U.S. SHEET MUSIC COLLECTION

SUB-GROUP I, SERIES 2

Consists of imprints of vocal and instrumental music dated between 1801 and 1825, arranged in a sequence according to the entry numbers found in Richard J. Wolfe’s Music in America, 1801-1825: A Bibliography, vols. I-III (New York: New York Public Library, 1964). For reference, each entry includes the corresponding entry number from Wolfe’s bibliography written in brackets (e.g., [W. 19]).

Box 2


Adams, A. M. La petite surprise!: a divertissement with variations. For solo piano. New York: W. Dubois, [1821]. [W. 21]

Adams, A. M. La petite surprise!: a divertissement with variations. For solo piano. New York: W. Dubois, [1821]. 2 copies. [W. 21A]


Ned of the hills. For voice and piano. Words translated from the original Irish by Miss Owenson. Philadelphia: G. E. Blake, [between 1810 and 1812]. [W. 54]


Arne, Michael. Sweet passion of love. From “Cymon.” For voice and piano. [Pages 24-25 from “Elegant Extracts from the Most Esteemed English Operas.”] [Philadelphia: s.n., ca. 1803] [W. 159]
Arne, Dr. The soldier tired of war’s alarms. From “Artaxerxes.” For voice and piano. New York: J. A. & W. Geib, [between 1818 and 1821]. 2 copies. [W. 205]


The moment was sad, Erin go bragh and Ellen O’Moore. For voice and piano. Philadelphia: G. E. Blake, [between 1806 and 1807]. [W. 275]

Arnold, Dr. The way-worn traveller. From the opera “The Mountaineers.” For two voices and piano. Philadelphia: G. Willig, [s.d.]. [W. 294]


Auld robin gray, with recitative and vocal embellishments. For voice and piano. Philadelphia: G. E. Blake, [ca. 1819]. [W. 348]

Auld robin gray, with recitative and vocal embellishments. For voice and piano. Philadelphia: G. Willig, [ca. 1819]. [W. 349]

Auld robin gray. For voice and piano. [Boston: Edwin W. Jackson, between 1821 and 1826]. [W. 352A]


Aykroyd, James, arr. “The Siren: A Collection of Sacred Music Suitable for Sunday Evening’s Recreation and Public or Private Devotion, No. 1” Contents include T. Loud, Jr., Triumph, for SATB voices and piano; Stanley, Revelation, for SATB voices and piano; James Aykroyd, Thoroby, for SATB voices and piano; T. Clarke, Clarke’s, for SATB voices and piano; W. Dixon, Pentecost, for SATB voices and piano. Philadelphia: G. E. Blake, [1822]. [W. 378]

Aykroyd, James, arr. “The Siren: A Collection of Sacred Music Suitable for Sunday Evening’s Recreation and Public or Private Devotion, No. 2.” Contents include J. Burkitt, Pebmarsh, for SATB voices and piano; Manchester, for SATB voices and piano; James Aykroyd, Haslingden, for SATB voices and piano; T. Clark, Ledgers, for SATB voices and piano; T. Loud, Jr.,
Religion, for SATB voices and piano; John Massey, Lord’s Day, for SATB voices and piano. Philadelphia: G. E. Blake, [s.d.]. [Not indexed in Wolfe]

Aykroyd, James, arr. “The Siren: A Collection of Sacred Music Suitable for Sunday Evening’s Recreation and Public or Private Devotion, No. 3.” Contents include Martin Luther, The Hundredth Psalm, for voice and piano; F. Hopkinson, Philadelphia, for voice and piano; Revd. Dr. Barnes, Ferneside, for SATB voices and piano; Harwood, Charing, for SATB voices and piano; Leach, Mount Pleasant, for voice and piano; Stanley, Warwick, for voice and piano; J. Cole, Annapolis, for SATB voices and piano; James Aykroyd, Academy, for SATB voices and piano. Philadelphia: G. E. Blake, [s.d.]. [Not indexed in Wolfe]

Aykroyd, James, arr. “The Siren: A Collection of Sacred Music Suitable for Sunday Evening’s Recreation and Public or Private Devotion, No. 4.” Contents include I. Smith, Falcon Street, for voice and piano; Stanley, Shirland, for voice and piano; Pucitta, Judgment, for SATB voices and piano; James Aykroyd, Cathedral, for SATB voices and piano; B. Carr, Evesham, for SATB voices and piano. Philadelphia: G. E. Blake, [s.d.]. [Not indexed in Wolfe]

Aykroyd, James, arr. “The Siren: A Collection of Sacred Music Suitable for Sunday Evening’s Recreation and Public or Private Devotion, No. 5.” Contents include Thomas Loud, Jr., Redeeming love, for SATB voices and piano; James Aykroyd, Crown him Lord of all, for SATB voices and piano; G. F. Handel, Hanover or 104th Psalm, for voice and piano; John Hatton, Newry, for voice and piano; Belvidore, for SATB voices and piano. Philadelphia: G. E. Blake, [s.d.]. [Not indexed in Wolfe]

Aykroyd, James, arr. “The Siren: A Collection of Sacred Music Suitable for Sunday Evening’s Recreation and Public or Private Devotion, No. 6.” Contents include T. Clarke, Psalm ninety second, for SATB voices and piano; H. Carey, Wooburn, for voice and piano; Pilbrow, Responces, for SATB voices and piano; J. Aykroyd, Newburn, for SATB voices and piano; Stanley, Poland, for SATB voices and piano; Fawcett, Alarm, for SATB voices and piano; Constantine, Effusion, for SATB voices and piano; Chetham, Aylesbury, for SATB voices and piano. Philadelphia: G. E. Blake, [s.d.]. [Not indexed in Wolfe]

Aykroyd, James, arr. “The Siren: A Collection of Sacred Music Suitable for Sunday Evening’s Recreation and Public or Private Devotion, No. 7.” Contents include I. Smith, Abridge, for voice and piano; T. Loud, Jr., Germantown, for SATB voices and piano; J. Aykroyd, Funeral, for SATB voices and piano; M. Luther, Luther’s Hymn, for SATB voices and piano; Dr. Wainwright, Psalm thirty fourth, for SATB voices and piano; Stanley, Matthias, for voice and piano; T. Clark, Cranbrook, for SATB voices and piano. Philadelphia: G. E. Blake, [s.d.]. [Not indexed in Wolfe]

Aykroyd, James, arr. “The Siren: A Collection of Sacred Music Suitable for Sunday Evening’s Recreation and Public or Private Devotion, No. 8.” Contents include G. F. Handel, Croydon, for SATB voices and piano; Edwards, for SATB voices and piano; St. Plungents, for SATB voices and piano; Williams, St. Thomas, for SATB voices and piano; Amana, for SATB voices and piano; C. Wesley, Crucifixion, for SATB voices and piano; Harwood, St. Peter’s, for SATB
voices and piano; Wyvill, Eaton, for SATB voices and piano. Philadelphia: G. E. Blake, [s.d.]. [Not indexed in Wolfe]

Aykroyd, James, arr. “The Siren: A Collection of Sacred Music Suitable for Sunday Evening’s Recreation and Public or Private Devotion, No. 9.” Contents include T. Loud, Jr., Anticipation, for SATB voices and piano; Widdop, Cuta, for SATB voices and piano; Tallis, Evening hymn, for SATB voices and piano; D. Weyman, Hibernia, for SATB voices and piano; Stanley, Stonefield, for SATB voices and piano; J. Aykroyd, Louisville, for SATB voices and piano; F. A. Getze, Crown Street, for SATB voices and piano. Philadelphia: G. E. Blake, [s.d.]. [Not indexed in Wolfe]


The battle of the Nile. For voice and piano, with flute obbligato. New York: J. Hewitt, [1804]. [W. 460]

Begone dull care. For two voices and piano. Philadelphia: G. E. Blake, [between 1810 and 1819]. [W. 509]

Bennison, T. Le retour de Wicklon: aria pastorale, pas seul, and waltz. New York: W. Dubois, [1818]. [W. 521]

Bishop, Henry R. And has she then fail’d in her truth, the beautiful maid I adore! For voice and piano. Philadelphia: G. E. Blake, [between 1818 and 1821]. [W. 564]
Bishop, Henry R. As it fell upon a day. For two voices and piano. Words from Shakespeare’s sonnets. New York: Dubois & Stodart, [1824]. [W. 567A]

Bishop, Henry R. As it fell upon a day. For two voices and piano. Words from Shakespeare’s sonnets. Philadelphia: G. E. Blake, [ca. 1824]. [W. 568]

Bishop, Henry R. The boys of Switzerland. From the dramatic romance “The Wandering Boys.” New York: J. A. & W. Geib, [between 1818 and 1821]. [W. 577]


Bishop, Henry R. The dashing white sergeant. For voice and piano. Baltimore: John Cole, [s.d.]. [W. 595]


Bishop, Henry R. Home! Sweet home!. From “Clari; or The maid of Milan.” For voice and piano. Baltimore: John Cole, [ca. 1824]. [W. 646A]


Bishop, H. R. Love has eyes. For voice and piano. Philadelphia: G. Willig, [between 1815 and 1818]. [W. 696]

Bishop, Henry R. The celebrated mocking bird song. For voice, flute, and piano in E flat. New York: Geib & Walker, [between 1829 and 1843]. [W. 711B]


Bishop, Henry R. To love thee night and day, love! For voice and piano. Philadelphia: G. E. Blake, [1821]. [W. 826]

Bishop, Henry R. And ye shall walk in silk attire. For voice and piano. Baltimore, MD: John Cole, [ca. 1825]. Missing pages; copy consists of page 1 of score only. [W. 868]


Blue eyed Mary. For voice and piano. New York: Wm. Dubois, [ca. 1817]. [W. 893]

Blue eyed Mary. For voice and piano. Philadelphia: G. Willig, [ca. 1817]. [W. 895]


Boieldieu. Overture to Calife de Baghdad. For piano and violin. New York: Dubois & Bacon, [between 1835 and 1837]. [W. 923B]

Boieldieu, A. Overture to the opera “Jean de Paris.” Arranged for two pianos (four hands) by P. J. Riotte. New York: W. Dubois, [ca. 1821]. [W. 928, unica]

Bonapartes favourite waltz. For solo piano. Boston: G. Graupner, [between 1804 and 1806]. [W. 943, unica]

Bonny doon. For one or two voices and piano. Boston: G. Graupner, [after 1820]. [W. 966C]
Bonnie Doon. Favorite Scotch song. For one or two voices and piano. New York: J. A. & W. Geib, [between 1818 and 1821]. [W. 976]

Bonnie Doon. Favorite Scotch song. For one or two voices and piano. New York: Geib & Walker, [between 1829 and 1843]. [W. 976A]

Cadets march. For solo piano. New York: W. Dubois, [between 1817 and 1818]. [W. 984A]

Cadet’s march. For solo piano. Philadelphia: G. E. Blake, [s.d.]. [W. 987]

Boston cadet’s march. For solo piano. [s.l.: s.n., after 1810]. [W. 988]
Box 3


Boyce, Dr. Together let us range the fields. For two voices and piano. Philadelphia: A. Bacon, [ca. 1818]. [W. 1009]

Boyce, Dr. Together let us range. For two voices and piano. Philadelphia: G. E. Blake, [between 1815 and 1841]. [W. 1009X]

Braham, Mr. Ah thee will I follow. From the opera “Kais; or, Love in the deserts.” For voice and piano. Philadelphia: G. E. Blake, [ca. 1809]. [W. 1012]

Braham, Mr. All’s well. For two voices and piano. Philadelphia: G. E. Blake, [ca. 1812]. [W. 1021]

Braham, Mr. All’s well. For two voices and piano. New York: E. Riley, [ca. 1819]. 2 copies. [W. 1028]


Braham, Mr. The celebrated bird duett. From the comic opera of the “Cabinet.” For two voices and piano. Words by T. Dibdin. Philadelphia: G. E. Blake, ca. 1818. [W. 1064]

Braham, Mr. Dulce domum. From “Out of Place; or, The Lake of Lausanne.” For voice and piano. New York: Wm. Dubois, [s.d.]. [W. 1079A]

Braham, Mr. Dulce domum. For voice and piano. Philadelphia: G. E. Blake, [between 1810 and 1814]. [W. 1081]

‘Tis but fancy’s sketch. From the opera of the “Devils Bridge.” For voice and piano. Philadelphia: G. Willig, [between 1817 and 1818]. [W. 1139]


Braham, Mr. The love letter. From “Family Quarrels.” For voice and piano, with flute. Philadelphia: G. E. Blake, [between 1810 and 1814]. [W. 1153]


Braham, Mr. On this cold flinty rock! From the opera “Kais; or, Love in the Deserts.” For voice and piano. Philadelphia: G. E. Blake, [ca. 1809]. [W. 1181]


Braham, Mr. Tho’ love is warm awhile! From the opera “Devil’s Bridge.” For voice and piano. Philadelphia: G. E. Blake, [ca. 1815]. [W. 1214]

Braham, Mr. When thy bosom heaves the sigh. From the opera “Narensky.” For two voices and piano. New York: Wm. Dubois, [1818]. 2 copies. [W. 1230A]

Braham, Mr. When thy bosom heaves the sigh. From the opera “Narensky.” For two voices and piano. New York: Wm. Dubois, [1818]. [W. 1230B]

Braham, Mr. When thy bosom heaves the sigh. A duet from the opera of “Narensky.” For two voices and piano. Philadelphia: G. Willig, [between 1816 and 1817]. [W. 1231]

Braham, Mr. William Tell, the Swiss patriot. For voice and piano. New York: W. Dubois, [1818]. [W. 1234]

Braham. William Tell, the Swiss patriot. For voice and piano. New York: E. Riley, [between 1818 and 1821]. 2 copies. [W. 1238].


The rose. For voice and piano. Boston: G. Graupner, [s.d.]. [W. 1333]


Bruce’s address to his army. A favorite Scotch song. For voice and piano. New York: William Dubois, [1817]. 2 copies. [W. 1377]

Butler, T. H., arr. Trip to Amiens. Arranged for solo piano as a rondo. From the “Musical Journal, No. 80,” instrumental section. [s.l.: s.n., s.d.] [W. 1432]

Buy a broom. A celebrated Bavarian song. For voice and piano. No. 4 in “Apollo.” New York: T. Birch, [between 1825 and 1826]. [W. 1436]

Buy a broom. A celebrated Bavarian song. For voice and piano. No. 4 in “Apollo.” New York: Firth & Hall, [between 1831 and 1843]. [W. 1436A]

Buy a broom. The Bavarian girls song. For voice and piano. Philadelphia: Geo. Willig, [s.d.]. Includes engraved illustration on front cover. [W. 1436X]


The Campbells are comin. A popular Scotch air. For voice and piano. Philadelphia: G. Willig, [ca. 1824]. [W. 1494]


Duchess of Devonshire. Sweet is the vale. For two voices and piano. Philadelphia: G. Willig, [between 1808 and 1810]. [W. 1728]

Duchess of Devonshire. Sweet is the vale. For two voices and piano. Baltimore: Carrs, [between 1809 and 1813]. [W. 1731]

Oh ‘tis love. For solo piano. Printed with Basket cotillion and The rustic reel. Baltimore: Geo. Willig, [s.d.]. [W. 1742X]

Challoner, N. B., arr. New guida di musica; or, Book of instructions for beginners. For solo piano. Includes a variety of fingered lessons from the works of the most eminent masters. Philadelphia: Geo. Willig, [s.d.]. [W. 1753A]


The chieftain: a favorite ballad. For voice and piano or harp. Words by T. Campbell. New York: Dubois & Stodart, [1823]. [W. 1797]


Clarke, Dr. John. The last words of Marmion. For voice and piano. New York: Wm. Dubois, [ca. 1818]. 2 copies. [W. 1837A]


Clarke, Dr. John. The song of Fits-Eustace. For solo voice, chorus, and piano. Philadelphia: G. Willig, [s.d.]. [W. 1861]


Clifton, A. Absent friends. For two voices and piano. Baltimore: G. E. Blake, [ca. 1823]. [W. 1906]


Clifton, A. See the leaves around us falling: autumnal hymn. For SATB chorus and organ or piano. Words by Bishop Horne. Baltimore: A. Clifton, [1823]. [W. 1953, unica]


College hornpipe. For solo piano. Printed with Fishers hornpipe. [New York: W. Dubois, between 1817 and 1818]. [W. 2011]
Box 4


Cooke, T. I’ll love thee ever dearly. From the operatic anecdote of “Frederick the Great.” For voice and piano. Words by S. J. Arnold. New York: W. Dubois, [1817]. [W. 2058]

[Cooke, T.] If not with you I’m blest. For voice and piano. New York: W. Dubois, [1817]. [W. 2064]


Cramer, J. B. Air angelo eccossais with variations. For solo piano. New York: Wm. Dubois, [between 1817 and 1818]. [W. 2152A]


Cramer, J. B. Instructions for the pianoforte. For solo piano. New York: W. Dubois, [1821]. 3 copies. Copies 2-3 missing front cover and page 45 of score. [W. 2159]


Cramer, J. B. Marche Turque. For harp or piano. Philadelphia: G. E. Blake, [between 1808 and 1809]. 2 copies. [W. 2163]


The favorite dances in Tom and Jerry. For solo piano. Baltimore: Willig, [ca. 1824]. [W. 2266]

La danse du shal. Arranged for solo piano. New York: W. Dubois, [between 1817 and 1818]. [W. 2272A]


Tho’ you leave me now in sorrow. For two voices and harp or pianoforte. Boston: G. Graupner, [between 1820 and 1825]. [W. 2333]

Davy, John, arr. We part to meet no more. Duet from “Rob Roy Macgregor.” For two voices and piano. New York: W. Dubois, [1819]. [W. 2336]

Ouverture de Blaise et Babet. For solo piano. [s.l.: s.n., s.d.]. 2 copies. [W. 2398]

Ouverture de Blaise et Babet. For solo piano. Boston: G. Graupner, [between 1803 and 1806]. [W. 2398A]

Jackson, [Dr. G. K.] Dr. Jackson’s Selection, No. 8. Contents include Reichardt, The dream, for voice and piano; The celebrated Welch ground, theme and variations for solo piano; A pattern
for modern eulogists in praise of Madame Blaize, for voice and piano. [s.l.: s.n., ca. 1803]. [W. 2537]

Love among the roses. For voice and piano. With an additional verse written by a gentleman of Baltimore. No. 4 in “Blake’s Musical Miscellany.” Philadelphia: G. E. Blake, [ca. 1815]. [W. 2555]


Birch, Thomas. Les elegante quadrilles, No. [3]. Includes The bonny boat; The spinning wheel; The cup of love; Fair Caroline; Here we meet to soon, etc. For solo piano. With figures by Louis Benoit. Philadelphia: Geo. Willig, [ca. 1825]. [W. 2663B]

Emdin, J. Ah! Why did I gather this delicate flower. For voice and piano. New York: W. Dubois, [1817]. [W. 2675]

The English naval dance. For solo piano. [s.l.: s.n., between 1811 and 1817]. Imprint, New York, sold by I. and M. Paff. [W. 2688]

The English naval dance. For solo piano. New York: Wm. Dubois, [between 1817 and 1818]. 2 copies. [W. 2688A]

Naval dance. For solo piano. Philadelphia: G. E. Blake, [between 1815 and 1818]. [W. 2689]

Exile of Erin; or, Erin go bragh. For voice and piano. Words by Campbell. New York: E. Riley, [between 1823 and 1824]. [W. 2708]


Fisher. Gramachree with variations. For solo piano. [s.l.: s.n., s.d.]. [W. 2795]


A frog he would a wooing go. For voice and piano. Boston: J. Hewitt, [between 1812 and 1813]. [W. 2885]


General Jackson’s grand march. For solo piano. New York: W. Dubois, [between 1817 and 1818]. 2 copies. [W. 2943A]

Glee: The German alphabet. For three voices. No. 54 of “Blake’s Musical Miscellany.” Philadelphia: G. E. Blake, [ca. 1822]. [W. 2965; W. 860, no. 54]

The favorite German serenading waltz. For solo piano. New York: W. Dubois, [between 1818 and 1821]. 2 copies. [W. 2974]

A favorite German serenading waltz. For solo piano. New York: E. Riley, [s.d.]. [W. 2975]

A German waltz. For solo piano. Boston: G. Graupner, [ca. 1812]. 2 copies. [W. 2977]

A German waltz. For solo piano. Boston: G. Graupner, [ca. 1812]. [W. 2977A]


Gildon, J. The jubilee rondo. For solo piano. New York: Dubois & Stodart, [between 1822 and 1826]. 2 copies. [W. 3014]


Gildon, J. None so pretty: a rondo. For solo piano. New York: Dubois & Stodart, [between 1823 and 1826]. 2 copies. [W. 3021]

Gilfert, C. Allen-a-dale. From “Rokeby.” For voice, piano, and German flute. New York: Geib and Walker, [between 1829 and 1843]. Engraved by E. Riley. [W. 3028B]


Gilfert, Charles. I left thee where I found thee love! For voice and piano. New York: Dubois & Stodart, [1823]. [W. 3042]


Gilfert, Charles. Gilfert’s favorite serenading waltz, no. 2. For solo piano. Charleston, VA: Charles Gilfert, [between 1814 and 1817]. [W. 3076]

Gilles, H. N. Look out upon the stars my love. Music adapted from a favorite air. For voice, piano, and Spanish guitar. Words by a gentleman of Baltimore. Baltimore: John Cole, [1823]. [W. 3098]

The girl I left behind me. Printed with The flowers of Edinburgh. For solo piano. New York: E. Riley, [ca. 1819]. [W. 3124]

God save the king. For voice and piano. New York: Wm. Dubois, [between 1817 and 1818]. 2 copies. [W. 3143A]

Goneke, I. F. Governor Miller’s grand march. For solo piano. Philadelphia: G. Willig, [between 1814 and 1817]. Missing page 2 of score. [W. 3154]
A favourite Swiss waltz. For two pianos (four hands). Boston: G. Graupner, [s.d.]. [W. 3171A]

Governor Brooks’ favourite Scotch march. Arranged for solo piano. Boston: G. Graupner & Co., [ca. 1817]. Missing page 2 of score; copy consists of Governor Brooks’ favourite Scotch march only. [W. 3173A]


Paul and Mary. Taken from a fragment in “Paul and Virginia.” For voice and piano. New York: J. Hewitt, [1804]. [W. 3275]

Had I a heart. For voice and piano. Boston: G. Graupner & Co., [s.d.]. [W. 3283A]


[The vocal works of Handel], no. 19. Volume includes Thy rebuke hath broken his heart, recitative; Behold and see, if there be any sorrow, air; He was cut off out of the land of the
living, recitative; But thou didst not leave his soul in hell, air. For voice and piano. [s.l.: s.n., between November 1824 and June 1825]. [W. 3380]


Harrington. How sweet in the woodlands. For two voices and piano. New York: W. Dubois, [1818]. [W. 3412A]

Hawes, W. We’re a noddin at our house at hame. From the opera “Montrose.” For voice and piano. New York: Dubois & Stodart, [s.d.]. [W. 3469]

Hawes, W. We’re a noddin at our house at hame. From the opera “Montrose.” For voice and piano. New York: Dubois & Stodart, [s.d.]. [W. 3469A]


Haydn. My mother bids me bind my hair!: a favorite canzonet. For voice and piano. New York: W. Dubois, [s.d.]. [W. 3515]


Haydn. A prey to tender anguish. For voice and piano, with arrangement for two guitars or two clarinets. New York: J. Hewitt, [ca. 1803]. [W. 3531]

To sigh yet feel no pain. For voice and piano. In “Melody Sketches, No. 1.” Baltimore: G. Willig, [s.d.]. [W. 3552]


A favorite German waltz. For solo piano. Philadelphia: G. Willig, [ca. 1815]. [W. 3704]

Hewitt, [James]. The wounded Hussar; or, Lawrence the brave. For voice and piano, with flute. Philadelphia: G. E. Blake, [ca. 1813]. [W. 3732]

Hewitt, James, arr. The music of Erin, being a collection of original Hibernian melodies with English words, imitated and translated from the works of the ancient Irish bards. For voice and piano. New York: J. Hewitt, [1807]. [W. 3746]

Highland Mary. For voice and piano, with flute. Words by Robert Burns. Philadelphia: G. Willig, [between 1812 and 1815]. [W. 3820]


Gelinek. Queen of Prussia’s waltz with variations. For solo piano. New York: W. Dubois, [between 1817 and 1818]. [W. 3867A]


Himmel. The queen of Prussia’s favorite waltz. For solo piano. Printed with A favorite waltz. For solo piano. New York: Dubois & Stodart, [between 1821 and 1823]. [W. 3872]


Hoberecht, J. Hanoverian waltz, as a rondo. For solo piano. New York: Dubois & Stodart, [1824]. [W. 3882]


Holst, M. The Cottage rondo. For solo piano. [New York]: W. Dubois, [s.d.]. 2 copies. [W. 3904B]

Box 6


Hook. I have lov’d thee dearly lov’d thee. For voice, piano or harp, and flute. Words by Mrs. Robinson. Philadelphia: G. E. Blake, [ca. 1812]. 2 copies. [W. 4069]

Hook. I have lov’d thee, dearly lov’d thee. For voice, piano or harp, and flute. Words by Mrs. Robinson. Philadelphia: G. Willig, [ca. 1812]. [W. 4070]


Hook, James. Safe and sound, a favorite polacca. For solo piano. New York: W. Dubois, [between 1817 and 1818]. [W. 4185A]


What’s the matter now. For voice and piano. Baltimore: I. Carr, [1802]. [W. 4272]
Horn, C. E. The banks of Allan Water. For voice and piano. Words by M. G. Lewis. New York: Dubois & Stodart, [between 1821 and 1823]. 4 copies. Copy 2 has stamp on cover, Sold by Geo. Dutton, Utica. [W. 4294]


Horn, C. E. Cherry ripe. For voice and piano. New York: Dubois & Stodart, [1825]. [W. 4302]


Horsley, Wm. When shall we three meet again. For voice and piano or harp. Boston: G. Graupner, [ca. 1817]. [W. 4338]

Hortencia, the late Queen of Holland. The knight errant. For voice and piano. Words translated from the French by Walter Scott. Philadelphia: G. E. Blake, [between 1818 and 1820]. [W. 4340]

Hortencia, the late Queen of Holland. The knight errant. For voice and piano. Words translated from the French by Walter Scott. New York: W. Dubois, [1819]. [W. 4342]

The late Queen of Holland. The knight errant. For voice and piano. New York: E. Riley, [between 1819 and 1820]. [W. 4345]


Moran, P. K. The knight errant: a celebrated French romance arranged with variations. For solo piano. New York: W. Dubois, [ca. 1821]. [W. 4349]

Gelineck. Hummel’s celebrated waltz with variations. For solo piano. New York: W. Dubois, [1821]. [W. 4396]


I won’t be a nun! For voice and piano. Boston: G. Graupner, [between 1820 and 1825]. [W. 4455]

I won’t be a nun. Arranged for flute and piano, with words. New York: Wm. Hall & Son, [ca. 1850]. 2 copies. [W. 4459B]

I won’t be a nun. For voice and piano. New York: E. Riley, [between 1824 and 1831]. [W. 4460]

The ill wife. For voice and piano. Philadelphia: G. E. Blake, [between 1816 and 1818]. [W. 4472]

Jackson, G. K. Sweet are the banks: a canzonet. For two voices and piano. Boston: C. & E. Jackson, [ca. 1825]. [W. 4559]


Jackson, William, of Exeter. Time has not thin’d my flowing hair. For two voices and piano. Accompaniment by C. Meineke. Baltimore: John Cole, [ca. 1825]. [W. 4580]


Johnson’s march. For flute or violin and piano. Philadelphia: George Willig, [after 1820]. [W. 4665]


Keene. Fancy’s vision. For voice and piano. New York: Geib & Walker, [between 1824 and 1843]. [W. 4718A]


Ware, G. The popular dance. From the comedy of “The Honey Moon.” For solo piano. Philadelphia: G. Willig, [ca. 1815]. [W. 4784]


The favorite march in pizzarro. Followed by, Waltz. For solo piano. New York: Wm. Dubois, [between 1817 and 1818]. [W. 4840A]

Pizarro’s march. For solo piano. New York: E. Riley, [ca. 1820]. 2 copies. [W. 4842]


Kelly, M. Rest! Warrior rest. For voice and piano. New York: Dubois & Stodart. [1825]. [W. 4874A]

Kelly, M. Rest! Warrior rest. For voice and piano. New York: Dubois & Stodart, [ca. 1825]. No pagination. [W. 4874B]

Kelly, Michl. The favorite songs in the comic opera of “The Foundling of the Forest.” Includes, Come away my soldier, for solo voice and piano; Tell me soldier?, for two voices and piano; Brandy o, for voice, flute, and piano; The banks of the Rhine, for voice and piano. Philadelphia: G. E. Blake, [ca. 1810]. [W. 4880]

When pensive I thought of my love. From “Blue Beard.” For voice and piano, with arrangement for guitar. Boston: Mallet & Graupner, [1802]. [W. 4907]

When pensive I thought on my love. From the grand dramatic romance of “Blue Beard.” For voice, flute, and piano. New York: J. Hewitt, [between 1803 and 1805]. [W. 4908]


Kiallmark, G. Orange boven: grand march with variations and rondo. For solo piano. Philadelphia: A. Bacon, [ca. 1817]. [W. 4962X]

Kiallmark, G. Waters of Ellé. For voice and harp or piano. New York: Dubois & Stodart, [1823]. [W. 4970]

Kiallmark, G. Waters of Elle. For voice and harp or piano. Baltimore: John Cole, [ca. 1825]. [W. 4971]

King, M. P. The blue ey’d youth. From the dramatic opera “Oh this Love!” For voice and piano. Philadelphia: G. E. Blake, [ca. 1812]. [W. 4977]
Box 7


The minute gun at sea. For two voices and piano. [In Guilbert, Twelve English Songs.] [Philadelphia: s.d., between 1823 and 1824]. [W. 5024]

The minute gun at sea. For two voices and piano. Philadelphia: G. E. Blake, [after 1820]. [W. 5025]

King, M. P. Sigh not for love. For voice and piano. Philadelphia: A. Bacon, [ca. 1818]. [W. 5042]


Kirmair. A Bohemian waltzer, with variations. For solo piano. New York: John Appell, [between 1812 and 1814]. [W. 5069]


Klemm, John G. Thy last farewell. For voice and piano. Philadelphia: John G. Klemm, [1824]. [W. 5082]

Knapton, P. Mrs. Macdonald. Scotch air with an introduction and variations. For solo piano. New York: Dubois & Stodart, [s.d.]. Pages 2-3 and 6-8 torn; pages missing staves 5-6. [W. 5087]

[Kotzwara, F.] The battle of Prague, a favorite sonate. For solo piano or harpsichord. Boston: Mallet & Graupner, [1802]. [W. 5097]
Kotzwara, F. The battle of Prague, a favorite sonata. For solo piano. New York: Firth & Hall, [between 1827 and 1831]. [W. 5098A]

[Kotzwara, F.] The battle of Prague, a favorite sonata. For solo piano. New York: W. Dubois, [between 1817 and 1818]. 3 copies. [W. 5104C]

Kotzwara, F. The battle of Prague, a favorite sonata. For solo piano. Philadelphia: G. E. Blake, [ca. 1815]. [W. 5111A]

[Kotzwara, F.] [The battle of Prague, a favorite sonata.] For solo piano. [Philadelphia: A. Bacon & Co., ca. 1817]. Publication no. 32. [W. 5112]


Kreitzer, M. The favorite overture to Lodoiska. For solo piano. New York: W. Dubois, [s.d.]. Missing pages 3-4 of score. [W. 5177]


Latour, T. O dolce concento, with variations. For two pianos (four hands). New York: W. Dubois, [between 1818 and 1821]. [W. 5260]


Latour. In my cottage near the wood. For voice and piano, with variations for solo piano. New York: I. & M. Paff, [between 1801 and 1803]. [W. 5277]


General Graham’s grand march at the battle of Barrosa. For solo piano. Philadelphia: G. E. Blake, [ca. 1811]. [W. 5335]

The Lee Rigg, with variations. For solo piano. Philadelphia: G. E. Blake, [between 1807 and 1808]. [W. 5339]

The Lee Rigg, with variations. For solo piano. Boston: G. Graupner, [ca. 1812]. [W. 5340A]


Lhulier, J. The Columbian waltz. For solo piano, with accompaniments ad libitum for guitar and violin or flute. No. 3 in “American Musical Miscellany.” Philadelphia: J. G. Klemm, [between 1823 and 1824]. [W. 5370A]

Logier, I. B. Bugle andante, with variations. For solo piano. New York: W. Dubois, [between 1818 and 1821]. 3 copies. [W. 5433]

Lord McDonald's reel. For solo piano. New York: E. Riley, [between 1818 and 1826]. [W. 5443]

Mad. de Nouville’s waltz. For solo piano. [s.l.: s.n., s.d.]. [in W. 5491-5496]

Mad. de Nouville’s waltz. For solo piano. Philadelphia: Geo. Willig, [ca. 1822]. [W. 5493]


M., F. The high hills of Detsmas, a favorite song. For voice and piano. Words by Amyntas. [s.n.: s.l., s.d.]. [W. 5523]


Martin, William, arr. O! dear what can the matter be, an air with variations. New York: Dubois & Stodart, [ca. 1824]. [W. 5595]

Martin, William, arr. O! dear what can the matter be, an air with variations. New York: Dubois & Stodart, [ca. 1824]. [W. 5595A]

Martini. Follow follow thro’ the sea: the mermaid song. For voice and piano. Adapted and arranged by Henry R. Bishop. New York: Dubois & Stodart, [1825]. [W. 5601]


Done l’amore, and Italian air. For voice and piano. Words in English. [In Guilbert, Twelve English Songs.] [Philadelphia: s.n., between 1823 and 1824]. [W. 5655]

Mazzinghi, J. La follia di Spagna, with variations. For solo piano. Philadelphia: G. E. Blake, [between 1810 and 1814]. [W. 5677]


[Mazzinghi, J.] See from ocean rising. Favorite duet in “Paul and Virginia.” For two voices and piano. [s.l.: s.n., s.d.]. [W. 5715]

Mazzinghi, J. Ye shepherds tell me, a celebrated glee. For SATB chorus and piano. New York: Dubois & Stodart, [between 1823 and 1826]. [W. 5738]

Mazzinghi, J. Ye shepherds tell me, a celebrated glee. For SATB chorus and piano. New York: Dubois & Stodart, [between 1823 and 1826]. [W. 5738A]


Meineke, C. The wreath. For voice and piano or harp. Words by T. Moore. Baltimore: Carrs, [between 1809 and 1810]. [W. 5819]


Monro, J. O cold was the climate. Originally entitled Ellen Aureen. For voice and piano. Written by the author of The captive to his bird. Philadelphia: Geo. Bacon, [between 1823 and 1824]. 2 copies. [W. 5899]

Overture to the deserter. For solo piano. Boston: G. Graupner, [ca. 1811]. [W. 5919]


Moore, T. The Canadian boat song. For three voices and piano. New York: E. Riley, [ca. 1823]. 2 copies. [W. 5941A]

Moor[e], T. Fanny was in the grove. For voice and piano. New York: J. & M. Paff, [between 1807 and 1808]. [W. 5952]

Moore, Thos. Here’s the bower. For voice and piano. New York: J. & M. Paff, [1807]. [W. 5963]

Moore, T. Mary I believ’d thee true. For voice and piano. Philadelphia: G. E. Blake, [ca. 1803]. [W. 5980]
Moore, Thomas. My heart and lute. For voice and piano. New York: Dubois & Stodart, [between 1823 and 1825]. [W. 5990]


Moore, Thomas. My heart and lute. For voice and harp or piano. Philadelphia: G. E. Blake, [ca. 1824]. [W. 5993]

Moore, Thomas. My heart and lute. For voice and piano. Philadelphia: G. Willig, [s.d.]. [W. 5994]

Moore, T. Response to the celebrated ballad of my heart and lute. For voice and piano. Written by A gentleman of Baltimore, to which is added the original words by T. Moore. Baltimore: G. Willig, [1825]. [W. 5995]


Moran, P. K. A duett on the Tyrolese air and Copenhagen waltz. For two pianos (four hands). New York: W. Dubois, [1820]. [W. 6096A]


Moran, P. K. Moran’s favorite variations to the Arabian air. For harp or piano. New York: Wm. Dubois, [between 1817 and 1818]. [W. 6109A]

Moran, P. K. Paddy O’Carrol, with variations. For solo piano. New York: W. Dubois, [1818]. [W. 6115]

Moran, P. K. Stantz waltz, with variations. For harp or piano. New York: Wm. Dubois, [between 1817 and 1818]. 2 copies. [W. 6124]

Moran, P. K. A favorite Swiss waltz, with variations. For harp or piano. Philadelphia: G. Willig, [ca. 1817]. 2 copies. [W. 6128]
Moran, P. K. Swiss waltz, with variations. For harp or piano. Philadelphia: A. Bacon, [ca. 1817]. [W. 6129]

Moran, P. K. Swiss waltz, with variations. For harp or piano. Philadelphia: J. G. Klemm, [between 1823 and 1824]. [W. 6129A]

Moran, P. K. Swiss waltz, with variations. For harp or piano. Boston: G. Graupner, [between 1820 and 1825]. [W. 6133]

Moran, P. K. A Venetian air, arranged with variations. For harp or piano. New York: W. Dubois, [1819]. [W. 6135]


Mozart. Ah perdon a al primo affetto; or, Ah forgive this thoughtless error. A favorite duet in the opera of “La Clemenza di Tito.” For two voices and piano. Words in Italian and English. No. 25 in “Musical Journal, Vocal Section.” [s.l.: s.n., between ca. 1803 and 1805]. [W. 6183A, unrecorded variant]

Mozart, A. Away with melancholy. For two voices and piano. New York: John Paff, [between 1811 and 1817]. [W. 6196]

Mozart, A. Away with melancholy. For two voices and piano. New York: W. Dubois, [between 1817 and 1818]. [W. 6196A]


Mozart. Away with melancholy. For two voices and piano or pedal harp. New York: E. Riley, [between 1818 and 1822]. [W. 6203]

Mozart. La ci darem la mano! Duet from the opera “Don Giovanni.” For two voices and piano. Words in English and Italian. New York: W. Dubois, [1820]. 2 copies. [W. 6249]

Mozart. The caravan march and a favourite quick step. For solo piano. Philadelphia: J. G. Klemm, [between 1823 and 1824]. [W. 6265A]


Mozart, M. A. A favorite waltz. For solo piano. New York: Dubois & Stodart, [between 1821 and 1823]. 2 copies. [W. 6336]

Mozart, W. A. A favorite waltz. For piano, with accompaniment for the German flute. Boston: G. Graupner, [ca. 1815]. 2 copies. [W. 6339A]

Mozart. A much admired waltz. For piano, with accompaniment for the flute. New York: Dubois & Stodart, [between 1821 and 1823]. 2 copies. [W. 6342]

Mozart, W. A. A favourite waltz. For solo piano. Boston: S. Wetherbee, [between 1820 and 1825]. [W. 6344]


Musette de Nina. For harp or piano. New York: J. A. & W. Geib, [between 1818 and 1819]. [W. 6369A]

Musette de Nina. For harp or piano. New York: Geib & Co., [ca. 1824]. [W. 6369B]

Musette de Nina. For harp or piano. New York: Dubois & Stodart, [between 1821 and 1823]. 2 copies. [W. 6371A].

Nina. For voice and piano. Baltimore: G. Willig, [between 1823 and 1824]. [W. 6372]

Vous l’ordonnez, with variations. For solo piano. No. 100 in “Musical Journal, Instrumental Section, [Volume 5].” [s.l.: s.n., between 1803 and 1804]. [W. 6377]

Musical Journal, Volume 5. Includes complete contents, nos. 97-120; contents listed in Wolfe, p. 624. [s.l.: s.n., between 1803 and 1804]. [W. 6377]

My love she’s but a lassie yet. A favorite Scotch air with variations. For solo piano. Philadelphia: G. Willig, [between 1818 and 1819]. [W. 6408]

Snatch fleeting pleasures. For voice and piano. Words translated from the German. Boston: G. Graupner, [ca. 1815]. [W. 6443]

Mozart. Life let us cherish, with variations. For solo piano. Philadelphia: G. Willig, [between 1817 and 1818]. [W. 6446A]

Mozart. Life let us cherish. For voice and piano, with variations for solo piano. New York: W. Dubois, [between 1818 and 1821]. 3 copies. [W. 6447]
Mozart. Life let us cherish. For voice and piano. Printing of song only. New York: W. Dubois, [between 1818 and 1819]. [W. 6447A]

Nathan, I. Why are you wand’ring here I pray. For voice and piano. New York: Dubois & Stodart, [1825]. [W. 6467]

Nathan, I. Why are you wand’ring here I pray. For voice and piano. New York: Dubois & Stodart, [1825]. [W. 6468]


[O breathe her name.] Title on copy: For the Spanish guitar. For voice and guitar, with English guitar or clarinet. [s.l.: s.n., s.d.]. [W. 6556X]

On Entick’s green meadows. For voice and piano. Philadelphia: G. E. Blake, [between 1804 and 1806]. [W. 6665]


Panormo, Francis. The bird waltz. For harp or piano. New York: Dubois & Stodart, [between 1823 and 1826]. [W. 6777]

Panormo, Francis. The bird waltz. For harp or piano. New York: Dubois & Stodart, [between 1823 and 1826]. [W. 6777A]


Parry, John, arr. They’re a’ a-noddin. A favorite Scotch song. For voice and piano or harp. Philadelphia: Geo. Willig, [between 1822 and 1823]. [W. 6832]
Parry, John. The voice of her I love. The celebrated Venetian air. For voice and harp or piano. Philadelphia: G. Willig, [between 1821 and 1823]. [W. 6835]


Piercy, H. The beggar girl. For two voices and piano. [s.l.: s.n., s.d.]. [W. 6947B]

Scots wha hae wi’ Wallace bled. For solo piano. [New York: G. E. Blake, between 1820 and 1843]. Missing front cover. [W. 6959 or W. 6960]

Box 9


Pleyel, Camille. La recreation des demoiselles: a collection of pieces in different styles. For solo piano. New York: W. Dubois, [between 1818 and 1821]. [W. 7048]


Pleyel, I. A favorite grand sonata [in B flat]. For flute (or violin) and piano. Philadelphia: G. E. Blake, [between 1810 and 1814]. [W. 7123]

Pleyel, I. A favorite grand sonata [in A]. For flute (or violin) and piano. Philadelphia: G. E. Blake, [between 1810 and 1814]. [W. 7125]

The village holyday: a favorite new song. For voice and piano. [Boston: G. Graupner, s.d.] [W. 7144C]

A favourite Polish waltz. For solo piano. [s.l.: s.n., ca. 1820]. 2 copies. [Possibly W. 7160]

Come rest in this bosom. Adapted to the favorite air Fleuve du Tage. For voice and harp or piano. Words in English and German. Written by T. Moore. New York: W. Dubois, [1821]. 2 copies. [W. 7163]

Come rest in this bosom. Adapted to the favorite air Fleuve du Tage. For voice and harp or piano. Words in English and German. Written by T. Moore. No. 49 in “Blake’s Musical Miscellany.” Philadelphia: G. E. Blake, [ca. 1821]. [W. 7164]

Come rest in this bosom. Adapted to the favorite air Fleuve du Tage. For voice and harp or piano. Words in English and German. Written by Thos. Moore. New York: E. Riley, [between 1821 and 1822]. [W. 7165A]

Kiallmark, G. Fleuve du Tage: a favorite French air, with variations. For solo piano. New York: Dubois & Stodart, [between 1821 and 1823]. 2 copies. [W. 7167]
Come rest in this bosom! Adapted to the favorite air Fleuve du Tage. For voice and piano. Words in English and German. Written by Thos. Moore. New York: N. Thurston, [between 1821 and 1824]. [W. 7168]

Gilles, H. N. Fleuve du Tage, varie pour la voix. For voice and piano, with variations. Baltimore: G. Willig, [s.d.]. [W. 7173B]

Puccitta. Strike the cymbal: song of rejoicing for the conquest of Goliath by David. For one, two, or three voices and piano. New York: Wm. Dubois, [between 1817 and 1818]. [W. 7247A]


Purcell. Purcell’s ground, with variations. For solo piano. New York: Dubois & Stodart, [between 1823 and 1826]. 2 copies. [W. 7268]


Love sounds the trumpet of joy. For voice and piano. Philadelphia: G. E. Blake, [between 1807 and 1808]. [W. 7356]

Reeve, W. Robin Adair, the much admired ballad. For voice and harp or piano. New York: Wm. Dubois, [1817]. 2 copies. [W. 7377A]


Orphan nosegay girl. For voice and piano. Words by Mrs. Rowson. Boston: G. Graupner, [between 1803 and 1806]. [W. 7466]

Rimbault, J. F. At morning’s dawn the hunters rise. For voice and piano. Philadelphia: J. G. Klemm, [between 1823 and 1824]. [W. 7499B]

The robin redbreast. For voice and piano. No. 59 in “Musical Journal, Vocal Section.” [s.l.: s.n., s.d.]. [W. 7515A]


Ross, D. The favorite Scotch air auld lang syne, with variations. For solo piano, with arrangement of theme for voice and piano. New York: W. Dubois, [1818]. [W. 7573]

Ross, D. The favorite Scotch air auld lang syne, with variations. For solo piano, with arrangement of theme for voice and piano. New York: W. Dubois, [1818]. [W. 7573A]

Ross, D. The favorite Scotch air auld lang syne, with variations. For solo piano or harp. New York: E. Riley, [ca. 1820]. [W. 7576]

Ross, D. The favorite Scotch air auld lang syne, with variations. For solo piano or harp. New York: E. Riley, [1820]. [W. 7576A]

Ross, D. The favorite Scotch air auld lang syne, with variations. For solo piano or harp, with arrangement of theme for voice and piano. Philadelphia: G. E. Blake, [ca. 1821]. 2 copies. Copy 2 missing front cover and page 6 of score. [W. 7578]

Ross, D. Auld lang syne. For solo piano. [s.l.: s.n., s.d.]. Missing front cover. Pub. no. 2959. [In W. 7573-7579]


Latour. Di tanti palpiti, with variations. For flute and piano; copy consists of flute part only. Philadelphia: G. Willig, [between 1822 and 1823]. [W. 7609, flute part only]


Phipps, T. B., arr. Here we meet too soon to part. Based on the air Di tanti palpiti. For voice and piano. New York: Dubois & Stodart, [between 1823 and 1826]. 2 copies. [W. 7621]


Rossini, G. Overture to “L’Italiana in Algieri.” Arranged for solo piano. New York: Dubois & Stodart, [s.d.]. [W. 7640A]


Moran, arr. L’himne des Marsellois. For voice and piano. New York: W. Dubois, [ca. 1818]. 4 copies. [W. 7650A]


The favorite Scotch ballad of Roy’s wife of Aldivaloch. For voice and piano. Words of Canst thou leave me thus my Katy added to the air by Robert Burns. [In “The Musical Journal for the Piano Forte.”] [Philadelphia: s.n., between 1801 and 1802]. [W. 7678A]

Roy’s wife of Aldivalloch, favorite Scotch song. For voice and piano. New York: Wm. Dubois, [between 1817 and 1818]. [W. 7684A]


The Russian march. For solo piano. New York: E. Riley, [between 1818 and 1826]. [W. 7705]

The Russian march. Followed by The Emperor Alexander’s waltz. For solo piano. New York: N. Thurston, [between 1821 and 1824]. [W. 7711]


Sanderson. March and chorus [Hail to the chief]. In the dramatic romance of “The Lady of the Lake.” March for solo piano; chorus for SATB voices and piano. Words to Hail to the chief by Walter Scott. Philadelphia: G. E. Blake, [between 1812 and 1814]. [W. 7779]

Sanderson. March and chorus. In the dramatic romance of “The Lady of the Lake.” March for solo piano; chorus for SATB voices and piano. Words to Hail to the chief by Walter Scott. Philadelphia: G. Willig, [between 1812 and 1815]. [W. 7780]


Sanderson, J. Sandy and Jenny. For voice, German flute, and piano. New York: E. Riley, [s.d.]. [W. 7801]

Sanderson, J. Sandy and Jenny. For voice, German flute, and piano. Boston: G. Graupner, [ca. 1815]. 2 copies. [W. 7804A]


Haydn, Pleyel, and Kozeluch. A select collection of original Scottish airs. For voice and piano. With select and characteristic verses by Burns and other admired Scottish poets. Contents include: The smiling morn; What beauties does Flora disclose; Behind yon hills; Hear me ye nymphs; One day I heard Mary say; My Patie is a lover gay; Farewel to Lochaber; Twas in that season of the year; In April when primroses; From thee, Eliza I must go; Gin living worth; My love she’s but a lassie yet; Duncan Gray came here to woo; Shepherds I have lost my love; O stay sweet warbling wood lark; Here is the glen; Nae gentle dames; Had I a heart for falsehood fram’d. New York: J. Hewitt, [1808]. [W. 7876]
[Selected music, containing seventy-three airs, songs, duets, trios, dances, marches, and transpositions.] Copy consists of pages 59-64 of collection only. Includes: final staff of Reeve, Look you now, reverie for voice with accompaniment; Carey, Busy curious thirsty fly, for two voices; W. Jackson, Time has not thin’d my flowing hair, for two voices and piano; T. Carter, O nanny wilt thou gang with me, for voice, German flute, and piano; Koczwar, March in “The Battle of Prague,” for two flutes and bass, or flute and piano; [Shield], The gleaners, for voice and piano. Pages 63–64 of score torn. [Philadelphia: William M’Culloch, 1807]. [W. 7878]

A new set of cotillions. For solo piano. Boston: S. Wetherbee, [ca. 1824]. [W. 7893]

Shaw, Oliver. As down in the sunless retreats. A song from “Moore’s Sacred Melodies.” For voice and piano. Providence, RI: Oliver Shaw, [1823]. Manuscript on front cover. [W. 7923B]

[Shaw, Oliver]. Bristol march. For solo piano. New York: E. Riley, [1825]. 2 copies. [W. 7932]


Shaw, Oliver. Buds and flowers. For voice and piano. Providence, RI: Oliver Shaw, [between 1823 and 1827]. 3 copies. [W. 7933]

Shaw, O. ‘Tis to the east the Hebrew bends: a sacred song. For voice and piano, harp, or organ. Providence, RI: Oliver Shaw, [between 1817 and 1823]. [W. 7957]

Shaw, O. Kill deer. For voice and piano. Words by Percival. Providence, RI: Oliver Shaw, [ca. 1825]. Bound with additional pages with manuscript. [W. 7959]

Shaw, O. Mary’s tears. A favorite song from “Moore’s Sacred Melodies.” For voice and piano. Providence, RI: Oliver Shaw, [ca. 1825]. [W. 7966D]

Shaw, O. O, come smiling June. For voice and piano. Providence, RI: Oliver Shaw, [between 1823 and 1828]. Manuscript on front cover. [W. 7971]

Shaw, O. Sweet little Ann: a favorite canzonet. For voice and piano. Providence, RI: Oliver Shaw, [ca. 1820]. [W. 7988]

Shaw, O. There’s nothing true but heav’n. A favourite song from “Moore’s Sacred Melodies.” For voice and piano. Providence, RI: O. Shaw, [1817]. [W.7990A]

Shaw, Oliver. Welcome the nation’s guest: a military divertimento. For solo piano. Providence, RI: Oliver Shaw, [ca. 1824]. [W. 7994]
Box 10


When bidden to the wake. A favorite Scotch tune in the opera of “Rosina.” For voice and piano. [s.l.: s.n., between 1802 and 1803]. [W. 8212]


Smith, I., arr. The celebrated Tyrolese and Hungarian airs. For two voices and piano. New York: Wm. Dubois, [1817]. 2 copies. [W. 8317]

The parting kiss. Adapted to the celebrated Hungarian and Tyrolese airs. For voice and piano. Philadelphia: G. Willig, [ca. 1819]. 2 copies. [W. 8321]


The soldier’s bride. For voice and piano. New York: W. Dubois, [1818]. 3 copies. [W. 8420]
The soldier’s bride. For voice and piano. New York: J. A. & W. Geib, [between 1818 and 1821]. [W. 8423]


Welch air. [Some unkindly you’d persuade me]. For voice and piano. Words by a gentleman of New York. From “Parry’s Collection of Some Admir’d and Fearsome Productions of the Ancient Welch Bards.” (68) above title. [s.l.: s.n., s.d.]. [W. 8438X]

Sanderson. Soldier rest. Duet and chorus in the “Lady of the Lake.” For three voices and piano. Words by Walter Scott. [In “Six Favorite Songs from the Lady of the Lake.”] Philadelphia: G. E. Blake, [s.d.]. [W. 8448] [Also appears W. 7811]


[“Six Favorite Songs from the Lady of the Lake.”] Consists of J. Bray, The heath this night, for voice and piano [W. 1297]; Dr. Clarke, The coronah: a funeral song, for voice and piano; Dr. J. Clarke, Blanche of Devan’s song, for voice and piano; Sanderson, Battle song, for voice and piano. Poetry by Walter Scott. Philadelphia: G. E. Blake, [s.d.]. [W. 8448]

The Spanish dance; or, Gen. Riego’s march. For solo piano. Boston: James L. Hewitt, [between 1825 and 1829]. 2 copies. [W. 8474A]

Hark the goddess Diana. For two voices and piano. New York: W. Dubois, [between 1817 and 1818]. [W. 8491A]

Spofforth, R. The wood robin. For voice, flute, and piano. New York: Wm. Dubois, [between 1817 and 1818]. [W. 8498A]


Steibelt, D. Fantaisie. For solo piano, with five variations. Philadelphia: G. Willig, [between 1810 and 1815]. [W. 8539]


Steibelt, D. The storm rondo. For solo piano. New York: Wm. Dubois, [1818]. 3 copies. [W. 8586]

Steibelt. The storm rondo. For solo piano. Boston: G. Graupner, [between 1826 and 1835]. [W. 8586X]

Steibelt, D. Favorite waltz. For solo piano. New York: Wm. Dubois, [between 1817 and 1818]. [W. 8595A]


Go where glory waits thee. For two voices and piano. [s.l.: s.n., between 1808 and 1809]. [W. 8750A]

Hark! The vesper hymn. The favourite Russian air. For SATB chorus and piano. Boston: S. Wood, [between 1821 and 1822]. [W. 8760]


[Stevenson, J.] Tis the last rose of summer. For voice and piano. Boston: G. Graupner, [ca. 1815]. [W. 8799]

Stevenson, I. A. Tis the last rose of summer. A favorite Irish melody. For voice and piano. Words by Thos. Moore. New York: Wm. Dubois, [ca. 1817 and 1818]. 3 copies. [W. 8800A]

The legacy, when in death I shall calm recline. For voice and piano. Philadelphia: G. Willig, [ca. 1810]. [W. 8809]


Love’s young dream, oh! the days are gone. For voice and piano. [s.l.: s.n., ca. 1812]. [W. 8831A]


[Stevenson] The meeting of the waters. For voice and piano. [s.l.: s.n., between 1808 and 1809]. [W. 8844A]


[Stevenson]. The meeting of the waters. For voice and piano. Boston: G. Graupner, [ca. 1811]. 2 copies. [W. 8848A]


Oh think not my spirits are always as light. For voice and piano. [s.l.: s.n., between 1808 and 1809]. [W. 8912A]


[Stevenson]. The origin of the harp; ‘Tis believ’d that this harp which I wake now for thee. For three voices and piano. [s.l.: s.n., ca. 1810]. [W. 8929A]
[Stevenson, John]. [A selection of Irish melodies, no. 1]. Copy includes pp. 17-24: Erin! the tear and the smile in thine eyes, for SATB chorus and piano; The harp that once thro Tara’s halls, for voice and piano; The harp that once thro Tara’s halls, for SATB chorus and piano; Oh! breathe not his name, for two voices and piano; page 1 of When he who adores thee, for voice and piano. [Philadelphia: G. E. Blake, between 1808 and 1809].


Box 11


Stevenson, J. A. Whilst I listen to thy voice. For voice and piano. New York: W. Dubois, [1821]. [W. 9055]


The favorite Swiss waltz. For solo piano. New York: W. Dubois, [1818]. [W. 9190]


There’s nae luck etc. For voice and piano, with variations for solo piano. Philadelphia: G. Willig, [between 1815 and 1818]. [W. 9319]

Thibault, C. Three waltzes in different styles. For solo piano. New York: Dubois & Stodart, [1825]. [W. 9340, unica]

Thompson, Thomas. Now at moonlight’s fairy hour. For two voices and harp or piano. Boston: G. Graupner, [between 1820 and 1825]. [W. 9356]


Tid-re-i. For voice and piano. Philadelphia: G. E. Blake, [s.d.]. [W. 9381]


The coronation march in the grand procession of the coronation of Henry the Fifth. For solo piano. New York: E. Riley, [ca. 1822]. [W. 9415C]

Hewitt, J. Turkish song addressed to the Sultuana, eldest daughter of Sultuan Achmet the Third by Ibrahim Bassathe. For voice and piano. Words translated by Lady Mary Mortly Montague. New York: J. Hewiss, [1802]. [W. 9424]

Twice forward: a favorite cotillion. Adapted to the new song of No, no, no, it can’t be so. For voice and piano. Baltimore: Carrs, [between 1803 and 1808]. [W. 9431]


The gallant troubadour, a celebrated French romance. For voice and piano. Words in French and English. English words by S. of New Jersey. New York: W. Dubois, [1819]. [W. 9448]

The gallant troubadour, a favorite song. For voice and piano. Boston: G. Graupner, [after 1820]. [W. 9449A]


Vestris. La gavotte. For solo piano. Philadelphia: G. Willig, [between 1804 and 1807]. [W. 9469]

The favorite Vienna waltz. For solo piano. New York: W. Dubois, [1818]. [W. 9476]


Vogler, L’Abe. The request. For voice and piano. Boston: G. Graupner, [s.d.]. [W. 9528]

Wade, Joseph. Hours there were. For voice and piano. Philadelphia: G. Willig, [s.d.]. 2 copies. [W. 9545]

Wade, J. A. Hours there were. For voice and piano. New York: E. Riley, [ca. 1825]. [W. 9546X]

The Warrenton waltz. For solo piano. Baltimore: Geo. Willig, [s.d.]. [W. 9613]
Waters of Elle. Extracted from “Glenarvon.” Adapted to the air of Ils ne sont plus. For voice and piano. Baltimore: G. Willig, [ca. 1824]. [W. 9641]  
Weber, Carl Maria von. Three celebrated pieces. From the opera of “Der Freyschutz.” Contents include: Waltz; The bridemaid’s song; The hunting chorus. For solo piano. Philadelphia: G. Willig, [between 1825 and 1827]. 2 copies. [W. 9705]  
The New York serenading waltz. For solo piano. New York: W. Dubois, [between 1818 and 1821]. 2 copies. [W. 9741]

Whitaker. Little Winny Wilkins. For voice and piano or harp. Philadelphia: G. E. Blake, [between 1810 and 1814]. [W. 9827]


Why Ella dear. Adapted to the favorite Venetian air, Mamma mia. For voice and piano. Words by George Fisher. New York: W. Dubois, [1820]. [W. 9888]

Wiesenthal, T. V. The harper’s song. For voice and harp or piano. Words from Rokeby. No. 1 in “Cottage Melodies.” Boston: G. Graupner, [s.d.]. [W. 9896A]


Wiesenthal, T. V. Take this rose. For voice and harp or piano. Baltimore: G. Willig, [between 1823 and 1824]. [W. 9920]

Williams, R. L. Ah did you know enchanting fair. For voice and piano. New York: N. Thurston, [ca. 1822]. [W. 9935]

Willson, J. I knew by the smoak that so gracefully curl’d. For voice and piano. Words by T. Moore. [s.l.: s.n., s.d.] Pasted to excerpt from unnamed newspaper. [W. 9987]
Willson, J. I knew by the smoak that so gracefully curl’d. For voice and piano. Words by T. Moore. Philadelphia: G. Willig, [ca. 1809]. 2 copies. [W. 9989]


