

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

Adam, L. Air du bon roi Dagobert, avec neuf variations [Air of good king Dagobert, with nine variations]. For solo piano. New York: W. Dubois, [1817]. Appears in Richard J. Wolfe, *Secular Music in America, 1801-1825: A Bibliography*, vol. I (New York: New York Public Library, 1964), entry 19. [W. 19]

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

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

Addison, J. The young and blooming bride. For voice and piano. Philadelphia: G. E. Blake, [between 1817 and 1819]. Missing page 3 of score. [W. 35]

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]

Bishop, Henry R. Dashing white sergeant. For voice and piano. From "The Apollo, No. 13." New York: T. Birch, [ca. 1825 and 1829]. Missing bottom third of page 1 of score. [W. 144]

Moore, Thomas. My heart and lute. For voice and piano. From "The Apollo, Containing Sacred, Moral Sentimental, and Other Songs, Duetts, Trios, Etc., No. 40." New York: T. Birch, [after 1825]. [W. 144]

B., A., arr. Come honor the brave! For voice and piano. Words by Mr. W. Strickland. Philadelphia: G. E. Blake, [s.d.]. Missing page 2 of score. [W. 380]

Arise my fair. For voice and piano. Boston: P. A. von Hagen, [1802]. [W. 152]

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]

Happy tawny moor. Duet from the opera of "The Mountaineers." For two voices and piano. Baltimore: Geo. Willig, [ca. 1825]. [W. 250]

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]

Attwood, Thos. The soldier's dream. For voice and piano. Words by T. Campbell. New York: W. Dubois, [1818]. [W. 331A]

Auld lang syne: a favorite Scotch song. For voice and piano. New York: E. Riley, [ca. 1820]. [W. 341]

Auld lang syne: a favorite Scotch song. For voice and piano. New York: J. A. & W. Geib, [between 1818 and 1821]. [W. 341A]

Auld lang syne. For voice and piano. Boston: G. Graupner, [ca. 1820-1825]. [W. 342A]

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, J. The pirate lover. For voice and piano. Poetry by I. G. Percival. Philadelphia: G. E. Blake, [1824]. [W. 377]

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]

Aykroyd, James, arr. "The Siren: A Collection of Sacred Music Suitable for Sunday Evening's Recreation and Public or Private Devotion, No. 10." Contents include T. Loud, Jr., Anthem for Christmas, for SATB voices and piano; J. Aykroyd, North Carolina, for SATB voices and piano. Philadelphia: G. E. Blake, [s.d.]. [Not indexed in Wolfe]

B., T. W. H. B. Our peace branch from above. For two voices and piano. In "The Apollo, Containing Sacred, Moral Sentimental and Other Songs, Duets, Trios, Etc., No. 2]. New York: T. Birch, [1825]. [W. 388]

B. T. W. H. B. The rock of our salvation. For two voices and piano. In "The Apollo, Containing Sacred Moral Sentimental and Other Songs, Duets, Trios, Etc., No. 38." New York: T. Birch, [ca. 1825]. [W. 390A]

Barber, J. O soft with trembling motion. For voice and piano. Philadelphia: G. Willig, [between 1824 and 1827]. [W. 440]

Barnett, John. Not a drum was heard. For voice and piano. Philadelphia: G. Willig, [ca. 1825]. [W. 442]

Moran, P. K., arr. Beethoven's polacca. For solo piano. New York: P. K. Moran, [1822]. [W. 495]

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 boys of Switzerland. From the dramatic romance "The Wandering Boys." For voice and piano. New York: E. Riley, [between 1818 and 1822]. [W. 578A]

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

Bishop, H. R. Go my love: a rondo. For voice and piano. New York: Dubois & Stodart, [1825]. 2 copies. [W. 619]

Bishop, Henry R. Go youth beloved: a ballad. From the opera "Love in a Village." For voice and piano. Poetry by Mrs. Opiel. New York: Dubois & Stodart, [between 1822 and 1823]. [W. 623]

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, Henry R. Isabel: a celebrated Spanish serenade. For voice and piano. Words by Thos. Bayly. Philadelphia: Geo. Willig, [s.d.]. [W. 665]

Bishop, Henry R. Like the gloom of night retiring. For voice and piano. New York: E. Riley, [ca. 1819]. [W. 680]

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. The mocking bird song. For voice, flute, and piano in E flat. Philadelphia: G. E. Blake, [ca. 1817]. [W. 712]

Bishop, Henry R. My dark eyed maid. For voice and piano. New York: Dubois & Stodary, [1824]. [W. 715]

Bishop, Henry R. My own native isle. From the opera of "Native Land." For voice and piano. Boston: James L. Hewitt, [between 1824 and 1825]. [W. 722]

Bishop, Henry R., arr. My soldier love. For voice and piano. Philadelphia: Bacon & Co., [ca. 1821]. [W. 727]

Bishop, Henry R. The pilgrim of love. From the comic opera "The Noble Outlaw." For voice and piano. New York: Dubois & Stodart, [1823]. [W. 766]

Bishop, Henry R., arr. Row gently here. A popular Venetian air from "Moore's National Melodies." For voice and piano. Includes arrangement for two voices and piano. Philadelphia: G. Willig, [between 1822 and 1823]. [W. 783]

Moore and Bishop. Then, fare thee well. A popular old English melody. Philadelphia: G. E. Blake, [between 1820 and 1822]. [W. 814]

Bishop, Henry R., arr. Tho' tis all but a dream. A French air from "Moore's National Airs." New York: Dubois & Stodart, [s.d.]. [W. 819]

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]

Blayney, James. A favorite pollacca. For solo piano. New York: Dubois & Stodart, [between 1823 and 1826]. [W. 877]

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]

Blue eyed Mary. For voice and piano. Boston: G. Graupner & Co., [between 1817 and 1820]. [W. 897A]

Blue eyed Mary. For voice and piano. Boston: G. Graupner & Co., [after 1820]. Inscription on first page of score "Sold by John Ashton." [W. 897B]

Boieldieu. Overture to Calife de Bagdad. 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

Robbinson, Mrs. Bounding billows. For voice and piano. Philadelphia: Geo. Willig, [ca. 1823]. Appears in Richard J. Wolfe, *Secular Music in America, 1801-1825: A Bibliography*, vol. I (New York: New York Public Library, 1964), entry 1003. [W. 1003]

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, J. The beautiful maid. A favorite ballad in the comic opera of the "Cabinet." For voice and piano. Words by T. Dibdin. New York: Geib & Co., [between 1816 and 1817]. [W. 1038A]

The beautiful maid. A favorite song in the comic opera of the "Cabinet." For voice and piano. Boston: G. Graupner, [after 1820]. [W. 1046A]

Behold in his soft expressive face. From the opera of the "Devils Bridge." For voice and piano. Philadelphia: G. Willig, [ca. 1818]. [W. 1049]

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 and Nathan. Japhtha's daughter. From "The Hebrew Melodies." For voice and piano. [s.l.: Dubois, 1817]. [W. 1144A]

An amateur [Braham]. Jephtha's daughter. A much admired song from "The Hebrew Melodies." For voice and piano. Boston: S. Wetherbee, [ca. 1821]. [W. 1145]

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. Pollacca. From the opera of "The Cabinet." For voice and piano. Arranged from the fame air by Steibelt. Includes arrangement of the pollacca as a rondo for solo piano by D. Steibelt. Philadelphia: Carr & Sehetky, [1805]. [W. 1169]

Braham. Pollacca: a favorite song. For voice and piano. Boston: G. Graupner, [ca. 1806]. [W. 1170]

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]

Brahams. Said a smile to a tear. From "False Alarms." For voice and piano. New York: J. & M. Paff, [1807]. [W. 1194A]

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].

Bray, John. Columbia land of liberty. For voice and piano. Words by General J. N. Barker. Philadelphia: G. E. Blake, [ca. 1815]. [W. 1279]

Bray, J. The Columbian sailor. For voice and piano. No. 6 of "Blake's Musical Miscellany." Philadelphia: G. E. Blake, [ca. 1816]. [W. 1284]

Bray, John. General Harrison's grand march. For solo piano. Philadelphia: G. Willig, [ca. 1812]. [W. 1293]

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

Bray, John. Soft as yon silver ray that sleeps. For voice and piano. Poetry from "The Mysteries of Udolpho." Philadelphia: G. E. Blake, [s.d.]. [W. 1342]

Bray, John. Soft as yon silver ray that sleeps. For voice and piano. Poetry from "The Mysteries of Udolpho." Philadelphia: G. Willig, [ca. 1807]. [W. 1343]

Bray, John. Sweetest Mary! For voice, flute, and piano. Words by Mr. Wm. R. Smith. Philadelphia: G. E. Blake, [1807]. [W. 1349A]

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 Caledonian hunt. A Scotch dance. For solo piano. New York: E. Riley, [between 1819 and 1820]. [W. 1449]

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

Oh! Remember the time. A Spanish air. For voice and piano. Arranged with English words by Thomas Moore. New York: J. A. & W. Geib, [between 1818 and 1821]. [W. 1711]

The Castillian maid. A Spanish air. For voice and piano. Words by Thos. Moore. New York: E. Riley, [between 1818 and 1821]. [W. 1712]

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

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

Cease your funning. For voice and piano. Arranged with Madame Catalani's variations. Philadelphia: G. E. Blake, [between 1818 and 1820]. [W. 1738]

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]

Charlie is my darling. A popular Scotch song. From the opera of "Montrose." For voice and piano. New York: Dubois & Stodart, [ca. 1822]. [W. 1770]

Charlie is my darling. A Scotch song. From the opera of "Montrose." For voice and piano. Boston: G. Graupner, 1822]. [W. 1772A]

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

Cimarosa, [Domenico]. Fragrant chaplets. A favorite Venetian air. For voice and piano. Words in Italian and English. Philadelphia: G. E. Blake, [1818]. [W. 1812]

Clarke, Dr. J. Blanche of Devan's song. From "The Lady of the Lake." For voice and piano. Written by Walter Scott. Philadelphia: G. E. Blake, [ca. 1812]. [W. 1825]

Clarke, Dr. John. The coronach. A funeral song from "The Lady of the Lake." For voice and piano. Philadelphia: G. Willig, [s.d.]. [W. 1827B]

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 Fitz-Eustace. From "Marmion, a Tale of Flodden Field." For solo voice, SATB chorus, and piano. Philadelphia: G. E. Blake, [between 1811 and 1812]. 2 copies. [W. 1856]

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

Clementies: favourite waltz. For solo piano. Boston: G. Graupner, [ca. 1804]. [W. 1889]

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

Clifton, A. Huzza! Here's Columbia for ever! A new national song. For voice and piano. Baltimore: I. Carr, [between 1818 and 1819]. [W. 1927]

Clifton, A. National divertimento. For solo piano. Philadelphia: G. E. Blake, [ca. 1821]. [W. 1938]

Clifton, A. Nature's self is love. Terzetto from the opera of the "Enterprise." For solo voice, SATB chorus, and piano. Baltimore: A. Clifton, [1823]. [W. 1939A, unica]

Clifton, A. O steal not the ray. From the opera of the "Enterprise." For voice and piano in D. Words by Col. W. H. Hamilton. Philadelphia: Geo. Willig, [between 1824 and 1826]. [W. 1941B]

Clifton, A. Oh think not. For voice and piano. Words by Moore. Baltimore: G. Willig, [between 1823 and 1829]. [W. 1947]

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]

Clifton, A. Stay lov'd Arbina. Duet from the opera of the "Enterprise." For two voices and piano in G. Words by Col. Hamilton. Baltimore: A. Clifton, [ca. 1823]. 2 copies. [W. 1957B]

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

Box 4

College hornpipe. For solo piano. New York: E. Riley, [between 1818 and 1826]. Appears in Richard J. Wolfe, *Secular Music in America, 1801-1825: A Bibliography*, vol. I (New York: New York Public Library, 1964), entry 2013. [W. 2013]

Come haste to the wedding: a dance. For solo piano. New York: E. Riley, [ca. 1820]. [W. 2026]

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]

Corri, D. Deep in my breast. For voice and piano. Philadelphia: G. E. Blake, [ca. 1824]. [W. 2103]

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

Cramer, J. B., arr. The brown Irish girl. For solo piano. In "National Melodies, Consisting of the Most Admired Airs of England, Ireland, Scotland, and Wales Arranged as Rondos or with Variations." Norfolk, VA: G. Balls, [ca. 1819]. [W. 2153]

Cramer, J. B. The Clyde reel. Arranged as a rondo. For solo piano. Philadelphia: G. Willig, [ca. 1825]. [W. 2154]

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. Instructions for the pianoforte. For solo piano. Third edition, with additions and improvements. Philadelphia: G. E. Blake, [between 1821 and 1824]. [W. 2160]

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

Crammer [J. B. Cramer]. Marche Turque. For solo piano. Philadelphia: Geo. Willig, [ca. 1824]. [W. 2164A]

Crammer [J. B. Cramer]. Marche Turque. For solo piano. New York: Wm. Dubois, [between 1817 and 1818]. 2 copies. [W. 2165A]

[Cramer, J. B.] Cramer's Turkish march. For solo piano. Boston: G. Graupner, [between 1820 and 1825]. [W. 2168]

The nightingale, a military rondo. For solo piano. Includes arrangement for piano duet. New York: E. Riley [between 1818 and 1826]. 2 copies. [W. 2172A]

Cramer, J. B. Saxon air: introduction and variations. For solo piano. New York: W. Dubois, [1818]. [W. 2179]

Crooskeen laun. A favorite Irish ballad. For voice and piano. Philadelphia: G. Willig [between 1822 and 1823]. [W. 2219]

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]

Darley, W. H. W. They're a' a noddin, with variations. For solo piano. No. 78 in "Carr's Musical Miscellany." Philadelphia: B. Carr, [after 1820]. [W. 2277A]

Davies, John. The braes o' Balquhither. A favorite Scotch ballad. For solo piano. New York: Dubois & Stodart, [between 1821 and 1823]. [W. 2278]

Davies, John. Silent glances. For voice and piano. New York: E. Riley, [s.d.]. [W. 2283A]

Davy, John. Just like love. For voice and piano. New York: J. Hewitt, [between 1801 and 1804]. [W. 2304]

Davy, John, arr. O my love's like the red rose. A favorite Scotch air. From "Rob Roy Macgregor." For voice and piano. Philadelphia: G. E. Blake, [s.d.]. [W. 2319]

Davy, John. O my love's like the red rose. For voice and piano. Boston: G. Graupner, [s.d.]. [W. 2321A] Bound with W. Reeve, Robin Adair. For voice and piano. Boston: G. Graupner, [between 1820 and 1825]. [W. 7382] Manuscript on pages 3-4.

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]

Drops of brandy: a dance. For solo piano. Printed with Harmonius blacksmith. For solo piano. New York: E. Riley, [ca. 1823]. [W. 2577]

Duke of York's march. For solo piano. Philadelphia: G. Willig, [s.d.]. [W. 2589]

Durang's horn-pipe. For solo piano. New York: E. Riley, [ca. 1823]. 2 copies. Copy 1 has imprint, sold at O. E. Siple's Music & Jewelry store, Canandigua, NY. [W. 2612]

Dusseck, J. L. La matinée (The morning): a favorite rondo. For solo piano. Philadelphia: G. E. Blake, [ca. 1824]. [W. 2619]

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]

The downfall of Paris. For solo piano. Boston: G. Graupner, [1806]. [W. 2737]

The downfall of Paris. For solo piano. Philadelphia: G. Willig, [between 1808 and 1810]. [W. 2738]

The downfall of Paris. For solo piano. Philadelphia: G. E. Blake, [between 1810 and 1814]. [W. 2740]

The fall of Paris: a favorite quick step. Arranged for harp or piano. New York: Geib & Walker, [s.d.]. [W. 2742A]

The fall of Paris: a favorite quick step. Arranged for harp or piano. New York: E. Riley, [ca. 1820]. [W. 2743A]

Fest, Fred, arr. Balquhither: a popular Scotch air. For voice and piano. Philadelphia: G. E. Blake, [between 1818 and 1821]. [W. 2779]

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

Fisher. Fisher's hornpipe. For solo piano. New York: E. Riley, [ca. 1820]. [W. 2804]

Florio, C. H. Far far at sea. For voice and piano. New York: Wm. Dubois, [1818]. [W. 2826A]

Frederick, J. L. Farewell! But whenever you welcome the hour. For voice and piano. Words by Moore. Philadelphia: Geo. Willig, [after 1820]. [W. 2852]

Frick, William. The Baltimore waltz. For solo piano. Baltimore: John Cole, [between 1822 and 1823]. [W. 2873]

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

Garcia. Ebor nova! For solo voice, SATB chorus, and piano. Words by Stedman Whitwell. New York: Dubois & Stodart, [1825]. [W. 2894]

Glinek. A popular Tyrolesian air with variations. For solo piano. Philadelphia: G. Willig, [s.d.]. [W. 2930]

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]

Gibsone, Burford G. H. Ah country guy. The celebrated serenade in "Quentin Durward." For voice and piano. Words by Walter Scott. Philadelphia: J. G. Klemm, [ca. 1825]. [W. 2999]

Box 5

Gildon, J. The jubilee rondo. For solo piano. New York [York]: N. Thurston, [between 1821 and 1824]. Appears in Richard J. Wolfe, *Secular Music in America, 1801-1825: A Bibliography*, vol. I (New York: New York Public Library, 1964), entry 3013. [W. 3013]

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

Gildon, J. The jubilee rondo. For solo piano. Baltimore: G. Willig, [ca. 1825]. [W. 3016]

Gildon, [J.]. Gildon's grand march. For solo piano or harp. New York: E. Riley, [between 1818 and 1826]. [W. 3018A]

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, C. The Grand Canal march. For solo piano. New York: Dubois & Stodart, [1824]. Missing page 3 of score. [W. 3039]

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

Gilfert, Chas. The pillar of glory: a naval song. For voice and piano. Poetry by Edwin C. Holland. New York: J. Appel, [1813]. Engraved by E. Riley. [W. 3058]

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]

Governor Brooks' favourite Scotch march. Arranged for solo piano. Printed with A favourite Polish waltz. For solo piano, with variations. Boston: G. Graupner & Co., [ca. 1817]. Missing page 1 of score; copy consists of A favourite Polish waltz only. [W. 3173A]

Graeff, J. G. On May's auspicious morn: a canzonet. For voice and piano. Philadelphia: G. Willig, [between 1816 and 1817]. [W. 3181]

Granger, F. Gen. La Fayette's light infantry march. For solo piano. Boston: G. Graupner, [ca. 1824]. [W. 3190]

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]

Von-Hagen, P. A. Governor Eustis's march. For solo piano. Boston: S. Wetherbee, [ca. 1824]. [W. 3290, unica] Bound with P. A. Von-Hagen, Governor Eustis's quick step. For solo piano. Boston: S. Wetherbee, [ca. 1824]. [W. 3291, unica]

Hance, J. F. Grand Austerlitz march. For solo piano. Corrected edition. Boston: James L. Hewitt, [between 1826 and 1829]. [W. 3319B]

Hance, J. F., arr. Favourite march in the "Cataract of the Ganges." Arranged with additions for solo piano. New York: Dubois & Stodart, [1825]. 4 copies. [W. 3329]

Hance, J. F. O swiftly glides the bonny boat. A Scotch air. For solo voice, SATB chorus, and piano. Words by Johanna Bailie. New York: Dubois & Stodart, [1824]. 2 copies. [W. 3326]

Handel. Angels ever bright and fair. Recitative and larghetto for solo voice, two violins, viola, and pianoforte. New York: E. Riley, [ca. 1818]. 2 copies. [W. 3337]

Handel. Angels ever bright and fair. For voice and piano. Arranged by P. K. Moran. New York: W. Dubois, [1819]. 2 copies. [W. 3338]

Handel. The Messiah: an oratorio. For voice, organ, and violin, with choruses in score. From the London edition. Published under the patronage and inspection of the Handel and Haydn Society. Cornhill, [Boston]: James Loring, [1816]. [W. 3363]

[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]

Handel. Handel's water music. For solo piano. Boston: G. Graupner, [after 1810]. [W. 3384]

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. Come not oh Lord! Arranged for three voices and piano. In "Moore's Sacred Songs." [Philadelphia, s.n., ca. 1817]. [W. 3493A]

Haydn. Most beautiful appear. Selected from a trio in the oratorio "The Creation." Arranged for voice and piano by B. Carr. Philadelphia: G. Willig, [1822]. [W. 3509A]

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

Haydn. Oh mighty wings; generally called, The bird song. From the oratorio "The Creation." Arranged for voice and piano by B. Carr. Philadelphia: G. Willig, [1822]. [W. 3523A]

Haydn, Joseph. A grand overture. For solo piano. Philadelphia: G. E. Blake, [between 1810 and 1814]. Front cover features engraving of a square piano. [W. 3525]

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]

Hewitt, James, arr. The Boston Brigade march. For solo piano. Printed with James Hewitt, Lafayette's quick step. For solo piano. Boston: James L. Hewitt, [ca. 1824]. [W. 3684]

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]

Hewitt, James. Oh slumber my darling: the favorite lullaby. For voice and piano. New York: Wm. Dubois, [1817]. [W. 3755]

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

Burns, Robert. Highland Mary: a Scotch ballad. For voice and piano. New York: E. Riley, [ca. 1825]. [W. 3822A]

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 German waltz. For solo piano. New York: E. Riley, [between 1818 and 1826]. [W. 3871A]

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]

Himmel. Sound the trumpet: a sacred some. Arranged for voice and piano by Gardner. Philadelphia: Geo. Willig, [s.d.]. [W. 3873B]

Hob nob: a dance. For solo piano. New York: E. Riley, [s.d.]. [W/ 3887A]

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

Holst, M. The Circassian rondo. For solo piano. New York: E. Riley, [ca. 1820]. [W. 3900A]

Holst, M. The Circassian rondo. For solo piano. Philadelphia: G. E. Blake, [s.d.]. 2 copies. [W. 3901]

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

Holst, M. The cottage rondo. For solo piano. Boston: G. Graupner, [ca. 1817]. [W. 3907]

Box 6

The cuckoo, a favorite song. For voice and piano. New York: Wm. Dubois, [s.d.]. Appears in Richard J. Wolfe, *Secular Music in America, 1801-1825: A Bibliography*, vol. I (New York: New York Public Library, 1964), entry 4004A. [W. 4004A]

Down in the valley: a favorite rondo. For voice and piano. Philadelphia: G. Willig, [ca. 1807]. [W. 4018]

Hook. Down the burn Davy love. A favorite Scotch song. For voice, piano, and flute. New York: E. Riley, [1820]. [W. 4020]

Hook. The garland of love. A favorite song in the grand melodrama of "Tekeli." For voice and piano. Philadelphia: G. Willig, [ca. 1810]. [W. 4041]

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. Irish air. Arranged as a rondo for solo piano. No. 30 in "Carr's Musical Miscellany." Baltimore: J. Carr, [ca. 1815]. [W. 4097]

The favorite march in Tekeli. Followed by, Waltz. For solo piano. New York: W. Dubois, [between 1817 and 1818]. [W. 4030A] Bound with, The favorite dance in Tekeli. Followed by, Waltz. For solo piano. New York: W. Dubois, [between 1817 and 1818]. [W. 4006A]

A gentleman of Philadelphia. Orra moor. For voice and piano. Philadelphia: G. Willig, [ca. 1824]. [W. 4171A, unica]

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

Hook. Softly waft ye southern breezes. For voice and piano. Boston: G. Graupner, [ca. 1807]. [W. 4203]

Hook. Softly waft ye southern breezes. From the farce of "Catch Him Who Can." For voice and piano. Philadelphia: G. Willig, [ca. 1808]. [W. 4205]

The tear. For voice and piano. Philadelphia: G. Willig, [ca. 1820]. [W. 4233A]

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., arr. The banks of Allan Water. For voice and piano. Words by M. G. Lewis. Philadelphia: G. E. Blake, [between 1821 and 1824]. [W. 4295]

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

The baron of Moubray. A favourite new ballad. For voice and piano. Philadelphia: G. E. Blake, [between 1815 and 1817]. [W. 4310]

Horsley, Wm. Maid of Athens. For voice and harp or piano. Poetry by Lord Byron. Philadelphia: G. E. Blake, [ca. 1814]. [W. 4333]

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]

Hortencia, the late Queen of Holland. The knight errant. For voice and piano. Words translated from the French by Walter Scott. Boston: G. Graupner & Co., [after 1820]. [W. 4346C]

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]

Humfrey, R. Why does azure deck the sky? For voice and piano. Words by Thos. Moore. Philadelphia: G. E. Blake, [ca. 1810]. [W. 4405]

The Hungarian waltz. From the ballet of "Love among the Roses." Followed by, The Parisian waltz. For solo piano. Philadelphia: Bacon & Co., [ca. 1819]. [W. 4422]

The Hungarian waltz. From the ballet of "Love among the Roses." Followed by, The Parisian waltz. For solo piano. Philadelphia: G. E. Blake, [ca. 1819]. 2 copies. [W. 4424]

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, of Exeter. Love in thine eyes. For two voices and piano. Philadelphia: G. E. Blake, [1803]. [W. 4571]

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, F. Captain James Page's Kent bugle military slow march. For solo piano. [s.l.: s.n., s.d.] Appears in Richard J. Wolfe, *Secular Music in America, 1801-1825: A Bibliography*, vol. II (New York: New York Public Library, 1964), entry 4645. [W. 4645X]

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

Latour, arr. The blue bells of Scotland. Arranged with variations for solo piano or harp. New York: E. Riley, [between 1821 and 1826]. [W. 4690]

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

Keene, Arthur F. Farewell, but when-ever you welcome the hour. For voice and piano. Words by T. Moore. New York: E. Riley, [1824]. [W. 4722]

Keene, Arthur F. Farewell, but when-ever you welcome the hour. For voice and piano. Words by T. Moore. New York: E. Riley, [1824]. [W. 4722A]

Kelly, Charles. The Copenhagen waltz, with variations. For solo piano. Philadelphia: A. Bacon & Co., [ca. 1817]. [W. 4725A]

Ah! Cruel maid. From "The Forty Thieves." For two voices and piano. Philadelphia: G. E. Blake, [ca. 1807]. [W. 4727]

Kelly. Ah! What is the bosoms commotion. From the grand dramatic romance of "The Forty Thieves." For voice and piano. New York: Wm. Dubois, [between 1817 and 1818]. [W. 4747A]

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

Kelly, Michael. Love and time. For voice and piano. Words by Thomas Moore. Boston: G. Graupner, [1822]. [W. 4812]

Kelly, M. A loving look from Sally. From "The Jew of Mogadore." For voice and piano. Words by R. Cumberland. Philadelphia: G. E. Blake, [ca. 1808]. [W. 4816]

The favorite march in pizarro. 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. The mischievous bee. From the new comedy of "Time's a Tell Tale." For voice and piano. Philadelphia: G. E. Blake, [ca. 1808]. [W. 4852]

[Kelly]. Oer dales and mountains stray. In the grand dramatic romance of "The Forty Thieves." For two voices and piano. Boston: G. Graupner, [s.d.]. [W. 4867]

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]

When pensive. For voice and piano. Philadelphia: G. Willig, [between 1820 and 1823]. [W. 4914]

Kelly, M. The woodman. From "The Forty Thieves." For voice and piano. Followed by, Dance of naiads. For solo piano. Philadelphia: G. Willig, [ca. 1810]. [W. 4929]

Kelley, M. The woodpecker. For voice and piano. New York: J. Willson, [s.d.]. Engraved by T. Birch. Photocopy of score in folder. [W. 4934X]

Kiallmark, G. Araby's daughter. From "Lalla Rookh." For voice and piano. Words by Thomas Moore. Philadelphia: G. E. Blake, [ca. 1824]. [W. 4943]

Kiallmark, G. Maid of Athens. For voice and piano. Words by Lord Byron. New York: E. Riley, [ca. 1824]. [W. 4959]

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

King, M. P. The minute gun at sea. For two voices and piano. New York: Wm. Dubois, [between 1817 and 1818]. 3 copies. Appears in Richard J. Wolfe, *Secular Music in America, 1801-1825: A Bibliography*, vol. II (New York: New York Public Library, 1964), entry 5012A. [W. 5012A]

King, M. P. The minute gun at sea. For two voices and piano. New York: E. Riley, [ca. 1822]. [W. 5021A]

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]

King, M. P. The young son of chivalry. From the new opera of "Plots." For voice and piano. No. 6 in "Carr's Musical Miscellany." Baltimore; Philadelphia: J. Carr, [between 1812 and 1812]. [W. 5061]

King, M. P. The son of chivalry. For voice and piano. Philadelphia: G. E. Blake, [ca. 1814]. [W. 5063]

Kinlock of Kinlock. A favorite Scotch air. Arranged with variations for the piano or harp. Second edition. New York: Dubois & Stodart, [1827]. 3 copies. [W. 5066A]

Kinlock of Kinlock. A favorite Scotch air. Arranged with variations for the piano or harp. Third edition. New York: Dubois & Bacon, [between 1828 and 1834]. [W. 5066B]

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

Kirmair. A Bohemian waltz, with variations. For solo piano. New York: J. A. & W. Geib, [between 1818 and 1821]. [W. 5069C]

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]

Kozeluch. Dainty Davie. Arranged for two voices and piano. Philadelphia: G. E. Blake, [between 1818 and 1827]. [W. 5132]

Kozeluch, arr. Oh! Mary when the wild wind blows. A favourite Scotch song. For voice and piano. Baltimore: John Cole, [ca. 1824]. [W. 5159]

Kreutzer. The celebrated overture to Lodoiska. For solo piano. New York: J. A. & W. Geib, [between 1818 and 1821]. [W. 5173B]

Kreitzer. The favorite overture to Lodoiska. For solo piano. Philadelphia: G. E. Blake, [between 1810 and 1814]. [W. 5175]

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

A lady of Baltimore. Titus march. For solo piano. Baltimore: G. Willig, [ca. 1825]. [W. 5197]

Latour, T. The Caledonian hunt, with four variations. For solo piano. Boston: G. Graupner, [ca. 1817]. [W. 5247A]

Latour, T. The Caledonian hunt, with variations. For solo piano. New York: J. A. & W. Geib, [between 1818 and 1821]. [W. 5248]

Latour, T. The Caledonian hunt, with variations. For solo piano. Philadelphia: G. E. Blake, [ca. 1825]. [W. 5249]

Latour, T. The Copenhagen waltz, with variations. For solo piano. Philadelphia: G. Willig, [s.d.]. [W. 5250]

Latour, T. The Copenhagen waltz. For solo piano. New York: Firth & Hall, [ca. 1830]. [W. 5252A]

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

Latour, T. O dolce concerto, with variations. For two pianos (four hands). New York: E. Riley, [between 1823 and 1824]. [W. 5263]

Latour, T. A favorite Irish air, arranged with variations. Philadelphia: J. G. Klemm, [ca. 1825]. [W. 5270]

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]

Latour, T. Overture, in wick [sic] is introduced a favorite air. For solo piano. New edition. New York: W. Dubois, [s.d.]. [W. 5290A]

Latour. Latour's favorite waltz. For solo piano. New York: W. Dubois, [1817]. [W. 5309]

Latour, T. Two waltzes. For solo piano. Philadelphia: J. G. Klemm, [between 1823 and 1824]. [W. 5312A]

The lavender girl. For voice and piano. Boston: G. Graupner, [after 1820]. [W. 5317A]

The lavender girl. Air, Morgiana in Ireland. For voice and piano. Baltimore: John Cole, [between 1822 and 1823]. [W. 5319A]

The lavender girl. Air, Morgiana in Ireland. For voice and piano. New York: E. Riley, [between 1823 and 1826]. 2 copies. [W. 5321]

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]

Black ey'd Susan: a favorite sea song. For voice and piano. Philadelphia: G. E. Blake, [between 1807 and 1810]. [W. 5357]

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]

Ling, W. Ye banks and braes of Bonny Doon. A favorite Scottish air. For solo piano. Philadelphia: G. E. Blake, [ca. 1817]. [W. 5389]

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]

The maid of the woods. Italian air. Arranged for voice and harp or piano. Words in Italian and English. No. 12 of "Blake's Musical Miscellany." Philadelphia: G. E. Blake, [ca. 1818]. [W. 5511]

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]

Mallet, F. The serenade. For voice and piano. Words by a lady. Boston: G. Graupner, [between 1820 and 1825]. [W. 5527]

Marschhausen, Theod. New York water music. For solo piano. New York: W. Dubois, [between 1817 and 1818]. 2 copies. [W. 5591]

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]

Martini. Follow follow thro' the sea: the mermaid song. For voice and piano. Adapted and arranged by Henry R. Bishop. Boston: G. Graupner, [between 1825 and 1830]. [W. 5601B]

Mayer. Chi dice mal d'amore (The heart to love a stranger): air. For voice and piano. Words in Italian and English. No. 22 in "Blake's Musical Miscellany." Philadelphia: G. E. Blake, [ca. 1819]. [W. 5651]

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.] The rose. From the opera of "The Blind Girl." For voice, German flute, and piano. Boston: Mallet & Graupner, [1802]. [W. 5707]

Mazzinghi, J. See from ocean rising. Duet from "Paul and Virginia." For two voices and piano. Philadelphia: G. E. Blake, [between 1806 and 1810]. [W. 5711]

[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]

Mazzinghi. Lochinvar. For three voices and piano. Words by Walter Scott. Philadelphia: G. E. Blake, [between 1811 and 1814]. [W. 5744]

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

Monro, J. Ellen Aureen. For voice and piano. Written by the author of The captive to his bird. Boston: G. Graupner, [between 1820 and 1824]. [W. 5896]

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]

A Canadian boat song. For voice and piano. Philadelphia: G. Willig, [between 1816 and 1817]. [W. 5937]

A Canadian boat song. For voice and piano. Boston: G. Graupner, [1820]. 2 copies. [W. 5940]

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 piano. Baltimore: John Cole, [ca. 1824]. [W. 5991]

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]

Box 8

Moore, Thomas. The pretty rose tree. For two voices and piano. New York: Dubois & Stodart, [1825]. Appears in Richard J. Wolfe, *Secular Music in America, 1801-1825: A Bibliography*, vol. II (New York: New York Public Library, 1964), entry 6024. [W. 6024]

Moore, T., arr. The Tyrolese song of liberty. For voice and piano. Boston: G. Graupner, [between 1815 and 1816]. [W. 6038]

Moore, Thomas. Wilt thou say farewell, love. For voice and piano. Philadelphia: G. E. Blake, [between 1810 and 1811]. [W. 6063]

Moran, P. K. Adieu my native land adieu. For voice and piano. New York: E. Riley, [after 1819]. [W. 6084A]

Moran, P. K. The carrier pigeon. For voice and piano. Words by the American bard Percival. No. 1 of "American Poetry." New York: P. K. Moran, [ca. 1822]. [W. 6087A]

Moran, P. K. The carrier pigeon. For voice and piano. Words by the American bard Percival. No. 1 of "American Poetry." New York: P. K. Moran, [between 1822 and 1823]. [W. 6087A]

Moran, P. K. The carrier pigeon. For voice and piano. Words by the American bard Percival. No. 1 of "American Poetry." Boston: E. W. Jackson, [between 1824 and 1826]. [W. 6087C]

Moran, P. K., arr. Crooskeen lawn. For voice and piano. New York: Dubois & Stodart, [between 1822 and 1823]. [W. 6094]

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. Go let me weep. For voice and piano. Words by Thos. Moore. New York: Firth & Hall, [between 1821 and 1831]. [W. 6100B]

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]

Morgan. Morgan volunteers' march. Melody from the air In the garb of old Gaul. For solo piano. Baltimore: John Cole, between 1822 and 1825]. [W. 6141]

The morning star: a dance. For solo piano. New York: E. Riley, [between 1818 and 1820]. 2 copies. [W. 6144]

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, with variations. For solo piano. A new edition. Philadelphia: G. E. Blake, [between 1818 and 1821]. 2 copies. Copy 2 missing page 3 of score. [W. 6202]

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. A favorite march. Followed by, Pandeon band. For solo piano. Boston: G. Graupner, [ca. 1820]. [W. 6266]

Mozart, W. A. A favorite waltzer. For solo piano. Philadelphia: G. Willig, [between 1804 and 1810]. [W. 6332A]

Mozart. Favorite waltz. For solo piano. Boston: G. Graupner & Co., [after 1820]. [W. 6333B]

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]

A lady of Charleston, S. C. United States Marine march. For solo piano. Baltimore: John Cole, [ca. 1825]. [W. 6362]

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'ordonnes, 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]

Ngilvy, C. The battle of Waterloo. For solo piano, with chorus for SATB chorus. Arranged by G. Anderson. Philadelphia: G. Willig, [ca. 1818]. [W. 6634]

Norami, Pietro. The washing day. For voice and piano. Philadelphia: Geo. Willig, [ca. 1820]. [W. 6542B]

[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]

Owenson, [Sydney]. Friend of my soul. For two voices and piano. Words by Thomas Moore. Philadelphia: G. Willig, [between 1824 and 1827]. [W. 6702]

Owenson, [Sydney]. Kate Kearney. A favorite Irish air. For voice and piano. Arranged by William H. Webster. Philadelphia: John Aitken, [between 1808 and 1811]. [W. 6706]

Paddy Carey: a cotillion. For solo piano. New York: Geib & Walker, [1829]. [W. 6721A]

Paesiello. Hope told a flattering tale. Arranged for solo piano with variations, by Gelinek. Philadelphia: G. E. Blake, [ca. 1818]. [W. 6747]

Panormo, Francis. The bird waltz. For harp or piano. Philadelphia: Bacon & Co., [ca. 1819]. [W. 6772]

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. Smile again my bonny lassie. For voice and piano. Philadelphia: G. Willig, [between 1824 and 1827]. [W. 6828]

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]

The beggar girl. For voice and piano. Followed by, The prince of Wales's waltz. For solo piano. No. 6 in "Ladies Musical Journal." [New York: I. and M. Paff, 1802]. [W. 6945]

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]

Phelps, E. The home of my heart. For voice and piano. New York: J. & M. Paff, [between 1807 and 1808]. [W. 6968]

Box 9

Phipps, T. B. A highland lad my love was born. The popular Scotch air, presented in “Rob Ron Macgregor.” For voice and harp or piano. New York: W. Dubois, [ca. 1819]. Appears in Richard J. Wolfe, *Secular Music in America, 1801-1825: A Bibliography*, vol. II (New York: New York Public Library, 1964), entry 7026. [W. 7026]

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, Ignace. The cottager’s joy: a rondo. For solo piano. Philadelphia: G. E. Blake, [between 1817 and 1821]. [W/ 7070]

Pleyel. Pleyel’s German hymn, with variations. For three-part chorus and piano. Philadelphia: G. E. Blake, [between 1810 and 1814]. [W. 7083]

Pleyel. Pleyel’s German hymn, with variations. Hymn for SATB chorus and piano, with variations for solo piano. New edition. New York: W. Dubois, [between 1817 and 1818]. 2 copies. [W. 7086]

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, variee 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]

Puccitta. Strike the cymbal: a much admired sacred chorus. For three voices and piano. New York: J. A. & W. Geib, [between 1818 and 1821]. [W. 7255]

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

A celebrated quick step. Arranged for solo piano. Philadelphia: G. Willig, [between 1824 and 1827]. 3 copies. [W. 7283]

Reeve, G. W. Oh 'tis love. Adapted to the French air C'est l'amour. From "I Will Have a Wife." Words by J. R. Planche. For voice and piano. New York: Dubois & Stodart, [1823]. [W. 7309A]

Reeve, G. W. Oh 'tis love. Adapted to the French air C'est l'amour. For voice and piano. Words by J. R. Planche. Boston: G. Graupner, [after 1820]. [W. 7314A]

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]

Reeve, W. Robin Adair, the much admired ballad. Arranged for voice and piano or harp. Philadelphia: G. Willig, [1818]. 2 copies. [W. 7380]

Reeve, W. Robin Adair. For voice and harp or piano. Boston: G. Graupner, [between 1820 and 1825]. [W. 77382A]

Repmah of Birmingham. Go lovely rose. For voice and piano. Poetry by Waller. No. 93 in "Musical Journal, Vocal Selections." [s.l.: s.n., s.d.]. [W. 7458X]

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

Riley, E. La Fayette's grand march and quick step. For solo piano. New York: E. Riley, [1824]. [W. 7483A]

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]

Romberg, F. C. Six favourite airs, no. 4. For solo piano. Philadelphia: J. G. Klemm, [between 1823 and 1824]. [W. 7545]

Romberg, F. C. Six favourite airs, no. 6. For solo piano. Philadelphia: J. G. Klemm, [between 1823 and 1824]. [Nos. 1-4 of series appear in W. 7542-7545]

A rose tree: a favorite song. For voice and piano. New York: J. Hewitt, [between 1803 and 1806]. [W. 7555]

Rosenberg, S. von. The much admired Hungarian rondo. For solo piano. Philadelphia: G. E. Blake, [between 1821 and 1824]. [W. 7564]

Rosenberg, S. von. The much admired Hungarian rondo. For solo piano. Philadelphia: G. Willig, [ca. 1824]. [W. 7565]

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]

Ross. Marquiss Wellington's grand march. For solo piano. New York: Firth & Hall, [ca. 1825]. [W. 7593A]

Ross, John. Thy blue waves O'Carron. For voice and piano. Poetry by Mr. Rannie. Philadelphia: G. E. Blake, [between 1810 and 1814]. [W. 7597]

Ross, John. Thy blue waves O'Carron. For voice and piano. Poetry by Mr. Rannie. Philadelphia: G. Willig, [between 1810 and 1815]. [W. 7598]

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]

Ries, Ferdinand, arr. Di tanti palpiti. Based on music by Rossini. Arranged with variations for two pianos (four hands). New York: Dubois & Stodart, [1823]. [W. 7612]

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, J. Grand march from the opera of "Tancredi." For solo piano. Philadelphia: Geo. Willig, [s.d.]. [W. 7627A]

Rossini. The celebrated overture to the opera of "Tancred." For solo piano. Philadelphia: John G. Klemm, [ca. 1825]. [W. 7636]

Rossini, G. Overture to "L'Italiana in Algeri." Arranged for solo piano. New York: Dubois & Stodart, [s.d.]. [W. 7640A]

Rossini. Più dolci e placide. Music from a chorus in the opera "Tancredi." Arranged for two pianos (four hands) by M. Moss. Philadelphia: G. Willig, [ca. 1823]. [W. 7643]

Rossini. Tyrant! soon I'll burst my chains. For voice and piano. Adapted to English words by Henry R. Bishop. Philadelphia: G. E. Blake, [ca. 1825]. [W. 7647]

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

Cramer, J. B. Rousseau's dream: an air with variations. For solo piano. New York: Wm. Dubois, [between 1817 and 1818]. [W. 7665A]

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 Aldivaloch, favorite Scotch song. For voice and piano. New York: Wm. Dubois, [between 1817 and 1818]. [W. 7684A]

Roy's wife, a favorite Scotch song. For voice and piano. Boston: G. Graupner & Co., [ca. 1824]. [W. 7690B]

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

The Russian march. For solo piano. Boston: J. L. Hewitt & Co., [ca. 1825]. [W. 7708A]

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

Sanderson. Hail to the chief. Chorus from "The Lady of the Lake." For SATB chorus and piano. New York: Wm. Dubois, [between 1817 and 1818]. [W. 7769B]

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. 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: J. G. Klemm, [between 1823 and 1824]. Pub. No. 16. [W. 7781B]

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]

Sanderson, J. Sandy and Jenny. For voice, flute, and piano. New York: E. Riley, [ca. 1819]. [W. 7806]

Sanderson. Sweet gratitude. For voice and piano. Words by Dibdin. Boston: G. Graupner, [between 1820 and 1825]. [W. 7815]

Sanderson. Wreaths for the chieftain. Adapted to a favorite air from "The Lady of the Lake" by F. Granger. For voice and piano. Words by L. M. Sargent. Boston: G. Graupner, [ca. 1815]. [W. 7827]

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; Koczvara, 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]. Bristol march. For solo piano. Second edition. New York: E. Riley, [s.d.]. [W. 7932A]

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

Shield, Wm. Tell her I'll love her. For one or two voices and piano. Philadelphia: G. Willig, [ca. 1807]. Appears in Richard J. Wolfe, *Secular Music in America, 1801-1825: A Bibliography*, vol. II (New York: New York Public Library, 1964), entry 8177. [W. 8177]

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]

Whilst with village maids I stray. A favorite song in "Rosina." For voice and piano. Philadelphia: G. Willig, [1804]. 3 copies. [W. 8232]

The Sicilian mariner's hymn. For solo voice, chorus, and piano. New edition. New York: W. Dubois, [1819]. [W. 8251]

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]

Smith, R. A. Jessie the flow'r o' Dumblane. A favorite Scottish song. For voice and piano. New York: Wm. Dubois, [between 1817 and 1818]. [W. 8370A]

Smith, R. A. Jessie the flow'r o' Dumblane. A favorite Scottish song. For voice and piano. New York: Wm. Dubois, [ca. 1818]. [W. 8370B]

Smith, R. A. Jessie the flow'r o' Dublane. A favorite Scottish song. For voice and piano. Words by K. Tannahill. New York: J. Willson, [1815]. [W. 8371]

Smith, R. A. Jessie the flow'r o' Dumblane. A favorite Scottish song. For voice and piano, with German flute. Words by R. Tannahill. Philadelphia: T. De Silver, [ca. 1815]. [W. 8372]

Smith, R. A. Jessie the flow'r o' Dumblane. A favorite Scottish song. For voice and piano. Words by R. Tannahill. Boston: G. Graupner, [after 1820]. [W. 8379A]

Smith, R. A. Let us haste to Kelvin grove. From the opera "Guy Mannering." For voice and piano. Philadelphia: G. Willig, [between 1824 and 1825]. [W. 8383]

Sola, C. M. Far, far o'er hill and dell. Spanish melodies. For voice and piano. Words by J. R. Planche. Philadelphia: G. E. Blake, [1824]. 2 copies. [W. 8410]

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]

The soldier's bride. For voice and piano. Boston: G. Graupner, [after 1820]. [W. 8425B]

The soldier's return. For voice and piano. Words by Robert Burns. Philadelphia: G. E. Blake, [between 1810 and 1814]. [W. 8434]

Welch air. [Some unkindly wou'd persuade me]. For voice and piano. Words by a gentleman of New York. From "Parry's Collection of Some Admir'd and Fearce 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]

Sanderson, J. "Six Favorite Songs from the Lady of the Lake." Consists of pp. 5-8: March and chorus (Hail to the chief). March for solo piano. Chorus for three voices. Poetry by Walter Scott. Philadelphia: G. E. Blake, [ca. 1812]. [W. 8448]

["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]

[Spofforth, R.] The wood robin. For voice and piano. Philadelphia: G. Willig., [s.d.]. [Possibly W. 8507]

Steibelt, D. A favorite collection of new bacchanales, waltzes, allemands, etc. Book 1. For solo piano. Philadelphia: G. E. Blake, [between 1810 and 1814]. [W. 8535]

Steibelt. The Cossack rondo. For solo piano. Philadelphia: G. E. Blake, [between 1810 and 1814]. [W. 8536]

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

Steibelt, D. Sonata. For solo piano. Philadelphia: G. Willig, [between 1810 and 1815]. [W. 8559]

Steibelt, D. A favorite Spanish air. Arranged as a rondo, for solo piano. Philadelphia: G. Willig, [between 1816 and 1817]. [W. 8578]

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]

Stevenson, J. Come take the harp: a canzonett. For voice and piano. Words by Thomas Moore. Philadelphia: G. E. Blake, [between 1810 and 1814]. [W. 8662]

Stevenson, J. Come take the harp: a canzonett. For voice and piano. Words by Thomas Moore. New York: John Paff, [1812]. [W. 8664]

Philipps. Eveleen's bower. For voice and piano. Boston: G. Graupner & Co., [between 1817 and 1820]. [W. 8697A]

Stevenson. Faithless Emma. For voice and piano. Philadelphia: G. E. Blake, [ca. 1808]. [W. 8709]

Stevenson, John. Flow on thou shining river. Portuguese air. For voice and piano. Words by T. Moore. New York: W. Dubois, [1818]. [W. 8726]

Stevenson, John. Flow on thou shining river. A favorite Portuguese air. For voice and piano. Words by T. Moore. New York: Firth & Hall, [between 1831 and 1847]. [W. 8730B]

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, John, arr. Hark! The vesper hymn in stealing. A popular Russian air from "Moore's National Melodies." For SATB chorus and piano. Baltimore: G. Willig, [ca. 1823]. [W. 8763]

Stevenson, J. The harp that once thro Tara's halls. For voice and piano. Words by Thomas Moore. New York: Geib & Walker, [between 1829 and 1843]. [W. 8769A]

Stevenson, J. A. Has sorrow thy young days shaded. A favorite Irish melody. For voice and piano. Words by Thos. Moore. New York: W. Dubois, [ca. 1818]. 3 copies. [W. 8772]

Has sorrow thy young days shaded. From "The Irish melodies." For voice and piano. Words by Thomas Moore. New York: J. A. & W. Geib, [s.d.]. [W. 8773]

Stevenson, John. I once believ'd my shepherdess unkind. For voice and piano or harp. Philadelphia: G. Willig, [ca. 1812]. [W. 8783]

[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]

Stevenson, arr. Love my Mary dwells with thee. Music selected from the ancient ballads. For two voices and piano. Words by Moore. Boston: G. Graupner, [ca. 1810]. [W. 8826]

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

Loves young dream. For voice and piano. Words by Thos. Moore. Boston: G. Graupner, [between 1820 and 1825]. [W. 8838]

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

Stevenson, J. The meeting of the waters. For voice and piano. Words by T. Moore. New York: Wm. Dubois, [between 1817 and 1818]. 2 copies. [W. 8847A]

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

Stevenson, John. My Henry is gone. For voice and piano. Philadelphia: G. E. Blake, [ca. 1823]. [W. 8867]

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

Stevenson, J. Oft in the stilly night. A Scotch air. For voice and piano. From "Moore's Melodies." Boston: G. Graupner, [s.d.]. 2 copies. [W. 8926X]

[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].

Stevenson, John. Should those fond hopes. Portuguese air. For voice and piano. From "Moore's National Melodies." New York: W. Dubois, [1818]. [W. 8950]

Stevenson, John. Sweet is the beam of the morning. Basque song. For voice and piano. No. 2 in "A Spanish Air, Arranged with Symphonies and Accompaniments." Philadelphia: G. E. Blake, [ca. 1817]. [W. 8963]

The bells of St. Petersburg. For voice and piano. Words by Thos. Moore. New York: Firth & Hall, [before 1832]. Engraved by T. Birch. [W. 8992X]

Box 11

[Stevenson]. When he who adores thee. For voice and piano. [Philadelphia: s.n., between 1808 and 1809]. Appears in Richard J. Wolfe, *Secular Music in America, 1801-1825: A Bibliography*, vol. II (New York: New York Public Library, 1964), entry 9026A. [W. 9026A]

[Stevenson]. When thro' life unblest. For voice and piano. New York: E. Riley, [between 1822 and 1826]. [W. 9036]

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

Storage. Lullaby. A favorite ballad in the comic opera of "The Pirates." For voice and piano. Boston: W. Norman, [between 1802 and 1803]. [W. 9101X] Also appears in Oscar George Theodore Sonneck, *A Bibliography of Early Secular American Music (18th Century)*, revised and enlarged by William Treat Upton (New York: Da Capo Press, 1964), page 244.

Storage, S. Ye streams that round my prison creep. A favorite song in the musical romance of "Lodoiska." For voice, flute, and piano. [In "The Musical Magazine," vol. 1, pp. 26-27]. [Boston: s.n., between 1802 and 1808]. [W. 9127]

Swan, William C. Gov. Clinton's grand march. For flute and piano. Boston: Saml. Wetherbee, [ca. 1820]. [W. 9160A]

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

Taylor, R. The favorite ballad of Edward. For voice and piano. [In "The Musical Journal for the Piano Forte," no. 81, pp. 30-31]. [Philadelphia: s.n., between 1802 and 1803]. [W. 9246A]

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]

Thompson, Thos. Orphan Bess; or, The new beggar girl. For voice and piano. Philadelphia: G. E. Blake, [between 1803 and 1805]. [W. 9359]

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

Too late I stand. For voice and piano. Written by W. R. Spencer. [In "Stevenson: A Selection of Irish Melodies," pp. 76-77.] [Philadelphia: s.n., ca. 1812]. [W. 9395A]

Steibelt. The favorite pastoral in the coronation of Henry the Fifth. For solo piano. New York: E. Riley, [ca. 1822]. [W. 9415B]

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]

Tyrolese waltz. Followed by chorus jigg. For solo piano. Boston: G. Graupner, [between 1820 and 1825]. [W. 9439]

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: J. A. & W. Geib, [between 1818 and 1821]. [W. 9447]

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

Vanhal, Jean. Sonate militaire. For solo piano. Philadelphia: G. E. Blake, [between 1810 and 1814]. [W. 9460]

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

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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]

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The Warrenton waltz. For solo piano. Baltimore: Geo. Willig, [s.d.]. [W. 9613]

The new presidents march. Followed by Washington's march. For solo piano. New York: J. Paff, [ca. 1812]. [W. 9618]

Washington's march. Followed by Washington's march at the battle of Trenton. For solo piano. Baltimore: John Cole, [ca. 1825]. [W. 9625]

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]

Webbe, Saml. The Copenhagen waltz, with variations. For solo piano. Boston: G. Graupner, [after 1820]. [W. 9656B]

Weber, C. M. von. Each sorrow repelling. Duet from the grand operatic romance of "Der Freischütz; or, The Wild Huntsman of Bohemia." For two voices and piano. New York: E. Riley, [ca. 1825]. [W. 9687]

Holst, M., arr. A march and rondo. From "Der Freyschutz." For solo piano. New York: Dubois & Stodart, [1825]. 5 copies. [W. 9693]

Holst, M. March and rondo. From "Der Freischütz." For solo piano. New York: E. Riley, [ca. 1825]. [W. 9695]

Weber. March. From the melodrama "Der Freyschutz." For solo piano. Boston: G. Graupner, [ca. 1825]. [W. 9699]

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]

Weber, C. M. von. Roses when they bloom the fairest. From the romantic drama of "Preciosa." For voice and piano. New York: Dubois & Stodart, [1825]. [W. 9712]

Weber, C. M. von. Say my heart why wildly beating. A favorite song in the popular melodrama of "Der Freischütz; or The Seventh Bullet." For voice and piano. New York: Dubois & Stodart, [1825]. 2 copies. [W. 9716]

Gelinek. The much admired Freyschütz waltz, with variations. For solo piano. Philadelphia: G. Willig, [s.d.]. [Possibly W. 9720]

[Weber]. Two favorite waltzes. From "Der Freischütz." For solo piano. New York: Dubois & Stodart, [1825]. 2 copies. [W. 9721]

The New York serenading waltz. For solo piano. New York: W. Dubois, [between 1818 and 1821]. 2 copies. [W. 9741]

Whitaker, John. Fancy dipp'd her pen in dew. For voice and piano. Philadelphia: G. Willig, [ca. 1823]. [W. 9815A]

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

Whitaker, John. Oh! say not woman's heart is bought. For voice and piano. Boston: G. Graupner, [ca. 1822]. [W. 9847]

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Whitaker, John. Thine am I my faithful fair. For voice and piano. No. 13 in "Blake's Musical Miscellany." Philadelphia: G. E. Blake, [ca. 1818]. [W. 9871]

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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. Love and opportunity. For voice and piano. Boston: G. Graupner, [1821]. [W. 9908]

Wiesenthal, T. V. My soul is dark. For voice and piano. From "Byron's Hebrew Melodies." Philadelphia: G. Willig, [1824]. [W. 9910]

Wiesenthal, T. V. Oh! Thou who dryst the mourner's tear. For voice and organ or piano. From "Moore's Sacred Melodies." No. 1 in "American Musical Miscellany." Philadelphia: Bacon & Co., [1818]. [W. 9913]

Wiesenthal, T. V. The sailor-boy's dream. For voice and piano. Boston: G. Graupner & Co., [after 1820]. [W. 9915B]

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]

Willson, J. The light house. For voice and piano. Words by Thos. Moor. New York: J. Willson, [between 1816 and 1820]. [W. 9999B]

Willson, J. The light house. For voice and piano. Words by Thomas Moore. Philadelphia: G. E. Blake, [between 1814 and 1815]. 2 copies. [W. 10000]

Willson, J. The light house. For voice and piano. Words by Thomas Moore. Boston: G. Graupner, [after 1820]. [W. 10001B]

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Kelly, Michael. Oh no my love no. A new song in the opera of "Of Age to Morrow." For voice and piano. Words by G. M. Lewis. Philadelphia: G. Willig, [between 1798 and 1804]. [W. 10273A]