

Música instrumental:

- Eight overtures in 8 parts: Colección de oberturas de varias obras escénicas de Arne incluyendo las oberturas para “Henry and Emma”, “Comus” y “The Judgment of Paris”. 1751
- VIII Sonatas or Lessons, 1756
- VII sonatas, 1757
- Four New Overtures or Symphonies in 8 and 10 Parts, 1767
- Six Favourite Concertos, para teclado, 1793

Odas y cantatas:

- A Grand Epithalamium, 1736, lost
- Black-Ey'd Susan (cant., R. Leveridge), 1740, lost
- God bless our noble king, A, T, B, ATB, 2 hn, 2 ob, str, bc, 1745, GB-Lbl, ed. C. Bartlett (Wyton, 1985)
- Fair Celia love pretended (cant., W. Congreve), 1v, vns, bc, Vocal Melody, i (1749)
- Chaucer's Recantation (cant.), 1v, str, bc, Vocal Melody, ii (1750)
- Ode to Chearfulness, 1750, lost
- Cymon and Iphigenia (cant., J. Dryden), 1v, str, bc, vs (1750), pts Bu
- Six Cantatas, fs (1755): Bacchus and Ariadne, 1v, 2 fl, 2 ob, 2 hn, str, bc; Delia, 1v, str, bc; Frolick and Free (G. Granville), 1v, 2 ob, str, bc; Lydia (after Sappho), 1v, 2 bn, str, bc; The Morning, 1v, fl/rec, str, bc; The School of Anacreon, 1v, 2 hn, str, bc; Lydia and The Morning, both ed. R. Hufstader (New York, 1971)
- 5 odes in Del Canzoniere d'Orazio (1757): Delle muse all'almo core, 1v, str, bc; Finche fedele il core, 2vv, 2 fl, str, bc; Finche fedele il core, 2vv, 2 vn, bc; Se vanti in Telefo, 1v, 2 hn, str, bc; Tu mi fuggi schizzinosa, 1v, 2 vn, bc [= Advice to Chloe]
- The Spring (cant.), 1v, str, bc, British Melody (1760)
- Love and Resentment (cant.), 1v, 2 cl, 2 vn, bc, Summer Amusement (1766)
- The Lover's Recantation (cant.), 1v, 2 fl, 2 ob, str, bc; vs in The Winter's Amusement (1761), fs, Lbl, ed. P. Young (Leipzig, 1988)
- Advice to Chloe (cant.), 1v, vns, bc, New Favourite Songs (1768)
- An Ode upon Dedicating a Building to Shakespeare (D. Garrick), 1769, speaker, S, S, S, S, T, Bar, SATB, orch; 9 nos. in vs (1769)
- Love and Resolution (musical dialogue), 1770, music lost
- Reffley Spring (cant.), 2vv, 2 vn, bc, vs (1772)
- Diana (cant.), 1v, 2 fl, 2 ob, 2 cl, 2 hn, 2 vn, bc; vs in The Vocal Grove (1774)
- Whittington's Feast (secular orat, Arne, after Dryden: Alexander's Feast), 1776, S, S, T, B, SATB, 2 fl, 2 ob, 2bn, 2 tpt, 2 hn, timps, drum, str, bc, fs, US-Wc
- A wretch long tortured with disdain (cant.), 1v, 2 fl, 2 ob, 2 hn, str, bc, full score GB-Lbl

Catches¹, cánones, glees²:

- A Collection of Vocal Harmony (Edited by E.T. Warren) c.1755
- A Collection of Catches, Canons and Glees Edited by E.T. Warren. 1763–1794
- Apollonian Harmony, vol. IV, c.1790

Música sacra:

- The Death of Abel, oratorio sobre texto de Metastasio, perdido excepto el Hymn of Eve, 1744 (impreso en 1756)
- Judith, oratorio sobre texto de I. Bickerstaff basado en el Libro de Judith, 1744
- Mass in Fa (Escrita para una presentación en Lulworth Castle in Dorset.
- Mass in Sol (Escrita para una presentación en Lulworth Castle in Dorset.
- Libera me, canto fúnebre (Escrito para el funeral de Francis Pemberton el 28 June 1770.
- O salutaris hostia, motete. 1771-1776
- 1 canción en el oratorio “The Prodigal Son” de Samuel Arnold (Published in The Syren, 1777).

Obras escénicas:

- Rosamond, opera seria 3 Actos (7 March 1733, London, Lincoln's Inn Fields) sobre texto de Joseph Addison
- The Opera of Operas, or Tom Thumb the Great, ópera burlesca o sainete (29 October 1733, London, Little Theatre), libreto de Eliza Haywood y William Hatchett, sobre la obra de Henry Fielding
- Dido and Aeneas, mascarada (12 January 1734, London, Little Theatre)libreto de Barton Booth Only 2 songs still exist from The British Musical Miscellany, vol. i (1734). The rest of the mascarada is lost.
- Love and Glory, mascarada 2 Actos (21 March 1734, London, Theatre Royal, Drury Lane) Libreto de T. Phillips
- Harlequin Orpheus, or The Magical Pipe, pantomima (3 March 1735, London, Theatre Royal, Drury Lane) .
- The Twin Rivals, música incidental para obra escénica 2 Actos (21 August 1735, London, Little Theater) Libreto de George Farquhar
- Harlequin Restor'd, or The Country Revels, pantomima (18 October 1735, London, Theatre Royal, Drury Lane)
- Greenwich Park, música incidental para obra escénica (10 November 1735, London, Theatre Royal, Drury Lane). Libreto de William Mountfort
- The Miser, música incidental para obra escénica (13 November 1735, London, Theatre Royal, Drury Lane). Libreto de Henry Fielding basado en El avaro de Molière.
- Harlequin Restor'd, or Taste à la Mode, pantomima (12 January 1736, London, Theatre Royal, Drury Lane). Libreto de Richard Charke
- Zara, música incidental para obra escénica (12 January 1736, London, Theatre Royal, Drury Lane). Libreto de Aaron Hill basado en Voltaire

¹ Canciones para voces solas

² Tipo de canción honorífica para tres o más cantantes, cada uno empezando en un momento diferente

- The Fall of Peatón, mascarada (28 February 1736, London, Theatre Royal, Drury Lane). Libreto de W. Pritchard
- The Rival Queens, or The Death of Alexander the Great, música incidental para obra escénica (22 November 1736, London, Theatre Royal, Drury Lane). Libreto de Nathaniel Lee
- The King and the Miller of Mansfield, música incidental para obra escénica (29 January 1737, London, Theatre Royal, Drury Lane). Libreto de Robert Dodsley
- Comus, mascarada 3 Actos (4 March 1738, London, Theatre Royal, Drury Lane John Dalton), basada en la obra de John Milton
- The Tender Husband, or The Accomplish'd Fools, música incidental para obra escénica (25 November 1738, London, Theatre Royal, Drury Lane). Libreto de Richard Steele
- An Hospital for Fools, fábula dramática (15 November 1739, London, Theatre Royal, Drury Lane). Libreto de James Miller
- Don John, or The Libertine Destroy'd, música incidental para obra escénica (13 February 1740, London, Theatre Royal, Drury Lane). Libreto de Thomas Shadwell
- Lethe, or Esop in the Shades, música incidental para obra escénica (1 April 1740, London, Theatre Royal, Drury Lane). Libreto de David Garrick. Compuesta en conjunto con William Boyce.
- Alfred, opera 3 Actos (1 August 1740, Cliveden House, Berks). Libreto de David Mallet and James Thomson. Originalmente escrita como una mascarada para celebrar la coronación de George I en 1740. Revisada y presentada como oratorio en 1745 y convertida en ópera in 1753.
- Oepidius, King of Thebes, música incidental para obra escénica (19 November 1740, London, Theatre Royal, Drury Lane). Libreto de John Dryden and Nathaniel Lee, basado en Sofocles.
- The Tempest, música incidental para obra escénica 4 Actos (28 November 1740, London, Theatre Royal, Drury Lane). Libreto de Shadwell y Dryden, basado en William Shakespeare
- As You Like It, música incidental para obra escénica 4 Actos (20 December 1740, London, Theatre Royal, Drury Lane). Texto de William Shakespeare. Contiene varias canciones y obras instrumentales de ARNE y otros compositores.
- Twelfth Night, or What You Will, música incidental para obra escénica 4 Actos (15 January 1741, London, Theatre Royal, Drury Lane). Texto de William Shakespeare. Contiene varias canciones y obras instrumentales de ARNE y otros compositores.
- The Peasant's Triumph on the Death of the Wild Boar, ballet (12 February 1741, London, Theatre Royal, Drury Lane)
- The Merchant of Venice, música incidental para obra escénica 4 Actos (14 February 1741, London, Theatre Royal, Drury Lane). Texto de William Shakespeare
- The Blind Beggar of Bethnal Green, balada ópera 2 Actos (3 April 1741, London, Theatre Royal, Drury Lane). Libreto de Robert Dodsley
- The Rehearsal, música incidental para obra escénica 4 Actos (21 November 1741, London, Royal College of Music). Libreto de George Villiers, 2nd Duke of Buckingham
- The Judgment of Paris, mascarada 1 Acto (12 March 1742, London, Theatre Royal, Drury Lane). Libreto de William Congreve

- Miss Lucy in Town, balada farza (6 May 1742, London, Theatre Royal, Drury Lane). Libreto de Henry Fielding. Repuesta en 1770 como The Country Madcap.
- The Mock Doctor, farza (2 May 1743, Dublin, Aungier St Theatre) . Libreto de Joseph Addison
- Theodosius, or The Force of Love, música incidental para obra escénica (26 April 1744, Dublin, Smock Alley Theatre). Libreto de Nathaniel Lee.
- Cymbeline, música incidental para obra escénica (8 November 1744, London, Little Theatre). Libreto de Theophilus Cibber, basado en Shakespeare. Texto de William Collins.
- The Temple of Dullness, ópera burlesca 3 Actos (17 January 1745, London, Theatre Royal, Drury Lane). Libreto de Colley Cibber, sobre interludios de The Happy Captive de Lewis Theobald
- The Picture, or The Cuckold in Conceit, música incidental para obra escénica (11 February 1745, London, Theatre Royal, Drury Lane). Libreto de James Miller, basado en Sganarelle de Molière
- King Pepin's Campaign, ópera burlesca 2 Actos (15 April 1745, London, Theatre Royal, Drury Lane), Libreto de William Shirley
- Harlequin Incendiary, or Colombine Cameron, pantomima (3 March 1746, London, Theatre Royal, Drury Lane)
- The She-Gallants, or Once a Lover and Always a Lover, música incidental para obra escénica (13 March 1746, London, Theatre Royal, Drury Lane). Libreto de George Granville, 1st Baron Lansdowne
- The Sheep-Shearing, or Florizel and Perdita, música incidental para obra escénica (Dublin, Smock Alley Theatre). Libreto de Macnamara Morgan, sobre The Winter's Tale de Shakespeare
- The Wild-Goose Chase, música incidental para obra escénica (7 March 1747, London, Theatre Royal, Drury Lane). Libreto de John Fletcher
- The Foundling, música incidental para obra escénica (13 February 1748, London, Theatre Royal, Drury Lane). Libreto de E. Moore
- The Provok'd Wife, música incidental para obra escénica (21 March 1748, London, Theatre Royal, Drury Lane). Libreto de Garrick, basado en J. Vanbrugh
- The Nunnery Expedition, música incidental para obra escénica (anunciada el 20 April 1748, London, Theatre Royal, Drury Lane, y nunca representada)
- Much Ado About Nothing, música incidental para obra escénica (14 November 1748, London, Theatre Royal, Drury Lane). Texto de Shakespeare
- The Triumph of Peace, mascarada (21 February 1749, London, Theatre Royal, Drury Lane). Libreto de Dodsley
- The Muses' Looking Glass, música incidental para obra escénica (9 March 1749, London, Covent Garden Theatre). Libreto de T. Randolph
- Henry and Emma, or The Nut-Brown Maid, drama musical (31 March 1749, London, Covent Garden Theatre). Libreto de T. Holt, basado en M. Prior
- Don Saverio, ópera comica (15 February 1750, London, Theatre Royal, Drury Lane). Libreto del compositor.
- Harlequin Mountebank, or The Squire Electrified, pantomima (London, New Wells, Clerkenwell, 16 April 1750)
- The Sacrifice of Iphigenia, entretención (London, New Wells, Clerkenwell, 16 April 1750)
- Romeo and Juliet, música incidental para obra escénica (28 September 1750, London, Royal Opera House, Covent Garden). Texto de Shakespeare

- The Country Lasses, or The Custom of the Manor, música incidental para obra escénica (14 December 1751, London, Royal Opera House, Covent Garden). Libreto de C. Johnson
- Harlequin Sorcerer, pantomima (11 February 1752, London, Royal Opera House, Covent Garden) basada en Theobald
- The Oracle, música incidental para obra escénica (17 March 1752, London, Royal Opera House, Covent Garden). Libreto de S.-M. Cibber, basado en Saint-Foix
- The Drummer, or The Haunted House, música incidental para obra escénica (8 December 1752, London, Royal Opera House, Covent Garden). Libreto de Addison
- Eliza, ópera 3 Actos (29 May 1754, London, Little Theatre, Haymarket). Libreto de R. Rolt
- Britannia, mascarada 2 Actos (9 May 1755, London, Theatre Royal, Drury Lane)
- Injured Honour, or The Earl of Westmorland, música incidental para obra escénica (8 March 1756, Dublin, Smock Alley Theatre). Libreto de H. Brooke
- The Pincushion farza, farza (20 March 1756, Dublin, Smock Alley Theatre). Libreto atribuido a John Gay
- The Painter's Breakfast, música incidental para obra escénica (2 April 1756, Dublin, Smock Alley Theatre)
- Catherine and Petruchio, música incidental para obra escénica (2 April 1756, Dublin, Smock Alley Theatre). Libreto de Garrick, basado en The Taming of the Shrew de Shakespeare
- Mercury Arlequín, pantomima (27 Dec 1756, London, Theatre Royal, Drury Lane). Libreto de H. Woodward
- The Fair Penitent, música incidental para obra escénica (22 April 1757, London, Royal Opera House, Covent Garden). Libreto de N. Rowe
- Isabella, or The Fatal Marriage, música incidental para obra escénica (2 December 1757, London, Theatre Royal, Drury Lane). Libreto de Garrick, basado en T. Southerne
- The Prophetess, or The History of Dioclesian, obra escénica musical (1 February 1758, London, Royal Opera House, Covent Garden). Libreto de T. Betterton, basado en Fletcher y P. Massinger
- The Sultan, or Solyman and Zaida, mascarada (23 November 1758, London, Royal Opera House, Covent Garden)
- The Ambitious Stepmother, música incidental para obra escénica (1 February 1759, London, Theatre Royal, Drury Lane). Libreto de Rowe
- Cymbeline, música incidental para obra escénica (15 February 1759, London, Royal Opera House, Covent Garden). Libreto de W. Hawkins, basado en Shakespeare
- The Beggar's Opera, balada ópera 3 Actos (10 October 1759, London, Royal Opera House, Covent Garden). Libreto de John Gay
- The Desert Island, música incidental para obra escénica (24 January 1760, Theatre Royal, Drury Lane). Libreto de A. Murphy, basado en P. Metastasio
- The Jovial Crew, or The Merry Beggars, opera cómica 2 Actos (14 February 1760, London, Royal Opera House, Covent Garden). Libreto de E. Roome, M. Concanen y W. Yonge, basado en R. Brome. La ópera fue restablecida como The Ladies' Frolick en Drury Lane on 7 May 1770.

- Thomas and Sally, or The Sailor's Return, ópera cómica 2 Actos (28 November 1760, London, Royal Opera House, Covent Garden). Libreto de I. Bickerstaff
- The Way to Keep Him - música incidental para obra escénica (10 January 1761, London, Theatre Royal, Drury Lane). Libreto de Murphy
- The Provok'd Husband, or A Journey to London , música incidental para obra escénica (7 April 1761, London, Royal Opera House, Covent Garden). Libreto de Vanbrugh y C. Cibber
- **Artaxerxes**, ópera seria 3 Actos (2 February 1762, London, Royal Opera House, Covent Garden). Libreto de Arne, basado en Metastasio
- Beauty and Virtue Reconciled, serenata (26 February 1762, London, Theatre Royal, Drury Lane). Texto de Arne, basado en Metastasio
- Love in a Village, pasticcio/ópera cómica 3 Actos (8 December 1762, London, Theatre Royal, Drury Lane). Libreto de Bickerstaff, basado en The Village Opera de Johnson. La obra contiene 42 números musicales de los cuales solo cinco fueron compuestos por Arne. La otra música está integrada por 13 piezas tomadas de antiguas obras escénicas de Arne, una nueva obertura es de C. F. Abel, y 23 canciones de otros compositores, incluyendo a Geminiani y Galuppi, aunque con nuevos textos.
- The Birth of Hercules, mascarada. Libreto de Shirley, 1763
- The Arcadian Nuptials, mascarada (19 January 1764, London, Royal Opera House, Covent Garden). Libreto posiblemente de Arne.
- The Guardian Out-witted, ópera cómica 3 Actos (12 December 1764, London, Royal Opera House, Covent Garden). Libreto de Arne
- L'olimpiade, ópera seria 3 Actos (27 April 1765, London, Kings Theatre in the Haymarket). Libreto de Bottarelli, basado en Metastasio
- The Summer's Tale, pasticcio/ comedia musical (6 December 1765, London, Royal Opera House, Covent Garden). Libreto de R. Cumberland
- Miss in her Teens, or The Medley of Lovers, farza (25 April 1766, London, Theatre Royal, Drury Lane). Libreto de Garrick, basado en La parisienne de Dancourt
- Lionel and Clarissa, pasticcio/ópera cómica (25 February 1768, London, Theatre Royal, Drury Lane). Libreto de Bickerstaff
- King Arthur, or The British Worthy, mascarada 3 Actos (13 December 1770, London, Theatre Royal, Drury Lane). Libreto de Garrick, basado en Dryden
- The Fairy Prince, mascarada 3 Actos (12 November 1771, London, Royal Opera House, Covent Garden). Libreto de Colman the elder, basado en Oberon de B. Jonson
- Squire Badger, burletta 2 Actos (16 March 1772, London, Little Theatre). Libreto de Arne, basado en Don Quixote de Fielding
- The Cooper, ópera cómica 2 Actos (10 June 1772, London, Little Theatre). Libreto de Arne, basado en Le tonnelier de N.M. Audinot y A.F. Quétant
- Elfrida, poema dramático u ópera 5 Actos (21 Nov 1772, London, Royal Opera House, Covent Garden). Libreto de Colman the elder, basado en W. Mason
- The Rose, opera cómica 3 Actos (2 December 1772, London, Theatre Royal, Drury Lane). Libreto probablemente de Arne
- The Pigmy Revels, or Harlequin Foundling, pantomima (26 December 1772, London, Theatre Royal, Drury Lane). Libreto de J. Messink. Charles Dibdin escribió la mayoría de la música de esta obra; Arne solo compuso la Morris Dance, que fue publicada en 1773.

- Alzuma, música incidental para obra escénica (23 February 1773, London, Royal Opera House, Covent Garden). Libreto de Murphy, basado en Dryden y Voltaire
- The Trip to Portsmouth, ópera cómica (11 August 1773, London, Little Theatre). Libreto de G.A. Stevens. Música vocal de Dibdin
- Achilles in Petticoats, ópera burlesca 3 Actos (16 December 1773, London, Royal Opera House, Covent Garden). Libreto de Colman the elder, basado en Gay
- Henry and Emma (revisada), drama musical 3 Actos (13 April 1774, London, Royal Opera House, Covent Garden). Libreto de H. Bate Dudley, basado en Prior
- May-Day, or The Little Gipsy, farza musical 2 Actos (28 October 1775, London, Theatre Royal, Drury Lane). Libreto de Garrick
- Phoebe at Court, opereta 2 Actos (22 February 1776, London, Little Theatre). Libreto de Arne, basado en The Capricious Lovers de R. Lloyd
- The Seraglio, ópera cómica (25 November 1776, London, Royal Opera House, Covent Garden). Libreto de Dibdin y E. Thompson.
- Caractacus, poema dramático u ópera 5 Actos (6 December 1776, London, Royal Opera House, Covent Garden). Libreto de Mason
- Love Finds the Way, pasticcio/ópera cómica 3 Actos (18 November 1777, London, Royal Opera House, Covent Garden). Libreto de T. Hull, basado en The School for Guardians de Murphy
- Trick upon Trick, balada ópera. Libreto de R. Fabian

Lista de publicaciones:

- 1737 - The British Musical Miscellany, vol. VI
- 1741 - The Songs and Duetto in The Blind Beggar of Bethnal Green
- 1743 - The British Orpheus, vol. III
- 1743-1745 - Universal Harmony
- 1745 - Lyric Harmony, vol. I
- 1745 - The Music in The Judgment of Paris
- 1746 - Lyric Harmony, vol. II
- 1747 - Peter Preleur's An Introduction to Singing
- 1749 - Vocal Melody, vol. I
- 1750 - Vocal Melody, vol. II
- 1751 - Vocal Melody, vol. III
- 1752 - Vocal Melody, vol. IV
- 1753 - Willem Defesch's Songs Sung at Mary-bon Gardens
- 1753 - The Agreeable Musical Choice, vol. V
- 1754 - The Agreeable Musical Choice, vol. VI
- 1755 - A Collection of Poems in Four Volumes by Several Hands
- 1756 - The Agreeable Musical Choice, vol. VII
- 1757 - A Favourite Collection of English Songs
- 1758 - The Agreeable Musical Choice, vol. VIII
- 1760 - The Monthly Melody
- 1760 - British Melody, vol. XI
- 1761 - A Choice Collection of Songs , vol. XII
- 1761 - The Winter's Amusement, vol. XIII

- 1762 - British Amusement
- 1764 - The Royal Magazine, vol. XI
- 1764 - A Favourite Collection of Songs, vol. XIV
- 1765 - The New Songs Sung at Vauxhall
- 1766 - Summer Amusement
- 1768 - New Favourite Songs
- 1774 - The Vocal Grove
- 1777 - The Syren