering of the
Rose Queen.” For voice and piano. Philadelphia: G. E. Blake, [s.d.].


Horn, Chas. E., arr. On the lake where droop’d the willow. For voice and piano. New York: James L. Hewitt & Co., 1837. 3 copies.

Horn, C. E. The pearly drops. From the “Ode to Washington.” For two voices and piano. Followed by recitative for solo voice and piano; finale for SATB chorus and piano. New York: Dubois & Stodart, 1828.
Horn, C. E., arr. Rosalie. Adapted to the celebrated Adelaida of Beethoven. For voice and piano. New York: Dubois & Stodart, [s.d.].


Horn, C. E. Sweet melody. For voice and piano. New York: Firth & Hall, [s.d.].


Horn, C. E. Titania’s love. Cavatina from “The Songs of the Fairies.” For voice and piano. Boston: Oliver Ditson, [s.d.].


Horn, C. E. The warrior. For voice and piano. New York: Dubois & Stodart, [s.d.].


Horn, C. E. When other friends are round thee. For voice and piano. Words by G. P. Morris. New York: Firth, Pond & Co., 1836.


Horn, Charles E. The young cavalier. For voice and piano. New York: Hewitt, [s.d.].


Hosmer, E. A. Happy are we hunters free. For voice and piano. Words by Alfred B. Street. Boston: G. P. Reed, 1848. 2 copies.

Hosmer, E. A. Hear the wild birds song; or, Spring has come. For voice and piano. Boston: G. P. Reed & Co., 1855. 2 copies.


Hosmer, E. A. The morn unbars the gates of light. For SATB quartet and piano. Boston: Oliver Ditson, 1855.

Hosmer, E. A. O give me a home by the sea. For voice and piano. Boston: G. P. Reed & Co., 1853. 6 copies. Copies 5-6 missing front cover.

Hosmer, E. A. O give me a home by the sea. For voice and piano. Boston: Russell & Tolman, 1853.


Howe, Edw., Jr. We met and we parted forever. For voice and piano. New York: F. Riley, 1844. 2 copies.


Huber, Christian. The family bible. For voice and piano. Words by Martin Dakin. [s.l.: s.n., s.d.]. Engraved by G. W. Ackerman.


Hullah, J. There’s a charm in spring. For voice and piano. Words by C. Dickens. Philadelphia: A. Fiot, [s.d.]. 2 copies.


Hurrah for the bonnets of blue. For voice and piano. New York: A. Fleetwood, [1828].


Hutchinson, J. J. The batchelor’s lament; or, Scenes in the life of nobody. For voice and piano. Boston: Oliver Ditson, [between 1844 and 1857].

Hutchinson, J. J. Eight dollars a day. For voice and piano. Boston: Oliver Ditson, [between 1844 and 1857].


Hutchinson, J. J. Go call the doctor, and be quick; or, Anti-calomel. For voice and piano. No. 2 in “Songs of the Hutchinson Family.” New York: Firth & Hall, 1843. Cover features lithograph printed by G. & W. Endicott Lith.

Hutchinson, J. J. The little maid. A little song to be sung in little (or large) rooms with little exertion. For voice and piano. Boston: Oliver Ditson, 1846. 4 copies.


Hutchinson Family. The old granite state. For SATB chorus, with piano. New York: Firth & Hall, 1843. Cover features lithograph portrait of the Hutchinson family printed by Endicott. 2 copies.


Hyde, Mrs. N. D. The fairy isle. For voice and piano. Boston: Geo. P. Reed, 1842. 2 copies.

I won’t be a nun! For voice and piano. New York: J. L. Hewitt & Co., [s.d.]. 2 copies.

I won’t be a nun. For voice and piano. Philadelphia: John G. Klemm, [s.d.].

I’d be a butterfly. For voice and piano. New York: A. Imbert, [s.d.]. Cover features lithograph printed by Imbert.

I’ll tell nobody. A comic ballad. For voice and piano. Boston: Oliver Ditson, [s.d.].

I’ll tell nobody. Ballad. For voice and piano. New York: Geib & Walker, [s.d.].

I’ll tell nobody. Ballad. For voice and piano. Baltimore: Geo. Willig Jr., [s.d.].


Iucho, Wm., arr. Here’s a health to thee Tom Moore. For voice and piano. Words by Lord Byron. Louisville, KY: David P. Faulds, 1849.


Ives, E., Jr. The tears that from our eyelids start. For two voices and piano. Philadelphia: Geo. Willig, [s.d.]. Cover features lithograph by E. J. R.

Jackson, Samuel. Gloria in excelsis in D. For SATB chorus. [s.l.: s.n., s.d.]. Copy consists of parts for soprano, alto, tenor, and bass.

Jackson, Samuel. Te deum in E flat. For SATB chorus and organ or piano. New York: William Hall & Son, 1851.
Jacob, W. I envy not, I ask not: The Tanagers song. For voice and piano. Words from the poem “Ornithologia or the Birds” by James Jennings. New York: E. S. Mesier, [s.d.].

Jamie’s on the stormy sea. For voice and piano. [s.l.: s.n., s.d.]. Plate no. 299.


Jarvis, Ch. I’m happy when I’m with thee. For voice and piano. Boston: Oliver Ditson & Co., 1854.

Jarvis, Charles, arr. Lulu is our darling pride. Verses for solo voice and refrain for SATB chorus, with piano. Words by Rosa Hughes. Boston: Oliver Ditson, 1853. 2 copies.


Jarvis, Charles. Songs of fancy, eight in number. For voice and piano. New York: E. Ferrett & Co., [s.d.].

Jarvis, C., arr. Tell me some fond name. Adapted to W. V. Wallace’s beautiful romance The village maiden’s song. For voice and piano. Words by Mary E. Hewitt. No. 1 in “Woodland Sketches.” New York: William Hall & Son, 1853. 2 copies.

Jarvis, C., arr. ‘Tis the witching hour of love. Melody from Jullien’s Katy-did polka. For voice and piano. Words by Caroline. New York: William Hall & Son, 1854. 2 copies.


Jeffries, Charles. Down the dark waters. Adapted to an air of Zingarelli. For two voices and piano. Boston: Oliver Ditson, [s.d.].


Jefferys, S [sic]. Rose Atherton; or, The summer days are coming. For voice and piano. Baltimore: F. D. Benteen, [s.d.].


Jefferys, C. Sonnambulist’s song. For voice and piano. Boston: Oliver Ditson, [1852].
Box 98


Jim crack corn; or, The blue tail fly. For voice and piano. No. 3 in “The Virginia Minstrels.” Baltimore: F. D. Benteen, 1846. 3 copies.


John Anderson, my, Jo. For voice and piano. New York: Atwill, [s.d.]. Cover features lithograph printed by N. Currier’s Press. 2 copies. Copy 2 missing front cover.


John Strauss. For voice and piano. [s.l.: s.n., s.d.]. Missing front cover.

Johnny Sands. For voice and piano. [s.l.: s.n., s.d.].


Jolly, J. M. Rise faries rise. For voice and piano. New York: Atwill, [s.d.].


Joys that we’ve tasted. For voice and piano. Baltimore: F. D. Benteen, 1845. 2 copies.


Jullien. The row polka. For voice and piano. Boston: Oliver Ditson, [s.d.].


Kathleen O’Moore. For voice and piano. St. Louis: Balmer & Weber, [s.d.].

Kathleen O’Moore. For voice and piano. Philadelphia: G. E. Blake, [s.d.].
Kathleen O’Moore. For voice and piano. Boston: C. Bradlee, [between 1827 and 1834].

Kathleen O’Moore. For voice and piano. New York: Firth & Hall, [s.d.].

Kathleen O’Moore. For voice and piano. New York: Wm. A. Pond & Co., [s.d.].


Katty darling. For voice and piano. [s.l.: s.n., s.d.]. Missing front cover.


Keatinge, Joseph J. A. Dear land. For voice and piano. No. 1 in “Songs and Ballads of Ireland, Second Series.” Boston: Oliver Ditson, [1852].


Keene, S. Come dwell with me. Arranged for voice and Spanish guitar. New York: E. Riley, [s.d.].

Keller. Land of my young and holiest feelings. For voice and piano. Words in English and German. English version by M. A. B. Boston: Oliver Ditson, [1859].

Keller, Ch. Ah! could I teach the nightingale (Ach könnt’ ich doch). For two voices and piano. Words in English and German. Philadelphia: A. Fiot, [1850].

Keller, C. The exile. For voice and piano. In “Gems from the German: A Collection of the Most Admired Songs of Schubert, Mendelssohn, Abt, and Others.” Boston: Oliver Ditson & Co., [s.d.].


Kelly, M. Ah! cruel maid. From “The Forty Thieves.” For two voices and piano. New York: Firth & Hall, [s.d.].


Kelly, Michael. Here’s a health to thee Tom Moore, my boat is on the shore. For voice and piano. Words by Lord Byron. New York: Firth & Hall, [1832].

Kelly, Michael. Here’s a health to thee Tom Moore, my boat is on the shore. For voice and piano. Words by Lord Byron. New York: Firth, Pond & Co., [s.d.].


Kiallmark, G. The first prayer of youth. For voice and piano. Words by Thomas Haynes Bayley. New York: E. Riley, [s.d.].

Kiallmark, G. Hinda’s appeal to her lover. For voice and piano. Words from Moore’s celebrated poem “Lalla Rookh.” New York: E. S. Mesier, [s.d.].


Kiallmark, G. Those flaxen locks. For voice and piano. Words selected from “Moore’s Life” of Lord Byron. New York: Hewitt, [1832].


King, M. Eve’s lamentation. From the oratorio of the “Intercession.” For voice, two flutes, and piano or organ. Boston: Oliver Ditson, [s.d.]. Bound with excerpt from Haydn’s Mass No. 9 for solo soprano (Quo diam to solus sanctus) and piano. Missing front cover. [s.l.: s.n., s.d.].

King, M. P. Eve’s lamentation. Recitative and air from the oratorio of the “Intercession.” For voice and piano. New York: Firth, Pond & Co., [s.d.].

King, M. P. Eve’s lamentation. From the oratorio of “The Intercession.” For voice, two flutes, and piano or organ. New York: Wm. Hall & Son, [s.d.]. Score torn.

King, M. P. Eve’s lamentation. From the oratorio of the “Intercession.” For voice, two flutes, and piano. In “A Collection of Popular Songs and Ballads.” Baltimore: Wm. C. Miller, [s.d.].


King, M. P. Loves stolen hour. For voice and piano. New York: M. Bancroft, [s.d.].

King, M. P. The minute gun at sea. For two voices and piano. New York: Firth & Hall, [ca. 1832].


King, Wm. A. I from her I love must part. For voice and piano. Poetry translated from the French by William Ball. New York: Firth & Hall, [s.d.].

King, W. A. Let us love one another. For voice and piano. New York: Atwill’s Music Saloon, [1837].


Kinloch, F. I Defy Thee to Forget. Words by W. Gilmore Simms. For voice and piano. New York: Firth & Hall, [s.d.].

Kinloch, F. We Parted. For guitar and voice. New York: Firth & Hall, [s.d.].

Kinloch, F. Yes! We Must Part. Arranged for Spanish guitar and voice. New York: Firth & Hall, [s.d.].


Kirby, W. The Minstrel to his Harp. Written by Henry W. Challis. The music composed and inscribed to Miss Eleanora Paddock. For voice and piano. New York: James L. Hewitt, [s.d.].

Kirby, W. Pretty Little Violet Blue. Sung by Mrs. Wood. For voice and piano. Boston: C. Bradlee, [between 1835 and 1836].

Kitty Clover. For voice and piano. New York: Firth & Hall, [s.d.].


Kleber, H. Katy Darling’s Farewell to Dermot. Words by Mrs. Sarah T. Bolton. For voice and piano. New York: Firth, Pond, & Co., [s.d.]. 3 copies.

Kleber, H. Spring is Coming. Composed and respectfully dedicated to Miss Mary Anderson. For voice and piano. New York: Firth, Pond, & Co., 1853. 2 copies.


Knauff, George P. *Wait for the Wagon*. For voice and piano. Baltimore: Miller & Beacham, 1851. 3 copies.

Kneass, Nelson. *Ben Bolt; or, Oh! Don’t You Remember*. Sung by Miss Clara Bruce. For voice and piano. Louisville: W. C. Peters & Co., 1848. 3 copies. Copy 3 missing front cover.


Knight Jr., Edward. *Where Is My Lover?* Sung by Miss Stephens with the most unbounded applause. Words by T. Bailey. For voice and piano. New York: E. S. Mesier, [s.d.].

Knight, J. P. *Beautiful Venice*. The poetry by J. E. Carpenter. For voice and piano. Philadelphia: A. Fiot, [s.d.].


Knight, J. P. *Beautiful Venice*. The poetry by J. E. Carpenter. For voice and piano. Boston: Geo. P. Reed, [s.d.].

Knight, J. Philip. *Child of the Wave*. For voice and piano. Boston: [s.l.: s.d.]. Front cover trimmed; missing publication information.


Knight, Joseph Philip. *The Homeward Bound*. The poetry written by Mrs. John Valentine. For voice and piano. [s.l.: s.n., s.d.].

Knight, Joseph Phillip. *The Hours We Dedicate to Thee*. Sung with enthusiastic applause by Miss Sherriff and Mr. Braham. The poetry by George P. Morris. For voice and piano. New York: C. Holt Jr.’s, 1847.


Knight, J. Philip. My Mother’s Song. For voice and piano. New York: Edward L. Jaques, [s.d.].

Knight, Joseph Philip. My only bairn. Sung with great applause by Mr. Wilson. Poetry by Leich Richie. For voice and piano. New York: Millets Music Saloon, [s.d.].

Knight, J. The New Year’s Come. Sung by Mr. Ciubilei, Mr. Martyn, Mr. Brough, Mr. Russell, & Co. The poetry by Jonas B. Phillips. The music dedicated to Fanning C. Tucker. For voice and piano. New York: C.E. Horn, 1840.

Knight, J. P. Of What is the Old Man Thinking. Written by T. Haynes Bayly. For voice and piano. Baltimore: F. D. Benteen, [s.d.].


Knight, Joseph Philip. Say, what shall my song be to night. For voice and piano in E flat. Boston: Oliver Ditson, [1856].


Knight, Joseph P. She wore a wreath of roses. For voice and piano. Poetry by Thomas H. Bayley. Boston: Oliver Ditson, [between 1844 and 1857].


Knight, Joseph Philip. There was a time. For voice and piano. Poetry by J. E. Carpenter. Boston: Oliver Ditson, [1850].

Knight, J. P. There was a time. For voice and piano. Poetry by J. E. carpenter. New York: E. Ferrett & Co., [s.d.].

Knight, Joseph Philip. Though the rose be thy favorite flower. For two voices and piano. Boston: Oliver Ditson, [1850]. 2 copies.


Knight, W. G. Henrietta; or, the stolen kiss. For voice and piano. Boston: White & Potter, 1848. 3 copies.

Knyvett. Lady of beauty. For three voices and piano. Followed by, How great is the pleasure. For three voices. Boston: Oliver Ditson, [s.d.].

Kozeluch, L. Oh whistle and I'll come to you my lad. Scotch ballad. For voice and piano. Poetry by Robert Burns. New York: Atwill, [s.d.].


Kucken, F. Barcarole. For two voices and piano. Words in English and German. Translated by John S. Dwight. No. 1 in “Vocal Duetts.” Boston: G. P. Reed & Co., [between 1853 and 1856].

Kücken. Gently rest, the mother’s song (Schlummerlied). For voice and piano. Words in English and German. English words by Walter Powell. Boston: Geo. P. Reed & Co., [1839].


Kücken, F. My heart, pray canst thou answer (Mein Herz, ich will dich fragen). For one or two voices and piano. Words in English and German. Words taken from the comedy “Ingomar (Der Sohn der Wildniss).” No. 6 in “Gems of German Song.” New York: William Dressler, [s.d.].

Kucken, F. O wert thou but mine own love (Ach wenn du wärst mein eigen). For voice and piano. Words in English and German. No. 2 in “Germania: A Collection of Favorite Songs and Ballads with English and German Words.” St. Louis: Balmer & Weber, [s.d.].

Kücken, F. Oh were I but a moonlight’s ray. For voice and piano. Words in English and German. In “Germania: New Vocal Gems from the German Eminent Composers.” Boston: Oliver Ditson & Co., [s.d.].

Kucken, F. Hearts and eyes. For voice and piano. Words in English and German. Boston: Oliver Ditson, [s.d.].

Kücken, F. A ride I once was taking. For voice and piano. Words in English and German. New York: Firth, Pond & Co., [s.d.]. 2 copies.


Kücken, F. Thy name I softly murmur (Immortelle). For voice and piano. Words in English and German. English version by George Linley. No. 11 in “ Beauties of German Song with English Words Selected from the Works of the Best Composers.” Boston: Oliver Ditson, [s.d.].

Kücken, F. We meet by chance (Lauf der Welt). For voice and piano. Words in English and German. English words by W. Bartholomew. From “The Gems of German Songs.” Boston: Oliver Ditson & Co., [s.d.].


Kücken, F. We meet by chance (Lauf der Welt). For voice and piano. Words in English and German. English words by W. Bartholomew. No. 5 in “Gems of German Song from the Most Admired Compositions of Beethoven, Spohr, Schubert, Weber, Kücken, and Others.” New York: William Hall & Son, [s.d.].

Kücken, F. We meet by chance (Lauf der Welt). For voice and piano. Words in English and German. English words by W. Bartholomew. No. 9 in “Gems of German Song with English Words, Second Series.” New York: William Hall & Son, [s.d.].


La Barre, T. She is thine. For voice and piano. New York: Atwills Music Saloon, [s.d.]. Cover features unattributed lithograph.

La Barre, T. She is thine. For voice and piano. Philadelphia: G. E. Blake, [between 1826 and 1841].

La Barre, T. She is thine. For voice and piano. New York: Endicott, [s.d.]. Cover features unattributed lithograph.

La Barre, T. She is thine. For voice and piano. Philadelphia: Fiot, Meignen & Co., [between 1837 and 1839].


La Venu, L. H. From sunny fields I joyous come. For voice and piano. New York: Firth, Pond & Co., [s.d.].

Labitzky, Joseph. The elfin’s home. For voice and piano. Adapted to the beautiful and popular air of the elfin waltz. Words by E. J. Gill. Philadelphia: Lee & Walker, [s.d.].

Labitzky. The elfin’s home. For voice and piano. Words by E. J. Gill. Philadelphia: Stayman & Brother, [1840].

Lacy, F. E. From Slumber Light. For voice and piano. New York: Firth & Hall, [s.d.].


Lacy, M. Rophino. L’eta del content: Arietta. For voice and piano or guitar. New York: Dubois & Stodart, [s.d.].


Lacy, Rophino. Perche mai spietata Cloride: Arietta. For voice and piano or guitar. New York: Dubois & Stodart, [s.d.].

Lacy, Rophino, arr. When the Trump of Fame. From the opera of the Maid of Judah. For voice and piano. New York: William Bunce, [s.d.].

A lady. Thou hast wounded the spirit that lov’d thee. For voice and piano. Third edition. Baltimore: Miller & Beacham, 1846. 2 copies.


Lardner, William. The Watcher. Arranged for one or two voices and piano. New Orleans: Ph. P. Werlein, [s.d.].


The Lass O'Gonrie: A Favorite Scotch Melody. For voice and piano. New York: Mesier, [s.d.].


The Last Farewell. For voice and piano. New York: Millet’s Music Saloon, [ca. 1839-1860]

The Lost Farewell. For voice and piano. New York: Wm. Hall & Son, [s.d.].


Laurence, S. Sweet Voices Are Calling: Duett. For two voices and piano. New York: Firth, Pond & Co., 1858.


The Lavender Girl. For voice and piano. Boston: John Ashton, [s.d.].
Lavender Girl. Music from the air Morgiana in Ireland. For voice and piano. Boston: C. Bradlee, [s.d.]

The Lavender Girl. For voice and piano. New York: Dubois & Stodart, [s.d.]

Leach, Stephen, arr. Let All Obey. From Balfe’s celebrated opera of The Enchantress. For voice and piano. New York: William Hall & Son, 1849. 2 copies.

Lee, Alex R. Away! Away to the mountains brows: Cavatina. For voice and piano. Baltimore: Geo. Willig Jr., [s.d.]


Lee, Alexander. The Bells, the Bells of Evening. For voice and piano. Poetry by E. S. Gill. Boston: Oliver Ditson, [ca. 1840].


Lee, Alex. By the Margin of Fair Zurich’s Waters. The much admired song A la Suisse. For voice and piano. Accompaniment arranged by J. Watson. New York: Firth & Hall, 1836.


Lee, Alexander. Hark, hark! through the wild Wood. The celebrated Tyrolese war song. For voice and piano. Philadelphia: John G. Klemm, [s.d.].

Lee, Alexander. Here’s a Health bonnie Scotland to thee. For voice and piano. Poetry by W. H. Truman. New York: E. S. Mesier, [s.d.].


Lee, Alexander. The Hunter’s Signal Horn. Tyrolese song. For voice and piano. New York: Dubois & Stodart, [s.d.].
Lee, Alexr. The Hunter’s signal Horn. Tyrolese song. For voice and piano. New York: E. S. Mesier, [ca. 1834]

Lee, A. Hurrah for the Bonnets of Blue. For voice and piano. Boston: C. Bradlee, [ca. 1827-1834]


Lee, Alexander. I Am Dreaming of Thee. For voice and piano. Boston: Oliver Ditson, [s.d.]


Lee, Alexr. I’m o’er young to marry yet. A favorite Scotch ballad. For voice and piano. New York: Hewitt & Jaques, [s.d.].


Lee, Alexander. The little pigs. For three voices and piano. Boston: C. Bradlee, [1835].


Lee, Alexander. The mariner loves o’er the waters to roam. For two voices and piano. Boston: Oliver Ditson, [s.d.]. Cover features lithograph printed by B. W. Thayer & Co.


Lee, A. Meet me in the willow glen. For voice and piano. Words by Mrs. Cornwall B. Wilson. New York: Firth & Hall, [s.d.].

Lee, Alexander. The moon’s on the lake. The celebrated Scotch song of the Macgregors gathering. For voice and piano. New York: William Hall & Son, [s.d.].


Lee, Alexander. My bonnie lass now turn to me. For voice and piano. Philadelphia: John G. Klemm, [s.d.]

Lee, Alexander. My love sails o’er the dark blue waters. For voice and piano. New York: Atwill, [s.d.]. Cover features lithograph printed by G. W. Lewis.

Lee, A. Oh! no and oh! yes. For voice and piano. New York: Firth & Hall, [s.d.]


Lee, A. Round my own pretty rose. Arranged from a German air. For voice and piano. New York: E. S. Mesier, [s.d.]. Cover features lithograph printed by E. S. Mesier.


Lee, Alexander. She weeps o’er the trinkets he gave me. For voice and piano. Poetry by Thomas H. Bayly. New York: E. S. Mesier, [s.d.]

Lee, A. Sing away, by day and by night. For voice and piano. Philadelphia: A. Fiot, [s.d.]. 3 copies.

Lee, A. Sing away, by day and by night. For voice and piano. Philadelphia: Fiot, Meignen & Co., [1854].

Lee, Alexr. Sleep on thy pillow. For voice and piano. New York: E. S. Mesier, [s.d.]


Lee, Alexr. The song of the Swiss exile. For voice and piano. Words by D. A. O’Meara. New York: E. S. Mesier, [s.d.].


Lee, Alexander. This, this is the hour. For voice and piano. Words by J. Halford. New York: Dubois, Bacon & Chambers, [between 1836 and 1840].


Lee, A. What’s a’ the steer kimmer. For voice and piano. No. 4 in “Songs and Ballads Sung by Miss Catharine Hayes.” Boston: G. P. Reed & Co., [s.d.].


Lee, Alexr. The wild white rose. For voice and piano. New York: E. S. Mesier, [s.d.].

Lee, Alex. Woman’s charms. For voice and piano. New York: E. S. Mesier, [s.d.].


Lee, D., arr. I’ll think of thee when far away. For voice and piano. Poetry by Le Chevalier de Lane. New York: Bourne, [s.d.].


Lee, David. The mermaid’s cave. For voice and piano. Words by Miss Pardoe. Boston: C. Bradlee, [s.d.].

Box 103


Lewis, J. W. Oh, let me sing to night, mother. For voice and piano. Words from the “True Flag.” Boston: Oliver Ditson, 1855.


Life is but a strife. For voice and piano. Baltimore: F. D. Benteen, 1846. 2 copies.

Light cigar. Verses for solo voice and refrain for SATB chorus, with piano. New York: Atwill’s Music Saloon, [s.d.].

Light light is the heart. For voice and piano. New York: Firth & Hall, 1834. Cover features lithograph printed by Pendleton.


Ling, J. R., arr. Yes the die is cast. Followed by Rest troubled heart. For voice and piano. New York: William Hall & Son, [s.d.]. 2 copies.


Linley, George. Astarte. For voice and piano. New York: William Hall & Son, [s.d.].

Linley, George. The ballad singer. For voice and piano. Boston: Oliver Ditson, [s.d.]. Cover features color lithograph printed by J. H. Bufford’s Lith.
Linley, G. Blue ey’d Nell. For voice and piano. Boston: Oliver Ditson, [1853]. 2 copies.


Linley, George. Bonnie new moon. For voice and piano. No. 7 in “Gems of English Song with Accompaniment for the Pianoforte.” Louisville, KY: David P. Faulds, [s.d.].

Linley, George. Breathe not her name to me. For voice and piano. New York: Hewitt, [1834].

Linley. Bright, glowing Iris. Subject from Bellini. For two voices and piano. New York: William Hall & Son, [s.d.].

Linley, G. Calmly the day is dying. Subject from Bellini. For voice and piano. New York: William Hall & Son, [s.d.]. 3 copies.

Linley, George. Come to the dance. For voice and piano. Philadelphia: A. Fiot, [s.d.].

Linley, G. Come, where the fountains play. Subject from “La Favorita” by Donizetti. For voice and piano. New York: William Hall & Son, [between 1848 and 1858]. 7 copies.

Linley, G. The dreams of the heart. For voice and piano. New York: Wm. Hall & Son, [s.d.].

Linley, G. From the spell of memory; or, Clara. For voice and piano. [s.l.: s.n., s.d.]. Plate no. 4464. Engraved by Quidor. Missing front cover.


Linley, George. I cannot mind my wheel mother. For voice and piano. Boston: Oliver Ditson, [1855].

Linley, George. I’m just eighteen and quite a man. For voice and piano. Words by Thomas Haynes Bayley. New York: Wm. Hall & Son, [s.d.].

Linley, G. In forest glade. For voice and piano. Philadelphia: A. Fiot, [s.d.].

Linley, G., arr. It is better to laugh than be sighing. Music from an air from Donizetti’s popular opera “Lucrezia Borgia.” Adapted for voice and piano by G. Linley. Boston: Geo. P. Reed, [s.d.]. 3 copies.

Lenley, G., arr. It is better to laugh than be sighing. Music from an air from Donizetti’s popular opera “Lucrezia Borgia.” Adapted for voice and piano by G. Lenley. New York: F. Riley & Co., [s.d.].

Linley, G. I’ve left the snow-clad hills. For voice and piano. [s.l.: s.n., s.d.]. Plate no. 548. Missing front cover.

Linley, G. Kate O’Shane. For voice and piano. New York: Firth, Pond & Co., [s.d.]. Cover features lithograph printed by G. & W. Endicott.

Linley, G. Kate O’Shane. For voice and piano. Boston: Wm. H. Oakes, [s.d.].

Linley, George. Let us be gay. From the drama of “The Queen and the Cardinal.” For voice and piano. Boston: Oliver Ditson, [s.d.].

Linley, Geo. Love me little, love me long. For voice and piano. Boston: Oliver Ditson & Co., [1860].


Linley, G. Moor’d is my boat. For voice and piano. No. 2 in “Selections from George Linley’s New Opera ‘Francesca Doria.’” Boston: S. W. Marsh & Co., 1855.

Linley, G. Mornings ruddy beam. For voice and piano. New York: Firth & Hall, 1839. 2 copies.

Linley, G. The mountain daisy. For voice and piano. Boston: Oliver Ditson, [1851].

Linley, G. The mountain daisy. For voice and piano. New York: William Hall & Son, [s.d.]. Cover features lithograph printed by Sarony & Major. 4 copies.

Linley, George. The night before the bridal. For voice and piano. Words by J. E. Carpenter. Boston: Oliver Ditson, [1835].
Linley, G. Silken locks and laughing eyes! For voice and piano. Boston: C. Bradlee & Co., [s.d.].

Linley, George. Sister loved. For voice and piano. Boston: Oliver Ditson, [1845].


Linley, George. The stranger’s bride. For voice and piano. New York: Dubois & Stodart, [s.d.]. 2 copies.

Linley, G. The Swiss girl. For voice and piano. Boston: Oliver Ditson, [between 1844 and 1857]. 3 copies.

Linley, G. The Swiss girl. For voice and piano. New York: Wm. Hall & Son, [s.d.]. 2 copies.


Linley. They say, my love is dead. The celebrated maniac song from the first number of Linley’s “Scottish Melodies.” For voice and piano. Philadelphia: G. E. Blake, [s.d.].

Linley, G. Thou art gone from my gaze. For voice and piano. New York: Cook & Brother, [s.d.].


Linley, G. Thou art gone from my gaze. For voice and piano. Boston: Oliver Ditson, [1850].

Linley, G. Thou art gone from my gaze. For voice and piano. Philadelphia: A. Fiot, [s.d.].

Linley, G. Thou art gone from my gaze. For voice and piano. Boston: G. P. Reed & Co., [s.d.].

Linley, G. Thou art gone from my gaze. For voice and piano. Boston: E. H. Wade, [s.d.].

Linley, G. Thy spirit of love keeps a watch over me. For voice and piano. New York: Jaques & Bro., [s.d.].

Linley, G. Wake up, my own sweet rose. For voice and piano. New York: Wm. Hall & Son, [s.d.]. 3 copies.

Linley, G. We lov’d but to part. For voice and piano. Boston: Oliver Ditson, [s.d.].
Linley, G. Well-a-day, ah! well-a-day. For two voices and piano. Words by W. H. Bellamy. Boston: Geo. P. Reed, [s.d.].

Linley, G. Why do I love thee yet. For voice and piano. Boston: Oliver Ditson, [1851].

Linley, G. The wild harp of our land is broken. Subject from Bellini. For voice and piano. New York: Wm. Hall & Son, [s.d.].

Linley, George. With the first blush of morn. Founded on Strauss’s popular “Rosa waltz.” Adapted for voice and piano. New York: Hewitt & Jaques. [s.d.].

Linwood, Mary. Pretty fairy. Canzonet for voice and piano. New York: E. S. Mesier, [s.d.].


Loder, Edward J. Ah, no! You’ll not forget me. For voice and piano. Boston: Oliver Ditson, [s.d.]. Cover features lithograph printed by J. H. Bufford’s Lith.

Loder, Edward J. As we wander’d by the fountain. From the grand opera “Nourjahad.” For voice and piano. New York: Firth & Hall, [s.d.].


Loder, E. J. The brave old oak. For voice and piano. New York: Firth, Pond & Co., [s.d.].


Loder, Edward J. My dream of life is faded. From Herold’s opera of “Marie.” Boston: Oliver Ditson, [s.d.].

Loder, Edward J. I’ll be gay, while I may. For voice and piano. Boston: Oliver Ditson, [s.d.]. 2 copies.

Loder, E. J. The old house at home. From the grand opera of “Francis the First.” For voice and piano. Boston: C. Bradlee, [s.d.].


Loder, E. T., arr. The rose that all are praising. For voice and piano. Words by Thomas H. Bayly. Philadelphia: A. Fiot, [between 1840 and 1855].

Loder, Edward. Ten short years ago. For voice and piano. New York: Millet’s Music Saloon, [s.d.].


Loder. The three ages of love. For voice and piano. In “The Boudoir: A Collection of Favorite Songs by Various Authors.” Boston: Oliver Ditson, [s.d.].

Loder, Edward J. Woman rules you still. For voice and piano. Boston: Oliver Ditson, [s.d.].


Loder, George. Take Your Time, Miss Lucy. Sung with great success by Miss Taylor & Miss Rosalie. The Words by A. Allan. For voice and piano. New York: Atwill, 1842.

Loder, George. Yes, We Must Part. Respectfully dedicated to Mrs. Vallenilla. For voice and piano. Baltimore: Geo. F. Cole, [s.d.].

Lodge, John. They Name Thee Before Me. Written by Lord Byron. Composed and arranged for voice and piano. Philadelphia: George Willig, [s.d.].


The Long, Long Weary Day. For voice and piano. Baltimore: Miller & Beacham, 1853. 3 copies.

Long, Mr. J. Hours There Were. Sung by Miss M. H. Woodward and Mr. Solomon. For voice and piano. [s.l.: s.n., s.d.].

Long, Mr. J. Hours There Were. Sung by Miss M. H. Woodward and Mr. Solomon. For voice and piano. New York: Thomas Birch, [s.d.].

Long, J Mr. The Miller of Mitcham. Sung by Miss M. H. Woodward and Mr. Solomon. For voice and piano. New York: Thomas Birch, [s.d.].

Long, J. Lady! Awaken! The Moonlight is Glowing. Written by Edmund Flagg. Composed and dedicated to Miss Lucy Prescott. For voice and piano. Boston: Oliver Ditson, [s.d.].

The Lords of Creation Men We Call. For voice and piano. Respectfully dedicated to the Young Ladies of Reading by the composer. Philadelphia: A. Fiot, 1838.


Loud, Thomas. From Greenland’s Icy Mountains. For three voices and piano or organ. Philadelphia: Miller & Osbourn, [s.d.].


Louis, L. The Lonely River. Sung by the Tremont Vocalists. For four voices. Boston: G. P. Reed, [between 1839 and 1849].

Love Was Once a Little Boy. Sung with unbounded applause by Mrs. Knight. For voice and piano. Philadelphia: John G. Klemm, [s.d.].


Lover, S. The Angels Whisper. Sung by Mr. Wood. For voice and piano. [s.l.: s.n., s.d.].


Lover, Samuel. The Angels Whisper. Sung by Mr. Wood. For voice and piano. Cincinnati: W. C. Peters, [s.d.].

Lover, Samuel. The Angels Whisper. Sung by Mr. Wood. For voice and piano. New York: Firth & Hall, [s.d.].

Lover, Samuel. The Angels Whisper. Sung by Mr. Wood. For voice and piano. New York: Dubois & Stodart, [s.d.].

Lover, Samuel. The Angel’s Wing. Written and dedicated to Mons. S. Thalberg by the composer. For voice and piano. Boston: Oliver Ditson, [s.d.].
Lover, Samuel. The Beggar. For voice and piano. Boston: G.P. Reed, [s.d.].

Lover, Samuel. The Bowl’d Sojer Boy. Sung with enthusiastic applause by Mr. Collins, also by the author in his Irish Evenings. Written by Samuel Lover. For voice and piano. Philadelphia: A. Fiot, [s.d.]. 4 copies.

Lover, Samuel. The Bowl’d Sojer Boy. Sung with enthusiastic applause by Mr. Collins. Words by Samuel Lover. For voice and piano. Philadelphia: Lee & Walker, [s.d.].

Lover, Samuel. The Bridge of Sighs. Written by Samuel Lover. For voice and piano. New York: Firth, Pond, & Co., [s.d.].

Lover, Samuel. The Chain and the Ring. Words by Samuel Lover. For voice and piano. Boston: Oliver Ditson, [s.d.].


Lover, S. The Fairy Boy. Words by Samuel Lover. Sung by Miss Horton. For voice and piano. New York: Firth, Hall, & Pond, [s.d.].

Lover, S. The Fairy Tempter. Taken from the songs of the Superstitions of Ireland. Written by Samuel Lover. For voice and piano. New York: Firth & Hall, [s.d.].

Lover, S. The Fairy Tempter. Taken from the songs of the Superstitions of Ireland. Written by Samuel Lover. Sung by Mrs. Wood. For voice and piano. Philadelphia: George Willig, [s.d.].


Lover, S. The Four Leaved Shamrock. Taken from the songs of the Superstitions of Ireland. Written by Samuel Lover. For voice and piano. New York: Firth, Pond, & Co., [between 1854 and 1855].

Lover, S. The Four Leaved Shamrock. Taken from the songs of the Superstitions of Ireland. Written by Samuel Lover. For voice and piano. New York: Firth & Hall, 1848. 2 copies.


Lover, Samuel. Hark to my Lute. Written by Samuel Lover. For voice and piano. New York: Firth & Hall, [s.d.].
Lover, Samuel. The Haunted Spring, from the songs of the Legends and traditions of Ireland. Written by Samuel Lover. For voice and piano. Philadelphia: A. Fiot, [s.d.]

Lover, Samuel. I’m a Ranting Roving Blade. For voice and piano. Written by Samuel Lover. New York: Atwill, [s.d.]

Lover, Samuel. The land of the west. For voice and piano. From “The Songs of Rory O’More.” New York: Millets Music Saloon, [s.d.].

Lover, S. Lily of love’s lake. For voice and piano. New York: Firth, Pond & Co., 1848.

Lover, Samuel. The low backed car. For voice and piano. New York: Firth & Hall, 1846. 2 copies.

Lover, Samuel. The low backed car. For voice and piano. New York: William Hall & Son, 1846.


Lover, Saml. Molly Bawn. For voice and piano. Boston: Geo. P. Reed, [s.d.].

Lover, S. Mother he’s going away. For voice and piano. New York: Atwill, 1847.

Lover, S. Mother he’s going away. For voice and piano. New York: Jollie, 1847.

Lover, Samuel. My mother dear. For voice and piano. New York: Atwill, [s.d.].

Lover, Samuel. My mother dear. For voice and piano. Boston: Oliver Ditson, [s.d.].


Lover, Samuel. Oh! ‘Tis sweet to remember. For voice and piano. Philadelphia: A. Fiot, [s.d.]. 2 copies. Copy 2 missing front cover.

Lover, Samuel. Oh! Watch you well by daylight. For voice and piano. New York: Firth & Hall, 1846. 5 copies.
Lover, Samuel. Oh! Watch you well by daylight. For voice and piano. New York: William Hall & Son, 1846. 3 copies.

Lover, Samuel. Rory O’Moore. For voice and piano. New York: C. T. Ceslain, [s.d.].

Lover, S. Rory O’Moore. For voice and piano. Philadelphia: A. Fiot, [s.d.].


Lover, Samuel. Rory O’More. For voice and piano. New York: Atwill, [s.d.].

Lover, Samuel. Slaying the deer. For voice and piano. No. 2 of the “Songs of America.” New York: Firth, Hall & Pond, 1847. Cover features lithograph by B. Parsons. 3 copies.

Lover, Samuel. Tis better not to know. For voice and piano. New York: William Hall & Son, [s.d.].

Lover, S. True love can neer forget. Ballad from the legends and traditions of Ireland. Arranged for voice and guitar by L. Meignen. Philadelphia: Fiot, Meignen & Co., [s.d.].

Lover, Samuel. The two birds. For voice and piano. New York: William Hall & Son, 1846.

Lover, Samuel. The widow Machree. For voice and piano. Boston: Oliver Ditson, [s.d.]. 2 copies.


Love’s bewitching hour. For voice and piano. New York: Bourne, [s.d.].

Love’s ritornell. The admired air from the popular drama of the “Brigand.” For voice and piano. New York: E. S. Mesier, [s.d.].

Luff, G. The bonny blue cap; or, Bold and true. For voice and piano. Words by Sir Salter Scott. New York: E. S. Mesier, [s.d.].


Box 107


M., T. The last farewell. For voice and piano. New York: H. Waters, [1851].


Machold, G. The Indian girl. For voice and piano. Words by I. B. Adams. Baltimore: F. D. Benteen, [s.d.].


Maddison, G. M. He’s just like all the men. For voice and piano. New York: E. S. Mesier, [s.d.].

Maddison, Geo. W. The butterflies. For three voices and piano. New York: Firth & Hall, [s.d.].

Madison, G. W. In the grove will you meet me tonight. For voice and piano. Baltimore: John Cole, [s.d.].


Maeder, James G. Erin is my home. For voice and piano. Philadelphia: Kretschmar & Nunns, 1834. 2 copies.


Maeder, James G. Life is at the best but dancing. From the operatic drama of “Gustavus the Third; or, The Masked Ball.” For voice and piano. Philadelphia: Kretschmar & Nunns, 1834.


Maeder, J. G., arr. Sa vousneen deelish Aileen oh. For voice and piano. No. 10 in “Songs and Ballads of Miss Catharine Hayes.” New York: Wm. Hall & Son, [s.d.].


Magruder, James E. I have something sweet to tell you; or, I am talking in my sleep. For voice and piano. Words by Mrs. Frances S. Osgood. Baltimore: W. C. Peters, 1850. 2 copies.

Malibran, Madame. There is no home like my own. For voice and piano. Boston: C. Bradlee, [s.d.].
Malibran, Madame. There is no home like my own. For voice and piano. Words from “The Bijou.” New York: James L. Hewitt & Co., [s.d.].

Malibran, Madam. There is no home like my own. For voice and piano. Words from “The Bijou.” Philadelphia: George Willig, [s.d.].

The Maltese boatman’s song. Arranged for one, two, or three voices and piano. [s.l.: s.n., s.d.].

March to the battle field. Scotch ballad. For voice and piano. New York: Dubois & Stodart, [s.d.].

March to the battle field. Scotch ballad. For voice and piano. New York: A. Fleetwood, [1828].

March! March, Etrick and Teviot dale (All the blue bonnets are over the border). For voice and piano. New York: E. Riley, [s.d.].


Marriott, Annette. We’ll go no more a roving. For two voices and piano. Words by Lord Byron. New York: E. Riley, [s.d.]. 2 copies.


Martin, Wm. Come this way my father. For voice and piano. Boston: Oliver Ditson, 1854.


Martini. Follow follow thro’ the sea (The mermaid song). For voice and piano. Adapted and arranged by Henry R. Bishop. New York: E. S. Mesier, [s.d.].


Mary Blane. For voice and piano. Boston: G. P. Reed, [s.d.].

Mary Hay. A Scottish ballad. For voice and piano. [s.l.: s.n., s.d.].


Masset, Stephen C. Our good ship, sails to-night. For voice and piano. [s.l.: s.n., s.d.]. Plate no. 6026. Missing front cover.

Masset, S. C. When the moon on the lake is beaming. For voice and piano. New York: William Hall & Son, 1853. Cover features lithograph printed by Sarony & Major. 2 copies.


Maynard, Walter. Am I no more remember’d. For voice and piano. New York: Wm. Hall & Son, [s.d.].


Mazzinghi, J. When a little farm we keep. For two voices and piano. New York: E. Riley, [1832].

Mazzinghi. The wreath. For three voices and piano. Baltimore: John Cole, [s.d.].

Mazzinghi, J. Ye shepherds tell me. For three voices and piano. In “The Orphean Lyre, Containing a Collection of the Most Harmonious Glee{s}, Catches, and Duets, Second Series.” Boston: O. Ditson, [s.d.].

Mazzinghi, J. Ye shepherds tell me. For three voices and piano. New York: Firth & Hall, [s.d.].

McGlashan, Mary T. Appeal of the minister’s daughter. For voice and piano. New York: Horace Waters, 1855. 2 copies.

McGhie, Wm. The Arab maid. For voice and piano. Boston: John Ashton, [1832].


M’Naughton, J. H. Oh! Say not that thy heart is cold. For voice and piano. Albany, NY: J. H. Hidley, 1856.

M’Naughton, J. H. When the purse is full. Verses for solo voice and refrain for SATB chorus, with piano. Words by Charles Swain. Cleveland: S. Brainard & Co., 1865.


Meignen, Leopold, arr. Liberty for me. The admired Swiss air from Adam’s opera “The Swiss Cottage; or, Le Chalet.” Arranged for voice and guitar. Philadelphia: A. Fiot, [s.d.].


Meignen, L., arr. My boat is on the shore; or, Here’s a health to thee Tom Moore. Arranged for voice and Spanish guitar. Philadelphia: Geo. Willig, 1831.


Meineke, C. The Bird at Sea. Written by Mrs. Hemans. Composed for and dedicated to Mrs. Hayne by the composer. For voice and piano. Baltimore: F. D. Benteen, [s.d.].


Meineke, C. Go Thou and Dream. For voice and piano. New York: Firth & Hall, [s.d.].


Meineke, C. ‘Tis Lone on the Waters. Written by Mrs. Hemans. Composed and dedicated with great respect to Mrs. Vallenilla by the composer. For voice and piano. Baltimore: F. D. Benteen, 1843.


Mendelssohn. In the Woods. For four voices. New York: Firth & Hall, 1847.

Mendelssohn Bartholdy, Felix. O Wert Thou in the Cauld Blast. For two voices and piano. New York: Firth, Pond, & Co., [s.d.].

Mendelssohn Bartholdy, Felix. O Wert Thou in the Cauld Blast. For two voices and piano. Boston: Oliver Ditson, [s.d.]. 2 copies.

Mendelssohn Bartholdy, Felix. O Wert Thou in the Cauld Blast. For two voices and piano. Philadelphia: A. Fiot, [s.d.].


Mendelssohn Bartholdy, Felix. Song of Spring. For two voices and piano. Boston: Oliver Ditson, [s.d.].

Mendelssohn-Bartholdy, Felix. Spring is Returning. For voice and piano. Boston: G. P. Reed, [s.d.].


Mendelssohn-Bartholdy, Felix. ‘Tis Thus Ordain’d. English adaptation by Alfred Waymark. For voice and piano. New York: William Hall & Son, [s.d.].
Mendelssohn-Bartholdy, Felix. Voyage. For voice and piano. Boston: Oliver Ditson, [s.d.].


Menny, J. B. Serenade. For voice and piano. [s.l.]: William T. Mayo, [s.d.].


Metcalf, I. N. The Willow Song (or Voices from the Spirit Land). Poetry by J. Wesley Hanson. For voice and piano. Boston: Oliver Ditson, 1847. 4 copies.

Metcalf, I. N. The Withered Leaf (or the Youth and the Maiden). Words by J. Wesley Hanson. For voice and piano. Boston: Oliver Ditson, 1848.


Meyerbeer, Giacomo. Come in My Sleep O Love. For voice and piano. New York: William Hall & Son, [s.d.].

Meyerbeer, G. Un Jour dans Les Flots de la Meuse. For voice and piano. New York: William Hall & Son, [between 1848 and 1858].

Meyerbeer, G. Shadow Song. For voice and piano. Boston: Oliver Ditson & Co., 1859. 4 copies.

Meyerbeer, G. Song of the Page. For voice and piano. Boston: Oliver Ditson & Co., 1858. 2 copies.


Mignon, Auguste. Meet Me By the Running Brook (or In the Days of Long Ago). For voice and piano. New York: Firth, Pond, & Co., [s.d.].


Miles, Mrs. The Bonnie Wee Wife. Sung by Mrs. Knight, Mr. Sinclair, and Ms. Vestoris at the Oratories & Musical Festivals. The words by Burns. Composed and dedicated by permission to The Honorable Mrs. Grant by the composer. For voice and piano. Baltimore: John Cole, [s.d.].


Millard, Mrs. P. Alice Gray. Sung by Miss Paton. For voice and piano. New York: Geib & Walker, [s.d.].

Millard, Mrs. P. Alice Gray. Sung by Miss Paton. For voice and piano. New York: Firth & Hall, [s.d.].


Millard, Mrs. P. Alice Gray. Sung by Miss Paton. For voice and piano. Philadelphia: John G. Klemm, [s.d.].


Millard, Mrs. Dinna Forget. The words by John Imlah. For voice and piano. New York: Dubois & Stodart, 1832. 2 copies.


Miller, Fred. Wake, Dearest, Wake! Words by Mrs. Susan W. Jewett. For voice and piano. [s.l.: s.n., s.d.]

Millet, E. Why are You Weeping Dear Mother. Words by M. T. Sung by Mrs. Bodstein. For voice and piano. New York: William Hall & Son, 1858.


The Minstrel’s Return’d from the War. Sung by Mr. Dixson. For voice and piano. New York: E. Riley, [s.d.]. 2 copies.

The Minstrel’s Return from the War. For voice and piano. New York: Firth & Hall, [after 1832]. 4 copies.

Minstrel Return from the War. Sung by Mr. Plumer. For voice and piano. New York: Bourne, [s.d.]

The Minstrel’s Tear. For Spanish guitar and voice. Philadelphia: G. E. Blake, [s.d.]

Miss Lucy Long. For voice and piano. New York: Firth, Hall, & Pond, [between 1846 and 1847].


Monkeys Wedding. For voice and piano. New York: Firth & Hall, 1832. 2 copies.

Monro, J. O Cold Was the Climate (or Ellen Aureen). Written by the author of The Captive to his Bird. For voice and piano. Boston: James L. Hewitt & Co., [between 1826 and 1829].

Moore, Milton. I Would Not Die in Spring Time. Sung with the most unbounded success by Mr. Turner. For voice and piano. Baltimore: Miller & Beacham, 1850.

Moore, Milton. I Would Not Die in Spring Time. Sung with the most unbounded success by Mr. Turner. For voice and piano. Baltimore: F. D. Benteen, 1850. 5 copies.

Moore, T. Believe Me, If All Those Endearing Young Charms. For voice and piano. Philadelphia: E. Ferrett & Co., [s.d.].


Moore, Thomas. Come Play Me That Simple Air Again. For voice and piano. Boston: Oliver Ditson, [s.d.].


Moore, Thomas. Come Play Me That Simple Air Again. For voice and piano. New York: Firth & Hall, [s.d.].


Moore, Thomas. The Crystal Hunters. For three voices and piano. Baltimore: G. Willig Jr., [s.d.].

Moore, Thomas. Fall’n is thy Throne. For three voices and piano. [s.l.: s.n., s.d.].


Moore, Thomas. The Language of Flowers. Written and adapted to Thalberg’s Andante by the composer. For voice and piano. New York: Atwill, [s.d.].


Moore, Thomas, arr. The meeting of the waters. Arranged for voice and piano. New York: Firth & Hall, [s.d.]

Moore, T., arr. The meeting of the waters. For voice and piano. With additional words by a gentleman of Baltimore. Baltimore: Geo. Willig Jr., [s.d.]

Moore, Thomas, arr. My heart and lute. For voice and piano. [s.l.: s.n., s.d.]

Moore, Thomas, arr. My heart and lute. For voice and piano. New York: Atwill’s Music Saloon, [s.d.]

Moore, Thomas, arr. My heart and lute. For voice and piano. Boston: C. Bradlee, [s.d.]

Moore, Thomas, arr. My heart and lute. For voice and piano. New York: Firth, Hall & Pond, [between 1846 and 1847]


[Moore]. Origin of the harp. Canzonet arranged for one or two voices and harp or piano. Words by Moore. New York: Firth & Hall, [s.d.]


Moore, Thomas. The Romaika. For voice and piano. From “Moore’s Evenings in Greece.” New York: Bourne, [s.d.]


Moore, T. The Romaika. For voice and piano. From “Moore’s Evenings in Greece.” New York: Geib & Walker, [s.d.]

Moore, Thomas, arr. They met but once. Ballad, adapted to an air by Bellini. For voice and piano. New York: Atwill’s Music Saloon, [s.d.].

Moore, Thomas. They tell me thou’rt the favoured guest. For voice and piano. New York: Millet’s Music Saloon, [s.d.].

Moore, Thomas. The watchman. For voice and piano. New York: A. Fleetwood, [s.d.].

Moore, Thomas. When to sad music silent you listen. For voice and piano. New York: Atwill’s Music Saloon, [s.d.]. 2 copies.

Moore, Thomas. Wilt thou say farewell, love. For voice and piano. Philadelphia: G. E. Blake, [s.d.].

Moore, Thomas. The young muleteers of Grenada. For three voices and piano. New York: Firth & Hall, [s.d.].


Moran, P. K. The carrier pigeon. For voice and piano. Words by Dr. Percival. New York: E. S. Mesier, [s.d.].


Moran, P. K., arr. I know that my redeemer liveth. From G. F. Handel’s “Messiah.” Arranged for voice and piano or organ. New York: Firth & Hall, [s.d.].


Moran, P. K., arr. Oh say can this be love. Adapted to the aria in “Masaniello.” For voice and piano. Words by S. Woodworth. New York: Firth & Hall, 1830. Cover features lithograph printed by Imbert.


Moran, P. K. What the bee is to the flow’ret. For two voices and piano. Words by Thomas Moore. New York: Dubois & Stodart, 1828.


Mortimer, Charles G., Jr. Few days and now a’days. For voice and piano. Philadelphia: Winner & Shuster, 1854.

Moscheles. Erin is my home. Adapted to a Bohemian melody. Arranged for voice and piano. New York: Atwill, [s.d.].

Moscheles, J. Erin is my home. Adapted to a Bohemian melody. Arranged for voice and piano. New York: Firth, Pond & Co., [s.d.].
Moscheles. Erin is my home. Adapted to a Bohemian melody. Arranged for voice and piano. New York: Jollie, [s.d.].

Moscheles. For Erin is my home. Adapted to a beautiful Bohemian melody. Arranged for voice and piano. New York: Thos. Birch, [s.d.].


Moscheles, J., arr. The Swiss boy. For voice and piano. New York: Firth & Hall, [s.d.].

Moscheles, J., arr. The Swiss boy. For voice and piano. New York: Mesier, [s.d.].


Moscheles, J., arr. The Switzer’s song of home. For voice and piano. Words in English and German. New York: Firth & Hall, [s.d.].


Mozart. Il Mio Tesoro Intanto (To Her So Fondly Beloved). Aria from the opera Don Giovanni. For voice and piano. No. 22 in Gems from the Most Celebrated Italian Operas. Boston: G.P. Reed & Co., [s.d.].

Mozart. Là ci darem la mano. From the opera Don Giovanni. For two voices and piano. No. 2 in Beauties of Don Giovanni by Mozart. Boston: Oliver Ditson & Co., [s.d.]

Mozart. Life Let Us Cherish. For voice and piano. New York: Firth & Hall, [s.d.]

Mozart. Now the Ev’ning Sun is Descending. For voice and piano. New York: Dubois & Stodart, [s.d.]. 2 copies.


Mozart. The Sound of Her Native Guitar. From the opera Il Seraglio. For voice and piano. New York: E.S. Mesier, [s.d.]

Mozart. Star of My Hope. Words by Edmeston. For voice and piano. Boston: Oliver Ditson, [s.d.]
Müller, Carl, arr. The Singing Lesson. From Donizetti’s opera, the Daughter of the Regiment. For voice and piano. Boston: Oliver Ditson, [s.d.].


Muller, G. The Outlaw’s Death. Words by F. W. Rosier. For voice and piano. No. 7 in Gems of German Song from the most admired Compositions of Schubert, Thalberg, Kalliwoda, Weber, and Others. Boston: Geo. P. Reed, [s.d.].


Muller, Karl, arr. The Dream. Poetry by Fredricka Bremer. For voice and piano. [s.l.: s.n., s.d.].

Muller, Karl, arr. The Dream. Poetry by Fredricka Bremer, adapted to a Swedish melody. For voice and piano. Philadelphia: E. Ferrett & Co., [s.d.].


Munson, H.D. The Child’s Wish. Composed and affectionately inscribed to his daughter by the composer. For voice and piano. Boston: Oliver Ditson, 1851. 4 copies.

Music. For voice and piano. New York: Dubois & Stodart, [s.d.].

My Ain Dear Land. For voice and piano. Boston: William H. Oakes, [s.d.].

My Bark Is On the Billow. For voice and piano. Baltimore: F. D. Benteen, [s.d.].

My Sister Dear. For Spanish guitar and voice. Philadelphia: Klemm & Brother, [s.d.].


Nancy Till. For voice and piano. Written for and sung by White’s Serenaders. New York: Firth, Pond, & Co., 1851. 5 copies.


Nash, W. I Have Song of War For Knight. Words from Rokeby by Sir Walter Scott. Composed for and dedicated to his pupil Miss Julia Ann Taylor by the composer. For voice and piano. New York: M. Bancroft, [s.d.].
Nash, W. The Spring Time is Come. For voice and piano. New York: M. Bancroft, [s.d.].

Nash, W. There are Moments in Life. Words by T. Moore. Music composed for and inscribed to Miss Sarah Smith of Cincinnati, Ohio by the composer. For voice and piano. New York: M. Bancroft, 1833. 2 copies.


Nason, E. S. The Four Questions. Composed and respectfully dedicated to Miss C. A. N. by the composer. For voice and piano. Boston: Oliver Ditson, 1848.


Nelson, S. Dear Native Land, If By Fate Comdemn’d to Wander. For voice and piano. Philadelphia: A. Fiot, [s.d.].

Nelson, S. Deep In My Soul. For voice and piano. New York: Dubois & Stodart, [s.d.].


Nelson, S. The Forest Queen. Sung with the greatest applause by Miss Adelaide Kemble, Miss Birch. The words by Charles Jefferys. For voice and piano. Philadelphia: A. Fiot, [s.d.].


Nelson, S. The Hunters Horn is Sounding. Poetry by R.F. Williams. For voice and piano. New York: Dubois & Stodart, [s.d.].


Nelson, Samuel. If Thou Wert by My Side. Written by Rev. Bishop Weber, and addressed to his wife, while on a visit to upper India. For voice and piano. New York: Thomas Birch, [s.d.].

Nelson, Samuel. If Thou Wert by My Side. Written by Rev. Bishop Weber, and addressed to his wife, while on a visit to upper India. For voice and piano. New York: Firth, Hall, & Co., 1851. 2 copies.


Nelson, S. The Muleteers Return. Composed and dedicated to Mr. John Gifford. For voice and piano. New York: Firth & Hall, [s.d.].

Nelson, S. Music at Nightfall. Written by C. J. Jeffreys. For two voices and piano. New York: Firth & Hall, [s.d.].


Nelson, S. Must I Thus Leave Thee Paradise. The poetry by Milton. For voice and piano. [s.l.: s.n., s.d.].


Nelson, S. My Mountain Pine. Sung by Mrs. Waylett. Written by Eliza Cook. For voice and piano. New York: Firth, Hall & Pond, [s.d.].


The Nice Young Man: A Comic Song. For voice and piano. Baltimore: Geo. Willig Jr., [s.d.].


Non Giova in Sospirar: Venetian Canzonet. For voice and piano. New York: Dubois & Stodart, [s.d.].

Norton, I. T. The Boat of Life. For voice and piano. Philadelphia: C. Willig, [s.d.].


Norton, Mrs. The Fairy Bells: A Ballad. For voice and piano. New York: Atwill Publisher, [s.d.].

Norton, Mrs. The Fairy Bells: A Ballad. For voice and piano. Boston: C. Bradlee, [s.d.].

Norton, Mrs. The Fairy Bells: A Ballad. For voice and piano. New York: Firth & Hall, [s.d.].


Norton, Mrs. I Do Not Love Thee: Ballad. For voice and piano. New York: Firth, Hall & Pond, [s.d.]. 2 copies.


Norton, Mrs. Oh! Take Me Back to Switzerland. For voice and piano. Cincinnati: Peters & Webster, [s.d.].

Norton, Mrs. Oh! Take Me Back to Switzerland. For voice and piano. New York: Firth, Hall & Pond, [s.d.].

Norton, Mrs. Oh! Take Me Back to Switzerland. For voice and piano. New York: Millet, [ca. 1839].

Norton, Mrs. Oh! Take Me Back to Switzerland. For voice and piano. Philadelphia: A. Fiot, [ca. 1840].

Norton, Mrs. Oh! Take Me Back to Switzerland. For voice and piano. Boston: Geo. P. Reed, [s.d.].

Norton, Mrs. Oh! Take Me Back to Switzerland. For voice and piano. Philadelphia: Burns & Co., [s.d.].

Norton, Mrs. Oh! Take Me Back to Switzerland. For voice and piano. New York: Firth, Hall & Pond, [s.d.].

Norton, Mrs. We Are the Wandering Breezes: Duett. For two voices and piano. Boston: Geo. P. Reed, [s.d.].

Norton, Mrs. Would I Were With Thee. For voice and piano. New York: William Hall & Son, [s.d.].


Not for Gold or Precious Stones. For voice and piano. In Melodies of the Hauser Family arranged for the Pianoforte. Boston: Oliver Ditson, 1849. 5 copies.


Now Milder Blows the Zephyr. For voice and guitar. [s.l.: s.n., s.d.].


O'Donnell, Daniel Kane. Rock me to sleep, Mother! For voice and piano. New York: Horace Waters, [s.d.].

Oft in this Stilly Night. For voice and piano. New York: Horace Waters, [s.d.].


Oh! Sing Once More That Melody, The Secret: by the Author and Composer of “Will You Love Me Then As Now” and “Dearest then I’ll Love you more.” For voice and piano. New York: William Hall & Son, [s.d.].


Once a King there chanced to be. For voice and piano. New York: E. S. Mesier, [s.d.]. 2 copies.


O’Pescator dell’onda: the favorite Venetian Canzonet. For 2 voices and piano. New York: E. S. Mesier, [s.d.].


Ordway, J. P. Happy Are We To Night. For SATB and piano. Boston: A. & J. Ordway, 1850. 2 copies.


Ordway, John P. Let Me Kiss Him for His Mother. For voice and piano. Boston: Oliver Ditson & Co., 1859. 4 copies.


Origin of the Harp. Words by T. Moore. For solo voice or duet and piano. New York: William Hall & Son, [s.d.].


Other Love with Scorn Disdaining. For voice and piano. [s.l.: s.n., s.d.].

Our Way Across the Sea. For voice and piano. New York: Firth & Hall, [s.d.]. 2 copies.

Out at Last. Written and composed by a lady just come out. Sung by Miss Scoot. Dedicated to all young ladies coming out. For voice and piano. New York: E. S. Mesier, [s.d.].


Pacini. Beneath the Ocean’s Swelling Wave. Air from Pacini’s Opera, Niobe. Words from the New York Mirror. For voice and piano. [s.l.: s.n., s.d.].

Paddon, John. The Adieu (or We’ll Miss Her at the Morning Hour). Composed and respectfully dedicated to his accomplished pupil Miss Susan Maria Fales of Boston by the composer. For voice and piano. New York: Hewitt & Jaques, 1837.


Paddon, John. Then Think of Me. Composed and respectfully dedicated to Miss Martha J. Bruce of Louisville, Kentucky by the composer. For voice and piano. Boston: Parker & Ditson, 1835.

Paesiello. Fall of Zion. Adapted to English Words and sung at musical festivals by Edward Taylor. For voice and piano. Boston: G. P. Reed, [s.d.]. 2 copies.


Paige, R. G. They Have Given Thee to Another. Melody originally by H. R. Bishop. For voice and piano. New York: Dubois & Bacon, [s.d.].

Paine, T. The Old Cabin Home. For voice and piano. Boston: Russell & Tolman, 1858.

Paine, T. The Old Cabin Home. Arranged for the guitar and voice by J. de Anguera. Cleveland: S. Brainard’s Sons, 1858.


Parke, W. T. You Don’t Exactly Suit Me. Sung by Miss Cramer with unbounded applause at Niblo’s Musical Festivals. For voice and piano or harp. New York: Mesier, [s.d.].

Parke, W. T. You Don’t Exactly Suit Me. Sung by Miss Cramer with unbounded applause at Niblo’s Musical Festivals. For voice and piano or harp. New York: Bourne, [s.d.].

Parke, W. T. You Don’t Exactly Suit Me. Sung by Miss Cramer with unbounded applause at Niblo’s Musical Festivals. For voice and piano or harp. Baltimore: G. Willig Jr., [s.d.].


Parkhurst, H. I love the spring. For voice and piano. Words by J. C. P. Boston: John Hopkins, [s.d.].

Parry, John. A. B. C. For two voices and piano. New York: Dubois & Stodart, [s.d.].


Parry, John. A. B. C. Sung by Mrs. Knight and Signor de Begnis. For two voices and piano. New York: Firth, Hall & Pond, [s.d.].

Parry, John. A. B. C. Sung by Mrs. Knight and Signor Rosick. For two voices and piano. Philadelphia: J. Edgar, [s.d.].

Parry, John. A. B. C. Sung by Mrs. Knight and Signor Rosick. For two voices and piano. Philadelphia: G. E. Blake, [s.d.].

Parry, John. A. B. C. For two voices and piano. Boston: Oliver Ditson, [s.d.].


Parry, John. To Beau and Belle I Fortunes Tell (The Tyrolese Fortune Teller). Sung by Miss Love. For voice and piano. Philadelphia: Klemm & Brother, [s.d.].


Parry, John. A Little Farm Well Till’d. For voice and piano. Philadelphia: G. E. Blake, [s.d.].

Parry, John. I Lo’e Nae a Laddie But Ane. Arranged expressly for Miss Stephens. For voice and piano or harp. New York: E. Riley, [s.d.].


Parry, John. My Ain Fire Side. Sung by Mr. Sinclair & Mr. Wood. For voice and piano. Boston: John Ashton, [s.d.].


Parry, John. Smile Again my Bonny Lassie. Sung with great applause by Mr. Braham. Written, composed, and respectfully dedicated to the Honorable Fitz Roy Stanlope by the composer. For voice and piano. New York: Firth & Hall, [s.d.].


Parry, John. The Voice of Heri Love. Sung by Mr. Braham. For voice and piano or harp. Baltimore: Sam Carrusi, [s.d.].


Peale, F. Broken Heart. For Spanish guitar and voice. Philadelphia: Geo. Willig, [s.d.].


Peale, F. ‘Tis the Last Rose of Summer. For Spanish guitar and voice. Philadelphia: J.E. Gould, [s.d.].


Pearson, William. That Heav’ny Voice. The favorite ballad introduced and sung with the most rapturous applause by Miss Watson as the Mountain Sylph. Original melody by A. Lee. For voice and piano. New York: Firth & Hall, 1835.

Perring, James. The Polish Maiden’s Song. Adapted to English words by J. E. Carpenter. For voice and piano. Boston: Oliver Ditson, 1851.


Peters, W.C. Had I Met Thee In Thy Beauty. Written by Lord Byron. Adapted to a beautiful Italian Air by Vaccay, and most respectfully inscribed to Miss R. Huyler by the composer. Louisville: W. C. Peters, 1845.

Peters, W. C. Here’s a Health to Thee Tom Breese. Poetry and original melody by J. C. Drake. Arranged and respectfully dedicated to Dr. S. Dillingham by the composer. For voice and piano. Philadelphia: Geo. Willig, 1831.

Peters, W. C. Kind, Kind and Gentle is She. Sung with great applause by Mr. Dempster. Poetry by Gabriel H. Barbour. Composed and dedicated to Miss Mary Wood. For voice and piano. New York: C. T. Ceslain, [s.d.].

Peters, W. C. Kind, Kind and Gentle is She. Written by Gabriel H. Barbour. Sung by Mr. Dempster. Composed for and dedicated to Miss Mary Wood. For voice and piano. New York: Hewitt & Jaques, [s.d.].


Peters, W. C. Softly the Moonlight is Shed O’er the Lake. Written by J. D. Percival. Composed and dedicated to Miss Mary Johnson. For voice and piano. New York: James L. Hewitt & Co., [s.d.].

Peters, W. C. Softly the Moonlight is Shed O’er the Lake. Written by J. D. Percival. Composed and dedicated to Miss Mary Johnson. For voice and piano. New York: Firth, Hall, & Pond, [s.d.].

Peters, W. C. Sweet Memories of Thee. The poetry by Amelia. Adapted to the beautiful Italian air, Benedietta sia la Madre. Inscribed to the memory of Miss Susan Baker by the composer. For voice and piano. New York: Hewitt & Jaques, 1839. 2 copies.

Peters, W. C. Sweet Memories of Thee. The poetry by Amelia. Adapted to the beautiful Italian air, Benedetta sia la Madre. Inscribed to the memory of Miss Susan Baker by the composer. For voice and piano. New York: William Hall & Son, 1839. 4 copies.

Peters, W. C. Sweet Memories of Thee. The poetry by Amelia. Adapted to the beautiful Italian air, Benedetta sia la Madre. Inscribed to the memory of Miss Susan Baker by the composer. For voice and piano. New York: Firth & Hall, 1839.


Phillips, Austin. The Joys of Home. Written for and respectfully dedicated to Mr. James J. Hall by Mrs. Balmanno. For voice and piano. New York: William Hall & Son, 1850. 2 copies.


Phillips, Austin. Merrily O’er the Waves I Go. Sung with the most rapturous applause by Mr. F. Seguin. For voice and piano. New York: William Horn & Co., 1839.


Phillips, Austin. Oh! ‘Tis the Melody. Dedicated to the composer’s esteemed young friend and pupil, Miss Charlotte E. Haws. For voice and piano. New York: William Hall & Son, 1847. 3 copies.


Phillips, Austin. When Pensive Feelings Wake the Sigh. Written by S.B. Dean and inscribed with affectionate regard to Mrs. Eve Maria Dean. For voice and piano. New York: William Hall & Son, [s.d.].


Phillips, C. E. The Lone Little Cot at the Foot of the Hill. Written by the Boston Band. For voice and piano. Boston: C. Bradlee, [s.d.].


Pitcher, Rufus D. Firemen’s Song and Star-Spangled Banner. For voice and piano. Arranged by Edw. Wiebe. No. 42 in “Cottage Music.” [s.l.: s.n., s.d.].

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R., R. E. Oh gaze on me. Baltimore: Geo. Willig Jr., [1841].

R., R. E. Silent oh moyle! Arranged for solo voice and Spanish guitar. Philadelphia: John G. Klemm, [s.d.].

R., W. M. I sigh for one sweet hour with the[e]. Solo voice and Spanish guitar. Philadelphia: John G. Klemm, [s.d.]. 2 copies.


Rahles, F. Ah had I pinions. Boston: Geo. P. Reed & Co., [s.d.]. No. 4 in “Gems of German Song,” 8th series.

Ramitt. Woman’s wit. As sung by Miss Ford in the comedy of the Married Lovers. [s.l.]: E. S. Mesier, [s.d.].


Ransford, Edwin. The king of the sea. Words by Edward J. Gill. Boston: Oliver Ditson, [s.d.].

Ransford, Edwin. Summer night: the toils of day now being o’er. Boston: Parker & Ditson, [s.d.].

The rapture swelling. [s.l.: s.n., s.d.]. Engraved by G. W. Quiodor.

Rauch, F. W. The bright dawn of the day. Cincinnati: F. W. Rauch, 1858.


Rawlings, T. A., arr. It is not on the battlefield. New York: Dubois & Stodart, [s.d.].


The red, red rose. New York: E. Riley, [ca. 1826].


Reed, T. German. Musing on days gone by: une chanson bretonne. Adapted from Masini. French words by Bavateau. English words by William Brough. New York: William Hall & Son, [s.d.].

Reed, T. German. The warrior’s home. Poetry by Percival Farren. New York: James L. Hewitt, [s.d.].


Rees, Louis. I’ve left my home, my native home. Boston: Oliver Ditson, [s.d.].


Reeve, C. W. I should very much like to know. New York: Bourne, [s.d.].

Reichardt, Alexander. Thou art so near and yet so far (Du bist mir nah’, und doch so fern). English version by John Oxenford. Cincinnati: John Church, [s.d.].

Reichardt, A. Thou art so near and yet so far (Du bist mir nah’, und doch so fern). No. 14 in “Vocal Beauties.” Philadelphia: Lee & Walker, [s.d.].

Reichardt, Alexander. Thou art so near and yet so far (Du bist mir nah’, und doch so fern). English version by John Oxenford. Boston: Russell & Tolman, [between 1858 and 1861].


Reissiger, F. A. Homeward. For 2 voices. Brooklyn, NY: P. K. Wezel, [s.d.].

Remembrances of Childhood. Philadelphia: W. P. Kildare, [s.d.]. Missing front cover and first page.

Rénard. Life is but a summer day. Words by Mrs. Judson. Albany, NY: J. H. Hidley, [s.d.].

Renzlus, E. Laughing chorus. New York: Horace Waters, [s.d.].


Ricci, Luigi. Alfin brillar (Oh! Brightly shines joy’s rainbow light). Words in English and Italian. English version by J. Hewitt. Louisville, KY: David P. Faulds, [s.d.].

Rice, Mr. Clare de kitchen. Baltimore: John Cole, [s.d.]. 2 copies.

Rice, T. Clare de kitchen, or, Old Virginia never tire. New York: Firth, Hall & Pond, [s.d.].

Richards, Brinley. Oh! Whisper what thou feelest. Boston: Oliver Ditson, [s.d.].


Richter, M. Far over the sea. Words by Mrs. Hemans. [s.l.: s.n., s.d.]. Engraved by S. Ackerman.


Rimbault, Edward F. Gentle thoughts. No. 3 of “Three Ballads [by Rimbault].” Boston: Oliver Ditson, [s.d.].

Rimbault, Edward F. Gentle words. No. 1 of “Three Ballads [by Rimbault].” Boston: Oliver Ditson, [s.d.].

Rimbault, Edward F. Gentle thoughts. New York: Firth, Pond & Co., [s.d.].

Rimbault, Edward F. Gentle words. No. 1 of “Three Ballads [by Rimbault].” Boston: Oliver Ditson, [s.d.].

Rink, Ch. H. Up ye Christians. Vocal duet with organ accompaniment. Poetry from the German of Jacob Neus. Adapted for the English version by E. Ives, Jr. New York: Firth & Hall, [s.d.].


Robinson, W. M. Oh! Think of me when daylight dies. No. 4 in “Songs to Ioné.” Baltimore: F. D. Benteen, 1849.


Roche, Alexr. D. Fly away, Lady Bird. New York: Dubois & Stodart, [s.d.].

Roche, Alex. D. Fly away Lady Bird. Philadelphia: J. G. Klemm, [s.d.].


Rodwell, G. Herbert. At the silent hour. From the musical romance of the “Bottle Imp.” New York: E. S. Mesier, [s.d.].
Rodwell, George Herbet. The banks of the blue Moselle. Poetry by Fitz Ball. [s.l.: s.n., s.d.].

Rodwell, George Herbet. The banks of the blue Moselle. Poetry by Fitz Ball. New York: Atwill, [s.d.].

Rodwell, G. H. The banks of the blue Moselle. Words by E. Fitz Ball. Philadelphia: G. E. Blake, [s.d.].

Rodwell, G. H. The banks of the blue Moselle. Words by E. Fitz Ball. Boston: C. Bradlee, [s.d.]. 2 copies.


Rodwell, G. H. The banks of the blue Moselle. Words by E. Fitz Ball. New York: Firth & Hall, [s.d.]. 2 copies.

Rodwell, G. H. The banks of the blue Moselle. Words by E. Fitz Ball. New York: James L. Hewitt & Co., [s.d.].

Rodwell, G. H. Beautiful blue violets. New York: Wm. Hall & Son, [between 1848 and 1858].

Rodwell, G. H. Beautiful blue violets. Philadelphia: Kretschmar & Nunns, [s.d.].
Rodwell, G. H. Draw the sword Scotland. New York: E. S. Mesier, [between 1835 and 1836].

Rodwell, G. H. The flower of Ellerslie. Poetry by Edward Fitz Ball. New York: Dubois & Bacon, [s.d.].


Rodwell, G. Herbert. From distant chimes a troubadour. Poetry by Edwd. Fitz Ball. New York: Dubois & Stodart, [s.d.].

Rodwell, G. H. Here’s a health to thee Mary. Words by Barry Cornwell. New York: James L. Hewitt, [s.d.]. 2 copies.

Rodwell, G. Herbert. The Hudson side. From the romantic opera “Misers Well.” Poetry by E. Fitz Ball. New York: Firth & Hall, [s.d.].

Rodwell, G. H. O charming May. Boston: Oliver Ditson, [s.d.].

Rodwell, G. Herbert. Oh, charming May! Words by P. Henry Hatch. New York: William Hall & Son, [s.d.].


Rodwell, G. Herbert. Return, o my love. Poetry by Edward Ball. New York: Bourne, [s.d.].

Rodwell, G. Herbert. The song of the sailor boy. Words by Eliza Cook. New York: Horace Waters, [s.d.].

Rodwell, G. Herbert. Stop thief, or, The stolen heart. New York: E. S. Mesier, [s.d.].

Rodwell, G. Herbert. The Tartar drum. From the romantic drama “The Black Vulture.” Words by E. Fitz Ball. New York: E. S. Mesier, [s.d.].

Rodwell, George H. A tear shall tell him all. As sung by Mrs. Keeley. [s.l.: s.n., s.d.].

Rodwell, G. H. A tear shall tell him all. Words by E. Fitz Ball. Baltimore: John Cole, [s.d.].

Rodwell, G. Herbert. They mourn me dead in my father’s hall, and, Ah! Maiden cease those pearly tears. Recitative and air from the musical romance “The Bottle Imp.” New York: E. S. Mesier, [s.d.].


Rodwell, G. Herbert. Yes brothers, yes! It is the midnight drum. Round for three voices with piano accompaniment. New York: Firth, Hall & Pond, [s.d.].


Romer, F. O would I were a boy again. Words by M. Lemon. New York: Atwill, [s.d.].

Romer, F. O would I were a boy again. Words by M. Lemon. New York: A. Fiot, [s.d.]. 2 copies.

Romer, F. O would I were a boy again. New York: Firth & Pond, 1840.

Romer, F. O would I were a boy again. New York: Firth, Hall & Pond, 1840.

Romer, F. O would I were a boy again. Words by M. Lemon. New York: Jaques & Brother, [s.d.].

Romer, F. O would I were a boy again. Words by M. Lemon. Boston: E. H. Wade, [s.d.].


Rooke, W. M. Rest, spirit, rest. Four part hymn with vocal solo and piano accompaniment from the romantic opera “Amilie, or, The Love Test.” Words by J. T. Haines. New York: Firth & Hall, [s.d.].


Rooke, W. M. When the morning first dawns. From the grand opera “Amilie, or, The Love Test.” Words by J. T. Haines. New York: Firth & Hall, [s.d.].

Rooke, W. M. When the morning first dawns. From the grand opera “Amilie, or, The Love Test.” Words by J. T. Haines. New York: Millet’s Music Saloon, [s.d.].

Rooke, W. M. Who has not marked when the sun was high. With the recitative The ice clad Alp. From the grand opera “Amilie, or, The Love Test.” Words by J. T. Haines. New York: Firth & Hall, [s.d.].

Rooke, W. M. Yes methinks I see her smiling. From the grand opera “Amilie, or, The Love Test.” New edition. New York: Atwill, [s.d.].

Wurzel (G. F. R. [George F. Root]). All together again. Verses for solo voice with a SATB chorus, with piano accompaniment. No. 5 in “Six Songs by Wurzel (Geo. F. Root).” Boston: Nathan Richardson, 1855.


Root, Geo. F. Dearest brother we miss thee. Words by Carrie H. B. New York: William Hall & Son, 1853. 2 copies.


Wurzel, G. Friedrich. Fare thee well kitty dear. Verses for solo voice with a SATB chorus, with piano accompaniment. New York: William Hall & Son, 1852. 4 copies.
Root, Geo. Fredk. The greenwood bell. Words by Miss Frances Jane Crosby. New York: William Hall & Son, 1853. Cover features lithographic print of Sarony & Co. 2 copies. (Second copy consists of the front cover only.)


Wurzel (G. F. R. [George F. Root]). The honeysuckle glen. Verses for solo voice with a SATB chorus, with piano accompaniment. No. 2 in “Six Songs by Wurzel (Geo. F. Root).” Boston: Nathan Richardson, 1855.


Root, Geo. F. Mother, sweet mother, why linger away? Duet for soprano and alto voices. Words by Miss Frances Jane Crosby. New York: William Hall & Son, 1852. 2 copies.


Wurzel, G. Friedrich. The old folks are gone. Verses for solo voice with a SATB chorus, with piano accompaniment. New York: William Hall & Son, 1852. 2 copies.


Root, Geo. F. Only waiting. No. 1 in “Six Ballads of Geo. F. Root (Wurzel).” Chicago: Root & Cady, 1859. 3 copies.


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Wurzel (G. F. R. [George F. Root]). Rosalie the prairie flower. For voice and piano. No. 3 in “Seven Popular Songs, by Wurzel (Geo. F. Root).” Boston: Nathan Richardson, 1855.

Wurzel (G. F. R. [George F. Root]). Rosalie the prairie flower. For voice and piano. No. 3 in “Seven Popular Songs, by Wurzel (Geo. F. Root).” Boston: Russell & Richardson, 1855. 10 copies.

Wurzel [George F. Root]. Swinging, swinging all day long (The song of the old hall clock). Verses for solo voice with a SATB chorus, with piano accompaniment. New York: William Hall & Son, 1855. 4 copies.


Root, Geo. F. They sleep in the dust. For voice and piano. New York: William Hall & Son, 1852. 3 copies.

Wurzel, G. Friedrich. They’ve sold me down the river (The negro father’s lament). Verses for solo voice with a SATB chorus, with piano accompaniment. New York: William Hall & Son, 1853.


Rosa Lee. For solo voice with four part chorus and piano accompaniment. Boston: S. W. Marsh, [s.d.].

Rosa Lee, or, Don’t be foolish Joe. The favorite negro song arranged for solo voice with chorus and piano accompaniment. 10th edition. New York: William Hall & Son, 1847. 3 copies.

Rosa Lee, or, Don’t be foolish Joe. For solo voice with chorus and piano accompaniment. From the original London edition. Baltimore: Geo. Willig, [s.d.].

Ross, J., arr. I am wearing awa’ to the Land o’ the Leal. For voice and piano. New York: Firth & Hall, [s.d.].


Rossini. Bass aria [Yes with fetters thine order shall bind me]. From the oratorio “Moses in Egypt.” For voice and piano. Boston: Nathan Richardson, 1855.


Rossini, G. Di piacer mi balza il cor. Cavatina. For voice and piano. Philadelphia: G. E. Blake, [s.d.].


Rossini. Fast from the lake. From the historical opera “Hofer, the Tell of the Tyrol.” For voice and piano. Words by J. R. Planche. Adapted and partly composed by Henry R. Bishop/ New York: E. S. Mesier, [s.d.].


Rossini, G. Green hills of Tyrol. For voice and piano. Words by G. Linley. Baltimore: John Cole, [s.d.].


Rossini, G. Green hills of Tyrol. For voice and piano. Words by George Linley. New York: James L. Hewitt, [ca. 1829].

Rossini. G. Homeward, love, homeward. For two voices and piano. Words by W. Ball. New York: Dubois & Stodart, [s.d.]

Rossini. I hear thee speak of the better land. For voice and piano. Words by Mrs. Hemans. Boston: Oliver Ditson, [s.d.]


Rossini. Now with grief no longer bending. From the opera “Cinderella.” For voice and piano. Written and adapted by M. Rophino Lacy. New York: Dubois & Stodart, [between 1828 and 1834].


Rossini. Pien di content in seno. For voice and piano. From the opera “Demetrio e Polibio.” No. 4 in “Operatic Gems.” Arranged by J. C. Viereck. [s.l.: s.n., before 1860].

Rossini. The prayer. From the oratorio “Il Mose in Egitto.” Verses for solo voice with a SATB chorus, with piano accompaniment. Adapted to a selection of words from Psalm 86. Words in Italian and English. Boston: Oliver Ditson, [s.d.]

Rossini. The prayer. From the oratorio “Il Mose in Egitto.” Verses for solo voice with a SATB chorus, with piano accompaniment. Adapted to a selection of words from Psalm 86. New York: Dubois & Stodart, [s.d.]

Rossini. The prayer. From the oratorio “Il Mose in Egitto.” Verses for solo voice with a SATB chorus, with piano accompaniment. Adapted to a selection of words from Psalm 86. Baltimore: G. Willig, Jr., [s.d.]


Rossini. Strike for Tyrol liberty. For voice and piano. Arranged and adapted to the English stage by Henry R. Bishop. New York: E. S. Mesier, [s.d.].


Rossini. Tu che accendi questo core [recitative]. Followed by Di tanti palpiti, and Hail to the happy day. Cavatina. For voice and piano. Philadelphia: G. E. Blake, [s.d.].


Rule Britannia. For voice and piano. New York: Firth & Hall, [s.d.].

Rule Britannia. For voice and piano. New York: Bourne, [s.d.].


Russell, Henry. I love, I love, the free. For voice and piano. Words by Eliza Cook. Boston: Oakes & Swan, 1840. 3 copies.


Russell, Henry. I love to dwell in the bosom’s cell. For voice and piano. New York: Firth & Hall, [s.d.].

Russell, Henry. If I had but a thousand a year, or, Robin ruff. For voice and piano. New York: Firth, Pond & Co., 1843. 2 copies.


Russell, Henry. The Indian hunter. For voice and piano. Words by Eliza Cook. New York: Firth, Hall & Pond, [s.d.]. Cover features lithograph printed by Thayer & Co’s Lithog. 4 copies.


Box 120


Russell, Henry, arr. Oh lonely is the forest shade where oft in days of old, or, When we went out a gypseying a long time ago. Melody by N. Sporle. For voice and piano. Words by Z. Barton Stout. New York: Hewitt & Jaques, 1839.

Russell, Henry. The old arm chair. For voice and piano. Words by Eliza Cook. [s.l.: s.n., s.d.]. Missing front cover.

Russell, Henry. The old arm chair. For voice and piano. Words by Eliza Cook. Third edition. [s.l.: s.n., s.d.]. Missing front cover.


Russell, Henry. Old King Time. For voice and piano. [s.l.: s.n., s.d.] Missing front cover.


Russell, Henry. The olden time and the present time. For voice and piano. Boston: Oliver Ditson, [1851].

Russell, Henry. The orphan ballad singers. For voice and piano. Boston: Oliver Ditson, [s.d.].


Russell, Henry. The poor man’s friend. For voice and piano. Words by Eliza Cook. Boston: Oliver Ditson, [s.d.].


Russell, Henry. The ship on fire. For voice and piano. Words by Charles Mackay. Boston: Oliver Ditson, [between 1853 and 1856].


Russell, Henry. Sunny days will come again. For voice and piano. Words by E. Ransford. Boston: Oliver Ditson & Co., [s.d.].

Russell, Henry. There’s room enough for all. For voice and piano. Words by L. F. Blanchard. Boston: Oliver Ditson, [s.d.].

Russell, Henry. ‘Tis eve on the ocean. For voice and piano. Boston: Wm. H. Oakes, [s.d.].

Russell, Henry. We have been friends together. For voice and piano. Words by Mrs. Norton. [s.l.: s.n., s.d.].

Russell, Henry. We met in other years love. For voice and piano. Words by “Ione.” New York: James L. Hewitt, 1838.

Russell, Henry. We were boys together. For voice and piano. Words by Geo. P. Morris. New York: Firth & Hall, 1841. Cover features lithograph by [Benjamin] Champney.


Russell, Henry. The world is on the move: Look about. For voice and piano. Words by L. F. Blanchard. Boston: Oliver Ditson, [s.d.].


Salieri. What blissful visions open: sung by Mr. Braham in the opera of Tarrare. For voice and piano. New York: E. Riley,


Sanford, R. B. Just twenty years ago. For voice and piano. New York: S. T. Gordon, 1852. 2 copies


Saroni, Herrman S. I wander’d in the woodland. For voice and piano. English words by Mrs. Frances S. Osgood. New York: Wm. Hall & Son, [s.d.].


Sarvis, Miss E., arr. I am young and I’m happy: ballad. For voice and piano. Words and melody by A. I. McDouall. New York: F. Riley, 1843.

Saunders, J. D.  There is sunshine in my heart. For voice and piano. Words by F. Cosby. New York: William Hall & Son, 1852.


Schmidt, Paul.  Fare thee well, perhaps forever: a favourite ballad, arranged for the piano forte. For voice and piano. Louisville: Peters Webb & Co.


Schmitz, A., arr. Wilt thou meet me there love: arranged for the Spanish guitar. For voice and guitar. Philadelphia: A. Fiot, [s.d.].


Schondorf, J.  When the quiet moon is beaming (Wenn so sanft und mild selene). For voice and piano. Boston: Oliver Ditson, [between 1857 and 1859].

Schoolmaster, The: a favorite glee for three voices, as sung at the Salem Glee Club. For three voices and piano. Boston: C. Bradlee, 1834. 2 copies.


Schubert. Barcarole. For voice and piano. Translated by J. S. Dwight. No. 5 in “Gems of German Song.” Boston: Geo. P. Reed, [between 1850 and 1952].


Schubert. The fisher-maiden. For voice and piano. No. 4 in “Gems of German Song, Book Second.” Boston: Geo. P. Reed, [s.d.]

Schubert. Last greeting. For voice and piano. Words by Beranger. No. 1 in “Gems of German Song, Book 1.” Boston: Geo. P. Reed, [s.d.] 4 copies.


Schubert. The passing bell. For voice and piano. English words by Thos. Oliphant. No. 2 in “Gems of German Song, Book 1.” Boston: Geo. P. Reed, [s.d.]. 2 copies

Schubert, F. La serenade. For voice and piano. English words by W. W. D. Richmond, Va.: J. W. Davies & Sons, [s.d.]


Schubert. Thou art the rest (Du bist die Ruh). For voice and piano. English and German text. German words by Henri Heine; translated by J. S. Dwight. No. 6 in “Gems of German Songs, Fourth Series.” Boston: Geo. P. Reed, [s.d.]


Schubert, F. Ye faded flowers (Trock’ne Blumen/La fleur fanée). For voice and piano. No. 6 in “Gems of German Song, Fifth Series.” Boston: G. P. Reed & Co., [s.d.]


Sconcia, Giovanni A. Wake dearest, the moon brightly shines: serenade. For voice and piano. Boston: G. P. Reed, 1848.

Scott, Miss M. B.  Bird of Beauty. For voice and piano. Words by Ella of Woodlawn. Boston: Oliver Ditson, 1856. 2 copies.

Scrooby, Miss.  To reason’s isle a bark there came: a ballad; sung by Mr. Braham. New York: James L. Hewitt & Co., [between 1830 and 1835].


Sedgwick, A.  Wert thou to speak farewell. Reply to I’d offer thee this hand of mine. For voice and piano. Words by J. Wood Davidson. New York: Firth, Pond & Co., 1853.

See from ocean rising: duett from Paul & Virginia. For two voices and piano. New York: Firth & Hall, [s.d.]


Shaw, Oliver.  The bird let loose. From Moore’s Sacred melodies. For two voices and piano. Boston: C. Bradlee, [s.d.]


Shaw, Oliver.  Mary’s tears: a sacred song or duet from Moore’s sacred melodies. For two voices and piano. [s.l.: s.n., s.d.] 2 copies. Copy 2 bears a stamped attribution: New York: Published at ATWILL’S MUSIC SALOON, No. 201 Broadway.

Shaw, Oliver.  Mary’s tears!: from Moore’s sacred melodies. For voice and piano. New York: Bourne, [s.d.]

Shaw, Oliver.  The meeting: a popular new song from “Leisure Hours at Sea.” For voice and piano. Providence: O. Shaw, 1829.


Shaw, O. Sweet little Ann, a favorite canzonet. For voice and piano. Providence: O. Shaw, [s.d.].

Shaw, Oliver. There’s nothing true but heaven: a favourite song from Moore’s sacred melodies. For voice and piano. Providence: O. Shaw, 1829. Sixth edition. 2 copies.

Shaw, O. To Jesus the crown of my hope. For voice and piano. Providence: O. Shaw, [ca. 1826]

Shaw, Oliver. Twilight hour: a sacred melody. For voice and piano. Providence: O. Shaw, 1834.

She stood beside the altar: an admired ballad, selected from the New York Mirror. For voice and piano. [s.l.: s.n., s.d.].


Shelton, Mrs. The sailor’s grave. Arranged for voice and piano by Ch. Zeuner. Boston: C. Bradlee, 1834. 3 copies.


Shield. The friar of orders gray. For voice and piano. Boston: Oliver Ditson, [between 1844 and 1857]

Ship ahoy: as sung by Miss Louisa Tillingham; with an additional stanza by a gentleman of Hartford. For one or two voices and piano. New York: Bourne, 1829. 2 copies


Shrival, R., arr. Meet me by moonlight: duett for two voices. For two voices and piano. Boston: Oliver Ditson, 1842.


Silver Lake. For voice and piano. Boston: Geo P. Reed, 1844. 2 copies.

Simons, George W. Be Kind to Each Other. For one or two voices and piano. Cincinnati, C: W.C. Peters, 1846.


Sky Lark, The. For voice and piano. Boston: C. Bradlee, [s.d.].

Slade, Charles. Thou has Learned to Love Another; Farewell Farewell Forever. For voice and piano. Boston: Oliver Ditson, 1849. 9 copies.

Sloman, Jane. Come o’er the sea maiden with me. For voice and piano. New York: WmHall & Son, 1857.


Smith, Charles. Cupid and Time. For voice and piano. Words by R. Morgan Esq. [s.l., s.n., s.d].

Smith, Charles. Woman Has Nought to Do With Fame. From the musical “Bijou for 1830.” For voice and piano. Written by M.C. Baron Wilson. New York: E.S. Mesier. [s.d.].

Smith, F.W. The Friends My Heart Holds Dear. For voice and piano. Written by Mrs. N. P. Laselle. Boston: Russell & Richardson, 1858.

Smith, F.W. What the Spirits Did in a Horn. For voice and piano. Written by Frank Myrtle. Boston: Russell & Richardson, 1858.

Smith, John. Blink Over the Burn My Sweet Laddie. For voice and piano. New York: E.S. Mesier, [s.d.].


Smith, Lydia B. The Lily Bells. For voice and piano. New York: William Hall & Son, [s.d.].


Smith, Miss. A Place in They Memory Dearest. For voice and piano. Words by the author of The Collegians. New York: Dubois & Bacon, [s.d.]. 3 copies.

Smith, Miss. Mary at the Tomb. From “Mrs. Dana’s Southern Harp”. For voice and piano. Boston: Oliver Ditson, 1854.


Smith, S.T. Follow Follow Over, Mountain. For voice and piano. New York: Dubois & Stodart, [s.d.].

Sola, C.M. Gainst Thine Enchanting Eyes. For voice and piano. Words from the Novel of the Guards. Baltimore: John Cole, [s.d.].


Solis, E. I’d be a Nightingale. For voice and piano. Written by Richard Ryan. Cover features lithograph print. New York: Mesier, [s.d.].


Sparker A. Sparking Sunday Night. For voice and piano. Boston: Oliver Ditson, 1855. 2 copies.


Spohr. The Bird and the Maiden. For voice and piano. From “Gems from the German A Collection of the Most Admired Songs of Schubert, Mendelssohn, Abt, & Others.” Boston: Oliver Ditson, [1844-47].

Spohr. My Dream of Love is Over. No. 1 in “Gems of German Song from the most admired compositions of Schubert, Thalberg, Kallimoda, Weber, and others.” Adapted to English words and arranged with an accompaniment for the Piano Forte. Boston: Geo. P. Reed, [s.d.].


Spohr. To Minona. For voice and piano. First series in “Gems of German Song with English Words.” New York: William Hall & Son, [s.d.].

Spohr. To Minona. For voice and piano. From “The Germania New Vocal Gems from the German.” Boston: Oliver Ditson & Co., [s.d.].


Sporle, N.J. Do You Ever Think of Me. For voice and piano. Written by Charles Jefferys Esq. New York: E. Riley, [s.d.].


Sporle, N.J. The Heart That’s True. For voice and piano. Poetry by Miss Eliza Cook. Boston: Oliver Ditson, [s.d.].

Sporle, N.J. In the Days When We Went Gipsying. For voice and piano. New York: Firth & Hall, 1839.


Sporle, N.J. My Father’s Song. For voice and piano. Words by J. E. Carpenter. Boston: Oliver Ditson, [1851].


Sporle, N.J. The Orphan’s Song. For voice and piano. Written by J. E. Carpenter. Boston: Parker & Ditson, [1838].

Sporle, N.J. The Star of Glengary. For voice and piano. From Gems of Scotland No. 1. Back page features publications from Lee & Walker. [s.l., s.n., s.d.]. 8955.3.


Stansbury, G.F. The Banners of Blue. For voice with accompaniments for the Piano Forte. New York: E.L. Mesier, [1833].


Staunton Jr., Wm. Winter Has a Joy For Me. For voice and piano. Written by Cowper. Boston: James L. Hewitt & Co., [s.d.].


Stephenson, Sir J. All That’s Bright Must Fad. For voice and piano. From “Moores National Melodies.” New York: Bourne, [s.d.].

Stevenson, J.A. Believe Me if All Those Endearing Young Charms. For voice and piano. Written by Thomas Moore Esq. New York: William Hall & Son, [s.d.].

Stevenson, Sir J. Dost Thou Remember. For voice and piano. Written by Thomas Moore Esq. [s.l., s.n., s.d.].


Stevenson, Sir John. I Saw from the Beach. For voice and piano. From “Moore’s Irish Melodies.” New York: E. Riley, [s.d.].

Stevenson, Sir J. The Meeting of the Waters. For voice and piano. Words by T. Moore Esq. New York: Wm Dubois, [s.d.].


Stevenson, J. Oft in the Stilly Night. For voice and piano. From “Moore’s National Melodies.” Boston: Oliver Ditson, [s.d.].


Stevenson, J. Oft in the Stilly Night. For voice and piano. From “Moore’s National Melodies.” New York: O. Torp’s, [s.d.].
Stevenson, J.A. See Our Oars with Feathered Spray. For voice and piano. From “The Glee.”
New York: Hewitt, [s.d.]. 2 copies.

Stevenson, J.A. Should Those Fond Hopes. Portuguese Air from “Moore’s National Melodies.”
For voice and piano. Philadelphia: G.F. Blake, [s.d.].

Stevenson, Sir John. The Smile of Contentment and Love. Adapted to “Kinlock of Kinlock.” For
voice and piano. Philadelphia: John G. Klemm, [s.d.].

Stevenson, Sir J. Sound the Loud Timbrel. For voice and piano. Baltimore: John Cole, [s.d.].

York: A. Fleetwood, [s.d.].


York: F. Riley, [s.d.].

Stevenson, Sir John. ’Tis the Last Rose of Summer. For voice and piano. Written by Thomas
Moore. New Orleans: Ph. P. Werlein, [s.d.].

New York: Atwill, [s.d.].

New York: Millets Music Saloon, [1836-1838].

Stewart, James M. Ben Bolt. For voice and piano. Words from the “New York Mirror.”

Stewart, James M. O Say That You Ne’er Will Forget Me. For voice and piano. From “Twin

Stigelli, G. The Dream of Home. For voice and piano. Written by Thomas Moore. New York:
Firth Pond & Co., 1860.

Stigelli, G. I Know a Pair of Hazel Eyes. For voice and piano. Words by Chas. J. Sprague, Esq.

Stigelli, G. The Tear (Die Thraene). For voice and piano. Poetry by Brandes. Translation by C. J.
Sprague. New York: Martens Brothers, 1860. 2 copies.

Stigelli, G. The Tear (Die Thraene). For voice and piano. Poetry by Brandes. Translation by C. J.


Stockhausen, F. ‘Twere Vain to Tell Thee All I Feel. For voice and piano. New York: E. Riley, [s.d.].

Stockhausen, F. The Two Mountain Girls. For voice and Piano Forte or Harp. Philadelphia: A. Fiot, [1844-49].


Stone, S. W. Ah It is Sweet to Tell Me. Answer to I Have Something Sweet to Tell You. For voice and piano. Words by S. Dyer. Louisville: G.W. Brainard & Co., 1851.

Story, Tho’s. Over the River. For voice and piano. Words by Miss Priest. [s.l., s.n., s.d.].


Strack, Louis. Mignon’s Song. Dedicated to Miss Laura W. Hildreth. For voice and piano. Boston: Oliver Ditson, [s.d.].


Stratton, G.W. Bright Are the Stars. For voice and piano. Boston: Oliver Ditson & Co., [s.d.].


Sul Margine d’un Rio. Venetian Air. For voice and piano. New York: Dubois & Stodart, [s.d.].


Sullivan, Marion D. Jessie Cook; The Lily of the Wood. For voice and piano. Boston: Prentiss & Clark, 1844. 2 copies.

Sullivan, Marion D. Mary Lindsey. Composed and inscribed to Mrs. Walter Gay. For voice and piano. Boston: Oliver Ditson, 1848. 2 copies.

Sullivan, Marion Dix. Where the Bright Waves Are Dashing. For voice and piano. Boston: Oliver Ditson, 1851.


Tanner, M. W. The soul’s unfading beauty. Boston: Oliver Ditson, 1853.


Taylor, A. Go and on my truth relying. New York: Dubois & Stodart, [s.d.].


Taylor, G. F. The old familiar faces: ballad. Boston: Oliver Ditson, [s.d.].


Taylor, James B. Oh! Deem not that I love her less: a favorite ballad. New York: Atwill, 1834.


Taylor, James B. Sparkling and bright: a much admired glee. Verses for solo voice with three part choir for the chorus, with piano accompaniment. New York: Firth & Hall, [s.d.]. 2 copies.

Taylor, James B. Sparkling and bright: a celebrated glee. Verses for solo voice with three part choir for the chorus, with piano accompaniment. New York: Millets Music Saloon, [s.d.]

Taylor, J. B. Thy will be done: a sacred song. New York: Firth & Hall, [s.d.].

Taylor, J. B. Thy will be done: a sacred song. New York: W. Taylor, [s.d.]


Taylor, Richard B. My own sweet love, he’s far away! In F major; transposed from original key of A-flat. New York: Atwill, [s.d.]


Taylor, Vircil C. Give me music: duett. Words translated from the German for the “Young Ladies’ Vocal Class Book.” New York: Firth & Hall, 1845.


Taylor, W. Come let us trip it lightly love. Adapted from an admired Italian air. Words by S. Woodworth. New York: Firth & Hall, 1829.

Taylor, W. The milk maid: ballad. New York: Dubois & Stodart, [s.d.].


There’s nae room for twa. Scotch ballad. Boston: Oliver Ditson, 1852. 2 copies.

They have given thee to another: a favorite ballad. Louisville, KY: Peters, Webb & Co., [s.d.].


Thibault, C., arr. There vain to tell thee all I feel: a Swiss air. New York: Dubois & Stodart, 1832. 2 copies.

Thibault, C., arr. Twere vain to tell thee all I feel: a Swiss air. New York: Hewitt & Jaques, [s.d.].

Thibault, C., arr. ‘T were vain to tell thee all I feel. New York: Millets Music Saloon, [s.d.].

This is the house that Jack built: a favorite catch arranged for three, four, five, or six voices. [s.l.]: T. Birch, [s.d.].


Thomas, E. Tis said that absence conquers love. Words by F. W. Thomas. Baltimore, Geo. Willig, Jr., 1833.


Thomas, J. R. Bright days are coming love. Words by Sutton Elliott. New York: William Hall & Son, 1860.


Thomas, J. R. Evangeline song (with Quartette ad libitum). New York: Firth, Pond & Co., 1855.


Thomas, J. R. I wish I were a fairy queen. Words by E. C. H. [s.l.: s.n., s.d.]. Engraved by Clayton.


Thomas, J. R. Say a kind word when you can: song & chorus. Verses for solo voice with SATB chorus, with piano accompaniment. Words by Frederick Enoch. New York: Firth, Pond & Co., 1856.

Thomas, J. R. She was a beauteous flower: ballad. New York: Wm. Hall & Son, 1858.


Thomas, J. R. We were boys and girls together: ballad. Words by M. M. New York: Firth, Pond & Co., 1855.

Thomas, J. R. Where is home: ballad (with duet & quartette ad lib.). New York: William, Hall & Son, 1857.


Thompson, G., arr. O whistle and I’ll come to you my lad. Words by Burns. Baltimore: Geo. Willig, Jr., [s.d.].

Thompson, C. The spring time of year is coming: a popular ballad. Philadelphia: Klemm & brother, [s.d.].

Thompson, C. The spring time of the year is coming: ballad. New York: E. Riley, [s.d.]. 2 copies.


Thompson, H. S. Ida May. The companion to Lilly Dale. Verses for solo voice with a SATB chorus, with piano accompaniment. Boston: Oliver Ditson, 1853. 2 copies.

Thompson, H. S. Lilly Dale: a ballad. Verses for solo voice with a SSTB chorus, with piano accompaniment. Boston: Oliver Ditson, 1852. 7 copies.

Thompson, H. S. Lilly Dale: a ballad. Verses for solo voice with a SSTB chorus, with piano accompaniment. Boston: Oliver Ditson, 1852. Monochrome illustration on front cover, engraved by H. F. Greene. 4 copies.

Thompson, H. S. Lilly Dale: a ballad. Verses for solo voice with a SSTB chorus, with piano accompaniment. Boston: Oliver Ditson, 1852. Different cover. 4 copies.


Thompson, H. S. Marion Lee: song and chorus. Verses for solo voice with a SATB chorus, with piano accompaniment. In the key of G (transposed from original key of A-flat). Boston: Oliver Ditson & Co., 1859. 2 copies.


Thompson, H. S. Willie’s on the dark blue sea. Verses for solo voice with a SATB chorus, with piano accompaniment. Boston: Oliver Ditson, 1853. 4 copies.

Thompson, J. The pirate’s serenade. New York: Firth & Hall, [s.d.].


Thompson, Thomas. Now at moonlights fairy hour: a vocal duet. For two voices with accompaniment for harp or pianoforte. New York: Firth & Hall, [s.d.]. 2 copies.

Though love is warm awhile. As sung by Mr. Philipps. Sold by John Ashton. Boston: G. Graupner & Co., [s.d.].

Three blind mice: catch. Arranged for three voices, unaccompanied. Printed with Celia’s charms: catch. Arranged for four voices, unaccompanied. [s.l.: s.n., s.d.]. 2 copies.

Through the wood. [s.d.: s.n., s.d.]. Missing front cover.


Tinsley, W. T. The graves of long ago: ballad. Boston: Oliver Ditson, [s.d.].

Tinsley, W. T. Thou art not there. Boston: Oliver Ditson, 1855.

‘Tis sad to leabe our tater land. Printed with De ole jaw bone: a celebrated Ethiopian melody, on back. [s.l.: s.n., s.d.].

Tobacco trio: snuffs puffs chaws. By the publisher. For three voices (SAT) with piano accompaniment. New York: H. Waters, 1851.


Torp, Otto. It is not so!: a romance. For solo voice with accompaniments for the pianoforte or Spanish guitar. New York: E. Riley, 1839.


Torp, Otto. My heart is sair for somebody. Arranged for solo voice and Spanish guitar. Philadelphia: John G. Klemm, [s.d.].


Traver, C. M. I pray for the loved ones at home. Verses for solo voice with a SATB chorus, with piano accompaniment. New York: Firth, Pond & Co., 1854. 2 copies.


The truest friend. For SATB voices and piano. Words by Charles Swain. New York: William Hall & Son, [s.d.].

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Tully, J. H. I’d marry him tomorrow. For voice and piano. New York: Dubois & Bacon., [s.d.].


Turner, Joseph W. Mary of the wild moor: ballad. For voice and piano. Boston: Oliver Ditson, 1845. 4 copies.

Turner, Joseph W. Mary of the wild more. For voice and piano. Boston: C. H. Keith, 1845. 2 copies.


Turner, Joseph W. Song of the Willey family. For voice and piano. Boston: Chas. H. Keith, [s.d.].


Twilight Dews. Arranged for voice with accompaniment for the piano forte. Boston: C. Bradlee, [s.d.].

Twilight Dews. Arranged for voice with accompaniment for the piano forte. New York: Dubois & Stodart, [s.d.]. 2 copies.


Twilight Dews. Arranged for voice with accompaniment for the piano forte. New York: Firth & Hall, [s.d.].


Twilight Dews. Arranged for voice with accompaniment for the piano forte. New York: William Hall & Son, [s.d.].

Twilight Dews. Arranged for voice with accompaniment for the piano forte. Philadelphia: Fiot Meignen, [s.d.].

Twilight Dews. Arranged for voice with accompaniment for the piano forte. Philadelphia: Lee & Walker, [s.d.].

Tyrolese War Song, The. Vocal duet for two sopranos and piano forte. Name A.F. Winnemore Engr inscribed on final page. [s.l., s.n., s.d.].


V., W. G. Barney Montrose; Swan of Erin. For voice and piano. Engraved from the manuscript copy. New York: Wm. Vanderbeek, 1851.


Valentine, T. Oh! Do Not Bid Me To Forget. For voice and piano. Engraved by T. Birch. New York: Bourne, [s.d.].


Vane, Florence. Are We Almost There?. For voice and piano. Boston: Oliver Ditson, 1845. 15 copies.


Varney, Alphonse. Les Girondins; Mourir Pour la Patrie; Revolutionary Song of 48. For voice and piano. Written by Alexandre Dumas. New York: Atwill, 1848.

Venzano. The Forest Fairy; Ah Che Assorta. For voice and piano. Written by A. Waymark. Boston: Oliver Ditson, [s.d.].


Box 127

W., A. E. Gentle Effie. For voice and piano. Boston: E. H. Wade, [s.d.].

W., Miss A. E. Sing Me to Sleep, My Mother. For voice and piano. Boston: W. H. Oakes, [s.d.].

W., Miss C. Song of the Stromkerl. For voice and piano. Words by Park Benjamin. Boston: Oliver Ditson, 1847.


Wade, J. A. I’ve Wander’d in Dream: A Favorite Duet. For two voices and piano. New York: Firth & Hall, [s.d.].


Wade, J. A. I’ve Wandered in Dreams: A Favorite Duett. For two voices and piano. New York: Firth, Hall & Pond, [s.d.].


Wade, J. A. Meet Me by Moonlight. For voice and piano. Boston: C. Bradlee, [s.d.].

Wade, Joseph A. Meet Me by Moonlight. For voice and piano. Philadelphia: John G. Klemm, [s.d.]. 2 copies.

Wade, J. Augustine. Meet Me by Moonlight. For voice and piano. New York: E. S. Mesier, [s.d.].

Wade, J. Augustine. The Rose of Peace. For voice and piano. New York: Dubois & Stodart, [s.d.].

Wade, John A. The Shepherd’s Bride. Melody from Auber’s opera of “Lestocq.” For voice and piano. [s.l.: s.n., s.d.].


Wade, J. A. ‘Tis a Very Merry Thing: A Cheerful Glee. For SATB voices and piano. Boston: Oliver Ditson, [between 1842 and 1844].


Wake! Love Awake!; The Bridal Morn. Subject from Elisa E. Claudio. For voice and piano. New York: J. F. Atwill, [s.d.].


Walker, Emily Antonia. The Village Queen. For voice and piano. Words by E. Fitzball Esq. New York: Firth Pond & Co., [s.d.].


Wallace, W. V. Born in the Soul of a Smile; The Lay of May. For voice and piano. Poetry by F. W. N. Bayley Esq. New Orleans: F. D. Benteen, [s.d.].


Wallace, Wm. V. Gone is the Calmness. From the opera “Matilda” or the “Maid of Hungary.” For voice and piano. Written by Alfred Bunn Esq. New York: William Hall & Son, 1847.


Wallace, W.V. Holy Mother Guide His Footsteps. From the opera “Maritana.” For voice and piano. [s.l., s.n., s.d.]. Missing front cover.

Wallace, W.V. Holy Mother Guide His Footsteps. For voice and piano. Words by E. Fitzball. From the opera “Maritana.” Boston: Oliver Ditson, [s.d.].


Wallace, Wm. V. It Was a Form. From the opera “Matilda” or “Maid of Hungary.” For voice and piano. Written by Alfred Bunn Esq. New York: Firth & Hall, 1847.

Wallace, W. V. It Was a Knight. From the opera “Maritana.” For voice and piano. Boston: F. Ferrett & Co., [s.d.].


Wallace, W. V. Scenes That Are Brightest. From the opera “Maritana.” For voice and piano. Fragment of work. [s.l., s.n., s.d.].


Wallace, W. V. Searcher of Hearts; Thy Will Be Done. For voice and piano. Words by George P. Morris. New York: W.M. Hall & Son, 1851. 3 copies.


Wallace, W. V. Speak Gently. For voice and piano. Boston: Oliver Ditson, 1846. 3 copies.


Wallace, W. V. There Is A Flow’r That Bloometh. From the opera “Maritana.” For voice and piano. Boston: Oliver Ditson, [s.d.].


Wallace, W. V. ‘‘Tis the Harp in the Air. From the opera “Maritana.” For voice and piano. New York: Horace Waters, [s.d.].

Wallace, W. V. ‘‘Tis the Harp in the Air. From the opera “Maritana.” For voice and piano. Boston: G. P. Reed, [s.d.]. 2 copies.


Wallace, W. Vincent. We Are Wandering O’er the Mountains. Duet for Soprano and Contralto, with piano. Written by Thomas Clarke Esq. New York: Firth Pond & Co., [s.d.].


Waller, Sidney. Love From the Heart; Yes I Will Leave My Father’s Halls. For voice and piano. Baltimore: Geo. Willig, [s.d.].


Ward, C. arr. When I Awoke From Dreams of Bliss. For voice and piano. Melody by J. H. [s.l., s.n.], 1854.


Watson, Henry C. May Beautiful May; Ah! My Heart is Weary Waiting, Waiting for the May. For voice and piano. Words from the Dublin University Magazine. New York: S. C. Jollie, 1850. Cover features color lithograph print by E. Brown.


Watson, J. arr. Tis Sweet to Take the Bonnie Lake. For voice and piano. Philadelphia: G. Willig, [s.d.].


We Can Love No More?. For voice and piano. [s.l., s.n., s.d.].


Weber, C. M. von. Cease My Heart This Sad Desponding (Herz Mein Herz Warum So Traurig). For voice and piano. Boston: Martin & Beals, [s.d.].


Weber, C. M. von. The Hunter’s Chorus. From the opera “Der Freyschutz.” For voice and piano. First page features The Celebrated Grand March in El Hyder for the piano forte. [s.l.]: E. S. Mesier, [s.d.].


Webster, J. P. Answer to Gentle Annie. For voice and piano. Poetry by Miss Hellen P. Young. Illinois: Higgins Bro’s, 1858.


Webster, Joseph P. Oh, How I Love My Mountain Home. For voice and piano. No. 4 in “Songs and Quartettes of the Alleghanians.” New York: Firth Pond & Co., 1852. 3 copies.
Webster, J. P. The Old Man Dreams. For voice and piano. No. 3 ½ in “Woodland Warblings.” Chicago: H.M. Higgins, 1860.


Webster, J. P. Onward, Quartette. For voice and piano. Poetry by Hebron Bell. From the “Songs of the Land of Sunset.” Chicago: Higgins Bros, 1858. Cover features lithograph.

Webster, Jos. P. Softly, Lightly, Sweetly Sing, Quartette. For voice and piano. Poetry by T. M. Newton. Boston: Oliver Ditson, 1855. 2 copies.

Webster, J. P. Spare the Old Homestead. For voice and piano. Written by Sidney Dyer. Boston: Oliver Ditson, 1855.

Webster, Joseph P. Webster. There’s a Change in the Things I Love. For voice and piano. Boston: Oliver Ditson, 1844.


Weiland, Francis. I Dream’t of Straying. For voice and piano. Adapted to a German melody. Cincinnati: W. C. Peters, 1842.


Box 129


Weitcheld, Carl Von. German Song. For voice and piano. New York: M. Bancroft, [s.d.].


Westrop, E. J. A Father’s Address to His Daughter. For voice and piano. Boston: Parker & Ditson, [ca. 1838-1842].


When Shall We Three Meet Again. For voice and piano. Poetry written by American Indian. Boston: Oliver Ditson, [s.d.].

When to Sad Music Silent You Listen. For voice and piano. New York: Atwill’s Music Saloon, [s.d.].


Whitaker, John. Now Isn’t it a Pity. For voice and piano. [s.l., s.n., s.d.]. Engravers number 1062.


White, C. There’s Danger Dear Child in a Spark!. For voice and piano. Poetry by H. Plunket. Philadelphia: A. Fiot, [s.d.].
White, Charles A. [Marguerite: Romanza.] For voice and piano. [s.l.: s.n., s.d.]. Missing front cover and pages 3-6 of score.

White, Chas. The Old Pine Tree. For voice and piano. New York: Firth Pond & Co., 1849.


White, Clement. Moonlight Is Beaming. For voice and piano. Words by Desmond Ryan Esq. Boston: Oliver Ditson, [s.d.].


**Box 130**


Whitmore Esq., C. L. *Isle of Beauty, Fare Thee Well!*. For voice and piano. Melody written by Thomas H. Bayly Esq. New York: E. S. Mesier, [s.d.].


White and Red Roses. For voice and piano. New York: A. Fleetwood, [s.d.].

Why Ask Me If I Think of Thee. Composed and arranged for voice and the piano forte. [s.l., s.n., s.d.].


Wiesenthal, T. V. *Away! Away We Bound O’er the Deep*. For voice and piano. The words and air by Mr. Drake (Pensacola). Baltimore: George Willig Jr., [1831].

Wiesenthal, T. V. *Away! Away We Bound O’er the Deep*. For voice and piano. The words and air by Mr. Drake (Pensacola). New York: Dubois & Stodart, [s.d.]. 2 copies.


Will You Love Me Then As Now. For voice and piano. Boston: Oliver Ditson, [s.d.].


Will You Love Me Then As Now. For voice and piano. Philadelphia: Lee & Walker, [s.d.].

Will You Love Me Then As Now. For voice and piano. Philadelphia: Stayman & Bros, [ca. 1853-1860].

Williams, B. There is Beauty on the Mountain. For voice and piano. Words by Bernard Barton. Boston: C. Bradlee, 1839.


Williams, T. The Larboard Watch, Duett. Answer to All’s Well. For two voices and piano. No. 10 in “Vocal Duets by Celebrated Composers.” Baltimore: George Willig, [s.d.].
Williams, T. The Larboard Watch, Duett. Answer to All’s Well. For two voices and piano. No. 3 ½ in “The Dulciana: A Collection of Favorite Duets.” Boston: Oliver Ditson, [s.d.].


Williams, W. I Long For Thee, Mother. For voice and piano. Boston: Russell & Fuller, 1858.

Williams, W. I’ve Sat in Gilded Palaces; My Childhood’s Happy Home. For voice and piano. Words by W. B. Esq. Boston: Oliver Ditson, [s.d.].


Wilson, Mrs. Cornwell Baron. The Mermaid Duett. For two voices and piano. From “Songs of the Ship.” Cover features lithograph print by E. S. Mesier’s Lith. New York: E. S. Mesier, [s.d.]. 2 copies.


Wilson, J. Do You Really Think He Did?. For voice and piano. Words by Charles Swain Esq. Baltimore: F. D. Benteen, 1850.

Wilson, Mr. Young Lochinvar. For voice and piano. Words by Sir Walter Scott. Boston: G. P. Reed, [s.d.].

Wilt Thou Tempt the Waves With Me?. A Duett with an accompaniment for the piano forte. Baltimore: George Willig, 1829. 2 copies.


Winnemore, A. F. Jim Corw’s Polka. For voice and piano. [s.l., s.n., s.d.].


[Winner, Sep.] Give Us Back our Old Commander. For voice and piano. [Philadelphia: Winner & Co., s.d.]. Missing front cover and pages 3-4 of score.

Wochler, G. Spring’s Approach. For voice and piano. No. 6 in “ Beauties of German Song with English Words Selected From Works by the Best Composers.” New York: Dubois & Warriner, [s.d.].

Wollaston, Miss. Queen of My Soul; Rizzio’s Last Song. For voice and piano. Words by Miss Costello. Boston: G. P. Reed, 1843. 3 copies.

Wollaston, Miss. Queen of My Soul; Rizzio’s Last Song. For voice and piano. Words by Miss Costello. Boston: Oliver Ditson, [s.d.].


Wood, T. Nearer to Thee. For voice and piano. Boston: Oliver Ditson, 1858. 2 copies.


Wood, T. They Are Gone, They Are Gone; Red Man’s Requiem. For voice and piano. New York: Horace Waters, 1855.


Woodbury, I. B. Be Kind to the Loved Ones at Home. Composed and arranged for voice and the piano forte. Boston: Martin & Beals, 1847. 9 copies.


Woodbury, I. B. Broken Hearted Weep No More. Song or Duett. For one or two voices and piano. New York: Firth Pond & Co., 1852.

Woodbury, I. B. Carry Me Home to Die. For voice and piano. Words by C. Carlton. Boston: Oliver Ditson, 1853. 2 copies.

Woodbury, I. B. Come and I’ll Give You Rest. For voice and piano. New York: Firth Pond & Co., 1853. 3 copies. Copy 3 missing pages; copy consists of front cover only.


Woodbury, I. B. He Doeth All Things Well. For voice and piano. Words by F. M. E. Boston: Geo. P. Reed, 1844. 10 copies.

Woodbury, I. B. He Doeth All Things Well. For voice and piano. Words by F. M. E. Cover features lithograph print by Lane & Scott’s Lith. Boston: Geo. P. Reed, 1844. 8 copies.


Woodbury, I. B. Take Me Home to Die; The Last Request. For voice and piano. New York: Firth Pond & Co., 1850. 10 copies.


Woodbury, I. B. The Three Calls; The Eleventh Hour. For voice and piano. Boston: Oliver Ditson, 1858. 3 copies.


Woodbury, I. B. We Are Happy Now Dear Mother; Heavenly Voices. For voice and piano. New York: Horace Waters, 1853.

Woodworth, Samuel. The old oaken bucket. Adapted to a favorite Scotch air. For voice and piano. Boston: C. Bradlee, [s.d.]. 2 copies.

Woodworth, Samuel. The old oaken bucket. Adapted to a favorite Scotch air. For voice and piano. Boston: C. Bradlee, [s.d.]. Cover features lithograph printed by Thayer & Co.’s Lith.


Wray, William A. Happy land of Canaan: popular banjo solo. For solo voice with piano accompaniment. Cincinnati: John Church, Jr., [s.d.].

Wright, W. C. The buccanier’s bride. For voice and piano. [s.l.: s.n., s.d.].

Wrighton, Adelaide, arr. Dearest spot of Earth to me is home. For voice and piano. Boston: Russell & Fuller, [s.d.].

Wrighton, W. T. The dearest spot on Earth to me is home. For voice and piano. Boston: Oliver Ditson & Co., [s.d.]. Cover features lithograph printed by J. H. Bufford, Lith. 3 copies.

Wrighton, W. T. Dearest spot of Earth to me is home. For voice and piano. Boston: Oliver Ditson: 1855. 2 copies.

Wrighton, W. T. The dearest spot on Earth to me is home. Arranged as a quartette by T. Bissell; for SATB quartet with piano accompaniment. Boston: Oliver Ditson & Co., [s.d.]


Wrighton, W. T. Her bright smile, or, ‘Tis years since last we met. For voice and piano. Words by J. E. Carpenter. No. 13 in “Vocal Beauties.” Philadelphia: Lee & Walker, [s.d.].


Yes I will leave the festive scene: in answer to The light guitar. Arranged for voice and Spanish guitar. Philadelphia: John G. Klemm, [s.d.].

Yes! The die is cast. For voice and piano. Score also includes first page of Rest troubled heart, written by Mrs. Crawford. Only printed edition containing both versions of the “Lay of Pestal,” “Yes the die is cast!,” and “Rest troubled soul!” [s.l.: s.n., s.d.]. Missing cover and page(s).

Young maid, so sweet and fair (Jeune fille aux yeux noirs). Arranged for solo voice with guitar. Philadelphia: Fiot, Meignen & Co., [s.d.].


Zeuner, Ch. A parting song. For voice and piano. Words by Mrs. Hemans. Boston: Oliver Ditson, 1835. 2 copies.

Zeuner, Ch. The songs of our fathers. For voice and piano. Words by Mrs. Hemans. Boston: Oliver Ditson, 1835.
