

Francis Hopkinson (1737-1791)

Musical Compositions

My Days Have Been So Wondrous Free *Text: Thomas Parnell*

Seven Songs for the Harpsichord or Forte Piano. Printed by T. Dobson, 1788.

Collection of Plain Tunes with a Few from Anthems and Hymns. Printed by Benjamin Carr, 1763.

Temple of Minerva. (The First American Opera) Printed by Benjamin Carr, 1781.

Benjamin Carr (1769-1831)

Songs and misc. vocal works

- *Four Ballads* (W. Shakespeare, J.E. Harwood) (1794)
- *Three Ballads*, op.2 (1799)
- *Six Ballads from ... The Lady of the Lake* (W. Scott), op.7 (1810)
- *Lessons and Exercises in Vocal Music*, op.8 (Baltimore, ?1811)
- *Four Ballads from ... Rokeby* (Scott), op.10 (Baltimore, 1813)
- *The History of England*, op.11 (Baltimore, ?1814)
- *Musical Bagatelles*, op.13 (c1820)
- *Six Canzonets*, op.14 (1824)
- numerous single songs
- Benjamin Carr

Selected Secular and Sacred Songs

Edited by Eve R. Meyer

As a versatile performer, distinguished teacher, and prolific composer and publisher, Carr made major contributions to the vocal repertoire and to the elevation of musical taste in early America. His songs are noted for their graceful melodic lines and sensitivity to text, especially in the settings of poetry by Shakespeare and Scott.

Contents

When Icicles Hang by the Wall; Take, Oh, Take Those Lips Away; Tell Me Where Is Fancy Bred; Shakespeare's Willow; Why, Huntress, Why; Soldier, Rest!; Hymn to the Virgin. Ave Maria; Blanche of Devan; The Wandering Harper; A Weary Lot Is Thine, Sweet Maid; Allen-a-Dale; Thy Smiles Are All Decaying, Love; Noah's Dove; The Minstrel Knight; Sea of Susa; Song of the Hebrew Captive. O Sion, O Jerusalem; An Autumnal Hymn; As Pants the Hart; A Requiem; Adieu Ye Streams That Sweetly Flow; When Nights Were Cold; Ellen, Arise; The Vi'let Nurs'd in Woodland Wild (from *Lessons and Exercises in Vocal Music*, Op. 8)

Alexander Reinagle (1756-1809)

Imprint	Plate No.
Dear Anna : a new song / the words by George Heyl ; and set to music by A. Reinagle	Philadelphia: G. Willig, between 1798 and 1804
Edwy and Elgiva : sung by Mrs. Merry in the tragedy of that name / written by Chas. Jared Ingersol, Junr. Esqr. ; the music by A. Reinagle	Philadelphia: G. Willig
I Have a Silent Sorrow Here : sung in the opera of The Stranger / composed by A. Reinagle	Philadelphia: Geo. Willig, 182-
[I Have a Silent Sorrow Here] The Much Admir'd Song in The Stranger : sung with great applause by Mrs. Merry / the words by R. B. Sheridan ; the air by A. Reinagle	Philadelphia: B. Carr, 1799?
Rosa : sung with great applause by Mrs. Merry in the comedy of The Secret / composed by A. Reinagle. Followed by: Pretty Maids All in a Row / composed by Mr. Hook Series: Music Journal, no. 1	Baltimore: J. Carr, 1800
The Tars of Columbia : sung with great applause by Mr. Hardinge at the New Theatre / the words by Mr. Harford ; the music composed by A. Reinagle	Philadelphia: Blake's Musical Repository, 1804?

Raynor Taylor (1747-1825)

Werke

<i>Buxom Joan</i> , 1778	<i>Nancy of the Vale: a pastoral ballad</i> , 1795
<i>Capocchio and Dorinna</i> , 1793	<i>Vive la Liberté: a new song</i> , 1795
<i>Old Woman of Eighty Three</i> , 1793	<i>The Wand'ring Village Maid</i> , 1795
<i>The Wounded Soldier</i> , 1794	<i>While the Morn is Inviting to Love: a favorite song</i> , 1797, 1799
<i>Amyntor: a pastoral song</i> , 1795	<i>Bonny Willy</i> , 1798, 1804
<i>The Lass of the Cot</i> , 1795	<i>Ma Chere, et Mon Cher</i> , 1798, 1804
<i>The Merry Piping Lad: a ballad in the Scots taste</i> , 1795	<i>Monody</i> , 1799

Hark Hark the Joy Inspiring Horn, 1805,
1809
The American Captives Emancipation, 1806
Rustic Festivity, 1807, 1811
None None The Beech Tree's Petition, 1810,
1815
*The Queen of Flowers: as sung at the
Amateurs concert by Mr. Gillingham*, 1812

The Camel's Bell, 1813
The Ethiop; or, The Child of the Desert, 1814
*When Death's Gloomy Angel Was Bending
His Bow*, 1814
The Iron-Chest
The Shipwreck'd Mariner

James Hewitt (1770-1827)

Selected Compositions

Edited by John W. Wagner

Through his many activities as composer, publisher, performer, and conductor, Hewitt was a major force in the concert and theater life of New York and Boston from 1795 until 1820. This volume presents a sampling of his compositions, including songs, marches, waltzes, variations, sonatas, and battle pieces.

Contents

Advice to the Ladies; Deep in My Soul; Ho! for the Grecian Isles; Hope; How Blithly Passed the Summer's Day; In a Far Distant Clime I Have Left a Sweet Rose; Kitty Maggs and Jolter Giles; None But the Brave Deserve the Fair; On the Rock Where Hangs the Willow; Primroses; A Rural Life; The Star Spangled Banner; Sweet are the Flowers; Thou Art False as the Zephyr That Flies; Time

To Neptune Enthroned as He Governed the Sea; The Wampum Belt; When First the Sun; The Wounded Hussar; Federal Street; Lang; The Boston Brigade March; Four Quick Marches; LaFayette's Quick Step; Three Marches; The Augusta Waltz; The New Medley Overture; Mark My Alford; A Sonata for the Piano Forte; Sonata I from Three Sonatas for the Piano Forte; The Battle of Trenton

Anton Philipp Heinrich (1781-1861)

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|----------|----------------------------|----------|----------------------------------|
| 1 | Ouisahiccon / | 5 | Divertimento leggiadro / |
| 2 | Loving hearts / | 6 | The maiden's dirge / |
| 3 | Waltzes pastorale / | 7 | Valentine wedding waltz / |
| 4 | The broken heart / | 8 | Trois petits caprices / |

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|--|---|
| <p>9 Home's diadem, an impromptu /
 10 The New York rondo /
 11 Love's enchantment /
 12 The parting /
 13 The Yankee welcome to Boz /
 14 Must I resign so fair a prize? /
 15 Hope on! Aria /
 16 The Indian carnival /
 17 An evening reflection /
 18 The president's funeral march /
 19 Song without words /
 20 The rose of the sea /
 21 Fleeting hours = Die fluchtige zeit /
 22 General Taylor's funeral march /
 23 Texas and Oregon grand march /
 24 Capriccio vocale, Sweet maid [and] Encore,
 aria dEsercizio /
 25 The forsaken, fantasy /
 26 La Bohemienne, fantasia /
 27 Sweet is the hour of solitude /
 28 The old harper = Der alte harfner /
 29 Ischl, or, Union of spirits, toccata grande
 [and] Passo doppio /
 30 Der Triller (La trillata di Bravura), no. 1 /
 31 The spirit bond = Das geister band /
 32 I have something sweet to tell you /
 33 The soul released from feeble clay /
 34 The return from school = Der Rckweg von
 der Schule, no. 3 /</p> | <p>35 To music, or, Sweet music, invoke thy
 power /
 36 La toilette de la cour /
 37 Caprice dansante concertante, The
 grandfather's minuet [and] The grand-
 children's waltz /
 38 Funeral anthem /
 39 The valentine, lovely are maidens /
 40 Marcia Della Regina ; Passo Doppio Coburg
 /
 41 La toilette de la Reine, a ballad concertante
 /
 42 Heaven and my harp are all that's left /
 43 The Valentine ; St. Valentine's dance of
 adieu /
 44 Forget me not, canzonetta sentimentale /
 45 Elegiac quintetto /
 46 Ne-la-me "The morning star" romanza
 Indiana /
 47 The city of fraternal love /
 48 'Tis echo's voice /
 49 Indian fanfares: The Camanche revel, The
 Sioux gaillarde, The Manitou air dance /
 50 The death of a Christian = Des Christen tod
 /
 51 The city of fraternal love /
 52 The march of the muses, no. 1 ; The waltz
 of the muses, no. 2 /</p> |
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Otto Dresel (1826-1890)

Collected Vocal Music

Edited by David Francis Urrows

This volume presents ninety lieder and other vocal compositions by a neglected figure, Otto Dresel (1826-90), reflecting the life of a composer with German origins and an American émigré experience. A student of Liszt, Schumann, and Mendelssohn, Dresel came to America in 1848. For a quarter century, Dresel—once known as the “musical conscience of Boston”—held critical and intellectual sway in that city’s musical matters along with his close friend John Sullivan Dwight. He functioned as composer laureate to the literary community of mid-nineteenth century Boston: Longfellow, Holmes, Child, Howe, and Kemble were among the poets who turned to him to set their words to music. As Dresel released few compositions to publishers during his

lifetime, most of the music presented here appears for the first time. The edition includes notes on the (often elusive) sources of his texts and reviews from nineteenth-century journals, which trace the reception of his music. An additional feature is the presentation of the original and revised versions of lieder that Dresel published at different times.

Contents:

Sechs Gesänge, Op. 1

1. Ich will meine Seele tauchen
- 2a. Schilflied
- 2b. Schilflied (1890 version)
- 3a. Des Veilchens Grab
- 3b. Des Veilchens Grab (1890 version)
4. Mein Herz ist im Hochland
5. Dein Angesicht so lieb' und schön
6. Anfangs wollt' ich fast verzagen

Sechs Lieder, Op. 2

- 7a. Veilchen unter dem Gras versteckt
- 7b. Veilchen unter Gras versteckt (1890 version)
- 8a. Mit Tausendschönchen, Myrten und Vergissmeinnicht
- 8b. Mit Tausendschönchen, Myrten und Vergissmeinnicht (1890 version)
- 9a. Der Gärtner
- 9b. Der Gärtner (1890 version)
- 10a. Wenn ich in deine Augen seh'
- 10b. Wenn ich in deine Augen seh' (1890 version)
11. Weil dir dein Lieb' gestorben ist
- 12a. Klinget, Maienglöckchen, klinget!
- 12b. Maienglöckchen (1890version)

Sechs Lieder, Op. 3

- 13a. Es hat die warme Frühlingsnacht
- 13b. Es hat die warme Frühlingsnacht (1890 version)
- 14a. Sonntagsfrühe

- 14b. Sonntagsfrühe (1890 version)
15. Ständchen
- 16a. Diebstahl
- 16b. Diebstahl (1860–70s[?] version)
17. Ich sah wohl ein liebliches Blümlein
18. Frühlingsglocken

Aus der Kinderwelt, Op. 4

19. Kindes Morgengebet
20. Hänselein
21. Sonntag
22. Der Abendstern
- 23a. Mäuselein [duet]
- 23b. The Little Mouse (1857 version)
24. Vergissmeinnicht

Individual Lieder of the Lehrjahre (1845–48)

25. Mädchen mit dem roten Mündchen
26. Und kommt der Frühling wieder her
27. Lieb' Liebchen, leg's Händchen
28. Der Schalk
29. Mit deinen blauen Augen
30. Ich hör die Bächlein rauschen
31. Mich zieht es nach dem Dörfchen hin
32. Durchirr' ich Länder noch so fern
33. Die Blumen sind verwelket
34. Zwiegesang (Im Fliederbusch ein Vöglein saß) [solo or duet]
35. Biene [duet]
36. Frühlingslied
37. Mein Gärtchen
38. Frühlingsbewillkommnung

- 39. Klage (1)
- 40. Veilchen unter Gras versteckt (second setting)
- 41. Klage (2)
- 42. An meine Rose
- 43. O danke nicht für diese Lieder
- 44. Wunsch (1)

- Revolution, Emigration, and New York (1848–52)

- 45. Einsame Trauer
- 46. Unterwegs
- 47. Wiederkehr
- 48. Im Mai
- 49. Nimm dich in Acht!
- 50. Wunsch (2)
- 51. Heimlicher Liebe Pein
- 52. In der Fremde
- 53. Für Johanna
- 54. Nachruf
- 55. Mondnacht
- 56. Wehmut
- 57. Lied
- 58. Es war ein alter König
- 59. Du schönes Fischermädchen
- 60. Gruß
- 61. Die Bäume grünen überall
- 62. Das Lied vom Monde
- 63. Abendlied des Wanderers
- 64. My Heart once Wildly Leaping
- 65. Soldate die zieh'n
- 66. Schmetterling

- 67. Frühlingsbotschaft
- 68. Aus dem 69ten Psalm
- 69. Herbstgefühl/Abendruf
- 70. Prayer
- 71. Wenn ich ein Vöglein wär'
- 72. Wunsch und Gruss
- 73. Volksliedchen
- 74. Shore Musings
- 75. Blickst du dem Vöglein nach
- 76. Schifferlied

The Boston Ambiance (1852–90)

- 77. Ich schleich' umher
- 78. Ach wer bringt die schönen Tage
- 79. Du bist wie eine Blume
- 80. Hund und Katze
- 81. Uns're lieben Hühnerchen
- 82. Song from Milton's Comus (Sweet Echo)
- 83. Sweet and Low
- 84. The Lost Child
- 85. Come into the Garden, Maud
- 86. Maud
- 87. A Song (Hush! Hush! Love Lies at Rest)
- 88a. Army Hymn [baritone solo and piano (chorus ad lib.)]
- 88b. Army Hymn [baritone solo, chorus, and piano four-hands]
- 89. Beatitudes from The Sermon on the Mount
- 90. Never, Oh, Nevermore! Shall I Behold

George F. Bristow (1825-1898)

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| <ul style="list-style-type: none"> 1 Hail the Christian jubilee / 2 Woman's love / 3 The Gentry may talk / 4 Alone, all alone... (Rip van Winkle) / 5 Te Deum / 6 Jubilate in F / | <ul style="list-style-type: none"> 7 Christ our passover / 8 Day is done, the setting sun (Rip van Winkle) / 9 My mother's old portrait; Ballad / 10 Columbia grand march / 11 Grande waltz, op. 6 / 12 Isle of Sheppy waltzes / 13 Murmuring sea-shells / |
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|----|---|----|--------------------------------------|
| 14 | Spring time is coming / | 23 | Rip van winkle / |
| 15 | Holy night / | 24 | Whirligig / |
| 16 | Benedicite / | 25 | Only a little shoe / |
| 17 | Eyebright / | 26 | Merriment / |
| 18 | Viva! / | 27 | Little dimple-chin / |
| 19 | Pomposo march / | 28 | Pit-a-pat polka / |
| 20 | L'Etoile du soir; Nocturne / | 29 | Joys never ceasing / |
| 21 | Impromptu / | 30 | Vivandiere Song / |
| 22 | Sweet rest at home / | | |
| 31 | Benedictus / | 37 | La belle Amerique, op. 4 / |
| 32 | Morning Service in C / | 38 | Belisario quick step / |
| 33 | Morning service in C / | 39 | La belle Amerique, nocturne, op. 4 / |
| 34 | Opening chorus, Act 3d, Rip van
winkle / | 40 | The welcome back / |
| 35 | Tripler schottisch / | 41 | Rory O' Moore / |
| 36 | La serenade / | 42 | Passion flower waltz / |
| | | | |
| 43 | La serenade, nocturne, op. 8 / | 45 | Sentence, "I will arise" / |
| 44 | The twilight hour from Rip van
Winkle / | 46 | The boatman dance / |
| | | 47 | The bright chain is broken / |
| 48 | Vivandiere song from Rip van Winkle / | | |
| 49 | The bright chain is broken / | | |
| 50 | Dandy Jim from Caroline / | | |
| 51 | Zip coon / | | |
| 52 | I would I were a favorite flower / | | |
| 53 | I would I were a favorite flower / | | |
| 54 | Hark through the air, a dirge / | | |
| 55 | Thine eye hath seen the spot ballad / | | |

James M. Deems (1818-1901)

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|----|---------------------------------------|----|------------------------------|
| 1 | Thine forever thine / | 13 | The Ashland gallop / |
| 2 | Oh! Share my cottage / | 14 | Bradley quick step / |
| 3 | Col. George Armistead's grand march / | 15 | The love not / |
| 4 | I winna weep to weary thee / | 16 | Walnut Hill march / |
| 5 | Tarand polka / | 17 | Old Dan Tucker / |
| 6 | Aeolus gallop / | 18 | The Ericsson quick step / |
| 7 | Baltimore polkas / | 19 | The merry Provence lass / |
| 8 | Clio waltz / | 20 | Thoughts of home / |
| 9 | The gathering tear / | 21 | Maj. Ringgold's quick step / |
| 10 | I'm twenty five / | 22 | The telegraph quick step / |
| 11 | Huntingtown march / | 23 | Fast line quick step / |
| 12 | Social encampment gallop / | 24 | The sunshine of the heart / |

25 May I hope to call thee friend /
26 I'll not beguile thee from thy home /
27 Tippecanoe slow grand march /
28 The moon is beaming on the waves /

29 As the stream from the mountain, a Clay
song /
30 Our hearts beat high, whig song /

Francis Boott (1813-1904)

1 Christmas carol /
2 The Bells of Bethlehem /
3 Douglas /
4 The Sands o 'dee /
5 Te Deum /
6 The Swallows /
7 Lethe /
8 Gastibelza /
9 Lead kindly light /
10 Cradle song /
11 Angelus /
12 My lady's smile /
13 Home /
14 Echoes /
15 I am weary with rowing /
16 Sunset light, The; Barcarole /
17 I am weary with rowing /
18 Nora Macarty /
19 Love /
20 Regrets /
21 Coming /
22 Rose Aylmer /

23 Aftermath /
24 Changed /
25 Chiquita /
26 Baby's shoes /
27 Florence; A Collection of songs /
28 Into my heart a silent look /
29 Vanished time /
30 The Bobolink /
31 The Confession /
32 Fisherman's song /
33 The New year's bells /
34 Through the long days /
35 Ave Maria /
36 Break, break at the foot of thy crags, O sea /
37 Flow on sad stream /
38 In the summer even /
39 Thou and I /
40 Do I love you? /
41 Guild the engineer /
42 Memories come o'er me /
43 Three friends of mine; Sonnet /
44 The Flowers of our spring /

- 45 The Stormy petrel /
- 46 Waiting for you, jock /
- 47 Sweetly the birds are singing; Easter carol
from St. Nicholas /
- 48 The Bells of San Blas /
- 49 Garrison /
- 50 The Brooklet /
- 51 Easter carol /
- 52 The Night has a thousand eyes /
- 53 The Rivulet /
- 54 A National anthem /
- 55 My life is like the summer rose /

- 56 In the dark, in the dew /
- 57 Broken rhythm /
- 58 O Domine Deus - O lord my god /
- 59 Thou dost not remember the hour /
- 60 The Song of the sea /
- 61 Maria mater /
- 62 O light at my window! /
- 63 The Clover-blossoms kiss her feet /
- 64 Beyond the smiling and weeping /
- 65 Gipsies' song /

Lucien H. Southard (1827-1881)

- 1 The Tryst /
- 2 Have mercy (Domenica) /
- 3 Saviour, breathe an evening blessing /
- 4 Lord with glowing heart /
- 5 I will go to the altar /
- 6 Valentine waltz /
- 7 The little sleeper /

- 8 David's lament for Absalom, sacred song /
- 9 O moonlight deep and tender, op. 10 /
- 10 The fountain, op. 11 /
- 11 O moonlight deep and tender, op. 10 /
- 12 Hope /
- 13 Sweet is the hour, or, The welcome back,
ballad /

Alfred H. Pease (1838-1882)

- 1 Sweet bird of the south /
- 2 Absence /
- 3 Gleaning song /
- 4 Delta Kappa Epsilon march /
- 5 Delta Kappa Epsilon march /
- 6 Courting /
- 7 La Perichole /
- 8 Fantaisie comique /
- 9 O, morning star /
- 10 Ay! /
- 11 The Rose bush /
- 12 For ever /
- 13 Chiquita /
- 14 Autumn song /
- 15 Red cloud /

- 16 Does he love me? /
- 17 Little Dorrit polka /
- 18 "Rose Michel" galop /
- 19 Just as I am /
- 20 Love's good morrow /
- 21 It's we two for aye /
- 22 The Old, old story /
- 23 I love my love /
- 24 Song of the river /
- 25 Echoes from the Hudson /
- 26 Good bye; my gentle Annie /
- 27 Memory's Refrain /
- 28 'Tis lone on the waters /
- 29 Milkmaid's song /
- 30 Milkmaid's song /

- 31 He is there /
 32 Maureen Cosha Dhas /
 33 O! Hush thee my baby /
 34 Sleep! baby, sleep! /
 35 A Handful of earth /
 36 Soldier from the Rhine /
 37 When the summer night is come /
 38 Sleep! baby, sleep! /
 39 Slumber sweetly; Cradle song /
 40 My little love /
 41 May Belle /
 42 Moods and tenses /
 43 Golden hair sleeps /
 44 Sunshine after rain /
 45 Sleep! my darling /
 46 O! my maid is fairer still /
 47 Darling, kiss mine eyelids down /
 48 Going out with the tide! /
- 49 I come to thee for rest /
 50 Oh! Heavy laden come to me /
 51 O, if my love would come to me /
 52 The Whistle of the train /
 53 Gloria in excelsis Deo /
 54 Just as of old! /
 55 Jubilate Deo in F /
 56 Te Deum in F /
 57 Just as of old! /
 58 I love my darling lassie /
 59 Come o'er the sea /
 60 The sweet little maiden /
 61 Baby May /
 62 Delta Kappa march /
 63 Rose bud schottisch /
 64 Meet me in the linden grove, ballad /
 65 Meet me /

Stephen Collins Foster (1826-1864)

Title	Words		
1839		My Brudder Gum	Foster
		Dolcy Jones	Foster
The Tioga Waltz [not published until 1896]	n/a	Summer Longings	Denis Florence
1844		McCarthy	
Open Thy Lattice Love	George Pope	1850	
Morris		Oh! Lemuel!	Foster
Viva La Compagnie (Song and Chorus) [possibly by Foster]	anonymous	Mary Loves the Flowers	Foster
1846		Nelly Bly	Foster
There's A Good Time Coming	Charles	Soiree Polka	n/a
Mackay		Dolly Day	Foster
Autumn Waltz	n/a	"Gwine to Rune All Night" or De Camptown Races	Foster
1847		Angelina Baker	Foster
Lou'siana Belle	Foster	Ah! May the Red Rose Live Alway!	Foster
What Must a Fairy's Dream Be?	Foster	Way Down in Ca-i-ro	Foster
Where Is Thy Spirit Mary?	Foster	Molly Do You Love Me?	Foster
1848		The Voice of By Gone Days	Foster
Old Uncle Ned	Foster	The Spirit of My Song	Metta Victoria
Stay Summer Breath	Foster	Fuller	
Santa Anna's Retreat from Buena Vista	n/a	Soiree Polka [arr. for Piano, Four Hands]	n/a
Oh! Susanna	Foster	I Would Not Die in Spring Time	Foster
Away Down Souf	Foster	I Would Not Die in Spring Time [QUARTETTE]	Foster
1849		Turn Not Away!	Foster
Nelly Was a Lady	Foster	Village Bells Polka	n/a
		Lily Ray	Foster

1851

Give the Stranger Happy Cheer Foster
 Melinda May Foster
 Wilt Thou Be Gone, Love? William Shakespeare
 Mother, Thou'rt Faithful to Me Foster
 Sweetly She Sleeps, My Alice Fair Charles G. Eastman
 Farewell! Old Cottage Foster
 Once I Loved Thee, Mary Dear William Cullen
 Crookshank
 Ring, Ring de Banjo! Foster
 Oh! Boys, Carry Me 'Long Foster
 I Would Not Die in Summer Time Foster
 My Hopes Have Departed Forever James Gates
 Percival
 Laura Lee Foster
 Ah! My Child! (Music from the aria *Ah mon fils in La Prophete* by Giacomo Meyerbeer, 1791-1864) Augustin-Eugene Scribe;
 Translated by Foster
 Old Folks at Home [Swanee River] Foster
 Old Folks at Home Variations n/a
 In the Eye Abides the Heart [*In den Augen liegt das Herz*] (Music by Franz Wilhelm Abt, 1819-1885, from Op. 54, no. 1; Arranged by Henry Kleber) Franz von Kobell;
 Translated by Foster
 Willie My Brave Foster
 Eulalie Henry
 Sylvester Cornwall
 Farewell My Lily Dear Foster

1852

Massa's in de Cold Ground Foster
 The Hour for Thee and Me Foster
 I Cannot Sing To-Night George F. Banister
 Maggie By My Side Foster

1853

My Old Kentucky Home, Good-Night! Foster
 Old Folk Quadrilles n/a
 Annie My Own Love Charles P. Shiras
 Holiday Schottisch n/a
 Old Dog Tray Foster
 Old Memories Foster
 Little Ella Foster

There's a Land of Bliss [see "Old Uncle Ned", 1848] Foster
from *The Shawm* [6 Jul 1853] credited only to "S. F."

Soro (L. M.) [page 59] S. F.
 Minot (L. M. Double) [page 63] S. F.
 Stetson (L. M.) [page 65] S. F.
 Mount Pisgah (C. M.) [page 127] S. F.

1854

Old Folks Quadrilles [from *Social Orchestra*] n/a
 Anadolia [from *Social Orchestra*] n/a
 Jennie's Own Schottish [from *Social Orchestra*] n/a
 Irene (melody only) [from *Social Orchestra*] [see "Linger in Blissful Repose", 1858] n/a
 Village Festival [from *Social Orchestra*] n/a
 Ellen Bayne Foster
 Willie We Have Missed You Foster
 Jeanie With the Light Brown Hair Foster
 Come With Thy Sweet Voice Again Foster
 Hard Times Come Again No More Foster

1855

Come Where My Love Lies Dreaming Foster
 Some Folks Foster
 Hard Times Come Again No More [arranged for the guitar] Foster
 The Village Maiden Foster
 Comrades Fill No Glass for Me Foster

1856

Gentle Annie Foster
 The White House Chair Foster
 The Great Baby Show, or The Abolition Show [music: air "Villikins & his Dinah"] Foster

1857

Harmony Chant, L. M. (Chant) (from page 98 of *The Jubilee*) S. F. [aka? Stephen Collins Foster]
 I See Her Still in My Dreams Foster
 Gentle Annie [arranged for guitar accompaniment] Foster
 Mikloth, C. M. Double. (Hymn) (from page 146 of *The Jubilee*) S. F. [aka? Stephen Collins Foster]
 Pearne, S. M. Double. (Hymn)(from page 185 of *The Jubilee*) S. F. [aka? Stephen Collins Foster]

Sabbatus, L. M. (Hymn) (from page 64 of *The Jubilee*) S. F. [aka? Stephen Collins Foster]

1858

Lula Is Gone Foster
 Linger in Blissful Repose Foster
 Where Has Lula Gone? Foster

My Loved One and My Own or Eva	Foster	The Merry, Merry Month of May	Foster
Sadly to Mine Heart Appealing	Eliza Sheridan	A Dream of My Mother and My Home	Foster
Carey		That's What's the Matter	Foster
My Angel Boy	H. Brougham	Better Times (Days) Are Coming	Foster
1859		Slumber My Darling	Foster
Linda Has Departed	William Henry	Merry Little Birds Are We	Foster
McCarthy		Why No One to Love	Foster
Parthenia to Ingomar	William Henry	No Home, No Home	Foster
McCarthy		Was My Brother in the Battle?	Foster
For Thee, Love, for Thee	William Henry	We Are Coming Father Abraam, 300,000 More	James Sloane
McCarthy			
Fairy-Belle	Foster	Gibbons	
Thou Art the Queen of My Song	Foster	I'll Be Home To-Morrow	Foster
1860		Happy Hours at Home	Foster
None Shall Weep a Tear for Me	Richard Henry	Gentle Lena Clare	Foster
Wilde		We've a Million in the Field	Foster
The Wife, or He'll Come Home	Foster	Beautiful Dreamer	Foster
Poor Drooping Maiden	Foster	1863	
Cora Dean	Foster	The Love I Bear to Thee	Foster
Under the Willow She's Sleeping	Foster	Bury Me in the Morning, Mother	Foster
The Glendy Burk	Foster	Little Ella's an Angel!	Foster
Jenny's Coming O'er the Green	Foster	Suffer Little Children Come Unto Me	Foster
Beautiful Child of Song	Foster	Willie's Gone to Heaven	Foster
Old Black Joe	Foster	I'm Nothing But a Plain Old Soldier	Foster
Down Among the Cane-Brakes	Foster	I'd Be a Fairy	Foster
Virginia Belle	Foster	Bring My Brother Back to Me	George
The Little Ballad Girl	Foster	Cooper	
1861		Oh! There's No Such Girl as Mine	Samuel Lover
Mine Is the Mourning Heart	Foster	<i>Water's Golden Harp for Sunday Schools</i>	
Don't Bet Your Money on de Shanghai	Foster	The Beautiful Shore	Mrs. O. S.
Molly Dear Good Night	Foster	Matteson	
Our Willie Dear Is Dying	Foster	Oh! 'Tis Glorious!	Edward Nevin
Lizzie Dies To-Night	Mary Rynon	Tears Bring Thoughts of Heaven	Foster
Reese		Leave Me with My Mother	Foster
Our Bright, Bright Summer Days Are Gone	Foster	He Leadeth Me Beside Still Waters	Joseph
I'll Be a Soldier	Foster	Gilmore	
Why Have My Loved Ones Gone?	Foster	Give Us This Day Our Daily Bread	Foster
Oh! Tell Me of My Mother	Foster	Seek and Ye Shall Find	Foster
Farewell Mother Dear	Foster	We'll All Meet Our Saviour	Foster
Sweet Little Maid of the Mountain	Foster	We'll Still Keep Marching On	Mrs. Mary
Farewell Sweet Mother	Foster	Ann Kidder	
Little Belle Blair	Foster	The Angels Are Singing unto Me	Foster
Nell and I	Foster	There Is a Land of Love	Mrs. Mary
A Penny for Your Thoughts!	Foster	Ann Kidder	
A Thousand Miles from Home	Foster	Arranged by Professor Cull	
1862		While [When] the Bowl Goes Round	George
Little Jenny Dow	Foster	Cooper	
I Will Be True to Thee	Foster		

Jenny June Cooper	George	Over the River While We Work for the Lord	H. C. Foster
A Soldier in the Colored Brigade Cooper	George	Choral Harp The Bright Hills of Glory	Foster Mrs. Mary
There Are Plenty of Fish in the Sea Cooper	George	Ann Kidder Dearer Than Life! (Meet Me Tonight Dearest)	George
When This Dreadful War Is Ended Cooper	George	Cooper My Boy Is Coming from the War	George
Lena Our Loved One Is Gone Cooper	George	Cooper 1864	
Katy Bell Cooper	George	If You've Only Got a Moustache Cooper	George
Larry's Good Bye Cooper	George	Mr. & Mrs. Brown Cooper	George
There Was a Time Byrne	James D.	Wilt Thou Be True? Cooper	George
Willie Has Gone to the War Cooper	George	When Old Friends Were Here Cooper	George
Kissing in the Dark Cooper	George	She Was All the World to Me Sitting by My Own Cabin Door	Dr. Duffy Foster
For the Dear Old Flag I Die! Cooper	George	Somebody's Coming to See Me Tonight Cooper	George
The Soldier's Home Cooper	George	When Dear Friends Are Gone Give This To Mother	Foster S. W. Harding
My Wife Is a Most Knowing Woman Cooper	George	Tell Me Love of Thy Early Dreams All Day Long [doubtful by Foster]	Foster Clara Morton
Oh! Why Am I So Happy? Murtha	Francis D.	Little Mac! Little Mac! You're on Your Own [doubtful by Foster]	Mrs. Henrietta
Onward and Upward! Cooper	George	Foster Thornton? 1865	
We Will Keep a Bright Lookout Cooper	George	The Voices That Are Gone Our Darling Kate [accomp. by Foster]	Foster John Mahon
The Song of All Songs <i>The Athenaeum Collection of Tunes for Church and Sunday School</i>	John Poole?	1866 Sweet Emerald Isle That I Love So Well [melody by Foster]	George
The Pure, the Bright, the Beautiful Dickens?	Charles	Cooper 1867	
• We'll Tune Our Hearts [music= <i>The Pure, the Bright, the Beautiful</i> (1863)]		Foster	What Does Every Good Child Say? anonymous
Tell Me of Angels, Mother	Foster		Praise the Lord! Foster
What Shall the Harvest Be? Oakey	Emily Sullivan	1869	
Don't Be Idle Ann Kidder	Mrs. Mary	Kiss Me Mother Ere I Die Zalmon (L. M.) (by "S. F." from <i>The Victory</i> by William Batchelder Bradbury)	Foster S. F.
Stand Up for the Truth	J. C.		

Edward MacDowell (1861-1908)

Published songs

- Op. 3 *Love and Time* and *The Rose and the Gardener*, for male chorus (1897) by Edgar Thorn
- Op. 5 *The Witch*, for male chorus (1898) by Edgar Thorn
- Op. 6 *War Song*, for male chorus (1898) by Edgar Thorn
- Op. 9 *Two Old Songs*, for voice and piano (1894) I. Deserted - II. Slumber Song
- Op. 11 and 12 *An Album of Five Songs*, for voice and piano (1883) I. My Love and I - II. You Love Me Not - III. In the Skies - IV. Night-Song - V. Bands of Roses
- Op. 26 *From an Old Garden*, for voice and piano (1887) I. The Pansy - II. The Myrtle - III. The Clover - IV. The Yellow Daisy - V. The Blue Bell - VI. The Mignonette
- Op. 27 *Three Songs*, for male chorus (1890) I. In the Starry Sky Above Us - II. Springtime - III. The Fisherboy
- Op. 33 *Three Songs*, for voice and piano (1894) I. Prayer - II. Cradle Hymn - III. Idyl
- Op. 34 *Two Songs*, for voice and piano (1889) I. Menie - II. My Jean
- Op. 40 *Six Love Songs*, for voice and piano (1890) I. Sweet, Blue-eyed Maid - II. Sweetheart, Tell Me - III. Thy Beaming Eyes - IV. For Love's Sweet Sake - V. O Lovely Rose - VI. I Ask but This
- Op. 41 *Two Songs*, for male chorus (1890) I. Cradle Song - II. Dance of the Gnomes
- Op. 43 *Two Northern Songs*, for mixed chorus (1891) I. The Brook - II. Slumber Song
- Op. 44 *Barcarolle*, for mixed chorus with four-hand piano accompaniment (1892)
- Op. 47 *Eight Songs*, for voice and piano (1893) I. The Robin Sings in the Apple Tree - II. Midsummer Lullaby - III. Folk Song - IV. Confidence - V. The West Wind Croons in the Cedar Trees - VI. In the Woods - VII. The Sea - VIII. Through the Meadow
- Two Songs from the Thirteenth Century*, for male chorus (1897) I. Winter Wraps his Grimmiest Spell - II. As the Gloaming Shadows Creep
- Op. 52 *Three Choruses*, for male voices (1897) I. Hush, hush! - II. From the Sea - III. The Crusaders
- Op. 53 *Two Choruses*, for male voices (1898) I. Bonnie Ann - II. The Collier Lassie
- Op. 54 *Two Choruses*, for male voices (1898) I. A Ballad of Charles the Bold - II. Midsummer Clouds
- Op. 56 *Four Songs*, for voice and piano (1898) I. Long Ago - II. The Swan Bent Low to the Lily - III. A Maid Sings Light - IV. As the Gloaming Shadows Creep
- Op. 58 *Three Songs*, for voice and piano (1899) I. Constancy - II. Sunrise - III. Merry Maiden Spring
- Op. 60 *Three Songs*, for voice and piano (1902) I. Tyrant Love - II. Fair Springtide - III. To the Golden Rod
- Summer Wind*, for women's voices (1902)
- Two College Songs*, for women's voices (1907) I. Alma Mater - II. At Parting

Amy Beach (Amy Marcy Cheney Beach)

(September 5, 1867 – December 27, 1944)

Alias Mrs. H. H. A. Beach

A light that overflows (Text: R. Norwood)
A song for Little May (Text: E. H. Miller)
Birth (Text: Frederic Lawrence Knowles)
Clouds (Text: Frank Dempster Sherman)
Evening song
Hymn of trust (Text: Oliver Wendell Holmes)
If women will not be inclined
My love come through the fields (Text: R. Norwood)
My star (Text: Robert Browning)
The Arrow and the Song (Text: Henry Wadsworth Longfellow)
The Canticle of the Sun (Text: Matthew Arnold after Saint Francis of Assisi)
The Deep-Sea Pearl (Text: Edith M. Thomas)
The heart that melts
The icicle lesson
The rainy day (Text: Henry Wadsworth Longfellow)
Time has wings and swiftly flies
Whither? (Text: Henry Wadsworth Longfellow after Wilhelm Müller)
Who has seen the wind? (Text: Christina Georgina Rossetti)

op. 1. Four Songs

- no. 1. With violets (Text: Kate Vannah)
- no. 2. Die vier Brüder (Text: Friedrich von Schiller)
- no. 3. Jeune fille et jeune fleur (Text: François-René, Vicomte de Chateaubriand)
- no. 4. Ariette (Text: Percy Bysshe Shelley)

op. 2. Three Songs

- no. 1. Twilight (Text: Henry Harris Aubrey Beach)
- no. 2. When far from her (Text: Henry Harris Aubrey Beach)
- no. 3. Empress of Night (Text: Henry Harris Aubrey Beach)

op. 10. Songs of the sea

- no. 1. A Canadian Boat-Song (Text: Thomas Moore)
- no. 2. The night sea (Text: Harriet Elizabeth Prescott Spofford)
- no. 3. Sea song (Text: William Ellery Channing)

op. 11. Three Songs

- no. 1. Dark is the night (Text: William Ernest Henley)
- no. 2. The western wind (Text: William Ernest Henley)
- no. 3. The blackbird (Text: William Ernest Henley)

op. 12. Three Songs

- no. 1. Wilt thou be my dearie? (Text: Robert Burns)
- no. 2. Ye banks and braes o' bonnie doon (Text: Robert Burns)

- Burns)
 - no. 3. My luvè is like a red, red rose (Text: Robert Burns)
- op. 13. Hymn of trust (Text: Oliver Wendell Holmes)
- op. 14. Four Songs
 - no. 1. The summer wind (Text: Walter Learned)
 - no. 2. Le secret (Text: Jules, le comte de Rességuier)
 - no. 3. Sweetheart, sigh no more (Text: Thomas Bailey Aldrich)
 - no. 4. The thrush (Text: Edward Rowland Sill)
- op. 19. Three Songs
 - no. 1. For me the jasmine buds unfold (Text: Florence Earle Coates)
 - no. 2. Ecstasy (Text: Amy Marcy Cheney Beach)
 - no. 3. Golden gates
- op. 20. Across the world (Villanelle) (Text: Edith M. Thomas)
- op. 21. Three Songs
 - no. 1. Chanson d'amour (Text: Victor Marie Hugo)
 - no. 2. Extase (Text: Victor Marie Hugo)
 - no. 3. Elle et moi (Text: Félix Bovet)
- op. 26. Four songs
 - no. 1. My Star (Text: Cora Randall Fabbri)
 - no. 2. Just for this (Text: Cora Randall Fabbri)
 - no. 3. Spring (Text: Cora Randall Fabbri)
 - no. 4. Wouldn't that be queer (Text: Elsie J. Cooley)
- op. 29. Four Songs
 - no. 1. Within thy Heart (Text: Amy Marcy Cheney Beach)
 - no. 2. The wandering knight (Text: John Gibson Lockhart after Anonymous/Unidentified Artist)
 - no. 3. Sleep, little darling (Text: Harriet Elizabeth Prescott Spofford)
 - no. 4. Haste, o beloved (Text: W. A. Sparrow)
- op. 31. Three Flower Songs
 - no. 1. The clover (Text: Margaret Wade Campbell Deland)
 - no. 2. The yellow daisy (Text: Margaret Wade Campbell Deland)
 - no. 3. The blue-bell (Text: Margaret Wade Campbell Deland)
- op. 35. Four songs
 - no. 1. Nachts (Text: Christian Friedrich Scherenberg) [x]
 - no. 2. Allein! (Text: Heinrich Heine)
 - no. 3. Nähe des Geliebten (Text: Johann Wolfgang von Goethe)
 - no. 4. Forget-me-not (Text: Henry Harris Aubrey Beach)
- op. 37. Three Shakespeare Songs

- no. 1. O mistress mine (Text: William Shakespeare)
- no. 2. Take, o take those lips away
- no. 3. Fairy lullaby (Text: William Shakespeare)
- op. 41. Three Songs
 - no. 1. Anita (Text: Cora Randall Fabbri)
 - no. 2. Thy beauty (Text: Harriet Elizabeth Prescott Spofford)
 - no. 3. Forgotten (Text: Cora Randall Fabbri)
- op. 43. Five Burns Songs
 - no. 1. Dearie (Text: Robert Burns)
 - no. 2. Scottish Cradle Song (Text: Robert Burns)
 - no. 3. Oh were my love yon lilac fair (Text: Robert Burns)
 - no. 4. Far awa' (Text: Robert Burns)
 - no. 5. My lassie (Text: Robert Burns)
- op. 44. Three Browning Songs
 - no. 1. The year's at the spring (Text: Robert Browning)
 - no. 2. Ah, Love, but a day (Text: Robert Browning)
 - no. 3. I send my heart up to thee (Text: Robert Browning)
- op. 48. Four Songs
 - no. 1. Come, ah come (Text: Amy Marcy Cheney Beach)
 - no. 2. Good morning (Text: A. H. Lockhart)
 - no. 3. Good night (Text: A. H. Lockhart)
 - no. 4. Canzonetta (Text: Armand Silvestre)
- op. 49. A Song of Liberty (Text: Frank Leby Stanton)
- op. 51. Four Songs
 - no. 1. Ich sagete nicht (Text: Eduard Wissman)
 - no. 2. Wir drei (Text: Hans Eschelbach)
 - no. 3. Juni (Text: Hans Eschelbach)
 - no. 4. Je demande à l'oiseau (Text: Armand Silvestre)
- op. 56. Four Songs
 - no. 1. Autumn song (Text: Henry Harris Aubrey Beach)
 - no. 2. Go not too far (Text: Florence Earle Coates)
 - no. 3. I know not how to find the spring (Text: Florence Earle Coates)
 - no. 4. Shena Van (Text: William Black)
- op. 61. Give me not love (Text: Florence Earle Coates) [x]
- op. 62. When soul is joined to soul (Text: Elizabeth Barrett Browning)
- op. 66. The chambered nautilus (Text: Oliver Wendell Holmes)
- op. 68. After (Text: Florence Earle Coates)
- op. 69. Two Mother Songs
 - no. 1. Baby (Text: George MacDonald)
 - no. 2. Hush, baby dear (Text: Agnes Lockhart Hughes)
- op. 71. Three Songs

- no. 1. A prelude (Text: Henry Harris Aubrey Beach)
- no. 2. O sweet content (Text: Thomas Dekker)
- no. 3. An Old Love-Story (Text: Belle Lowe Stathem)
- op. 73. Two Songs
 - no. 1. With Granny (Text: John Bernhoff after Louis Zacharias)
 - no. 1. Grossmütterchen (Text: Louis Zacharias)
 - no. 2. The children's thanks (Text: John Bernhoff after Louis Zacharias)
 - no. 2. Der Totenkranz (Text: Louis Zacharias)
- op. 75. Four Children's Songs
 - no. 1. The candy lion (Text: Abbie Farwell Brown)
 - no. 2. A Thanksgiving fable (Text: Oliver Herford)
 - no. 3. Dolladine (Text: William Brighty Rands)
 - no. 4. Prayer of a tired child (Text: Abbie Farwell Brown)
- op. 76. Two Songs
 - no. 1. Separation (Text: John L. Stoddard)
 - no. 2. The Lotus Isles (Text: Lord Alfred Tennyson)
- op. 77. Two Songs
 - no. 1. I (Text: Cecil Fanning)
 - no. 2. Wind o' the westland (Text: Dana Burnet)
- op. 78. Three Songs
 - no. 1. Meadow-Larks (Text: Ina Donna Coolbrith)
 - no. 2. Night Song at Amalfi (Text: Sara Teasdale)
 - no. 3. In blossom time (Text: Ina Donna Coolbrith)
- op. 82. Dusk in June (Text: Sara Teasdale)
- op. 85. In the Twilight (Text: Henry Wadsworth Longfellow)
- op. 88. Spirit divine (Text: A. Read)
- op. 93. Message (Text: Sara Teasdale)
- op. 99. Four Songs
 - no. 1. When Mama sings (Text: Amy Marcy Cheney Beach)
 - no. 2. Little brown-eyed laddie (Text: A. D. O. Greenwood)
 - no. 3. The moonpath (Text: K. Adams)
 - no. 4. The artless maid (Text: L. Barili)
- op. 100. Two Songs
 - no. 1. A mirage (Text: Bertha Ochsner)
 - no. 2. Stella viatoris (Text: Jessie Hague Nettleton)
- op. 112. Jesus my saviour (Text: A. Elliott)
- op. 113. Mine be the lips (Text: Leonora Speyer von Stosch)
- op. 115. Around the manger (Text: K. Davis)
- op. 117. Three Songs
 - no. 1. The singer (Text: M. Lee)
 - no. 2. The host (Text: M. Lee)
 - no. 3. Song in the hills (Text: M. Lee)

- op. 120. Rendezvous (Text: Leonora Speyer von Stosch)
- op. 124. Springtime (Text: S. M. Heywood)
- op. 125. Two Sacred Songs
 - no. 1. Spirit of mercy
 - no. 2. Evening Hymn: The shadows of the evening hours
(Text: Adelaide Anne Procter)
- op. 131. Dark garden (Text: Leonora Speyer von Stosch)
- op. 135. To one I love (Text: S. R. Quick)
- op. 136. Fire and flame (Text: Anna A. Moody)
- op. 137. Two Mother Songs
 - no. 1. Baby (Text: S. R. Quick)
 - no. 2. May flowers (Text: Anna A. Moody)
- op. 142. I sought the Lord
- op. 143. I shall be brave (Text: K. Adams)
- op. 145. April dreams (Text: K. W. Harding)
- op. 152. Though I take the wings of morning (Text: R. N. Spencer)

Charles Martin Tornov Loeffler (1861-1935)

Five Irish Fantasies

- no. 1. The host of the air (Text: William Butler Yeats)
- no. 2. The hosting of the Sidhe (Text: William Butler Yeats)
- no. 3. The fiddler of Dooney (Text: William Butler Yeats)
- no. 4. Ballad of the Foxhunter (Text: William Butler Yeats)
- no. 5. The Song of Caitilin ni Uallachain (Text: after Volkslieder)
- A dream within a dream, op. 15 (*Four Poems*) no. 2 (Text: Edgar Allan Poe)
- À une femme (Text: Paul Verlaine)
- Adieu pour jamais, op. 10 (*Quatre mélodies*) no. 2 (Text: Gustav Kahn)
- Ballad of the Foxhunter (in Five Irish Fantasies) (Text: William Butler Yeats)
- Beat! Beat! Drums! (Text: Walt Whitman)
- Boléro triste (Text: Gustav Kahn)
- Canticum fratris Solis (Text: Gino Perara after Saint Francis of Assisi)
- Dansons la gigue!, op. 5 (*4 Poèmes*) no. 2 (Text: Paul Verlaine)
- Harmonie du soir (Text: Charles Baudelaire)
- La chanson des Ingénues (Text: Paul Verlaine)
- La cloche fêlée, op. 5 (*4 Poèmes*) no. 1 (Text: Charles Baudelaire)
- La cornemuse (Text: Maurice Rollinat)
- La lune blanche (Text: Paul Verlaine)
- La villanelle du diable (Text: Maurice Rollinat)
- Le rossignol (Text: Paul Verlaine)Le son du cor s'afflige vers les bois, op. 5 (*4 Poèmes*) no. 3 (Text: Paul Verlaine)

Les paons, op. 10 (*Quatre mélodies*) no. 4 (Text: Gustav Kahn)
 Les soirs d'automne, op. 10 (*Quatre mélodies*) no. 3 (Text: Gustav Kahn)
 L'étang (Text: Maurice Rollinat)
 Rêverie en sourdine (Text: Paul Verlaine)
 Sérénade, op. 5 (*4 Poèmes*) no. 4 (Text: Paul Verlaine)
 Sudden light, op. 15 (*Four Poems*) no. 1 (Text: Dante Gabriel Rossetti)
 The fiddler of Dooney (in Five Irish Fantasies) (Text: William Butler Yeats)
 The host of the air (in Five Irish Fantasies) (Text: William Butler Yeats)
 The hosting of the Sidhe (in Five Irish Fantasies) (Text: William Butler Yeats)
 The Song of Caitilin ni Uallachain (in Five Irish Fantasies) (Text: after Volkslieder)
 Timbres oubliés, op. 10 (*Quatre mélodies*) no. 1 (Text: Gustav Kahn)
 To Helen, op. 15 (*Four Poems*) no. 3 (Text: Edgar Allan Poe)
 Ton Souvenir est comme un livre bien aimé (Text: Albert Victor Samain)
 Vieille chanson d'amour

John Alden Carpenter (1876-1951)

Eight Songs

no. ?. Looking-Glass River (Text: Robert Louis Stevenson)

Four Negro Songs

no. 1. Shake your brown feet, honey (Text: Langston Hughes)

no. 2. The cryin' blues (Text: Langston Hughes)

no. 3. Jazz-Boys (Text: Langston Hughes)

no. 4. That soothin' song (Text: Langston Hughes)

Four Poems by Paul Verlaine

no. 1. Il pleure dans mon cœur (Text: Paul Verlaine)

no. 2. Chanson d'automne (Text: Paul Verlaine)

no. 3. Le ciel (Text: Paul Verlaine)

no. 4. Dansons la gigue! (Text: Paul Verlaine)

Gitanjali (Song Offerings) (Song Offerings)

no. 1. *When I bring to you colour'd toys, my child* (Text: Rabindranath Tagore after Rabindranath Tagore)

no. 2. *On the day when death will knock at thy door* (Text: Rabindranath Tagore after Rabindranath Tagore)

no. 3. *The sleep that flits on baby's eyes - does anybody know from where it comes?* (Text: Rabindranath Tagore after Rabindranath Tagore) **GER**

no. 4. *I am like a remnant of a cloud of autumn* (Text: Rabindranath Tagore after Rabindranath Tagore)

no. 5. *On the seashore of endless worlds children meet* (Text: Rabindranath Tagore after Rabindranath Tagore)

no. 6. *Light, my light, the world-filling light* (Text: Rabindranath Tagore after Rabindranath Tagore)

Water-Colors: Four Chinese Tone Poems

no. 1. On a screen (Text: Herbert Allen Giles after Li-Tai-Po)

no. 2. The odalisque (Text: Herbert Allen Giles after Liu Yuxi)

no. 3. Highwaymen (Text: Herbert Allen Giles after Li-Shê)

no. 4. To a young gentleman (Text: Herbert Allen Giles after Anonymous/Unidentified Artist)

A cradle-song (Text: William Blake) **WEL**

Berceuse de guerre (Text: Émile Cammaerts)

Bid me to live (Text: Robert Herrick)

Chanson d'automne (in Four Poems by Paul Verlaine) (Text: Paul Verlaine)

Dansons la gigue! (in Four Poems by Paul Verlaine) (Text: Paul Verlaine)

Dis-moi d'aimer (Text: Maurice Maeterlinck after Robert Herrick)

Don't ceäre (Text: William Barnes)

En sourdine (Text: Paul Verlaine)

Go, lovely rose (Text: Edmund Waller)

Her voice (Text: Oscar Wilde)

Highwaymen (in Water-Colors: Four Chinese Tone Poems) (Text: Herbert Allen Giles after Li-Shê)

I am like a remnant of a cloud of autumn (in Gitanjali (Song Offerings)) (Text: Rabindranath Tagore after Rabindranath Tagore)

Il pleure dans mon cœur (in Four Poems by Paul Verlaine) (Text: Paul Verlaine)

Jazz-Boys (in Four Negro Songs) (Text: Langston Hughes)

Le ciel (in Four Poems by Paul Verlaine) (Text: Paul Verlaine)

Les silhouettes (Text: Oscar Wilde)

Light, my light, the world-filling light (in Gitanjali (Song Offerings)) (Text: Rabindranath Tagore after Rabindranath Tagore)

Looking-Glass River (in Eight Songs) (Text: Robert Louis Stevenson)

May the Maiden (Text: Sidney Lanier)

Morning Fair (Text: James Agee)

On a screen (in Water-Colors: Four Chinese Tone Poems) (Text: Herbert Allen Giles after Li-Tai-Po)

On the day when death will knock at thy door (in Gitanjali (Song Offerings)) (Text: Rabindranath Tagore after Rabindranath Tagore)

On the seashore of endless worlds children meet (in Gitanjali (Song Offerings)) (Text: Rabindranath Tagore after Rabindranath Tagore)

Serenade (Text: Siegfried Lorraine Sassoon)

Shake your brown feet, honey (in Four Negro Songs) (Text: Langston Hughes)

Slumber-Song (Text: Siegfried Lorraine Sassoon)

That soothin' song (in Four Negro Songs) (Text: Langston Hughes)

The cock shall crow (Text: Robert Louis Stevenson)

The cryin' blues (in Four Negro Songs) (Text: Langston Hughes)
 The day is no more (Text: Rabindranath Tagore after Rabindranath Tagore)
 The green river (Text: Lord Alfred Bruce Douglas)
 The little fly (Text: William Blake)
 The little turtle (Text: Vachel Lindsay)
 The odalisque (in Water-Colors: Four Chinese Tone Poems) (Text: Herbert Allen Giles after Liu Yuxi)
 The Player Queen (Text: William Butler Yeats)
The sleep that flits on baby's eyes - does anybody know from where it comes? (in Gitanjali (Song Offerings)) (Text: Rabindranath Tagore after Rabindranath Tagore)
 To a young gentleman (in Water-Colors: Four Chinese Tone Poems) (Text: Herbert Allen Giles after Anonymous/Unidentified Artist)
 Treat me nice (Text: Paul Laurence Dunbar)
When I bring to you colour'd toys, my child (in Gitanjali (Song Offerings)) (Text: Rabindranath Tagore after Rabindranath Tagore)
 Young Man, Chieftain! - An Indian Prayer (Text: Mary Hunter Austin after Anonymous/Unidentified Artist)

Charles Tomlinson Griffes (1884-1920)

- A.1** – Si mes vers avaient des ailes (1901)
- A.2** – Sur ma lyre l'autre fois (1901?)
- A.3** – Auf dem Teich, dem regungslosen (before 1909)
- A.4** – Auf geheimen Waldespfade (before 1909)
- A.5** – Nacht liegt auf den fremden Wegen (before 1909)
- A.6** – Der träumenden See (before 1909)
- A.7** – Wohl lag ich einst in Gram und Schmerz (before 1909)
- A.8** – So halt' ich endlich dich umfassen (1911?)
- A.9** – Das ist ein Brausen und Heulen (1911?)
- A.10** – Entflieh mit mir (1911?)
- A.11** – Es fiel ein Reif (1911?)
- A.12** – Auf ihrem Grab (Trägödie No. 3) (1911?)
- A.13** – Meeres Stille (1911?)
- A.14** – Mir war als müßte ich graben (1911?)
- A.15** – Mit Schwarzen Segeln (1911?)
- A.16** – Am Kreuzweg wird begraben (1911?)
- A.17** – An den Wind (1911?)
- A.18** – Wo ich bin, mich rings umdunkelt (1911?)
- A.19** – Des Müden Abendlied (1911?)
- A.20** – Zwei Könige saßen auf Orkadal (1911?)
- A.21** – Elfe (1911?)
- A.22** – Könnst' ich mit dir dort oben gehn (1911?)
- A.Add.1** – Mein Herz ist wie die dunkle Nacht (1911?)
- A.Add.2** – Das sterbende Kind (1911?)
- A.Add.3** – Ich weiß nicht wie's geschieht (1911?)
- A.Add.4** – Frühe (1911?)

- A.23** – The Water-Lily (1911)
A.24 – Evening Song (1912?)
A.25 – The First Snowfall (1912)
A.26 – The Half-Ring Moon (1912)
A.27 – Phantoms (Words by Tabb) (1912?)
A.28 – Nachtlied (1912)
A.29 – La Mer [Version 1] (1912)
A.30 – Pierrot (1912)
A.31 – Tone-Images, Op.3 – No.1 La Fuite de la lune (1912)
A.32 – Tone-Images, Op.3 – No.2 Symphony in Yellow (1912?)
A.33 – Tone-Images, Op.3 – No.3 We'll to the Woods, and Gather May (1914)
A.34 – 4 Impressions – No.4 Le Réveillon (1914)
A.35 – Two Bird Flew into the Sunset Glow (1914)
A.36 – 2 Rondels, Op.4 – No.1 This Book of Hours (1914?)
A.37 – 2 Rondels, Op.4 – No.2 Come, Love, across the Sunlit Land (1914?)
A.38 – 4 Impressions – No.1 Le Jardin (1915)
A.39 – 4 Impressions – No.2 Impressions du matin (1915)
A.40 – Les Ballons (1912?)
A.Add.5 – Cleopatra to the Asp (1912?)
A.41 – 4 Impressions – No.3 La Mer [Version 2] (1916)
A.42 – 5 Poems of Ancient China and Japan, Op.10 – No.2 Landscape (1916)
A.43 – 5 Poems of Ancient China and Japan, Op.10 – No.3 The Old temple among the Mountains (1916)
A.44 – 5 Poems of Ancient China and Japan, Op.10 – No.4 Tears (1916)
A.45 – 3 Poems, Op.9 – No.1 In a Myrtle Shade (1916)
A.46 – 3 Poems, Op.9 – No.2 Waikiki (1916)
A.47 – 3 Poems, Op.9 – No.3 Phantoms (Words by Giovannitti) (1916)
A.48 – Song of the Dagger (1916)
A.49 – 5 Poems of Ancient China and Japan, Op.10 – No.1 So-Fei Gathering Flowers (1917)
A.50 – 5 Poems of Ancient China and Japan, Op.10 – No.5 A Feast of Lanterns (1917)
A.51 – 2 Poems by John Masefield – No.2 Sorrow of Mydath (1917)
A.52 – In the Harem (1917?)
A.53 – 3 Javanese Songs – No.1 Hampelas (1917?)
A.54 – 3 Javanese Songs – No.2 Kinanti (1917?)
A.55 – 3 Javanese Songs – No.3 Djakoan (1917?)
A.56 – 2 Poems by John Masefield – No.1 An Old Song Re-sung (1918)
A.57 – 3 Poems by Fiona MacLeod, Op. 11 – No.1 The Lament of Ian the Proud (1918)
A.58 – 3 Poems by Fiona MacLeod, Op. 11 – No.2 Thy Dark Eyes to Mine (1918)
A.59 – 3 Poems by Fiona MacLeod, Op. 11 – No.3 The Rose of the Night (1918)

Charles Ives (1874-1954)

129 Songs

Edited by H. Wiley Hitchcock

How many songs did Charles Ives (1874-1954) write? For years the songs of this iconoclastic American composer have only been known in imperfect editions of his *114 Songs* (privately printed in 1922) and two collections published in Henry Cowell's New Music series: *Thirty-Four Songs* (1933) and *Eighteen [recte Nineteen] Songs* (1935), which include mostly reprints from *114 Songs* (some with revisions) plus nine new songs. Virtually every page of these three standard songbooks reveals musical and textual errors, problematic notation, and puzzling inconsistencies.

The MUSA collection of *129 Songs* is a critical edition of the *114 Songs*, thirteen songs first published later, and two unpublished "songs without words"—in other words, all of Ives's solo songs except the fifty-four already published in critical editions by the late John Kirkpatrick (*Eleven Songs and Two Harmonizations, Sunrise, and Forty Earlier Songs*). The MUSA edition is based upon a comparative study of Ives's manuscript sketches and fair copies; his many copyists' scores; songs he revised for the New Music imprints; annotations by him in personal copies of those imprints and of *114 Songs*; and manuscript and published text sources (by Ives, his wife Harmony Twichell Ives, and many other authors).

Complete detailed critical notes and commentaries for all the songs, as opposed to the briefer "Reports" based on them that are in the published volume, can be found on the [Charles Ives website \(www.charlesives.org\)](http://www.charlesives.org) in PDF form.

Winner, **Claude V. Palisca Award** (for an outstanding scholarly edition) 2005, American Musicological Society

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| c. Yale, Farewell! | 13. A Christmas Carol |
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109. Two Slants (Christian and Pagan):
 - a. Duty
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 128. Song without words [I]
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Aaron Copland

1918	NIGHT	vocal
	A SUMMER VACATION	vocal
	MY HEART IS IN THE EAST	vocal
1920	OLD POEM	vocal
1921	PASTORALE	vocal
1922	ALONE	vocal
1923	AS IT FELL UPON A DAY for soprano, flute, and clarinet	vocal
1927	POET'S SONG	vocal
1928	VOCALISE	vocal
1949-50	TWELVE POEMS OF EMILY DICKINSON	vocal
1950	OLD AMERICAN SONGS, SET	vocal
1952	OLD AMERICAN SONGS, SET II	vocal
1954	DIRGE IN WOODS	vocal
1958-	EIGHT POEMS OF EMILY DICKINSON (orchestral version)	vocal

Samuel Barber

Opus

- 1917 *Sometime* for voice and piano; words by Eugene Field
- 1918 *In the Firelight* for voice and piano
- 1919 *Isabel* for voice and piano; words by John Greenleaf Whittier
- 1920? *October-Weather* for voice and piano
- 1924 *My Fairlyland* for voice and piano; words by Robert Thomas Kerlin
- 1924 *2 Poems of the Wind*
 1. Little Children of the Wind
- Longing for voice and piano; words by Fiona Macleod
- 1925 *A Slumber Song of the Madonna* for voice and piano; words by Alfred Noyes
- 1925 *Fantasy in Purple* for voice and piano; words by Langston Hughes

- 1925 *2 Songs of Youth*
 - 1. Invocation to Youth
I Never Thought That Youth Would Go for voice and piano
 - 1. words by Laurence Binyon
 - 2. words by Jessie B. Rittenhouse
- 1926 *Ask Me To Rest* for voice and piano; words by Edward Hicks Streeter
Terry
- 1926 *Man* for voice and piano; words by Humbert Wolfe
- 1926 *Watchers* for voice and piano; words by Dean Cornwell (or Edgar Daniel Kramer)
- 1926? *Music, When Soft Voices Die* for voice and piano; words by Percy Bysshe Shelley
- 1927 *Mother, I Can Not Mind My Wheel* for voice and piano; words by Walter Savage Landor
- 1927 *Thy Love* for voice and piano; words by Elizabeth Barrett Browning
- 1927 *There's Nae Lark* for voice and piano; words by Algernon Charles Swinburne
- 2
- 1927
- 1928
- 1934 *3 Songs*
 - 1. The Daisies
 - 2. With Rue My Heart Is Laden
- Bessie Bobtail for voice and piano
 - 1. words by James Stephens
 - 2. words by A. E. Housman
 - 3. words by James Stephens
- 3 1931 *Dover Beach* for baritone and string quartet; words by Matthew Arnold
- 1934 *Love at the Door* for voice and piano; words by John Addington Symonds
- 1934 *Serenades* for voice and piano; words by George Dillon
- 1935 *Love's Caution* for voice and piano; words by W. H. Davies
- 1935 *Night Wanderers* for voice and piano; words by W. H. Davies
- 1935 *Of That So Sweet Imprisonment* for voice and piano; words by James Joyce
- 1935 *Strings in the Earth and Air* for voice and piano; words by James Joyce
- 1936 *Beggar's Song* for voice and piano; words by W. H. Davies
- 10 1936 *3 Songs*
 - 1. Rain Has Fallen
 - 2. Sleep Now
- I Hear an Army for voice and piano; words by James Joyce
- 3. also orchestrated
- 1937 *In the Dark Pinewood* for voice and piano; words by James Joyce

- 13 1937–1940
- 1937
- 1938
- 1938
- 1940 4 Songs
1. A Nun Takes the Veil (Heaven-Haven)
 2. The Secrets of the Old
 3. Sure on this Shining Night
- Nocturne for voice and piano
1. words by Gerard Manley Hopkins
 2. words by W. B. Yeats
 3. words by James Agee; also orchestrated
 4. words by Frederic Prokosch; also orchestrated
- 18
- 1942
- 1943 2 Songs
1. The Queen's Face on the Summery Coin
Monks and Raisins for voice and piano
1. words by Robert Horan
 2. words by Jose Garcia Villa
- 24 1947 *Knoxville: Summer of 1915* for soprano and orchestra; words by James Agee
- 25 1947 *Nuvoletta* for voice and piano; words by James Joyce
- 27 1950–1951 *Mélodies passagères*
1. Puisque tout passe
 2. Un cygne
 3. Tombeau dans un parc
 4. Le clocher chante
- Départ for voice and piano; words by Rainer Maria Rilke
- 39 1953 *Hermit Songs*
1. At Saint Patrick's Purgatory
 2. Church Bells at Night
 3. St. Ita's Vision
 4. The Heavenly Banquet
 5. The Crucifixion
 6. Sea-Snatch
 7. Promiscuity
 8. The Monk and His Cat
 9. The Praises of God
- The Desire for Hermitage for voice and piano; poems translated from anonymous Irish texts of the 8th to 13th centuries
- 39 1962 *Andromache's Farewell* for soprano and orchestra; text from *The Trojan Women* by Euripides, translated by John Patrick Creagh
- 41 1968–1969 *Despite and Still*
1. A Last Song
 2. My Lizard (Wish for a Young Love)
 3. In the Wilderness

4. Solitary Hotel
 Despite and Still for voice and piano
1. words by Robert Graves
 2. words by Theodore Roethke
 3. words by Robert Graves
 4. words by James Joyce
 5. words by Robert Graves
- 45 1972 3 Songs
1. Now I Have Fed and Eaten Up the Rose
 2. A Green Lowland of Pianos
 O Boundless, Boundless Evening for voice and piano
1. words by James Joyce
 2. words by Czesław Miłosz
 3. words by Christopher Middleton

Carlos Surinach (1915-1977)

- Flamenco Meditations on five
 “Sonnets from the Portuguese” Elizabeth Barrett Browning
1. How do I Love Thee
 2. Yet, Love is beautiful indeed
 3. Our Two Souls
 4. With Thee Anear
 5. If Thou must love Me

Ned Rorem

Lieder und Liedersammlungen

- Doll’s Boy (1944), für Gesangsstimme und Klavier, Text: e.e. cummings (E)
- Song of Chaucer (1944), für Gesangsstimme und Klavier, Text: Geoffrey Chaucer (unveröffentlicht)
- A Psalm of Praise (1945), für Gesangsstimme und Klavier, Text: aus Psalm 100
- A Song of David (1945), für Gesangsstimme und Klavier, Text: aus Psalm 120 (E)
- Dawn Angel (1945), für Gesangsstimme und Klavier, Text: Parker Tyler (E) (unveröffentlicht)
- Absalom (1946), für mittlere Gesangsstimme und Klavier, Text: Paul Goodman (E)
- Alleluia (1946), für mittlere Gesangsstimme und Klavier
- On a Singing Girl (1946), für Gesangsstimme und Klavier, Text: Elinor Wylie (E)
- Seven Little Prayers (1946), für Gesangsstimme und Klavier (unveröffentlicht)
- Spring (1946), für mittlere Gesangsstimme und Klavier, Text: Gerard Manley Hopkins (E)
- Spring and Fall (1946), für Gesangsstimme und Klavier, Text: Gerard Manley Hopkins (E)
- Catull: On the Burial of His Brother (1947), für mittlere Gesangsstimme und Klavier, Text: übers. ins Englische von Aubrey Beardsley (E)
- Fire Boy (1947), Marionettentheater, für Gesangsstimme und Klavier, Text: Charles Boultenhouse (E) (unveröffentlicht)
- The Lordly Hudson (1947), für Gesangsstimme und Klavier, Text: Paul Goodman

- Mongolian Idiot (1947), für Gesangsstimme und Klavier, Text: Karl Shapiro (E) (unveröffentlicht)
- Spring (1947), für Gesangsstimme und Klavier, Text: Gerard Manley Hopkins (E)
- Three Blues of Paul Goodman (1947), für Gesangsstimme und Klavier, Text: Paul Goodman (E)
- Echo's Song (1948), für mittlere Gesangsstimme und Klavier, Text: Ben Jonson (E)
- Requiem (1948), für Gesangsstimme und Klavier, Text: Robert Louis Stevenson (E)
- Two Poems of Edith Sitwell (1948), für mittelhohe Gesangsstimme und Klavier, Text: Edith Sitwell (E)
- Little Elegy (1949), für Gesangsstimme und Klavier, Text: Elinor Wylie (E)
- Rain in Spring (1949), für mittlere Gesangsstimme und Klavier, Text: Paul Goodman (E)
- The Silver Swan (1949), für Gesangsstimme und Klavier, Text: Orlando Gibbons (E)
- What if Some Little Pain... (1949), für Gesangsstimme und Klavier, Text: Edmund Spenser (E)
- Lullaby of the Woman of the Mountain (1950), für Gesangsstimme und Klavier, Text: Padriac Pearse (E)
- Philomel (1950), für Gesangsstimme und Klavier, Text: Richard Barnfield (E)
- Another Sleep (1951), Drei Lieder für Gesangsstimme und Klavier, Text: Julien Green (E) (unveröffentlicht)
- Love in a Life (1951), für mittlere Gesangsstimme und Klavier, Text: Robert Browning (E)
- The Call (1951), für Gesangsstimme und Klavier, Text: Anonymus 15. Jhd. (E)
- The Nightingale (1951), für mittlere Gesangsstimme und Klavier, Text: Anonymus, ca. 15. Jhd. (E)
- To a Young Girl (1951), für mittlere Gesangsstimme und Klavier, Text: William Butler Yeats (E)
- Whiskey, Drink Divine (1951), für Gesangsstimme und Klavier, Text: aus einem irischen Gedicht (E) (unveröffentlicht)
- A Christmas Carol (1952), für Gesangsstimme und Klavier, Text: Anonymus 15. Jhd. (E)
- An Angel Speaks to the Shepherds (1952), für Gesangsstimme und Klavier, Text: Lukas 2,9-15 (E)
- The Resurrection (1952), für Gesangsstimme und Klavier, Text: Matthäus, 27,62-66; 28 (E)
- Boy With a Baseball Glove (1953), für Gesangsstimme und Klavier, Text: Paul Goodman (E) (unveröffentlicht)
- Jack L'Eventreur (1953), für hohe Gesangsstimme und Klavier, Text: Marie Laure (F)
- Love (1953), für mittlere Gesangsstimme und Klavier, Text: Thomas Lodge (E)
- The Midnight Sun (1953), für Gesangsstimme und Klavier, Text: Paul Goodman (E)
- Sally's Smile (1953), für Gesangsstimme und Klavier, Text: Paul Goodman (E)
- Six Songs for High Voice (1953), für Gesangsstimme und Klavier, Texte: Anonymus 16. Jhd., Robert Browning, John Dryden (E)
- The Tulip Tree (1953), für Gesangsstimme und Klavier, Text: Paul Goodman
- Anacreontiche (1954), Vier Lieder für Gesangsstimme und Klavier, Text: Jacopo Vitorelli (I) (unveröffentlicht)
- Three Poems of Demetrios Capetanakis (1954), für mittlere Gesangsstimme und Klavier, Text: Demetrios Capetanakis (E)
- Poem for F (1955), für Gesangsstimme und Klavier, Text: Edouard Roditi (E) (unveröffentlicht)
- Three Poems of Paul Goodman (1956), für Gesangsstimme und Klavier, Text: Paul Goodman (E)
- Conversation (1957), für mittlere Gesangsstimme und Klavier, Text: Elizabeth Bishop (E)
- Five Poems of Walt Whitman (1957), für Gesangsstimme und Klavier, Text: Walt Whitman (E)
- Fourteen Songs on American Poetry (1957), für Gesangsstimme und Klavier, Texte: Walt Whitman, Robert Hillyer, Gertrude Stein, Theodore Roethke, Paul Goodman, Howard Moss (E)
- The Lord's Prayer (1957), für Gesangsstimme und Klavier
- Settings for Whitman (1957), für (gesprochene) Stimme, Text: Walt Whitman (E) (unveröffentlicht)
- To You (1957), für Gesangsstimme und Klavier, Text: Walt Whitman (E)
- Visits to St Elizabeth's (1957), für mittlere Gesangsstimme und Klavier, Text: Elizabeth Bishop (E)

- Two Poems of Theodore Roethke (1959), für mittlere Gesangsstimme und Klavier, Text: Theodore Roethke (E)
- For Poulenc (1963), für Gesangsstimme und Klavier, Text: Frank O'Hara (E)
- Four Poems of Tennyson (1963), für Gesangsstimme und Klavier, Text: Alfred, Lord Tennyson (E)
- Two Poems of Plato (1964), für Gesangsstimme und Klavier, Text: Platon (unveröffentlicht)
- Feed My Sheep (1966), für Gesangsstimme und Klavier, Text: Mary Baker Eddy (E) (unveröffentlicht)
- The Serpent (1972), für mittlere Gesangsstimme und Klavier, Text: Theodore Roethke (E)
- To Jane (1974), für mittlere Gesangsstimme und Klavier, Text: Percy B. Shelley (E)
- Where We Came (1974), für mittlere Gesangsstimme und Klavier, Text: Jean Garrigue (E)
- A Journey (1976), für mittlere Gesangsstimme und Klavier, Text: Andrew Glaze (E)
- Jeannie with the Light Brown Hair (1982), Foster, arrangiert von Ned Rorem für Gesangsstimme und Klavier
- Three Calamus Poems (1982), für mittlere Gesangsstimme und Klavier, Text: Walt Whitman (E)
- Anna la Bonne (1989), Eine Szene für Gesangsstimme und Klavier, Text: Jean Cocteau (F)
- Are You the New Person? (1989), für Gesangsstimme und Klavier, Text: Walt Whitman (E)
- Full of Life Now (1989), für Gesangsstimme und Klavier, Text: Walt Whitman (E)

Liederzyklen

- Penny Arcade (1949), Zyklus für Gesangsstimme und Klavier, Text: Harold Norse (E) (unveröffentlicht)
- Flight for Heaven (1950), Zyklus für Bass-Bariton und Klavier, Text: Robert Herrick (E)
- Cycle of Holy Songs (1951), Vier Lieder für Gesangsstimme und Klavier, Texte: aus den Psalmen (E)
- To a Young Girl (1951), Liederzyklus für Gesangsstimme und Klavier, Text: William Butler Yeats (E) (unveröffentlicht)
- Eclogues (1953), Zyklus für Gesangsstimme und Klavier, Text: John Fletcher (E) (unveröffentlicht)
- Poèmes pour la paix (1953), Für mittlere Gesangsstimme und Klavier, Texte: Jehan Regnier, Pierre de Ronsard, Olivier de Magny, Jean Durat, Jean Antoine de Baif (F)
- King Midas (1961), Eine Kantate für Gesangsstimme(n) und Klavier über zehn Gedichte von Howard Moss, Text: Howard Moss (E)
- Poems of Love and Rain (1963), Zyklus von siebzehn Liedern für Mezzosopran und Klavier, Texte: Donald Windham, W.H: Auden, Howard Moss, Emily Dickinson, Theodore Roethke, Jack Larson, e e cummings, Kenneth Pitchford (E)
- Hearing (1966), für mitteltiefe Gesangsstimme und Klavier, Text: Kenneth Koch (E)
- War Scenes (1969), für mitteltiefe Gesangsstimme und Klavier, Text: Walt Whitman (E)
- Women's Voices (1975), Elf Lieder für Sopran und Klavier, Texte: Elinor Wylie, Christina Rossetti, Anne Bradstreet, Mary Leigh – Lady Chudleigh, Mary Sidney Herbert – Countess of Pembroke, Mary Elizabeth Coleridge, Adrienne Rich, Emily Dickinson, Queen Anne Boleyn, Lola Ridge, Charlotte Mew (E)
- The Nantucket Songs (1979), Zehn Lieder für Sopran und Klavier, Texte: Theodore Roethke, William Carlos Williams, Edmund Waller, Christina Rossetti, Walter Savage Landor, John Ashbery (E)
- Evidence of Things Not Seen (1998), 36 Lieder für Solostimmen und Klavier, Texte: Theodore Roethke, Walt Whitman, Wystan Hugh Auden, William Wordsworth, Elizabeth Barrett Browning, Paul Goodman, Edna St. Vincent Millay, Thomas Kenn, John Woolman, William Penn, Rudyard Kipling, Stephen Crane, Langston Hughes, Oscar Wilde, A. E. Housman, Jane Kenyon, Julian Green, Colette, Robert Frost, William Butler Yeats, Charles Baudelaire, Mark Doty, Paul Monette (E)

John Corigliano (1938)

Solo voice and up to 8 players

The Ghosts of Versailles: arias and excerpts (voice(s) and piano)

Aria of the Worm (1992)

Figaro was Supposed to Return the Necklace (1992)

Samira's Aria: Cavatina and Cabaletta (1992)

They Are Always With Me: Marie Antoinette's Aria (1992)

They Wish They Could Kill Me: Figaro's Aria

As Summer Brings a Wistful Breeze (1992)

Come Now My Darling (1992)

O God of Love: (1992)

Mr. Tambourine Man: Seven Poems of Bob Dylan

(voice(s) and piano) (2000)

Prelude: Mr. Tambourine Man

Clothes Line

Blowin' in the Wind

Masters of War

All Along The Watchtower

Chimes of Freedom

Postlude: Forever Young

The Cloisters (voice(s) and piano) (1965)

Fort Tryon Park: September

Song to the Witch of the Cloisters

Christmas at the Cloisters

The Unicorn

Three Cabaret Songs (voice(s) and piano)
Dodecaphonia (1997)
Marvelous Invention (Songbook for a New Century) (2001)
End of the Line
Petit Fours (1959)
Marvelous Invention (Songbook for a New Century) (2001)
Irreverent Heart (voice and piano) (2001)
Jack and Jill (voice and piano) (1994)
Liebeslied (SATB vocal quartet and piano 4-hands) (1996)
Poem in October (flute, oboe, clarinet, harpsichord, string quartet)
Shatter Me, Music (unaccompanied voice) (2003)
Three Irish Folksong Settings (for voice and flute) (1988)
Wedding Song (voice, melody instrument, keyboard or guitar) (1971)

George Crumb (1929)

Ancient Voices of Children for mezzo-soprano, boy soprano, oboe, mandolin, harp, amplified piano (and toy piano), and percussion (three players)

Apparition for soprano and amplified piano

Federico's Little Songs for Children for soprano, flute/piccolo/alto flute/bass flute, and harp

The Ghosts of Alhambra (Spanish Songbook II) for baritone, guitar and percussion (one player)

A Journey Beyond Time (American Songbook II) for solo female (or male) voice, amplified piano and percussion quartet

Lux Aeterna for soprano, bass flute/soprano recorder, sitar, and percussion (two players)

Madrigals, Books I-IV for mezzo-soprano, flute, percussion, harp, contrabass

Night Music I for soprano, piano/celeste, and two percussionists

The River of Life (American Songbook I) for solo female voice, amplified piano and percussion quartet

The Sleeper for soprano and piano

Songs, Drones, and Refrains of Death for baritone, electric guitar, electric double bass, amplified piano/amplified harpsichord, and two percussionists

Star-Child for soprano, antiphonal children's voices, male speaking choir, bell ringers, and large orchestra

Sun and Shadow (Spanish Songbook II) for female voice and amplified pian

Three Early Songs for voice and piano

Unto the Hills (American Songbook III) for solo female voice, amplified piano and percussion quartet

Voices from a Forgotten World (American Songbook V) for two solo voices (male & female), amplified piano and percussion quartet

Voices from the Heartland (American Songbook VII) for two solo voices (male and female), amplified piano and percussion

Voices from the Morning of the Earth (American Songbook VI) for two solo voices (male & female), amplified piano and percussion quartet

The Winds of Destiny (American Songbook IV) for solo female voice, amplified piano and percussion quartet

The Yellow Moon of Andalusia (Spanish Songbook III) for mezzo-soprano and amplified piano

William Bolcolm (1938)

Ancient Cabaret (Compact Disc*)

Briefly It Enters

The Bustle in a House

Cabaret Songs (Compact Disc*)
Cabaret Songs (Complete)
Camp Shadywillow
Carol (Neighbors, on this Frosty Tide)
Costa del Nowhere
The Digital Wonder Watch
From the Diary of Sally Hemings (Compact Disc*)
Gettysburg: July 1, 1963
I Will Breathe a Mountain (Compact Disc*)
The Junction, On a Warm Afternoon
Laura Sonnets
Let Evening Come
Lime Jello Marshmallow Cottage Cheese Surprise (Compact Discs - various*)
Medusa
Minicabs (Compact Disc*)
Morning and Evening Poems
New York Lights
Night, Make My Day
Old Addresses (Compact Disc*)
On the Beach At Night
Open House
Rhyme
The Rose
The Same Thing
Sept. 1, 1939
Songs to Dance

Table

Tears at the Happy Hour

Theatrical Songs

Three Donald Hall Songs

Three Irish Songs

Tillinghast Duo

Villanelle

A Whitman Triptych

Libby Larsen (1950)

ANT AND THE GRASSHOPPER, THE - (extracted from "Late in the Day") - Soprano, piano; Jeanne Shepard, text; 1 minute 30 seconds; 1998 (LLP)

APPLE'S SONG, THE - Baritone or mezzo-soprano, piano; Edwin Morgan, text; 3 minutes; 2001 (LLP)

BEFORE WINTER - Baritone, organ; Arthur Mampel, text; 2 minutes; 1982 (ECS)

BELOVED, THOU HAST BROUGHT ME MANY FLOWERS - Mezzo-soprano, cello, piano; Elizabeth Barrett Browning, Hilde Doolittle, Rainer Maria Rilke, and Percy Bysshe Shelley, text; 20 minutes; 1994 (OUP)

BIRTH PROJECT, THE - Sopranos, piano; A. E. Stallings, Cheryl Strayed, Lauren Groff, Akiko Yosano, Gina Zucker, Phoebe Damrosch, Heidi Pitlor, texts; 35 minutes; 2015 (LLP)

CENTER FIELD GIRL - Soprano, flute, piano; Michele Antonello Frisch, text; 3 minutes 30 seconds; 2007 (LLP)

CHAIN OF HOPE - SATB chorus, baritone, actress, piano; various letters and writings regarding Frederick Douglass, text; libretto by Libby Larsen, Kathleen Holt, and Jeanne Soderberg; 15 minutes; 2010 (LLP)

CHANTING TO PARADISE - Soprano, piano; Emily Dickinson, text; 7 minutes; 1997 (LLP)

COWBOY SONGS - Soprano, piano; Anonymous, Belle Star, Robert Creeley, text; 7 minutes; 1979 (ECS)

DE TODA LA ETERNIDAD - Soprano, piano (or wind ensemble); Sor Juana Inez de la Cruz, text; 15 minutes; 2003/2005 (LLP)

DONAL OGE - Soprano, piano; Anonymous translated by Lady Augusta Gregory, text; 5 minutes; 2011 (LLP)

ELEANOR ROOSEVELT - SATB chorus, mezzo-soprano, speaker, clarinet, violoncello, piano, percussion played by chorus; Sally M. Gall, text; 45 minutes; 1996 (OUP)

FAR IN A WESTERN BROOKLAND - Tenor, piano; A.E. Housman, text; 2 minutes 30 seconds; 2008 (LLP)

FERN HILL - Solo tenor; Dylan Thomas, text; 2004 (LLP)

FLOWER, THE - Baritone, piano; George Herbert, text; 4 minutes 30 seconds; 2009 (LLP)

FORGET-ME-NOT - Duet: soprano, tenor, piano; anonymous author from Cupples & Leon Given book of poems, text; 3 minutes; 2008 (LLP)

HESTENE STAAR I REGNET - Voice, Hardanger Fiddle, and Piano; 2 minutes 45 seconds; 2015 (LLP)

HOW LOVELY ARE THY HOLY GROVES - (See Missa Gaia: "Agnus Dei/Sanctus") - Soprano, piano; Chinook Psalter, text; 1992 (ECS)

I CRIED UNTO GOD - Tenor, piano; Psalms 77:1, 67, 28:7, text; 4 minutes; 2011 (LLP)

I LOVE YOU THROUGH THE DAYTIMES - Baritone, piano; ancient Egyptian, text; 3 minutes; 2003 (LLP)

LATE IN THE DAY - Soprano, piano; Jeanne Shepard, text; 7 minutes; 1998 (LLP)

Lewis Carroll Songs - Soprano, mezzo-soprano, baritone, and piano; Lewis Carroll, text; 6 minutes; 2014 (LLP)

LORD, MAKE ME AN INSTRUMENT - Tenor, piano; St. Francis of Assisi, text; 3 minutes (LLP)

LOVE AFTER 1950 - Mezzo-soprano, piano; Rita Dove, Julie Kane, Kathryn Daniels, Liz Lochhead, and Muriel Rukeyser, text; 15 minutes; 2000 (OUP)

LULLAY OF THE NATIVITY - High voice; anonymous 15th century author, text; 1 minute 30 seconds; 2012 (LLP)

MAGDALENE, THE - Soprano, piano; Pistis Sophia, text; 11 minutes; 2013 (LLP)

MARGARET SONGS - Soprano, piano; Willa Cather and Libby Larsen, texts; 9 minutes; 1996 (OUP)

MARY CASSATT - Mezzo-soprano, trombone, orchestra, and slides; historical narrative and letters of Mary Cassatt, text; 30 minutes; 1994 (OUP)

MATINEE: THE FANTOM OF THE FAIR - Male voice, female voice, violin, cello, animated comic book; Paul Gustavson, text; 8 minutes; 2014 (LLP)

ME (BRENDA UELAND) - Soprano, piano; Brenda Ueland, text; 37 minutes; 1987 (OUP)

MOABIT SONNETS, THE - 2 sopranos, tenor, bass, chamber orchestra; Albrecht Haushofer, text; translated by M.D. Herter Norton; 29 minutes; 2011 (LLP)

MY ANTONIA - High voice, piano; Willa Cather, text; 16 minutes 30 seconds; 2000 (OUP)

MY CANDLE BURNS - High voice, piano; Edna St. Vincent Millay, text; 2 minutes; 2012 (LLP)

NOTES SLIPPED UNDER THE DOOR - Soprano, flute, orchestra; Eugenia Zukerman, text; 15 minutes; 2001 (OUP)

PECULIAR CASE OF DR. H.H. HOLMES, THE - Baritone, prepared piano; H.H. Holmes, aka Herman Mudgett, text; 18 minutes; 2010 (LLP)

PERINEO - Baritone, piano; Roberto Echavarren, text; 5 minutes; 1993 (ECS)

PIG IN THE HOUSE, A - Tenor, piano; Alvin Greenberg, text; 3 minutes; 2004 (LLP)

QUIET SONG, A - Baritone, piano; Brenda Ueland, text; 2 minutes; 2007 (LLP)

RASPBERRY ISLAND DREAMING - Mezzo-soprano, orchestra; Joyce Sutphen and Patricia Hampl, text; 15 minutes; 2002 (LLP)

RASPBERRY ISLAND DREAMING (PIANO VERSION) - Mezzo soprano, piano; Joyce Sutphen and Patricia Hampl, text; 15 minutes; 2002 (LLP)

RIGHTY, 1966 - Soprano, flute, piano; Michele Antonello Frisch, text; 2 minutes 30 seconds; 2007 (LLP)

SAINTS WITHOUT TEARS - Soprano, flute, bassoon; Phyllis McGinley, text; 12 minutes; 1976 (LLP)

SELECTED POEMS OF RAINER MARIA RILKE - Soprano, flute, guitar, harp; Rainer Maria Rilke, text; 2005 (LLP)

SIFTING THROUGH THE RUINS - Mezzo-soprano, viola, and piano; anon., Alicia Vasquez, Martha Cooper, and Ted Berrigan, texts; 18 mins.; 2005 (LLP)

SONGS FROM LETTERS - Soprano, piano (or chamber ensemble); Calamity Jane, text; 13 minutes; 1989 (OUP)

SONGS OF LIGHT AND LOVE - Soprano, chamber ensemble; May Sarton, text; 19 minutes; 1998 (OUP)

SONNETS FROM THE PORTUGUESE - Soprano, chamber ensemble (or piano); Elizabeth Barrett Browning, text; 25 minutes; 1991 (OUP)

STONE SOUP - 3 medium voices, narrator, piano; Marcia Brown, text; 12 minutes; 2011 (unpublished)

TAKE - Soprano, piano; Margaret Atwood, text; 5 minutes; 2006 (LLP)

THIS UNBEARABLE STILLNESS: SONGS FROM THE BALCONY - Soprano, string quartet; Dima Hilal and Sekeena Shaben, text; 17 minutes; 2003 (OUP)

THIS UNBEARABLE STILLNESS: SONGS FROM THE BALCONY (ORCHESTRA VERSION) - Soprano, percussion, celeste, and string orchestra; Dima Hilal and Sekeena Shaben, text; 17 minutes; 2008 (LLP)

THREE LOVE SONGS - Baritone, piano; Pablo Neruda, text; 9 minutes; 2011 (LLP)

TRY ME, GOOD KING: LAST WORDS OF THE WIVES OF HENRY VIII - Soprano, piano; Katherine of Aragon, Anne Boleyn, Jane Seymour, Anne of Cleves, Katherine Howard and Katherine Parr, text; 15 minutes; 2000 (OUP)

TURN, TURN - Baritone, piano; Bethany Ringdal, text; 5 minutes; 2011 (LLP)

VERSE RECORD OF MY PEONIES, A - Tenor, tape, percussion; Masaoka Shiki, text; 7 minutes; 1980 (LLP)

WHEN I AM AN OLD WOMAN - Soprano, piano; Jenny Joseph, text; 3 minutes; 1990 (ECS)

WITHIN THE CIRCLES OF OUR LIVES - Soprano, baritone, wind ensemble; Wendell Berry, text; 5 minutes; 2007 (ECS)