


Abt., F. The German Youth (Der Deutsche Knabe), Op. 61, No. 6. For voice and piano. No. 5 in “Songs and Ballads from Over the Sea.” Chicago: Root & Candy, 1869.

Abt., Franz. *Good Night, My Child!* (Gut Nacht du Mein Herziges Kind). For Soprano or Tenor and piano. Cleveland: S. Brainard’s Sons, [s.d.].


Abt., Franz. *He Giveth His Beloved Sleep.* Words by T. G. Tildesley. For Voice and Piano. From “Choice Ballads and Songs by Popular Authors.” [s.l., s.n., s.l.].


Abt., Franz. *It Was Not Thus To Be* (Es Hat Nicht Sollen Sein). For Soprano or Tenor and piano. New York: G. Schirmer, 1865.


Abt., Franz. When I Am Near Thee (Marie). For voice and piano. Baltimore: Miller & Beacham, [s.d.].


Abt., Franz. When the Swallows Homeward Fly (Wenn die Schwalben Heimwarts Zien’n). For voice and piano. From “Gems from the German: A Collection of the most admired Songs of Schubert, Mendelssohn, Abt and Others.” Boston: Oliver Ditson, [s.d.].


Box 182

Adam, Adolphe. Cantique de Noël (Christmas song). For soprano or tenor in E flat, with piano and organ accompaniment. Words in Italian, French, and English. Only correct edition. New York: G. Schirmer, 1871. 5 copies. Copies 1-3 include inserts with vocal part and text for verse 2 and organ part. Copy 4 includes insert with vocal part and text for verse 2 only. Copy 5 missing pages; consists of inserts for verse 2 and organ part only.


Adams, Stephen. The blue Alsatian mountains. Words by Claribel. In “Pearls of Song.” Cleveland; Chicago: S. Brainard’s Sons, [between 1877 and 1883].


Aïdé, Hamilton. The Danube river. Cleveland: S. Brainard & Sons, [s.d.].

Aïdé, Hamilton. Do not forget me (The words she sang to me, or, The maid of the mill). No. 60 in “Beauties of Song, Second Series.” New York: Wm. A. Pond & Co., [s.d.].


Angels ever bright and fair. For voice and piano. [s.l.: s.n., s.d.]. On reverse of publication, advertisement for G. Schirmer, New York.


Apthory, William F. The owl and the pussy-cat. Words by Edward Lear. [s.l.]: Carl Prüfer, 1878. Missing front cover.


Arditi, L. Il bacio (Der Kuss/The kiss). Words in Italian, German, and English. Baltimore: George Willig & Co., [between 1868 and 1879].


Arditi, Luigi. False love is changing (É amor del mondo/Rasch ist die Liebe da) valse. Words in English, French, and German. English translation by Dr. W. J. Wetmore. New York: Wm. Hall & Son, 1865.


Arditi, Luigi. Sweet birdling singing ever. Words in Italian, English, and German. [s.l.: s.n., s.d.]. Missing front cover. Plate no. 6057.


Auber. On yonder rock reclining. From the opera “Fra Diavolo.” In “Operatic, Concert, and Parlor Songs.” New York; Chicago: S. Brainard’s Sons Co., [s.d.].


Audran. Love will guide: waltz song. [s.l.]: A. H. Rosewig, 1886. Missing front cover and pages; copy consists of pages 3-4 of score only.


Audran. The mascot (La mascotte). The only authorized version. Boston: Oliver Ditson Co., [s.d.]. Copy consists of front cover only. Cover features illustration printed by Forbes Co. Lith., Boston.
Box 183


Bagnall, Samuel. A starry night for a ramble. Boston: Oliver Ditson & Co., [s.d.].


Bailey, Eben. H. Guard us through the night. [s.l.]: Arthur P. Schmidt, 1889. Missing front cover.


Baker, John C. My trundle bed; or, Recollections of childhood: ballad. Chicago: H. M. Higgins, [between 1861 and 1868].


Baldwin, E. T. I will lift mine eyes unto the hills, op. 19. For SATB quartet with obligato organ accompaniment. Words from Psalm 71. Boston: Oliver Ditson & Co., [s.d.].


Balfe, M. W. Come where sleep the dewy violets. For vocal duet with piano accompaniment. [s.l.: s.n., s.d.]. Missing front cover. On reverse of publication, advertisement for “New 50c Song Collections.”

Balfe, M. W. The day is done. Words by Longfellow. Chicago: Root & Cady, [between 1865 and 1871].


Balfe, M. W. Si tu savais (If thou couldst know). For soprano or tenor in C with piano accompaniment. Words in French and English. New York: G. Schirmer, 1868.

Balfe, M. W. Si tu savais (If thou couldst know). For mezzo soprano in E flat with piano accompaniment. New York: G. Schirmer, 1868.


Balfe, M. W. O smile as thou were wont to smile; or, We may be happy yet. Words by Alfred Bunn. No. 4 in “20 Modern Ballads.” Philadelphia: Lee & Walker, [s.d.].

Balfe, M. W. Oh take me to thy heart again. Words by Jessica Rankin. Boston: Oliver Ditson & Co., [between 1860 and 1876].


Balfe, M. W. Oh take me to thy heart again. Words by Jessica Rankin. No. 9 in “Friendships Offering: Beautiful Songs by Various Authors.” Baltimore: Henry McCaffrey, [between 1860 and 1864].

Balfe, M. W. Oh take me to thy heart again. Words by Jessica Rankin. In “Beauties of Song.” New York: Wm. A. Pond & Co., [s.d.].


Balfe, M. W. Then you’ll remember me (Tu m’ami): ballad. From the “Bohemian Girl.” Words in English, Italian, and German. No. 57 in “Vocal Beauties of Germany and France.” Philadelphia: G. André & Co., [between 1858 and 1875].


Balfe, M. W. Then you’ll remember me: a ballad. From the opera “The Bohemian Girl.” No. 8 in “Flowers of the Opera: A Beautiful Selection of Songs from Various Operas.” Philadelphia: Lee & Walker, [s.d.].

Balfe, M. W. Trust her not. For vocal duet with piano accompaniment. Words by Longfellow. No. 15 in “Standard Vocal Duettts.” Boston; Chicago: White, Smith & Co., [between 1876 and 1887].


Bargiel, W. May bells (Maienglöcklein), op. 39. For SSA trio with piano accompaniment. Words in English and German. No. 18 in “Orpheon: A Choice Collection of Trios, Quartets, and Choruses, for Female and Mixed Voices.” New York: G. Schirmer, 1873.


Barlow, J. S. The last leaf of autumn. For solo voice with piano accompaniment and violin obligato. Words by C. H. Dunbrack. No. 4 in “6 Songs by J. S. Barlow.” St. Louis: A. Shattinger, 1874.

Barnby, J. Light (Give me your hand, my darling.” Words by F. E. Weatherly. In “Prize Songs of the London Season.” Boston: Oliver Ditson & Co., [s.d.].


Barney, J. A. My little one’s waiting for me. Verses for solo voice with SATB chorus, with piano accompaniment. 4th edition. Pittsburg: Barr & Knake, 1871.


Barri, Odoardo. The good shepherd. For mezzo-soprano or baritone in D with piano accompaniment. Words by G. Clifton Bingham. In “English Songs, 3rd Series.” New York: G. Schirmer, [between 1880 and 1892].


Barri, Odoardo. Saved from the storm. Words by Fred. E. Weatherly. New York: R. A. Saalfield, [s.d.].

Barth, Emil. Ah, might I only once reveal it (Nur einmal möcht ich dir noch sagen). For soprano or tenor with piano accompaniment. Words in English and German. English words by Mrs. H. M. Kersey. San Francisco: A. Waldteufel, 1888.

Bartlett, Homer N. Come unto me: sacred song, op. 73. For tenor or soprano with piano accompaniment. New York: G. Schirmer, 1886.

Bartlett, Homer N. I heard the voice of Jesus say, op. 56, no. 1. Transposed for soprano with piano accompaniment. No. 1 in “Three Sacred Songs for Contralto or Baritone.” New York: G. Schirmer, 1883. 2 copies.


Bartlett, Homer N. O Lord, be merciful, op. 96. For soprano or tenor in D with organ [or piano] accompaniment. New York: G. Schirmer, 1890. 3 copies.

Bartlett, Homer N. Thy dear eyes. For mezzo-soprano or baritone in E flat with piano accompaniment. New York: G. Schirmer, 1890.


Bassford, Wm. K. Seven times three, op. 70. From “Songs of Seven.” Words by Jean Ingelow. New York: Wm. A. Pond & Co., 1876.


Beckel, J. C. When the Sun is Brightly Gleaming. For one or two voices and piano (ad lib). Words by M. [s.l.]: J. C. Beckel, 1878.

Becker, Reinhold. Spring-Tide (Fruhlingszeit) (Le Printemps). Song for soprano or tenor in A Major and piano. New York: G. Schirmer, 1883. 4 copies.


Beethoven. Adelaide. English words by J. S. Dwight. For voice and piano in B flat major. [s.l., s.n., s.d.].


Beethoven, L. van. Adelaide. Poetry by Matthisson: Ballade a une voix Paroles Allemandes Italiennes Francaises et Anglaises avec Accomp. de piano. For soprano or tenor in B flat Major in English. New York: G. Schirmer, [s.d.].

Beethoven, L. van. Becalmed at Sea, and Prosperous Voyage (Meeres-Stille und Glueckliche Fahrt), Op. 112. Chorus, for mixed voices. Words from Goethe. [s.l., s.n., s.d.].


Beethoven, L. van. Creation’s Hymn. For voice and piano. [s.l.]: H. M. Brainerd Co., 1889.


Behrens, S. arr. Wearing of the Green. For voice and piano. [s.l., s.n.], 1865.


Belasco, F. Hush, Little Baby, Don’t You Cry! Or You’ll Be an Angel Bye and Bye. For voice and piano. [s.l.]: W. F. Shaw, 1884. Cover features lithograph print by Thos. Hunter Lith. 3 copies.

Bella Figlia Dell' Amore. From “Rigoletto.” For voice and piano. From “The Harp of Italy: A Collection of Vocal Extracts From the Most Admired Operas.” Boston: Oliver Ditson & Co., [s.d.].


Bennett, Wm. Sterndale. God is a Spirit. For vocal quartett and piano. From “The Woman of Samaria by Wm. Sterndale Bennett.” Boston: Oliver Ditson & Co., [s.d.]. 2 copies.

Berdan, O. F. We are Waiting. Song and chorus for voice and piano. Words by George Cooper. Detroit: C. J. Whitney & Co., 1875.


Berner, Oscar. The Swell of Summer’s Ocean. For voice and piano. Words in English & German by Lord Byron. Louisville: KY: O. P. Faulds, 1867.


Bevignani, Enrico. I’m Longing for Thee; (Perche non vieni ancora); The Guard’s Waltz. For voice and piano. New York: Wm. Hall & Son, 1865. 2 copies.


Bird, H. G. arr. What must it be to be there. Melody by Henry Smart. For voice and piano. From “Sacred Songs by H. G. Bird.” Cincinnati: John Church & Co., [s.d.].


Bishop, Anna Mme. Fearless and Light; La Catatumba. Valse Arietta for voice and piano. Louisville, KY: D. P. Faulds, 1868.


Bishop, H. R. Hark! ‘Tis the Indian Drum. For voice and piano. No. 5 in “Trios and Choruses for Female Voices Adapted and arranged with English words.” New York: G. Schirmer, 1868.


Bishop, Henry R. Should He Upbraid. For voice and piano. No. 5 in “A Collection of Songs Sung by Mme. Camilla Urso’s Concert Troupe.” Boston: Oliver Ditson & Co., [s.d.].
Box 186

Bishop, T. B. Leaf by Leaf The Roses Fall. For voice and piano. Cincinnati: John Church, Jr., 1865. 9 copies.

Bishop, Brigham T. Our Country ‘Tis of Thee/It Takes A Man To Be A Soldier. Arranged by Max Dreyfuss. Cover features black and white and color lithograph print by D. Manderson. [s.l.]: Primrose & West Music Pub. Co., 1898.


Blake, Chas. D. *While the silver tints the gold:* song and chorus. Companion to *Silver threads among the gold.* Verses for solo voice with SATB chorus, with piano accompaniment. Words by Arthur W. French. [s.l.]: Wm. A. Pond & Co., 1874. Missing front cover.


Blamphin, Charles. Meet me in the lane (I’ll meet thee in the lane; or, *My sweet mountain rose).* Verses for solo voice with SATB chorus, with piano accompaniment. No. 1 in “The Gems of Vocal Melodies.” New York: W. E. Millet & Son, 1887.


Blangini, F. Per valli per boschi (Through valley, through forest). For soprano and mezzo soprano or tenor duet with piano accompaniment. Words in Italian and English. English version by H. Millard. New York: G. Schirmer, 1866.

Blewitt, J. Pop goes the weasel; or, Life’s like a country dance: an eccentric laughing song à la buffo. Words by J. Bruton. No. 2 in “Musical Boquet.” [s.l.: s.n., s.d.].

Bliss, Mrs. J. W., and Miss M. Lindsay. Far away. [s.l.: s.n., s.d.]. As printed by Sep. Winner’s Son, Philadelphia. Sheet music trimmed from newspaper and glued to cardboard.

Bliss, P. P. Hold the fort: song and chorus. Verses for solo voice with SATB chorus, with piano accompaniment. Cleveland: S. Brainard’s Sons, 1870.


Blue beard: a romance of infantile history. [s.l.: s.n., s.d.]. Cover features color illustration printed by Bouvé & Sharp, Boston. Plate no. 3179.


Blume, Fredk. It was my mother’s voice: song and chorus. Verses for solo voice with SATB chorus, with piano accompaniment. Words by M. A. Kidder. New York: Frederick Blume, [between 1862 and 1868].


Blumenthal, Jaques. Life. Words from an old M. S. In “Late English Songs and Ballads.” Boston: Oliver Ditson & Co., [s.d.].


Blumenthal, Jac. The message (Mein Gruss). For soprano or tenor with piano accompaniment. Words by Miss Adelaide Procter. New York: G. Schirmer, [s.d.].

Blumenthal, Jac. The message (Mein Gruss). For mezzo-soprano or baritone with piano accompaniment. New York: G. Schirmer, [between 1880 and 1892].


Blumenthal, Jacques. Sunshine and rain. Words by F. Wyville Home. [s.l.: s.n., s.d.]. Missing front cover.


Blumenthal, J. When we are parted: song. Words by Hamilton Aïde. No. 73 in “Favorite Songs and Ballads.” New York: G. Schirmer, [s.d.].


Bohm, Carl. Calm as the night (Still wie die Nacht). Words in English and German. English poetry by Nathan Haskell Dole. In “Gems of German Songs, Second Series.” New York: G. Schirmer, 1890. 2 copies. Copy 1 trimmed to smaller size pages.


Bohm, Carl. Es muss was Wunderbares sein (It must be wondrous fair). Words in German and English. German words by O. von Redwitz. English version by Mrs. John P. Morgan. New York: G. Schirmer, 1886.


Bohm, Carl. ‘S ist Frühlings-Zeit (‘Tis spring-time), op. 322, no. 2. Words in German and English. German words by Agnes R. English words by Mrs. John P. Morgan. In “Lieder und Gesänge (Songs and Ballads).” New York: G. Schirmer, 1885.
Bohm, Carl. Thine (Dein!), op. 326, no. 8. For alto or baritone in C sharp with piano accompaniment. Words in English and German. English version by M. Barnett. Boston: Oliver Ditson Co., 1890.

Bohm, Carl. Thine (Dein!), op. 326, no. 8. For soprano or tenor in E with piano accompaniment. Words in English and German. English version by M. Barnett. In “German Songs, First Series.” Boston: Oliver Ditson Co., 1890.

Bohm, Carl. Thine only (Dein!). For soprano or tenor with piano accompaniment. Words in English and German. German words by August Hertel. English version by Mrs. John P. Morgan. In “German Songs, 4th Series.” New York: G. Schirmer, 1886.


Bradbury, S. The phantom of the night. A sequel to Will o’ the wisp. For bass or baritone with piano accompaniment. Words by Joe Fletcher. Boston: Blair & Lydon, 1883.

Bradsky, Th. Ave Maria, op. 43. For SATB quartet with piano accompaniment ad lib. In “Gems of Sacred Music.” Philadelphia: A. H. Rosewig, [s.d.].


Bradsky, Theo. Flowers (Blumen), op. 44, no. 1. For soprano or tenor in G with piano accompaniment. Words in English and German. Original poem by Thomas Hood. Translated into German by Harrys. Adapted from the German translation by Helen D. Tretbar. New York: Edward Schuberth & Co., 1879.

Bradsky, Th. Thou art mine all (Du bist mein All). For soprano or tenor in G flat with piano accompaniment. Words in English and German. No. 19 in “Classic Songs by Modern German Composers.” New York: G. Schirmer, 1886.

Bradsky, Th. Thou art mine all (Du bist mein All). For mezzo soprano or baritone in E with piano accompaniment. In “German Songs by Standard Composers.” New York: G. Schirmer, 1886. 2 copies.


Braga, G. Angels serenade (La serenata/Legende valaque). Poetry by M. M. Marcello. For solo voice with piano accompaniment and optional violoncello or violin obligato. Words in Italian

Braga, G. Angel’s serenade (La serenata). Words in Italian and English. English adaptation by H. Millard. For solo voice with piano accompaniment with violoncello or violin. No. 1 in “Social Evenings: A Collection of Favorite Songs.” New York: G. Schirmer, 1867. 2 copies. Copy 2 missing pages; copy consists of front cover and page 2 of score only.


Braham, [John]. All’s well. For vocal duet with piano accompaniment. Cincinnati: J. Church, Jr., [between 1860 and 1869].


Braham, John. When thy bosom heaves the sigh. For vocal duet with piano accompaniment. No. 1 in “16 Popular Vocal Duett.” Cincinnati: W. C. Peters & Sons, [s.d.].

Brahms, Joh. Ah, sweet my love, thou charrest me (Wie bist du, meine Königin), op. 32. Words in German and English. No. 1 in “Four Songs by Johannes Brahms.” New York: G. Schirmer, [s.d.].


Brahms, Joh. The little dustman (Sandmännchen). Words in English and German. In “Gems of German Songs, Second Series.” New York: G. Schirmer, [s.d.].

Brahms, J. The vain suit (Vergebliches Ständchen). Words in German and English. No. 13 in “Classic Songs by Modern German Composers.” New York: G. Schirmer, [between 1880 and 1892].


Bristow, Frank L. Leave your burden at de bottom ob de hill. Verses for solo voice with SATB chorus, with piano accompaniment. Cincinnati: Newhall & Evans Music Co., 1885.

Bristow, Frank L. To-day; or, Grandpa’s reverie disturbed: a character sketch with tableaux, etc. For solo voice with SATB chorus and seven part choral refrain, with piano accompaniment. Includes spoken narration and stage directions for concert performance. Cincinnati: John Church Co., 1889.

Bristow, F. L. Yesterday, or Grandma’s dream. For solo voice with choral refrain, with piano accompaniment. Includes stage directions for concert performance. Cincinnati: John Church Co., [between 1885 and 1893]. Cover features illustration.


Buck, Dudley. Expectancy, op. 76, no. 3. Words by Barton Gras. No. 3 in “Five Songs for Contralto or Baritone by Dudley Buck.” New York: G. Schirmer, 1877. 2 copies.

Buck, Dudley. Fear not ye, o Israel! Offertory for tenor or soprano in A with piano or organ accompaniment. Words from Jeremiah 31:6, 16, etc. New York: G. Schirmer, 1889. 2 copies.

Buck, Dudley. Fear not ye, o Israel! Offertory for tenor or mezzo-soprano in G with piano or organ accompaniment. Words from Jeremiah 31:6, 16, etc. New York: G. Schirmer, 1889. 2 copies.

Buck, Dudley. Fear not ye, o Israel! Offertory for baritone or alto in E with piano or organ accompaniment. Words from Jeremiah 31:6, 16, etc. New York: G. Schirmer, 1889. 2 copies.

Buck, Dudley. The gipsies, op. 87, no. 4. For baritone in B flat with piano accompaniment. Words by Chas. Swain. No. 4 in “Five Songs for Baritone by Dudley Buck.” New York: G. Schirmer, 1881. 2 copies.

Buck, Dudley. The gipsies, op. 87, no. 4. For baritone in B flat with piano accompaniment. Words by Chas. Swain. In “Songs and Ballads by Dudley Buck.” New York: G. Schirmer, 1881. 3 copies.


Buck, Dudley. In the woods at early morn: recit. and aria. For baritone with piano accompaniment. In “Arias from Oratorios and Cantatas, First Series.” Boston: Oliver Ditson Co., [s.d.].

Buck, Dudley. King Olaf’s Christmas, op. 86. For male chorus and baritone and tenor solos with accompaniment of piano obligato, with reed organ and string quintet ad lib. [String quintet not included in score.] Words from Longfellow’s “Saga of King Olaf.” New York: G. Schirmer, 1881.


Buck, Dudley. The Lord is my light: sacred duet. Duet for alto and bass in E with piano or organ accompaniment. Words from Psalm 27:1, 5, 6; and Job 33: 15, 16. New York: G. Schirmer, 1889. 2 copies.

Buck, Dudley. The Lord is my light: sacred duet. Duet for alto and bass in E with piano or organ accompaniment. Words from Psalm 27:1, 5, 6; and Job 33: 15, 16. In “Sacred Songs and Duets: Duets, First Series.” New York: G. Schirmer, 1889. 4 copies.


Buck, Dudley. My redeemer and my Lord. For solo soprano with piano accompaniment. No. 3 in “Selections from Longfellow’s Golden Legend by Dudley Buck.” Cincinnati Prize Composition, 1880. Cincinnati: John Church Co., 1880. 3 copies.

Buck, Dudley. The nun of Nidaros, op. 83. For TTBB male chorus and tenor solo with obligato piano accompaniment and reed organ ad libitum. Words by H. W. Longfellow, from the “Saga of King Olaf.” New York: G. Schirmer, 1879.
Buck, Dudley, arr. O Saviour, hear me. Offertory for alto or baritone in D flat with piano or organ accompaniment. Melody adapted from Gluck. New York: G. Schirmer, 1880. 2 copies.


Buck, Dudley. Storm and sunshine, op. 76, no. 5. Words by Margaret Eytinge. No. 5 in “Five Songs for Contralto or Baritone by Dudley Buck.” New York: G. Schirmer, 1877.


Buck, Dudley. Sunset, op. 76, no. 4. For alto or baritone with piano accompaniment. Poem by Sidney Lanier. In “Songs and Ballads by Dudley Buck.” New York: G. Schirmer, 1877. 5 copies.

Buck, Dudley. Summer-night (The weary day at last is closing: serenade), op. 10, no. 6. For SATB quartet with piano accompaniment. Words from the German of Robert Reinick. No. 6 in “Six Four-Part Songs.” New York: William A. Pond & Co., 1869.


Buck, Dudley. When life hath sorrow found, op. 87, no. 5. For alto or baritone with piano accompaniment. Words by Chas. Swain. No. 5 in “Five Songs for Baritone.” New York: G. Schirmer, 1881.

Buck, Dudley. When the heart is young, op. 67, no. 5. For solo voice in E flat with piano accompaniment. Words by Chas. Swain. In “Five Songs by Dudley Buck.” Boston: Oliver Ditson & Co., 1874. 2 copies.

Buck, Dudley. When the heart is young, op. 67, no. 5. For alto in C with piano accompaniment. Words by Chas. Swain. In “Five Songs by Dudley Buck.” Boston: Oliver Ditson Co., 1880. 2 copies.

Buck, Dudley. When the heart is young, op. 67, no. 5. For low voice in B flat with piano accompaniment. Words by Chas. Swain. In “Songs by Dudley Buck.” Boston: Oliver Ditson Co., 1880.

Buck, Dudley. Where the lindens bloom, op. 87, no. 1. For tenor in C with piano accompaniment. Words by Francis Bennoch. No. 1 in “Five Songs for Baritone.” New York: G. Schirmer, 1881.


Buck, Dudley. Where the lindens bloom, op. 87, no. 1. For tenor in C with piano accompaniment. Words by Francis Bennoch. In “Songs and Ballads by Dudley Buck.” New York: G. Schirmer, 1881.

Buckley, Frederick. Come where the cowslip bloweth. For SATB quartet with piano accompaniment. New York: Firth, Pond & Co., 1861.


Buckley, Fred’k. The flowers are asleep in their dew: serenade. New York: S. T. Gordon, 1863.

Buckley, Frederick. The flowers of May: ballad. Verses for solo voice with SATB chorus (ad libitum), with piano accompaniment. Philadelphia: Lee & Walker, 1861.


Buckley, Fred. Oh! If I had some one to love me. Verses for solo voice with SATB chorus, with piano accompaniment. Words by James Clark. New York: Wm. A. Pond & Co., 1861.

Buckley, Fred. Sad is my heart. Words by W. Dexter Smith, Jr. Cleveland, S. Brainard’s Sons, 1864.

Buckley, Frederick. She is waiting for us there. Verses for solo voice with piano accompaniment, with SATB chorus. Words by W. Dexter Smith, Jr. Boston: Russell & Patee, 1862.

Burden, John E. One in heaven: song and chorus. Verses for solo voice with SATB chorus, with piano accompaniment. Philadelphia: Lee & Walker, [s.d.]. Cover features illustration. Missing pages; copy consists of front cover and page 5 of score only.


Butterfield, J. A. Maggie’s answer: song and chorus. Response to When you and I were young, Maggie. Verses for solo voice with SATB chorus, with piano accompaniment. Boston: Oliver Ditson & Co., 1868.


Butterfield, J. A. When you and I were young, Maggie: song and chorus. Verses for solo voice with SATB chorus, with piano accompaniment. Words by George W. Johnson. Boston: Oliver Ditson & Co., 1866.

Butterfield, J. A. When you and I were young, Maggie: song and chorus. Verses for solo voice with SATB chorus, with piano accompaniment. Words by George W. Johnson. Chicago: J. A. Butterfield, 1866.


Callcott, J. S. Come in and shut the door. For voice and piano. Words by J. P. H. New York: Wm. A. Pond, [ca. 1863-1877].


Campana, F. Tell Me Thou Lovest Me (Dimmi che m’ami). Duett for soprano, tenor and piano. New York: G. Schirmer, 1862.

Campana, M. Dimmi Che M’Ami! (Say That You Love Me). Duett for soprano, tenor, and piano. English words by C. Everest. From “Gems of Song with English Words.” Milwaukee: H. N. Hempsted, [s.d.].

Campana, Fabio. From the Dust We Cry O Father (Dal Profondo Dell’ Obblio). For voice and piano. Translated by J. C. J. From “Flowers of Italy Selected from the Operas of the Most Celebrated Masters.” Boston: Oliver Ditson & Co., 1868.
Campana, Fabio. From the Dust We Cry O Father (Dal Profondo Dell’ Obblio). For voice and piano. Translated by J. C. J. New York: Beer & Schirmer, 1866. 2 copies.


Campana, F. See the Pale Moon (Guards che Bianca Luna): Duett for voice and piano. For voice and piano. No. 12 in “Vocal Duettts.” Cincinatti: Newhall & Evans Music Co., 1885.

Campana, F. See the Pale Moon (Guards che Bianca Luna): Duett for voice and piano. For voice and piano. New York: Beer & Schirmer, 1859.

Campana, F. See the Pale Moon (Guards che Bianca Luna): Duett for voice and piano. For voice and piano. New York: G. Schirmer, 1859.


Campana, F. Lo Vivo, e T’amó (I Live and Love Thee). Duetto for voices and piano. New York: Richard A. Saalfield, [s.d.].


Campana, Fabio. Silent for Years. For voice and piano. Words by Charles Searle. No. 1 in “Selected English Songs and Ballads.” Boston: White, Smith & Co., [s.d.].


Campana, Fabio. The Tempest (La Tempesta) Terzettino. For voice and piano. English words by L. C. Elson. From “Select Trios for Female Voices.” Boston: Oliver Ditson Company, [1889-1891].


Campbell, J. R. Sing, O Bird In Yonder Tree. For voice and piano. Words by Edward Oxenford. From “Seven Songs and Ballads by J. B. Campbell.” Cleveland: S. Brainard’s Sons, 1885.


Cantor, Otto. As the dawn (Wie der Dammrung Morgenroth). For voice and piano English version by Ellis Walton. From “German Songs 4th Series.” New York: G. Schirmer, [s.d.].

Cantor, Otto. Oh Fair, oh Sweet and Holy (Du bist wie eine Blume). For mezzo soprano or baritone and piano. Words by H. Heine. From “Songs and Ballads.” New York: G. Schirmer, [s.d.].


Caracciolo, Luigi. Unless Song. For alto or bass and piano. Words by Elizabeth Barrett Browning. From “English Songs and Ballads.” New York: G. Schirmer, [s.d.].

Carafa, M. Can Hope No Longer Smile: Duettino Soprano & Tenor. Duet for two voices and piano. Translated by Chas. J. Sprague. No. 6 in “Ge’s from the German and Italian Opera.” Cleveland: S. Brainard’s Sons, 1860.


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Catlin, E. N. Darling Minnie Lee. For voice and piano. Words by W. Dexter Smith, Jr. Chicago: Root & Cady, 1866. 2 copies.


Cellier, Alfred. Chanticleer Hall. For voice and piano. From “Gems from Dorothy.” New York: Richard A. Saalfield, [s.d.]

Cellier, Alfred. Dorothy. A Comedy Opera written by B. C. Stephenson. Trio for voice and piano. [s.l., s.n., s.d.]

Cellier, Alfred. You Swear to be Good and True. For vocal Quartet; Dorothy, Lydia, Wilder, & Sherwood. No. 1495 in “Gems from Dorothy.” New York: Richard A. Saalfield, [s.d.]


Centemeri, Pietro. Deep in My Heart; Grand Aria. For voce de soprano and piano. New York: Wm. Hall & Son, [s.d.]


Chadwick, G. W. Thou Art So Like a Flower (Du Bist Wie Eine Blume), Op. 11, No. 3. For voice and piano. From “Songs by G. W. Chadwick.” Boston: Arthur P. Schmidt, 1883. 2 copies.

Chadwick, G. W. Thou Art So Like a Flower (Du Bist Wie Eine Blume), Op. 11, No. 3. For voice and piano. From “Three Little Songs.” Boston: Arthur P. Schmidt, 1883. 2 copies.


Chenery, C. Meditation. Song for tenor or soprano with piano. Boston: Oliver Ditson & Co., 1883. 3 copies.

Cherry. Dear Little Shamrock. For voice and piano. From “Vocal Favorites.” [s.l., s.n., s.d.]. 2 copies.


Cherry, J. W. Will O The Wisp. For voice and piano. [s.l., s.n., s.d.].


Chickering, Mrs. C. F. In the Night She Told a Story. Ballad for voice and piano. Poetry by Jean Ingelow. Boston: Carl Prufer, 1870. 3 copies.


Clapisson, L. My Soul To God, My Heart to Thee (Mon ame a Dieu_mon Coeur a toi!). For voice and piano. Anglicised by Dr. W. J. Wetmore. From “Stray Flowers: A Selection from the Best Composers.” New York: S. T. Gordon & Son, 1867.

Clapisson, L. My Soul To God, My Heart to Thee (Mon ame a Dieu_mon Coeur a toi!). For voice and piano. Transcribed by Dr. W. J. Wetmore. From “Hitchcock’s Ten Cent or Dime Series of Select Music for the Million.” Philadelphia: Benjamin W. Hitchcock, 1869. Cover features lithograph print.

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Claribel. O many a time I am sad at heart (Maggie’s secret); or, My heart is o’er the sea. In “The Songs of Mademoiselle Parepa.” The only authorized edition. New York: Wm. A. Pond & Co., 1865. 3 copies.

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Claribel. We’d better bide a wee. In “Musical Echoes: A Collection of Songs by Popular Authors.” [s.l.: s.n., s.d.]. Plate no. 3001.3x.

Claribel. We’d better bide a wee: song. In “Garland of Songs.” Boston: W. A. Evans & Bro., [s.d.].

Claribel. We’d better bide a wee. In “Songs and Ballads.” Louisville, KY: O. P. Faulds, [s.d.].

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Claribel. Wont you tell me why, Robin? In “Beauties of English Song.” Cleveland: S. Brainard & Sons, [s.d.].


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Clark, Geo. M. Meet me Josie at the gate. Verses for solo voice with SATB chorus, with piano accompaniment. New York: Charles W. Harris, 1868. 2 copies.


Clark, James G. The beautiful hills: quartette. For SATB quartet with piano accompaniment. Chicago: H. M. Higgins, 1862.


Clark, James G. Minnie Minton; or, I’ll meet you in the morning: song and chorus. Verses for solo voice with SATB chorus, with piano accompaniment. Philadelphia: Lee & Walker, 1865. 3 copies.


Clark, James G. Where have the beautiful gone: duetto. For two voices with piano accompaniment. New York: C. M. Tremaine, [between 1865 and 1868].

Clarke, Herman D. Kind friends at home: quartette. For SATB quartet with piano accompaniment. Words by Charles Swain. Philadelphia: Lee & Walker, [between 1872 and 1875].

Clarke, Herman D. The poor orphan child; or, Nobody cares for me: song and chorus. Verses for solo voice with SATB chorus, with piano accompaniment. Boston: White, Smith & Co., [between 1867 and 1873].


Clay, Frederic. ‘Tis better not to know: song. Words by Shirley Brooks. New York: J. L. Peters, [s.d.].


Coe, Collin. When my rover comes again: waltz song and chorus. Verses for solo voice with SATB chorus, with piano accompaniment. Chicago: S. Brainard’s Sons Co., 1883. 2 copies.


Coenen, Willem. Lovely spring (Frühlingslied). For soprano or tenor with piano accompaniment. Words in English and German. New York: J. L. Peters, [between 1870 and 1874]. Front cover features color illustration. 2 copies.


Cohn, Sarah. We will wander by the streamlet. Duet for soprano and tenor with piano accompaniment. New York: C. H. Ditson & Co., 1884.

Collins, Barry. The heart knows where is home. Verses for solo voice with SATB chorus, with piano accompaniment. Boston: Louis P. Goullaud, 1876.


Colyn, Garrett. Persian serenade. For soprano or tenor in E flat with piano accompaniment. Words by Bayard Taylor. New York: G. Schirmer, 1885. 3 copies.


Cooke, T. Love and war. Duet for tenor (or soprano) and bass with piano accompaniment. Boston: Oliver Ditson & Co., [s.d.].


Coombs, Whitney. The journey is long. For mezzo soprano or baritone in C with piano accompaniment. Words by C. E. Sayle. New York: G. Schirmer, 1888. 2 copies. Copy 2 missing front cover.


Cooper, Henry. My star (Mein Stern), op. 21. Words in English and German. New York: G. Schirmer, 1875.


Costa, Sir Michael, arr. To thee be praise forever. For SATB quartet with piano accompaniment. No. 2285 in “Oliver Ditson Company’s Sacred Selections, 63rd Series.” Boston: Oliver Ditson & Co., 1874. 3 copies.


Covert, Bernard. There is light beyond the river. Verses for solo voice with SATB chorus, with piano accompaniment. Words by Lilly Lovett. Boston: Oliver Ditson & Co., 1863. 2 copies.

Cowen, Frederic H. The better land. For soprano or tenor in D with piano accompaniment. Words by Mrs. Hemans. Boston: Oliver Ditson & Co., [s.d.].
Cowen, Frederic H. The better land. For alto or baritone in A with piano accompaniment. Words by Mrs. Hemans. New York: G. Schirmer, [between 1880 and 1892].


Cowen, Fred. H. The children’s home. For solo voice in D flat with piano accompaniment. New York: Wm. A. Pond & Co., [s.d.].

Cowen, F. H. The children’s home. For soprano or tenor in E flat with piano accompaniment. No. 16 in “New Songs and Ballads.” New York: G. Schirmer, [between 1880 and 1892].


Cowen, Frederic H. In the chimney corner: song. Words by F. E. Weatherly. New York: Richard A. Saalfield, [s.d.].

Cowen, Frederic H. It was a dream: song. For contralto or basso in E flat with piano accompaniment. Words by R. E. Francillon. New York: C. H. Ditson & Co., [s.d.].

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Coesn, Frederic H. Think of me. For soprano or tenor in E flat with piano accompaniment. Words by Clarke. In “Modern Songs and Ballads.” Boston: H. B. Stevens & Co., [s.d.].


Cox, J. S. Laura May: ballad. Cleveland: S. Brainard & Co., 1862.


Crouch, F. N. Her I love. For voice and piano. [s.l.: s.n., s.d.]. Plate no. 2146. Missing front cover.


Crowe, A. Gwyllym. See-saw waltz. For piano with children’s voices. [s.l.: s.n., s.d.].


Crowe, A. Gwyllym. See-saw waltz. For piano with children’s voices. Boston: W. A. Evans & Bros., [s.d.].


Crowninshield, Mary B. There is a land, mine eye hath seen: sacred song. For soprano or tenor in G with piano accompaniment. Words by Rev. Gurdon Robins. Boston: Arthur P. Schmidt, 1890.


Cujus animam. For tenor with piano accompaniment. [s.l.: s.n., s.d.]. Plate no. 1678. On reverse of publication, advertisement for music published by Oliver Ditson Company, Boston.


Currier, C. M. Beautiful starry skies. Words by Geo. Cooper. Cincinnati: John Church, Jr., 1867.

Curschman. Protect us through the coming night: trio. For soprano, contralto, and tenor with piano accompaniment. No. 5 in “G. Schirmer’s Collection of Trios, Quartets and Choruses for Mixed Voices.” New York: G. Schirmer, [s.d.].

Curschman. Farewell: a trio for two sopranos and a tenor. For three voices with piano accompaniment. Words translated and adapted by E. W. Cutter Wiebe. Boston: Oliver Ditson & Co., [after 1858].

Curschmann, Fr. Impatience (Ungeduld), op. 3. Words in English and German. Translated by J. C. J. In “The Germania: New Vocal Gems from the German.” Boston: Oliver Ditson & Co., [after 1864].


Cutter, Jr. Just as I am, op. 3. [s.l.]: Arthur P. Schmidt & Co., 1886. Missing front cover.


D’Albert, Eugen. The maiden and the butterfly (Das Mädchen und der Schmetterling). For soprano or tenor and piano. Words in English and German. German words by R. E. Wegener. English words by J. C. L. In “German Songs.” New York: G. Schirmer, 1888.


Dana, C. Henshaw. Among the lilies. For voice and piano. Words by Susan Coolidge. No. 7 in “Concert Songs of Miss Laura Schirmer.” Boston: Oliver Ditson & Co., 1876. Cover features lithograph portrait printed by J. H. Bufford’s Sons Lith.


Dana, Mrs. Mary S. B., arr. Flee as a bird. Adapted to a Spanish melody. In “Two Popular Songs.” New York: Richard A. Saalfeld, [s.d.].

Danks, H. P. Come see the place where Jesus lay: hymn for Easter. For soprano or tenor solo, soprano and alto duet, and SATB quartet with piano accompaniment. In “Two Easter Hymns by H. P. Danks.” New York: S. T. Gordon & Son, 1877.

Danks, H. P. Come ye thankful people, come: hymn for Thanksgiving Day. For SATB quartet with soprano or tenor solo, with piano accompaniment. [s.l.]: W. F. Shaw, 1878.


Danks, H. P. Don’t be angry with me, darling: song and chorus. Verses for solo voice with SATB chorus, with piano accompaniment. Words by W. L. Gardner. New York: Charles W. Harris, 1871. 2 copies.


Danks, H. P. Promise you’ll be true to me: song and chorus. Verses for solo voice with SATB chorus, with piano accompaniment. Words by George Cooper. Boston: Oliver Ditson & Co., 1874.

Danks, H. P. Silver threads among the gold: song and chorus. Verses for solo voice with SATB chorus, with piano accompaniment. Words by Eben. B. Rexford. New York: Charles W. Harris, 1873. 4 copies.


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Davies, Charles A. The light house by the sea. Verse for soprano solo in E flat with SATB chorus, with piano accompaniment. Cincinnati: J. C. Groene & Co., 1887.


De Faye, P. Tell her I love her so. For soprano or tenor in F with piano accompaniment. Words by F. E. Weatherly. In “English Songs and Ballads.” New York: G. Schirmer, 1887.

De Faye, P. Tell her I love her so. For mezzo soprano or baritone in E flat with piano accompaniment. Words by F. E. Weatherly. In “English Songs and Ballads.” New York: G. Schirmer, 1887.

De Koven, R. Dutch lullaby, op. 53, no. 1. For soprano or tenor in C with piano accompaniment. Words by Eugene Field. No. 1 in “Five Lullabies with Piano Accompaniment.” New York: G. Schirmer, 1890.

De Koven, Reginald. The ferry for Shadow Town, op. 58. For soprano or tenor with piano accompaniment. No. 5 in “Five Lullabies with Piano Accompaniment.” New York: G. Schirmer, 1890.


De Koven, Reginald. The lily (Die Lilie), op. 55. For mezzo soprano or baritone in F with piano accompaniment. Words in English and German. Words by J. L. German version by Richard Genée. New York: G. Schirmer, 1889.

De Koven, R. Oh promise me, op. 50. For soprano or tenor in A flat with piano accompaniment. Words by Clement Scott. New York: G. Schirmer, 1889. 6 copies.

De Koven, R. Oh promise me, op. 50. For soprano or tenor in A flat with piano accompaniment. Words by Clement Scott. In “Songs and Ballads by Reginald de Koven.” New York: G. Schirmer, 1889.

De Koven, R. Oh promise me, op. 50. For high voice in A flat with piano accompaniment. Words by Clement Scott. New York: G. Schirmer, 1889.
De Koven, R. Oh promise me, op. 50. For low voice in F with piano accompaniment. Words by Clement Scott. New York: G. Schirmer, 1889. 2 copies.

De Koven, R. Oh promise me, op. 50. For medium voice in F with piano accompaniment. Words by Clement Scott. New York: G. Schirmer, 1889.

De Koven, R. Over the waves my baroque is bounding: valse serenade. Duet for soprano and contralto with piano accompaniment. Chicago: The Chicago Music Co., 1886.

De Koven, R. Persian love song, op. 59. For soprano or tenor in G with piano accompaniment. New York: G. Schirmer, 1890. 2 copies.

De Koven, R. Persian love song, op. 59. For alto or baritone in E with piano accompaniment. New York: G. Schirmer, 1890.

De Koven, R. A winter lullaby, op. 51. For soprano or tenor with piano accompaniment. No. 4 in “Five Lullabies with Piano Accompaniment.” New York: G. Schirmer, 1889.

De Koven, R. A winter lullaby, op. 51. For soprano or tenor with piano accompaniment. New York: G. Schirmer, 1889.

De Koven, Reginald. A winter lullaby, op. 51. For soprano or tenor in B flat with piano accompaniment. Poem by Julia Harris May. New York: G. Schirmer, 1889. 3 copies.

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De Koven, Reginald. A winter lullaby, op. 51. For mezzo soprano or baritone in A flat with piano accompaniment. No. 4 in “Five Lullabies with Piano Accompaniment.” New York: G. Schirmer, 1889. 3 copies.

De Koven, R. A winter lullaby, op. 51. For mezzo soprano in A flat with piano accompaniment. New York: G. Schirmer, 1889.


De Lara, Isidore. The garden of sleep. Words by Clement Scott. New York: Richard A. Saalfield, [s.d.].

De Lara, Isidore. The garden of sleep. For soprano or tenor in C with piano accompaniment. Words by Clement Scott. In “Popular English Songs and Ballads.” New York: G. Schirmer, [s.d.].


Demar, John. When ye gang awa, Jamie. No. 16 in “Favorite Songs and Ballads, First Series.” Detroit, MI: C. J. Whitney & Co., [s.d.].


Denza, L. As the late rose. Words by Clo. Graves. [s.l.: s.n., s.d.].

Denza, L. Come to me. For soprano or tenor in D with piano accompaniment. Words by W. Boosey. New York: G. Schirmer, [s.d.].

Denza, L. Come to me. For mezzo soprano or baritone in C with piano accompaniment. Words by W. Boosey. New York: G. Schirmer, [s.d.].

Denza, L. If thou did’st love me (Si tu m’aïmais): melodie. For soprano or tenor in E with piano accompaniment. Words in French, Italian, and English. New York: G. Schirmer, 1884. 2 copies.

Denza, L. If thou didst love me (Si tu m’aïmais). For solo voice in D with piano accompaniment. Words in French, Italian, and English. In “Souvenires d’Europe: A Collection of the Latest Gems from European Composers, 3rd Series.” New York: S. T. Gordon & Son, [s.d.].

Denza, L. If thou didst love me (Si tu m’aïmais): melodie. For alto or baritone in C with piano accompaniment. Words in French, Italian, and English. New York: G. Schirmer, 1884.

Denza, Luigi. Marguerite. For soprano or tenor in E flat with piano accompaniment. Words by Cora Sada Kennedy. New York: G. Schirmer, [s.d.]. 3 copies.


Devers, W. J. Our Jack’s Come Home To-Day. For voice and piano. Chicago: National Music Company, [s.d.].


Diehl, Louis. Neptune. For voice and piano. Words by Herbert B. Freeman. [s.l., s.n., s.d.].


Dolby, Sainton Mme. He Thinks I Do Not Love Him!. Song for voice and piano. Words by Miss G. M. Burnside. No. 3 in “6 Favorite Songs sung by Mrs. H. E. Sawyer.” Boston: Oliver Ditson & Co., [s.d.].


Dolby-Sainton. The Way Thro’ The Wood. Song for voice and piano. Words by F. E. Weatherly. From “Popular Contralto or Baritone Songs.” [s.l., s.n., s.d.].

Dolby, Madame Sainton. When We Are Old and Grey. Song for contralto and piano. Words by F. E. Weatherly, Esq. Boston: Oliver Ditson & Co., [s.d.].

Dolores. All Yesterday I Was Spinning; The Dream. For voice and piano. From “Choice Collection of New Parlor Songs.” Cleveland: S. Brainard & Sons, [ca. 1873-1876].


Dolores. The Brook. For voice and piano. Words by Tennyson. From “Summer Flowers.” Chicago: H. M. Higgins, [s.d.].


Donizetti. Search Thro the Wide World. For voice and piano. From “Sounds from Italy: A Selection of Operatic & other Songs by the Best Composers.” Cleveland: S. Brainard & Co., [s.d.].

Donizetti. We Now Must Part (Convein Partir); La Figlia del Reggimento. For voice and pianoforte. Rendered into English from the Italian by J. Wrey Mould. From “Vocal Gems of the Opera.” New York: Wm. Hall & Son, [s.d.].


Ducat, K. E. T’was When Roses Wild Were Blooming. For voice and piano. Chicago: H. M. Higgins, 1861.


Dunn, A. Annie Laurie. For voice and piano. New York: Richard A Saalfield, [s.d.].


During, Chas. A. A. Break, Break, Break. For voice and piano. Words by Alfred Tennyson. New York: Fordeus & Martens, 1873.


Dwyer, Geo S. The Little Church Around the Corner. For voice and piano. Words by Arthur Matthison. [s.l.]: Fairchild & Dwyer, 1871.
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Eastburn. The prisoner’s release; or, The dear old flag has come: song and chorus. Verses for solo voice with SATB chorus, with piano accompaniment. Philadelphia: W. R. Smith, 1865.


Eaton, E. O. Smile and never heed me. For voice and piano. New Orleans: Blackmar & Co., [s.d].

Edwards, Mrs. Annie H. Autumn leaves are drifting: ballad. Louisville, KY: Wm. McCarrell, 1867.


Elliot, Miss Grace R. Drifting. For contralto with piano accompaniment. Boston: Oliver Ditson & Co., [between 1877 and 1889].


Elliott, J. W. Song of Hybrias the Cretan. For bass in F minor with piano accompaniment. New York: G. Schirmer, [s.d.].


Ellis, Horace. I will lay me down in peace: sacred song. For soprano or tenor with piano accompaniment. New York: G. Schirmer, 1890.

Elson, Louis C. Down by the sea beat shore. For bass or contralto with piano accompaniment. Boston: White, Smith & Co., 1875.


Emery, S. A. My ain countree, op. 12, no. 1. Words from the “Xyra Coelestis.” Chicago: Root & Cady, 1867.

Emmet, J. K. The bells are ringing. [s.l.]: John Church & Co., 1879. Missing front cover.

Emmet, Joseph K. Emmet’s lullaby. As sung in “Fritz, Our Cousin German.” Only correct and authorized edition. [Cincinnati: John Church Co.], 1878. 2 copies. Copy 1 missing front cover.


Esser, H. My angel (Mein Engel). Words in English and German. No. 152 in “Vocal Gems of All Nations, Third Collection.” New York: Schuberth & Co., [s.d.].
Estabrook, G. Nobody’s child. Verses for solo voice with SATB chorus, with piano accompaniment. Words by E. D. St. Louis: Compton & Doan, 1868. Cover features illustration printed by A. McLean, Lith. 2 copies.


Evans, Geo. T., arr. I’m waiting my darling for thee: song and chorus. Verses for solo voice with SATB chorus, with piano accompaniment. San Francisco; Portland, OR: M. Gray’s Music Stores, 1870.


Faning, Eaton. I’ve something sweet to tell you. For soprano or tenor in G with piano accompaniment. In “Miscellany of New and Favorite English Songs and Ballads.” New York: G. Schirmer, [s.d.].

Fargo, J. F. Will you come to the porch my darling: serenade. For SATB quartet. Words by Dr. McIntosh. Chicago: H. M. Higgins, 1864.


Faure, J. The palms (Les rameaux). For alto or baritone in A flat with piano accompaniment. Words in English and French. English words by D. C. A. In “May Festival Music.” Cincinnati: John Church Co., [s.d.].


Faure, J. The winter days so cold (Charity). For voice and piano. Words in English and French. English words by Jacques Ahrem. [s.l.: s.n., s.d.]. Final page of unidentified vocal solo on reverse of publication. Pages 49-50 of Plate no. 14429.


Fesca, A. The wanderer (Der Wand’rer). Words in English and German. In “Vocal Beauties, with German Words.” Philadelphia: G. André & Co., [s.d.].

Fesca, A. The wanderer (Der Wand’rer). Words in English and German. In “Gems from Over the Ocean: A Collection of New English and German Songs.” Cincinnati: John Church Co., [s.d.].

Fesca, A. The wanderer (Der Wand’rer). For soprano in D with piano accompaniment. Words in English and German. No. 91 in “New Series of Gems of German Songs, Continued.” New York: G. Schirmer, [s.d.]. Missing page 3; copy consists of front cover and pages 2, and 4-5 of score.

Fesca, A. The wanderer (Der Wand’rer). Words in English and German. In “Popular German Songs with English and German Words.” Baltimore: George Willig & Co., [between 1880 and 1886].

Fesca, A. Winged messenger. Words in English and German. In “Gems from the German.” Boston: Oliver Ditson & Co., [s.d.].

Fesca, A. Winged messenger (Liebesbotschaft), op. 29. Words in English and German. In “Germania: 50 Favorite Songs, Second Series.” New York: S. T. Gordon, [s.d.].


Fischer, Carl Ludwig. The rose in the woods (Röslein im Wald). For soprano or tenor in E flat with piano accompaniment. Words in English and German. New York: G. Schirmer, 1869.


Foote, Arthur. I’m wearing awa’ to the land o’ the leal, op. 13, no. 2. For soprano or tenor in D flat with piano accompaniment. In “Songs by Arthur Foote.” Boston: Arthur P. Schmidt, 1887.
Foote, Arthur. It was a lover and his lass, op. 10, no. 1. In “Songs by Arthur Foote.” Boston: Arthur P. Schmidt, 1885.


Foster, Alice. Somebody cares for me. Boston: Oliver Ditson & Co., [s.d.]


Foster, Stephen C. The song of all songs. Brooklyn, NY: D. S. Holmes, [s.d.].

Foster, Stephen C. Under the willow she’s sleeping. Verses for solo voice with SAB chorus, with piano accompaniment. New York: Firth, Son & Co., 1863.


Fox, G. D. Over the garden wall. Words by Harry Hunter. [s.l.: s.n., s.d.]. Plate no. 720=3. Engraved by E. Goekritz.


Franz, R. Maiden with thy mouth of roses (Mädchen mit dem rothen Mündchen), op. 5, no. 5. Words in English and German. In “Songs by Robert Franz, 2d Series.” Boston: Oliver Ditson Co., [s.d.].


Franz, Robert. Marie at the lattice, op. 18. Words in English and German. Words by J. N. New York: G. Schirmer, 1868. 4 copies.


Franz, R. Through the woods one night by moonlight (Durch den Wald im Mondenscheine), op. 8, no. 3. Words in English and German. Words by Heine. In “Album of Songs Old and New by Robert Franz.” Boston: Oliver Ditson & Co., 1880.


Franz, R. When the hour had come (Da die Stunde kam), op. 7, no. 3. Words in English and German. German words by W. Osterwald. English words by James Freeman Clarke. In “Songs of Robert Franz with English and German Words.” Boston: Carl Prüfer, 1863.


Franz, Robert. Wenn der Frühling (When the spring), op. 42, no. 6. Words in German and English. In “Songs of Robert Franz with English and German Words.” Boston: Carl Prüfer, 1869.

Franz, R. Whither oh bird your flight (Vöglein, wohin so schnell), op. 1, no. 11. Words in English and German. In “Songs of Robert Franz with English and German Words.” Boston: Carl Prüfer, 1869.

Freeman, H. A. When the violets are blooming. Verses for solo voice with SATB chorus, with piano accompaniment. In “3 Songs by H. A. Freeman.” New York: Spear & Dehnhoff, 1884. Cover features illustration.

Freeman, James J., arr. What a difference in the morning; or, At night, at night. New York: Richard A. Saalfield, 1891.

Fricker, Anne. Fading away. In “Three Songs by Anne Fricker.” Boston: Oliver Ditson, [s.d.].
Fricker, Anne. There’s a sigh in the heart; or, Far away. For two voices with piano accompaniment. In “Beauties of Song: A Collection of the Most Popular and Beautiful Songs and Ballads, First Series.” New York: Wm. A. Pond & Co., [between 1877 and 1896].

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Holder, E. G. B. A sweet brier rose in my Mollie. For contralto or baritone with piano accompaniment. New York: Wm. Hall & Son, 1864.


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Ives, C. F. At night. For SATB quartet with piano accompaniment. Words in English, adapted from the German of Köner. New York: Wm. A. Pond & Co., 1864.
J., M. C. Betty and the baby: song & chorus. Verses for solo voice with SATB chorus, with piano accompaniment. Cleveland; Chicago: S. Brainard’s Sons, 1882.


Jakobowski, Ed. Lullaby. From “Erminie.” For solo voice with piano accompaniment. [s.l.: s.n., s.d.]. On reverse of publication, advertisement for selected songs by unlisted publisher.


Jensen, A. Spring night (Frühlingsnacht). For soprano or tenor in F with piano accompaniment. Words in German and English. English version by Mrs. John P. Morgan. No. 8 in “Favorite Songs by Adolf Jensen.” New York: G. Schirmer, [between 1880 and 1892].


Johnson, Leslie. Only sleep: a slumber song. For voice and piano. Words by Browning. [s.l.: s.n., s.d.].


Jordan, Jules. I have overcome the world: a sacred song. For soprano or tenor in A with organ accompaniment. In “Two Sacred Songs.” New York: G. Schirmer, 1890. 2 copies.


Jordan, Julian. Robin will come back to me. For voice and piano. No. 5 in “Beautiful Ballads by Favorite Composers.” New York: J. Van Loan & Co., 1884.


Keller, M. Come to my heart ye faded flowers (Elegy). For voice and piano. Words in English and German. New York: Wm. Hall & Son, 1864. 2 copies.


Keller, M. I have sought, and I have found: sacred quartette or solo. For SATB quartet with piano accompaniment. Words by Geo. W. Birdseye. No. 6 in “New Church Music.” Boston: Oliver Ditson & Co., 1875.


Keller, M. Oh, the heart it is a treasure. Verses for solo voice with SATB chorus, with piano accompaniment. Words by Susie Angus. New York: Wm. A. Pond & Co., 1863.


Kerker, G. A. Sad regret; or, Darling, it was not to be. For voice and piano. New York: Wm. A. Pond & Co., 1890.

Kimball, E. S. Thou’rt like unto a flower (Du bist wie eine Blume). For voice and piano. Words in English and German. Words by H. Heine. Washington, DC: John F. Ellis & Co., [s.d.].


King, Horatio C. My darling husband: a serio comic duet. For soprano and tenor with piano accompaniment. New York: Thomas O’Kane, 1878.


Kneass, Nelson. Ben Bolt; or, Oh, don’t you remember? For voice and piano. No. 967 in “Baritone or Bass Songs.” Chicago: National Music Co., [s.d.].

Kneass, Nelson. Ben Bolt; or, Oh don’t you remember. For voice and piano. New York: Richard A. Saalfield, [s.d.].
Box 202

Knight, J. P. Of What is the Old Man Thinking Ballad. For voice with pianoforte. Poetry by Thomas Haynes Bayly, Esq. New York: Firth, Son & Co., [s.d.].


Kucken, F. Good Night, Farewell. For voice with piano. From “Popular German Songs with English and German Words.” Baltimore: George Willig & Co., [s.d.].

Kucken, F. Good Night, Farewell. For voice with piano. From “Gems from the German.” Boston: Oliver Ditson & Co., [s.d.].

Kucken, F. Good Night, Farewell. For voice with piano. No. 28 in “Songs of All Nations with Accompaniment for the Piano.” Cincinnati: John Church, [ca. 1860-1869].


Kucken, F. O Swallow, Happy Swallow (Abschied der Schwalben); The Swallow’s Farewell. For voice with piano. With English and German Words. [s.l., s.n., s.d.].


Kucken, Fr. The Tear (Die Thrane). For voice with piano. No. 19 in “Gems of German Songs with English and German Words.” New York: Firth Pond & Co., [s.d.].

Kucken, Frederick. This Wonder Teeming Month of May (Im Mal Lied Nach Heine). For voice with piano. English words by P. Inchbald. No. 19 in “Songs & Duets by Fr. Kucken with German & English Words.” Philadelphia: G. Andre & Co., [s.d.].

Kucken, F. We Met By Chance (Lauf der Welt). For voice with piano. From “Choice Foreign Songs.” Toledo, O: A. W. Fischer, [s.d.].


L., A. La Charmante Marguerite (Old French Song). For Alto or Baritone in D-flat Major. Boston: H. B. Stevens & Co., [s.d.].


Lane, Gerald. Tipperary; Irish Ballad. For voice with piano. [s.l., s.n., s.d.].

Lane, Gerald M. When the Lights Are Low. For voice with piano. New York: Richard A. Saalfield, [s.d.].


Lassen, E. *Thine Eyes So Blue and Tender (Mit Deinen Blauen Augen) (Avec tes Yeux, Mignonnette)*. For soprano or tenor with piano. English version by Adolfo Pierra. English version by Charlotte H. Coursen. Philadelphia: M. D. Swisher, [s.d.].


Laurence, S. *There’s Beauty Every Where*. Quartette for voices with piano. Boston: Oliver Ditson & Co., [s.d.].

Laurens, Henry. *O Eyes That Are Weary*. For voice with piano. [s.l., s.n.], 1886. 2 copies.


Leach, Stephen. Let All Obey in D min. The celebrated Encore Song introduced in the Enchantress and Other Operas. For voice with piano. Words by Dexter Smith. Boston: Oliver Ditson Company, [s.d.].


Leather Bottel, The. For voice with piano. From “A Selection of Old English Songs.” Boston: Oliver Ditson Company, [s.d.].


Leipold, Johann. The Angelus Bell; Ave Maria; Melodie Religieuse. For voice with piano. Toledo, O: Ign. Fischer, [s.d.]. Cover features lithograph print.


Leslie, Henry. Te Deum and Jubilate. For SATB chorus with organ. New York: J. L. Peters, [1870-1874].


Levy, W. C. Esmeralda. For voice with piano. Written by Andrew Haliday, Esq. No. 24 in “A Choice Selection of Instrumental and Vocal Music.” [s.l., s.n., s.d.].


Levering, Chas. H. Be Kind to Each Other. Song and SATB chorus with piano. Detroit: C. J. Whitney, 1866.


Lewis, Wm. March On! March On! A soldier’s glee. For SATB voices. In “Root and Cady’s Vocal Quartetts.”

Liebe, L. Deep within the leafy forest. For two voices with piano accompaniment. In “Two-Part Songs, by Kucken, Abt, Mendelssohn, &c.” Boston: Oliver Ditson & Co., [between 1858 and 1876].

Liebe, Louis. We meet above (Auf Wiedersehn), op. 52. For alto or baritone in A with piano accompaniment. Words in English and German. English words by J. S. Dwight. Boston: Oliver Ditson & Co., 1867.


Lindpainter, P. V. Die Fahnenwacht (The standard watch). Words in English and German. No. 35 in “Gems of German Songs with English Words.” Philadelphia: Lee & Walker, [s.d.].


Linley, George. I heard the wee bird singing. No. 1 in “English Songs and Ballads.” Boston: G. D. Russell & Co., [s.d.].


Lindsay, Miss M. The bridge. Words by Longfellow. New York: Richard A. Saalfield, [s.d.]


Lindsay, Miss M. Excelsior. No. 9 in “Flowers of Melody: A Selection of Popular Songs.” Cincinnati: W. C. Peters & Sons, [s.d.]

Lindsay, Miss M. Resignation. Recitative and air. In “Gems of Sacred Song.” New York: S. T. Gordon & Son, [s.d.]


Lindsay, Miss M. Too late, too late, ye cannot enter now. In “Lights and Shadows: A Choice Selection of Beautiful Songs and Ballads.” Philadelphia: Lee & Walker, [s.d.]

Lindsay, Miss M. Too late, too late, ye cannot enter now. No. 2 in “English Songs.” Boston: G. D. Russell & Co., [s.d.]


Liszt, Franz. Song of Mignon (Mignon’s Lied). For soprano or tenor in F sharp with piano accompaniment. Words in English and German. German words by Goethe. No. 1 in “The Most Favorite Songs by Franz Liszt.”


Liszt, F. Thou’rt like a flower (Du bist wie eine Blume). For alto or baritone in F sharp with piano accompaniment. Words in English and German. No. 3 in “The Most Favorite Songs by Franz Liszt.” New York: G. Schirmer, 1875. 2 copies.

Liszt, F. A wondrous thing ’t must be indeed (Es muss ein Wunderbares sein). Words in English and German. No. 8 in “The Most Favorite Songs by Franz Liszt.” New York: G. Schirmer, 1876.


Locke, E. W. The mackerel catchers. Song with piano accompaniment, chorus scored for SATB voicing. Portland, OR: Ira Berry & Son, [s.d.].


Lockwood, C. T. The little ones at home: song and chorus. Verses for solo voice with SATB chorus, with piano accompaniment. Words by E. F. D. Cleveland, S. Brainard’s Sons, 1873. Cover features illustration printed by W. S. Morgan & Co. Lith. 2 copies.


Lockwood, C. T. We’ll have to mortgage the farm. Verses for solo voice with SATB chorus, with piano accompaniment. Words by C. Ernst Fahnestock. Cleveland, S. Brainard’s Sons, 1870. Cover features illustration.

Loder, Edward J. There’s a path by the river. From the operetta “Twas I.” Poetry by Lieut. Col. Addison. New York: S. T. Gordon, [between 1863 and 1866].


Löhr, Frederic N. The crown of love. For soprano or tenor in C with piano accompaniment. Words by G. Clifton Bingham. In “Modern Songs and Ballads.” Boston: H. B. Stevens & Co., [between 1861 and 1890].


Löhr, Frederic N. Paradise Square: song. For alto or bass in C with piano accompaniment. Words by F. E. Weatherly. In “Popular English Songs and Ballads.” New York: G. Schirmer, [s.d.].


Lombard, Louis. We were together. Words by Marie J. Pitman (Margery Deane). Boston: Oliver Ditson Co., 1887.

The long, long weary day (Den lieben langen Tag): a German melody. Words in English, translated from the German. Richmond, VA: J. W. Davies & Sons, [between 1864 and 1884].

The long, long weary day (Den lieben langen Tag). Words in German and English. In “Popular German Songs with English and German Words.” Baltimore: George Willig & Co., [s.d.].


Lover, S. What will you do love? No. 76 in “Vocal Beauties: A Collection of Songs and Ballads.” Chicago: Root & Cady, [between 1865 and 1871].


Lover, Samuel. The May-dew. Taken from Ireland’s “The Songs of the Superstitions.” New York: William Hall & Son, [between 1848 and 1858].

Lowry, Rev. R. Shall we know each other there. Verses for one or two voices with SATB chorus, with piano accompaniment. Arranged by Aug’s Cull. Words by M. New York: Horace Waters, 1868.


Luther, Gustave. In night’s still calm (In dunkler Nacht), op. 4, no. 5. For mezzo soprano or bariton in A flat with piano accompaniment. Words in English and German. English version by Geo. W. Birdseye. New York: G. Schirmer, 1869.


Lutz, W. M. She sleeps midst the flowers. Verses for solo voice with SATB chorus, with piano accompaniment. Words by Alfred Crowquill. Boston: Oliver Ditson & Co., [s.d.].


Luzzi, Luigi. Ave Maria, op. 80. For soprano or tenor in G flat with piano accompaniment. Words in Latin and English. English version by H. Millard. New York: G. Schirmer, 1866. 5 copies.


Lynes, F. He was a prince, op. 6, no. 6. Words by Owin Meridith. In “Songs by F. Lynes.” Boston: Arthur P. Schmidt, 1888. 2 copies. Copy 2 missing front cover.

Lynes, F. He was a prince, op. 6, no. 6. For alto or baritone in A with piano accompaniment. Words by Owin Meridith. In “Favorite Songs.” Boston: Arthur P. Schmidt, 1888.


Lynes, F. When love is done. For solo voice in D with piano accompaniment. Words by F. W. Bourdillon. No. 2 in “Songs from Mr. Charles F. Webber’s Concert Repertory.” Boston: Arthur P. Schmidt, 1886. 2 copies.
Box 204


M., L., arr. Robin Adair. Scotch song from “La Dame Blanche.” For alto or baritone in B flat with piano accompaniment. Philadelphia: L. Meyer, [s.d.]. Cover features color illustration printed by F. Moras Lith. Missing pages; copy consists of front cover and page 5 of score.


Mack, E. Now or never: song and chorus. Verses for solo voice with SATB chorus, with piano accompaniment. Words by Miss Katie Belle Wichmann. [s.l.]: W. F. Shaw, 1874. Cover features illustration printed by Th. Hunter, Philadelphia, Lith. 2 copies. Copy 2 missing pages; copy consists of front cover and page 5.


Macy, James C. Somebody’s coming when the dewdrops fall. Verses for solo voice with SATB chorus, with piano accompaniment. Cleveland; Chicago: S. Brainard’s Sons, 1878. Cover features illustration printed by W. J. Morgan & Co., Lith.


Mahaffey, R. B. We should love each other more: song and chorus for six voices. Verses for solo voice with piano accompaniment. Chorus for duet with SATB chorus, with piano accompaniment. Words by E. R. Latta. 1877. New York: C. M. Cady, 1877.


Malmène, Waldemar. The man I mean to marry. Words by George Birdseye. [s.l.]: W. F. Shaw, 1879.

Manchester, A. L. Cradle song. For mezzo soprano or baritone with piano accompaniment. Cleveland: J. H. Rogers, 1890.
The manola (Die Manola). Words in English and German. [s.l.: s.n., s.d.]. Plate no. 2297. Missing front cover.


Marcy-Raymond, Emma. Had I my wish. For soprano or tenor in F with piano accompaniment. Boston: Oliver Ditson Co., 1890.


Marks, Godfrey. We’re homeward bound. New York: Richard A. Saalfield, [s.d.].


Marsh, John B. I will arise. For tenor or soprano solo with SATB quartet, with piano accompaniment. New York: Wm. A. Pond & Co., 1873. 2 copies. Copy 2 missing front cover.

Marshall, L. I love the path of the free: quartette for male voices. Words by Eliza Cook. Boston: White, Smith & Perry, 1873.


Marston, G. W. My God and father, while I stray: sacred song. For tenor or soprano in G with piano accompaniment. Boston: Arthur P. Schmidt, 1889.
Marston, G. W. My God and father, while I stray. For soprano or tenor in G with piano accompaniment. In “Sacred Songs.” Boston: Arthur P. Schmidt, 1889. 3 copies.

Marston, G. W. My God and father, while I stray: sacred song. For solo voice in D flat with piano accompaniment. Boston: Arthur P. Schmidt, 1884. 2 copies.

Marston, G. W. My God and father, while I stray. For alto or baritone in D flat with piano accompaniment. In “Sacred Songs.” Boston: Arthur P. Schmidt, 1884. 4 copies.


Marston, G. W. ‘T was in the charming month of May (Im wunderschönen Monat Mai). Words in English and German. Words by H. Heine. English version by Frederick W. Bancroft. In “Songs by G. W. Marston.” Boston: Arthur P. Schmidt, 1890.

Marston, V. E. Allie Lee. Pittsburgh: Barr, Knake & Buettler, 1867. 2 copies.

Martin, G. W. By the mill. For solo voice with piano or organ accompaniment. Words by S. Waddington. In “Fireside Songs.” [s.l.: s.n., s.d.].


Marum, Hammill. Glory be to God on high (Gloria in Excelcis). For SATB chorus with organ accompaniment. New York: Wm. Hall & Son, 1871. 3 copies.


Mascagni, Pietro. Ave Maria. Adaptation from the “Intermezzo” from “Cavalleria Rusticana.” For soprano or tenor in F with piano accompaniment. Words in English and Italian. Italian words by P. Mazzoni. English words by Fred. E. Weatherly. New York: G. Schirmer, [s.d.].

Mascagni, Pietro. Ave Maria. Adaptation from the “Intermezzo” from “Cavalleria Rusticana.” For mezzo-soprano or baritone in E flat with piano accompaniment. Words in English and Italian. Italian words by P. Mazzoni. English words by Fred. E. Weatherly. New York: G. Schirmer, [s.d.].


Box 205


Mavourneen, Kathleen. Cottage Music. For voice with piano. [s.l., s.n., s.d.]. Cover features lithograph print.


Maywood, Geo. Pauline. Romanza for contralto or bass with piano. Words by Harry B. Smith. [s.l.]: S. Brainard’s Sons Co., 1889.

Maywood, Geo. Pauline. Romanza for mezzo soprano or baritone in F Major. Words by Harry B. Smith. Chicago: S. Brainard’s Sons Co., 1889. Cover features lithograph print. 3 copies.


McNaughton, J. H. As We Went a Haying (Geordie and I). Ballad for voice with piano. New York: Wm. A. Pond & Co., 1867. 2 copies.


McNaughton, J. H. No, No, No! and Yes, Yes, Yes!. For voice with piano. Boston: Oliver Ditson & Co., 1870.


Mendelssohn, Felix Bartholdy. Hear My Prayer; Hymn for Soprano and Chorus. For soprano solo and SATB chorus with organ or pianoforte. [s.l., s.n., s.d.]. Bound with Mozart, Ave Verum, for SATB chorus and piano. [s.l.: s.n., s.d.].

Mendelssohn, F. I Am A Roamer Bold. From “Son and Stranger.” For voice with piano. Words from the German by H. F. Chorley. From “Gems From the German.” Boston: Oliver Ditson Company, [s.d.]. 2 copies.


Mendelssohn. Jerusalem! Thou That Killest the Prophets. For voice with piano. [From “Oratorio of St. Paul.” s.l., s.n., s.d.].


Mendelssohn, F. Bartholdy. Now We Are Ambassadors in the Name of Christ. For tenor and bass with piano. No. 4 in “Selections from the Oratorio of St. Paul.” Chicago: S. Brainard’s Sons, [s.d.]. 2 copies.


Mendelssohn. O Rest in the Lord Aria. From “Elijah.” For alto solo with piano. [s.l., s.n., s.d.].


Mendelssohn, F. The Passage Bird’s Farewell (Abschiedslied der Zugvogel). For two sopranos with piano. No. 2 in “6 Two-Parts Songs for Female Voices with Accompaniment for the Piano Forte.” New York: William Hall & Son, [s.d.].


Mendelssohn. ‘Tis Thus Ordained Volkslied. For voice with piano. English words by A. Waymark. From “Choice Foreign Songs.” [s.l., s.n., s.d.].


Mercadante, S. Salve Maria (Hail to Thee, Mary). For contralto or baritone with piano. English version by H. M. New York: G. Schirmer, 1865.


Merrill, H. T. Home is a Heaven. Song with chorus ad lib with piano. Chicago: H. T. Merrill, 1870.


Meyer-Helmund, Erik. Du fragst mich täglich (The daily question), op. 5, no. 5. For solo voice in G with piano accompaniment. Words in German and English. In “Favorite Arias, Ballads and Songs.” New York: Edward Schuberth & Co., [s.d.].


Meyer-Helmund, Erik. It was not so to be (Es hat nicht sollen sein), op. 12, no. 3. For soprano or tenor with piano accompaniment. Words in English and German. German words from J. V. v. Scheffel’s “Trompeter von Säckingen.” In “German Songs.” New York: G. Schirmer, 1887.


Meyer-Helmund, Erik. Thee I think of, Margarita (Dein gedenk’ ich, Margaretha). For soprano in B flat with piano accompaniment. Words in English and German. English words by George Cooper. New York: Richard A. Saalfield, [s.d.].


Millard, Harrison. Ave Maria (Humbly before thee). For soprano or tenor with piano accompaniment and violin obbligato (ad lib.). Jersey City, NJ: W. H. Ewald & Bro., 1875.


Millard, H. Ave Maria. For mezzo soprano in E flat with piano accompaniment and violin obbligato. Words in Latin and English. No. 3 in “Seven Ave Marias by Harrison Millard.” New York: T. B. Harms; Francis, Day & Hunter, 1881.


Millard, Harrison. La serenata (The serenade). Words in Italian and English. No. 3 in “Boquet of Florence with English and Italian words.” Boston: Oliver Ditson, [s.d.].


Millard, H. *I’ll be the first to greet thee.* New York: J. L. Peters, 1867.

Millard, Harrison. *Jeannie’s reply:* solo or duett. For one or two voices with piano accompaniment. New York: J. N. Pattison & Co., 1870.


Millard, Harrison. Love but me, alone. Words by Helen Ashland Kean. New York: Frederick Blume, 1876.

Millard, H. My dearest dear little heart: ballad. For soprano or tenor in F with piano accompaniment. New York: Louis Berge, 1870.


Millard, H. O, rest in the Lord: solo or quartette. For SATB chorus with tenor or soprano solo, with piano accompaniment. In “Sacred Quartette Music Composed by Harrison Millard.” New York: Wm. A. Pond & Co., 1865. 3 copies.


Millard, Harrison. T’amo bell’ idol mio (Thine dearest is my soul). Words in Italian and English. Boston: Oliver Ditson & Co., [between 1864 and 1870].


Millard, H. Vieni al mio sen (Come to my heart). Duet for soprano and tenor or two sopranos with piano accompaniment. Words in Italian and English. New York: G. Schirmer, 1867.


Millard, Harrison. When the tide comes in. For contralto in D with piano accompaniment. Words in English and German. Words by H. Ashland Kean. Translated into German by Julius Gerson. New York: T. B. Harms & Francis, Day & Hunter, 1873.


Millard, Harrison. When the tide comes in (Wenn die fluth kommt heim). For contralto in D with piano accompaniment. Words in English and German. Words by H. Ashland Kean. Translated into German by Julius Gerson. New York: Spear & Dehnhoff, 1873.

Miller, Harry, arr. Scotch lassie Jean. Verses for solo voice with SATB chorus, with piano accompaniment. Boston: Oliver Ditson & Co., 1875. Cover features illustration printed by J. H. Bufford’s Sons Lith. 4 copies. Copy 3 missing front cover. Copy 4 missing front cover and page 5 of score.


Millöcker, Carl. In the hills: duett. For two voices with piano accompaniment. English translation by M. J. Murphy. Cleveland; Chicago: S. Brainard’s Sons, 1886.


Molique, B. If o’er the boundless sky. For voice and piano. Words in English and German. English words by F. W. Rosier. No. 139 in “Vocal Beauties with German Words.” Philadelphia: G. André & Co., [s.d.].

Molique, Bernhard. Pour out thy heart before the Lord. From Abraham. For voice and piano. Words in English and German. No. 8 in “Nelson Varley’s Album: Choice Selections of His Favorite Songs.” Boston: Oliver Ditson & Co., [s.d.].


Molloy, J. L. The clang of the wooden shoon. For voice and piano. In “Celebrated Songs by J. L. Molloy.” [s.l.: s.n., s.d.]. On reverse of publication, advertisement for W. F. Sudds’s National School for the Piano-Forte.


Molloy, J. L. The clang of the wooden shoon. For voice and piano. Boston: Oliver Ditson & Co., [between 1864 and 1870].


Molloy, J. L. Colin’s love letter. For voice and piano. Words by E. Williams. In “New Songs by J. L. Molloy.” Boston: Oliver Ditson & Co., [s.d.].

Molloy, J. L. Jamie. For voice and piano. New York: Frederick Blume, 1878.

Molloy, J. L. Jamie. For voice and piano. In “Vocal Echoes: Collection of Favorite Songs by Popular Writers.” Cleveland: S. Brainard’s Sons, [s.d.].

Molloy, J. L. Jamie. For soprano in E flat with piano accompaniment. Philadelphia: J. E. Ditson & Co., [s.d.].


Molloy, J. L. Jamie. For voice and piano. New York: E. H. Harding, [s.d.].

Molloy, J. L. Jamie. For voice and piano. New York: Thomas O’Kane, [s.d.].

Molloy, J. L. The Kerry dance. For voice and piano. No. 3 in “Pleasing Melodies.” Boston: [s.n.], 1882.
Molloy, J. L. The Kerry dance. For voice and piano. Philadelphia: M. D. Swisher, [s.d.]

Molloy, J. L. The Kerry dance. For voice and piano. In “Popular Songs: Soprano or Tenor.” New York: R. A. Saalfield, [s.d.]

Molloy, J. L. London bridge. For voice and piano. Words by F. E. Weatherly. [s.l.: s.n., s.d.]. On reverse of publication, advertisement for new music by unlisted publisher.


Molloy, J. L. Old lace. For soprano in F with piano accompaniment. Arranged by A. Woodlawn. Words by Hugh Conway. In “Sparkling Compositions by J. L. Molloy.” [s.l.]: W. A. Evans & Bro., 1882. Missing pages; copy consists of front cover and pages 2-5 of score.

Molloy, J. L. Our last waltz. Words by F. E. Weatherly. Detroit, MI: Detroit Music Co., [s.d.]


Molloy, J. L. To-morrow will be Friday. For voice and piano. Words by F. E. Weatherly. In “Poetry and Pathos: A Special Collection of Songs for Parlor and Concert Singing.” Cincinnati: John Church Co., [s.d.]. 2 copies.

Molloy, J. L. A twilight fancy; or, Dresden China. For voice and piano. Words by F. E. Weatherly. Boston: Oliver Ditson & Co., [s.d.].

Molloy, J. L. A twilight fancy; or, Dresden China. For voice and piano. Words by F. E. Weatherly. In “Favorite Songs and Ballads.” New York: Edward Schuberth & Co., [s.d.].


Moncrieff, Mrs. L. ‘Twas only a year ago, love. For voice and piano. Words by Whyte Melville. In “Charming Songs by Favorite Authors.” Boston: Oliver Ditson & Co., [s.d.].


Mozart. Within this sacred dwelling (Qui sdegno non s’accende). From the opera “Zauberflöte.” For voice and piano. Words in Italian, English, and German. No. 134 in “Vocal Beauties with German Words.” Philadelphia: G. André & Co., [s.d.].


Mullen, John W. Afterwards. For voice and piano. Words by Mary Mark Lemon. New York: Richard A. Saalfield, [s.d.].

Müller, Adolf. Ye soft blue eyes, good night (Jhr blauen Augen, gute Nacht): serenade. For voice and piano. Words in English and German. Translated and adapted from the German by Jennie Frodsham. New York: G. Schirmer, 1863.


Murray, James R. Angels guard her dreams to-night. For SATB quartet with piano accompaniment. Words by Bertha S. Scrantom. [s.l.: s.n., s.d.]. Plate no. 335. Missing front page.

Murray, J. R. The gates of rest. For alto or bass in D with piano accompaniment. Words by E. Oxenford. Cincinnati: John Church Co., [between 1885 and 1893].

Muzio. Adelina valse. Words in English and Italian. [s.l.: s.n., s.d.]. Plate no. 4102. Missing front cover.

My heart is sair for somebody. For voice and piano. Words by Burns. In “Songs of Scotland.” Boston: White, Smith & Co., [s.d.].
Box 208


Neidlinger, W. H. The Birthday of a King; Christmas Song. For mezzo-soprano or baritone with piano. From “Selected Sacred Songs with Piano or Organ Accompaniment.” New York: G. Schirmer, 1890.

Neidlinger, W. H. The Birthday of a King; Christmas Song. For soprano or tenor with piano. New York: G. Schirmer, 1890.

Neidlinger, W. H. The Birthday of a King; Christmas Song. For mezzo-soprano or baritone with piano. New York: G. Schirmer, 1890.


Nessler, Victor E. It Was Not Thus To Be! (Es Hat Nicht Sollen Sein). For voice and piano. English words by George Cooper. From “Operatic Anthology.” New York: G. Schirmer, 1887.

Nessler, Victor E. It Was Not Thus To Be! (Es Hat Nicht Sollen Sein). For voice and piano. English words by George Cooper. New York: G. Schirmer, 1887.

Nessler, Victor E. It Was Not Thus To Be! (Es Hat Nicht Sollen Sein). For voice with piano. English words by George Cooper. From “Lyric Gems.” New York: G. Schirmer, 1888. 7 copies.

Nessler, Victor E. It Was Not Thus To Be! (Es Hat Nicht Sollen Sein). For voice with piano. English words by George Cooper. From “The Trumpeter of Sackingen.” New York: Richard A. Saalfield, [s.d.].


Nevin, Ethelbert. Serenade (Good night! Good night beloved!). For soprano in B Major with piano. New York: G. Schirmer, 1884. 10 copies.


Newcomb, Bobby. There’s A Light in the Window. For voice with piano. [s.l.]: T. B. Harms & Co., 1885.


Norman, Bert C. I Love the Captain’s Daughter. Waltz Song and Chorus for voices with piano. Brooklyn: Chas. W. Held, 1890.


Novaro, m. L’Amore (Love); Valzer Brillante. For voice with piano. Words by E. Marenco. New York: Wm. A. Pond & Co., 1865.


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Pease, Alfred H. Absence. For contralto baritone or bass with piano accompaniment. Cleveland: S. Brainard’s Sons, [between 1866 and 1888]. 2 copies.


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Pontet, Henry. The broken pitcher. Words by Nemo. New York: Richard A. Saalfeld, [s.d.].


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Rodney, Paul. Calvary Song. No. 2 in C Minor for mezzo soprano or baritone. Words by Henry Vaughan. [s.l., s.n., s.d.].


Rodney, Paul. Emmanuel (God With Us). For voice with piano. Words by Walter Stevens. [s.l., s.n., s.d.].


Rodney, Paul. Sion. Sacred song for alto or bass with piano or organ. Words by G. Clifton Bingham. New York: G. Schirmer, [s.d.].


Roeckel, Joseph L. The Devoted Apple. For voice with piano. Words by Frederic E. Weatherly. Chicago: National Music Company, [s.d.].

Roeckel, Joseph L. Happy Three. For voice with piano. Words by R. S. Hichens. From “Popular English Songs and Ballads: First Series.” [s.d.].


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Roeckel, Joseph L. Prince Charming. For voice with piano. Words by Hugh Conway. [s.l., s.n., s.d.].

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Roeckel, J. L. The Stormfiend Song. For voice with piano. Words by Fred. E. Weatherly. From “Gems of English Ballads by Standard Composers.” [s.l., s.n., s.d.].

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Rogers, H. M. ‘Tis Sweet to be Remembered. For voice with piano. Philadelphia: Chas. W. A. Trumpler, 1863.
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Rogers, James H. At parting. For soprano or tenor in F sharp with piano accompaniment. Words by Frederic Peterson. Cleveland: Rogers & Eastman, 1886. 2 copies.

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Rogers, James H. Dear, when I look (Wenn ich in deine Augen seh’). For soprano or tenor in A flat with piano accompaniment. Words in English, after Heinrich Heine. New York: William A. Pond & Co., 1886. 2 copies.


Rogers, Wm. T. Cantilena. Verses for two voices with SATB chorus, with piano accompaniment. Words by Lottie Linwood. Cleveland: S. Brainard & Son, 1865. 2 copies.

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Root, F. W. Let me go. Chicago: Root & Cady, 1867.


Root, F. W. Poor Carlotta (The last words of Maximilian). Verses for solo voice with SATB chorus, with piano accompaniment. Words by Paulina. Chicago: Root & Cady, 1867.


Root, G. F. Kind friends, one and all: a song of greeting. For solo voice with SATB chorus, or SATB quartet, with piano accompaniment. Cleveland: S. Brainard’s Sons, [s.d.].


Root, Geo. F. Passing through the fire: song and chorus. Verses for solo voice with SATB chorus, with piano accompaniment. Cleveland: S. Brainard’s Sons, 1871.


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Rosenfeld, Monroe H. The song of the steeple. Verses for soprano or tenor in B flat and chorus for two voices, with piano accompaniment. Poetry by Edmund E. Price. Brooklyn, NY: Chas. W. Held, 1890.

Rosenfeld, Sydney. Birdie was so young: a very pathetic ballad. Melody from the German. New York: Willis Woodward & Co., 1886.


Rosewig, A. H. Never old are words of welcome: duett, or two part chorus. For soprano and alto with piano accompaniment. Words by K. McC. Philadelphia: A. H. Rosewig, 1876.


Ross, Lizzie B. Little bird why singest thou. Cleveland: S. Brainard & Sons, 1870. 2 copies.

Ross, Lizzie M. Sleep will kiss those blue eyes dry: cradle song. Cleveland: S. Brainard & Son, 1866.


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Rossini, G. Gratias. Trio for contralto, tenor, and bass with piano accompaniment. No. 1 in “Morçeaux favoris détachés de la Messe Solennelle de G. Rossini.” New York: G. Schirmer, [s.d.]


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Rotoli, A. The pining flower (April was smiling gaily). English translation by Chas. Searle. Boston: Oliver Ditson & Co., [s.d.].


Rubinstein, Anton. The angel (Der Engel). For two sopranos with piano accompaniment. Words in English and German. No. 1 in “Standard and Favorite German Vocal Duets.” New York: G. Schirmer, 1873. 2 copies.


Rubinstein, Ant. The dew is sparkling (Es blinkt der Thau). For soprano or tenor in F with piano accompaniment. Words in English and German. Translation by Dudley Buck. No. 6 in “Favorite Songs by Anton Rubinstein.” New York: G. Schirmer, 1879. 2 copies.

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Rubinstein, A. Longing (Sehnsucht). For alto or bass in E flat with piano accompaniment. Words in English, German, and French. No. 7 in “Favorite Songs by Anton Rubinstein.” New York: G. Schirmer, [s.d.].
Rubinstein, A. Ring, o ring, my gay Pandero (Klinge, klinge, mein Pandero), op. 76, no. 6. For mezzo-soprano in G minor with piano accompaniment. Words in English and German. English version by Helen D. Tretbar. No. 16 in “Favorite Songs by Anton Rubinstein.” New York: G. Schirmer, 1887.


Rubinstein, Anton. Since first I met thee. For mezzo soprano or baritone in D flat with piano accompaniment. Words by Michale Watson. New York: G. Schirmer, [s.d.].

Rubinstein, A. The tear (Die Thräne). Words in English and German. No. 11 in “Favorite Songs by Anton Rubinstein.” New York: G. Schirmer, [s.d.].

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Rubinstein, A. The wanderer’s night song (Wanderers Nachtlied). For two sopranos with piano accompaniment. Words in English and German. No. 3 in “Standard and Favorite German Vocal Duets with English Translations.” New York: G. Schirmer, 1873. 4 copies.

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Rudolphsen, J. F. I know he will return. Boston: Oliver Ditson & Co., 1865.


Russell, Henry. The orphan ballad singers ballad. Cincinnati: W. C. Peters, [s.d.].


S., S. D. The peace of the valley is fled. Words by E. Fitzball. Philadelphia: Lee & Walker, [s.d.]

S., S. D. Rest (Sigh not ye winds). Quintet for soprano, contralto, tenor or soprano, (solo) baritone, and bass with piano accompaniment. [s.l.: s.n., s.d.]. Plate no. 11120=6. Missing front cover and pages of score; copy consists of pages 3-6 of score.


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Sargent, S. A. The rose and the thorn. For mezzo soprano or tenor in C with violin or violoncello and piano accompaniment. Boston: H. B. Stevens & Co., 1890.

Sawyer, Charles Carroll. Swinging in the lane. Verses for solo voice with SATB chorus, with piano accompaniment. Brooklyn, NY: Sawyer & Thompson, [between 1862 and 1863]. Cover features illustration printed by John Filmer. 3 copies.


Scanlan, Wm. J. Bye, bye, baby; bye, bye: song and chorus. Companion song to Peek-a-boo. Musical supplement to “The Inter Ocean”; No. 98, Wednesday, October 17, 1883. [s.l.: s.n.], 1883.


Scharwenka, Xaver. The opening rose (Die erwachte Rose), op. 15, no. 2. Words in English and German. Words by Fr. v. Sallet. In “Oeuvres de Xaver Scharwenka.” New York: G. Schirmer, [s.d.].

Schehlmann, L. Spring song (Gruss), op. 23, no. 2. Words in English and German. Words by Heine. English words by E. Wiegand. No. 2 in “Four Songs by Louis Schehlmann.” Boston: Arthur P. Schmidt & Co., 1883.


Schlesinger, Sebastian B. Longing (Sehnsucht), op. 10. Words in English and German. Words by Matthew Arnold. German version by Helen D. Tretbar. Boston: Carl Prüfer, 1884. 2 copies.


Schnecker, P. A. Cradle song. For soprano or tenor in A with piano accompaniment. New York: G. Schirmer, 1890.

Schnecker, P. A. Give alms of thy goods. Trio for soprano, tenor, and bass, with organ accompaniment. No. 1 in “Two Sacred Trios.” New York: G. Schirmer, 1890. 3 copies.

Schnecker, P. A. I heard the voice of Jesus say. For soprano or tenor in D flat with piano or organ accompaniment. New York: G. Schirmer, 1889.


Schnecker, P. A. Not every one that saith unto me. For bass in D flat with piano accompaniment. New York: G. Schirmer, 1887. 2 copies.

Schnecker, P. A. Not every one that saith unto me. For bass in D flat with piano accompaniment. New York: G. Schirmer, 1888. 2 copies.

Schnecker, P. A. There, little girl, don’t cry. For mezzo soprano or baritone in C with piano accompaniment. Words by John Whitcomb Riley. New York: G. Schirmer, 1889. Missing pages 3-6 of score.


Schondorf, Johannas. When the quiet moon is beaming (Wenn so sanft und mild Selene). Words in English and German. In “Flowers of Germany: A Collection of Favorite Songs with English and German Words.” New York: S. T. Gordon, [s.d.].

Schondorf, J. When the quiet moon is beaming (Wenn so sanft und mild Selene). Words in English and German. In “ Beauties of Song: A Collection of the Most Popular and Beautiful Songs and Ballads.” New York: Wm. A. Pond & Co., [s.d.].


Schubert, Franz. Ave Maria. For voice and piano in G Major, with flute, violin, or violoncello obbligato. Words in English, German, and Latin. New York: G. Schirmer, 1887. Missing pages; copy consists of pages 5-6 of score and parts for flute, violin, and violoncello.


Schubert. I’m Going Home. Air for soprano or tenor with piano. Adapted by U. C. Burnap. From “First Series: Evening Praise: A Collection of Songs, Duets, Trios and Quartets, Adapted, with
Sacred Words, for use in Praise Services in Church and Home by U. C. Burnap.” Boston: Oliver Ditson & Co., 1884.


Schubert, Fr. The Omnipotence; Die Allmacht. For alto or bass with piano. From “G. Schirmer’s Edition: Favorite Songs by Franz Schubert with German and English Words.” New York: G. Schirmer, 1887.


Schubert, F. The Serenade. For alto or baritone with piano. From “Standard German Songs Third Series.” Boston: Oliver Ditson & Co., [s.d.].


Schubert, F. Thine is My Heart; Impatience (Ungeduld). For soprano or tenor with piano. Words by Louis C. Elson. From “Choice Foreign Songs.” Toledo, Ohio: I. Fischer, Music Dealer, [s.d.].


Schumann, R. Dedication (Widmung). For alto with piano. From “Gems of German Song: First Series.” New York: G. Schirmer, [s.d.].
Schumann, R. I Ne’er Complain (Ich Grolle Nicht) (Pietie). For voice with piano. No. 10 in “Gems of German Song with English and German Words.” Cleveland: S. Brainard & Sons, [s.d.].


Schumann, R. The Two Grenadiers (Die Beiden Grenadiere). For voice with piano. [s.l., s.n., s.d.].


Scott, Lady John. Douglas! Tender and True. For alto with piano Words by unknown author. [s.l., s.n., s.d.].
Scott, Lady John. Douglas! Tender and True. For voice with piano. Words by unknown author. From “Gems of Song by Popular Authors.” [s.l., s.n., s.d.]. Cover features lithograph print.


Scott, Mrs. Sue Ingersoll. Pass Under the Rod. For voice with piano. Words by Mrs. Dana. Cincinnati: The John Church Company, 1862. 5 copies.


Seaverns, C. L. From the Bosom of Ocean; I Seek Thee. For voice with piano. Words by Bayard Taylor. Chicago: Molter & Wurlitzer, 1868.


Seibert, Wm. Beautiful Lena. Song and chorus for voices with piano. Chicago: Lyon & Healy, 1866.


Seward, Theo. F. Is Your Heart Still the Same to Me My Darling!. Song and chorus for voices with piano. Chicago: Root & Cady, 1866.


Shelley, Harry Rowe. Abide With Me. Sacred Song for soprano or tenor in E Major with piano. New York: G. Schirmer, 1889. 3 copies.


Shelley, Harry Rowe. Love’s Sorrow; Liebeslied, Ballad. For mezzo-soprano or baritone. From “Four Ballads by Harry Rowe Shelley.” New York: G. Schirmer, 1888. 4 copies.


Shelley, Harry Rowe. Love’s Sorrow; Liebeslied, Ballad. For soprano or tenor with piano. From “Four Ballads by Harry Rowe Shelley.” New York: G. Schirmer, 1888. 3 copies.


Shelley, Harry Rowe. The Resurrection Song. For soprano or tenor, with accompaniment for pianoforte, organ, and violin (ad lib). New York: G. Schirmer, 1887. 6 copies.


Shepperd, Frank N. Marie. For mezzo soprano or baritone in F with piano accompaniment. Poem by Geo. F. Richmond. New York: G. Schirmer, 1890.

Shepperd, Frank N. Rock of ages. For soprano or tenor in A flat with piano or organ accompaniment. New York: G. Schirmer, 1889.

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Verdi. Terzetto d’Attila di Verdi. (Te sol quest anima/Believe me). For three voices and piano. Words in Italian and English. English words by Jaques. Boston: G. P. Reed, [s.d.].

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Vinton, Mrs. J. A. Supplication: hymn. For soprano or tenor with piano accompaniment. Cleveland: J. H. Rogers, 1890.


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Walker, Edward H. O wert thou in the cauld blast. For voice and piano. Words by Robert Burns. [s.l.]: Edward H. Walker, 1884. 3 copies.

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