


Abbott, Jane Bingham. Just for to-day. For alto and piano in F. This poem has been authentically traced to Miss Sibyl F. Partridge, Liverpool, England. Chicago: Clayton F. Summy Co., 1894. 2 copies.


Abbott, Jane Bingham. Just for to-day. For alto and piano in F. This poem has been authentically traced to Miss Sibyl F. Partridge, Liverpool, England. In “Songs by Jane Bingham Abbott.” Chicago: Clayton F. Summy Co., 1894. 3 copies.

Abrahams, Maurice. He’d have to get under, get out and get under (To fix up his automobile). For voice and piano. Words by Grant Clarke and Edgar Leslie. New York: Maurice Abrahams Music Co., 1913. Cover design by E. H. Pfeiffer. Cover features photograph of Bobby North by White.
Abrahams, Maurice. He’d have to get under, get out and get under (To fix up his automobile). For voice and piano. Words by Grant Clarke and Edgar Leslie. New York: Maurice Abrahams Music Co., 1913. Cover design by E. H. Pfeiffer. Cover features photograph of Victor Stone.


Abt, Franz. Cuckoo, shall I grow old (Kukuk wie alt?). For soprano or tenor and piano in D flat. New York: G. Schirmer, [s.d.].


Abt. In the cross of Christ I glory. For soprano, baritone or tenor, and piano. In “Popular Vocal Duets by Various Authors.” Cincinnati: John Church Co., [s.d.]. 2 copies.


Abt, Franz. Sleep well! Sweet angel! (Schlaf wohl, du süßer Engel du), op. 213. For alto and piano in C. Words in English and German. In “Gems of German Song, First Series.” New York: G. Schirmer, [copyright 1864].


Abt, F. When I know that thou art near me, op. 76, no. 1. For soprano and baritone and piano. Words in English and German. English version by Dr. Wm. J. Wetmore. In “Vocal Gems: A Selection of the Most Popular Duetts by Favorite Authors.” New York: Hamilton S. Gordon, [copyright 1866].


Abt, Franz. When the swallows homeward fly (Wenn die Schwalben heimwärts zieh’n). For voice and piano. Words in German and English. In “German Songs, Third Series.” Boston: Oliver Ditson Co., [s.d.]. Cover design by F. G. Hale.


Adam, Adolphe. Christmas song (Cantique de noël). For alto and piano in B flat, with flute, violin, and violoncello, and SSA or TTB chorus ad lib. Words in Italian, French, and English. In “Songs with Accompaniment of Piano and Other Instruments: Sacred Songs, First Series.” New York: G. Schirmer, [copyright 1871].


Adams, Marion S. R. Sam and Sally. For voice and piano. Chicago: Marion S. R. Adams, 1925.


Adams, Spencer. The garden of Eden (song). For medium voice (mezzo-soprano or baritone) and piano in F. Artist’s copy. Williamsport, PA: Vandersloot Music Co., 1901.


Adams, Spencer. Oh, shining light. For medium voice (baritone or mezzo) and organ in B flat. Williamsport, PA: Vandersloot Music Co., 1900.


Adams, Stanley, Abel Baer, and Geo. W. Meyer. There are such things. For voice and piano with symbols for guitar, ukulele and banjo. New York: Yankee Music Publishing Corporation, 1942. Cover design by Barbelle. 3 copies.


Adams, Stephen. The holy city. For voice and piano in C. Includes accompaniment for organ or harmonium. Words by F. E. Weatherly. New York: Boosey & Co., 1892. 4 copies. Copy 4 consists of organ or harmonium part only.


Adams, Stephen. The holy city. For voice and piano in D flat. Includes accompaniment for organ or harmonium. Words by F. E. Weatherly. New York: Boosey & Co., 1892. 5 copies. Copies 3-5 consist of organ or harmonium part only.

Adams, Stephen. The holy city. For voice and piano, with guitar chords. Words by F. E. Weatherly. Chicago: Calumet Music Co., 1941. Cover design by N. P. S.


Adams, Stephen. The Quaker. For mezzo-soprano or baritone and piano in E flat. Words by F. E. Weatherly. In “Popular English Songs and Ballads.” New York: G. Schirmer, [s.d.].


Adams, Stephen. The star of Bethlehem. For high voice and piano in G. Words by F. E. Weatherly. In “Christmas Songs.” Boston: Oliver Ditson Co., [s.d.].


Adams, Stephen. They all love Jack. For bass and piano in D. Words by F. E. Weatherly. In “Miscellany of New and Favorite English Songs and Ballads.” New York: G. Schirmer, [s.d.].


Adler, Myra. The rainbow and the rain. For piano with words. Cincinnati: Clayton F. Summy Co., 1940.


Ager, Milton. I’m in heaven when I’m in my mother’s arms (I don’t have to die to go to heaven). For voice and piano. Words by Howard Johnson and Cliff Hess. New York: Leo. Feist Inc., 1920. Cover design by R. S.


Ahlert, Fred E. I’ll get by (As long as I have you). For voice and piano. With symbols for guitar and chords for ukulele and banjo. Lyric by Roy Turk. New York: Bourne Inc., 1943.

Ahlert, Fred E. I’ll get by (As long as I have you). For voice and piano. With chord diagrams for ukulele or banjulele banjo. Ukulele arrangement by May Singhi Breen. Words by Roy Turk. New York: Irving Berlin, Inc., 1928. Cover design by Leff. 2 copies.


Aidé, Hamilton. The morning and evening star. For voice and piano. Boston: Oliver Ditson & Co., [s.d.].


Albers, Fred G. Only a year ago. For medium voice and piano, with violin or cello obbligato. Words by Fred G. Bowles. Cleveland: Sam Fox Publishing Co., 1915. 2 copies.


Aldridge, Elizabeth Irving. The door is open. For soprano and alto duet (or tenor) and piano. Words by James Rowe. Gloversville, NY: Elizabeth Irving Aldridge, 1928.


Allitsen, Frances. Like as the hart desireth: sacred song. For voice and piano in C. Words from Psalm XLII. New York: Boosey & Co., 1898.


Allitsen, Frances. The Lord is my light: sacred song. For voice and piano in B flat. Words from Psalm XXVII. New York: Boosey & Co., 1897. 6 copies. Copy 6 missing front cover and pages 2-6 of score.

Allitsen, Frances. The Lord is my light: sacred song. For voice and piano in B flat, with ad lib. organ accompaniment. Words from Psalm XXVII. New York: Boosey & Co., 1897.

Allitsen, Frances. The Lord is my light: sacred song. For voice and piano in C. Words from Psalm XXVII. New York: Boosey & Co., 1897. 3 copies. Copy 3 missing page 7 of score.


Allitsen, Frances. The Lord is my light: sacred song. For voice and piano in E flat, with ad lib. organ accompaniment. Words from Psalm XXVII. New York: Boosey & Co., 1897. 7 copies. Copies 5-7 consist of organ part only.

Allitsen, Frances. Love is a bubble. For soprano or tenor and piano in E. Words by John Oliver Hobbes. New York: G. Schirmer, 1895.


Allitsen, Frances. Since we parted. For mezzo-soprano or baritone and piano. Words by the Earl of Lytton (Owen Meredith). In “Two Songs for Mezzo-Soprano or Baritone.” New York: G. Schirmer, 1898. 3 copies. Copy 3 missing front cover.


Allitsen, Frances. A song of thanksgiving. For mezzo-soprano or baritone and piano, with ad lib. organ accompaniment. Words by James Thomson. In “Selected English Songs and Ballads.” New York: G. Schirmer, [s.d.].


Alstyne, Egbert Van. [Cheyenne]. For voice and piano. [Lyrics by Harry H. Williams.] [s.l.: s.n., s.d.]. Missing front cover and pages 2 and 5 of score.


Alstyne, Egbert Van. When I was a dreamer (and you were my dream). For voice and piano. Words by Roger Lewis and Geo. A. Little. New York: Jerome H. Remick & Co., 1914.

Alstyne, Egbert Van. When I was a dreamer (And you were my dream). For voice and piano. Words by Roger Lewis and Geo. A. Little. New York: Jerome H. Remick & Co., 1914. Cover design by Finsen.

Alstyne, Egbert Van. When I was twenty one and you were sweet sixteen. For voice and piano. Words by Harry Williams. New York: Jerome H. Remick & Co., 1912. Cover design by Starmer. 4 copies. Copy 4 missing front cover.


Ambroise, Victor. Give me the open road. For voice and piano in D. Words by Frederick Delmar. New York: Enoch & Sons, 1919.


Ambrose, R. S. One sweetly solemn thought: sacred song. For medium voice and piano in D flat. Words by Phoebe Carey. In “Sacred Songs, First Series.” Boston: Oliver Ditson Co., [s.d.].


Ambrose, R. S. One sweetly solemn thought: sacred song. For voice and piano. Words by Phoebe Carey. Chicago: McKinley Music Co., [s.d.]


Ames, Francis. A toast. For SATB chorus. Words by David Stevens. [s.l.: s.n., s.d.]


Anderson, W. B. Send me a shamrock from Ireland. For voice and piano. San Francisco, CA: W. B. Anderson, 1919.


Arensky, A. The broken vase (Die zerbrochene Vase), op. 21, no. 1. For high voice and piano. Russian poem by A. Apuchtin. Words in English and German. English version by George Harris, Jr. German version by L. Esbeer. In “Songs by Modern Russian Masters.” New York: G. Schirmer, 1915. Cover design by E. E.


Arensky, Anton. Revery (im Halbschlaf), op. 60, no. 3. For high voice and piano in E. Words in English and German. Translated from the Russian of L. Munschtein by Constance Purdy. German version by Lena Esbeer. In “Russian Songs, First Series.” Boston: Oliver Ditson Co., 1917. 2 copies.


Arlen, Harold. This time the dream’s on me. From the Warner Bros. picture “Blues in the Night.” For voice and piano, with diagrams for guitar and symbols for ukulele and banjo. Lyric by Johnny Mercer. New York: Remick Music Corporation, 1941. Cover design by Im-Ho. Cover features photographs of Priscilla Lane, Betty Field, and Richard Whorf.


Arndt, Felix. Nola: song. For voice and piano, with chord diagrams for ukulele. Ukulele arrangement by May Singhi Breen. With simplified melody for voice (not a duet) to be sung at lib. Cleveland: Sam Fox Publishing Co., 1924.

Arne, Thomas A. The lass with the delicate air. For voice and piano. Edited by W. A. F. In “Old-Time Songs, First Series.” Boston: Oliver Ditson Co., 1899. Cover design by F. G. Hale.

Arne, Thomas A. The lass with the delicate air. For soprano and piano in G. Edited by S. Camillo Engel. In “Select Songs of English Composers.” Catalog no. 4560. New York: Carl Fischer, 1912.


Arne, Michael. The lass with the delicate air: song. For soprano or tenor and piano in G. Edited by Max Spicker. In “Songs and Ballads of the Olden Time.” New York: G. Schirmer, 1926.

Arne, Thomas A. Polly Willis. For high voice and piano in G. In “Old-time Songs, First Series.” Boston: Oliver Ditson Co., [s.d.]. Cover design by F. G. Hale.

Arne, Dr. Polly Willis. For soprano or tenor and piano in G. In “Songs and Ballads of the Olden Time.” New York: G. Schirmer, 1898. Cover design by Edward B. Edwards.

Arne, Dr. Polly Willis. For mezzo soprano or baritone and piano in E. In “Songs and Ballads of the Olden Time.” New York: G. Schirmer, 1898. Cover design by Edward B. Edwards. 2 copies.


Ascher, [Joseph]. Life’s dream is o’er: romanza for two voices. Melody adapted from Ascher’s Alice. For contralto, tenor, and piano. Arranged by S. G. P. New York: S. Brainard’s Sons Co., 1909.


Ashford, E. L. Abide with me. For bass or alto and piano. Cincinnati: John Church Co., 1891. 3 copies.

Ashford, E. L. Abide with me. For bass or alto and piano. No. 3 in “Sacred Songs.” Cincinnati: John Church Co., 1891.


Ashford, E. L. He leadeth me. For high voice and piano. No. 737 in “Cathedral Gems: Beautiful Religious Compositions.” Chicago: McKinley Music Co., 1900. 2 copies.


Augustus, A. A. Days gone by. For voice and piano. Cleveland: A. A. Augustus, 1921.


Axt, William. If love were all. For voice and piano in D. Words by Martha Lois Wells. In Robbins Music Corporation’s “Gold Seal Series.” New York: Robbins Music Corporation, 1922.

Axt, William. If love were all. For voice and piano in E flat. Words by Martha Lois Wells. In Robbins Music Corporation’s “Gold Seal Series.” New York: Robbins Music Corporation, 1923.
Axt, William. If love were all. For voice and piano in E flat. Words by Martha Lois Wells. In Robbins Music Corporation’s “Gold Seal Series.” New York: Robbins Music Corporation, 1924. 2 copies.

Axt, William. If love were all. For voice and piano in F. Words by Martha Lois Wells. In Robbins Music Corporation’s “Gold Seal Series.” New York: Richmond-Robbins, Inc., 1922.


Ayer, Nat D. If you were the only girl: waltz-song. For voice and piano, with symbols for guitar and chord diagrams for ukulele. Words by Clifford Grey. New York: Chappell & Co., Inc., 1929. Cover features photograph of Joan Brooks.

Ayer, Nat D. If you were the only girl: waltz-song. For voice and piano. Words by Clifford Grey. New York: Mutual Music Society, Inc., 1929. Cover features photograph of Perry Como. 5 copies.


Box 350


Bach, J. Maurice. When I Ain’ Got You. For voice and piano. Words by Martha Haskell Clark. [s.l.: s.n., s.d.]. Score trimmed.


Bach, Johann Sebastian. Mein gläubiges Herze, frohlocke (My Heart Ever Faithful, Sing Praises). For high voice and piano in F. Words in German and English. In Selection of Song Favorites, Series One. New York: G. Schirmer, [s.d.].


Bach, J.S. Der Streit zwischen Phoebus und Pan (Patron, das macht der Wind): Air. For soprano or mezzo-soprano and piano. Words in German and English. English version by Mrs. O. B. Boise. In Song Classics. New York: G. Schirmer, 1903.


Baer Abel. I Miss My Swiss (My Swiss miss Misses Me). Walk Around (One-Step) or Shimmy Fox-Trot Song. For voice and piano, with ukulele accompaniment by May Singhi Breen. Lyric by L. Wolfe Gilbert. New York: Leo Feist, 1925.


Balfe, M. W. Killarney. For voice and piano. In Old Favorites. Boston: Oliver Ditson Company, [s.d.].

Balfe, M. W. Killarney. For voice and piano. New York: De Luxe Music Co., [s.d.].


Balfe, M. W. Then You’ll Remember Me (Tu m’amì ah si!). From *Bohemian Girl*. For voice and piano. Words in English, French, and Italian. In *Songs the People Love*. Chicago: McKinley Music Co., [s.d.].


Ball, Ernest R. I’ll Forget You. For voice and piano in C. Lyric by Annelu Burns. New York: M. Witmark & Sons, 1921. Missing pages 2-4 of score; copy consists of front cover only.


Ball, Ernest R. In the Garden of my Heart. For voice and piano in E flat. Lyric by Caro Roma. New York: M. Witmark & Sons, 1908. 5 copies. Two different covers.


Ball, Ernest R. In the Garden of my Heart. For soprano or tenor, contralto or baritone, and piano in E flat. Lyric by Caro Roma. New York: M. Witmark & Sons, 1908.


Ball, Ernest R. Let the Rest of the World Go By. For voice and piano. New York: M. Witmark & Sons, 1919. 5 copies. Copy 4 missing pages 3-4 of score.


Ball, Ernest R. Love me, and the world is mine. For voice and piano in B flat. Words by Dave Reed Jr. New York: M. Witmark & Sons, 1906. 3 copies.

Ball, Ernest R. Love me, and the world is mine. For voice and piano in C. Words by Dave Reed Jr. New York: M. Witmark & Sons, 1906. 7 copies.

Ball, Ernest R. Love me, and the world is mine. For voice and piano in D flat. Words by Dave Reed Jr. New York: M. Witmark & Sons, 1906. 4 copies.

Ball, Ernest R. Love me, and the world is mine. For voice and piano in E flat. Words by Dave Reed Jr. New York: M. Witmark & Sons, 1906. 2 copies.


Ball, Ernest R. My dear. For voice and piano in E flat. Words by Dave Reed, Jr. New York: M. Witmark & Sons, 1907. 5 copies. Copy 5 missing front cover.


Ball, Ernest R. My dear. For voice and piano in G. Words by Dave Reed, Jr. New York: M. Witmark & Sons, 1907. 2 copies.

Ball, Ernest R. Ball. My evening shrine. For mezzo soprano or tenor, contralto or bass, and piano in B flat. Lyric by Arthur Angyalfi. New York: M. Witmark & Sons, 1912.


Ball, Ernest R. My heart has learned to love you, now do not say good-bye. For voice and piano. Words by Dave Reed. New York: M. Witmark & Sons, 1910. Cover design by De Yakns. Cover features photograph of Frank Coombs. 2 copies.


Ball, Ernest R. Skies are dark when you’re away. For voice and piano in F. Lyric by Elizabeth McCabe Gilmore. New York: M. Witmark & Sons, 1923.

Ball, Ernest R. Some day you’ll come back to me. For voice and piano in B flat. Words by Arthur J. Lamb. 1907.

Ball, Ernest R. The story of old glory, the flag we love. For voice and piano in C. Lyric by J. Will Callahan. New York: M. Witmark & Sons, 1916.


Ball, Ernest R. *To the end of the world with you.* For voice and piano in C. Lyric by Dave Reed and Geo. Graff, Jr. New York: M. Witmark & Sons, 1908. 2 copies.

Ball, Ernest R. *To have, to hold, to love.* For voice and piano in E flat. Words by Darl MacBoyle. New York: M. Witmark & Sons, 1913. Cover design by White. Cover features photograph of Miss Marlowe and Mr. Sothern as Romeo and Juliet. 3 copies.

Ball, Ernest R. *To have, to hold, to love.* For voice and piano in F. Words by Darl MacBoyle. New York: M. Witmark & Sons, 1913. Cover features photograph of Miss Marlowe and Mr. Sothern as Romeo and Juliet.


Ball, Ernest R. *When Irish eyes are smiling.* For voice and piano in C. Lyric by Chauncey Olcott and Geo. Graff, Jr. New York: M. Witmark & Sons, 1912. 2 copies.

Ball, Ernest R. *When Irish eyes are smiling.* For voice and piano in D. Lyric by Chauncey Olcott and Geo. Graff, Jr. New York: M. Witmark & Sons, 1912. 7 copies.
Ball, Ernest R. When Irish eyes are smiling. For voice and piano in F. Lyric by Chauncey Olcott and Geo. Graff, Jr. New York: M. Witmark & Sons, 1912. 2 copies.

Ball, Ernest R. Where is the love of yesterday. For voice and piano in E flat. Lyric by George Graff, Jr. New York: M. Witmark & Sons, 1913.


Ball, Ernest R. While my heart was wand’ring. For voice and piano. Lyric by Louise Heald. In “Compositions by Ernest R. Ball.” New York: M. Witmark & Sons, 1909.

Ball, Ernest R. While the rivers of love flow on. For voice and piano in C. Lyric by George Graff, Jr. New York: M. Witmark & Sons, 1913.


Ball, Ernest R. Who knows. For contralto or baritone, tenor or soprano, and piano in D flat. Poem by Paul Lawrence Dunbar. New York: M. Witmark & Sons, 1911. 3 copies. Copy 3 missing pages; copy consists of front cover only.

Ball, Ernest R. Wild rose: duet. For tenor or soprano, baritone or alto, and piano in C. Lyric by Louise Heald. New York: M. Witmark & Sons, 1921.


Barnes, Robert. Mother Mavourneen; You’re the Sweetest of Sweethearts to Me. For voice and piano. [s.l.]: J. W. Jenkins Sons Music Co., 1923.


Barr, Arthur E. A Mother’s Love Is Best of All. For voice and piano. [s.l.]: [s.n.], 1914. Cover features photograph.


Barri, Odoardo. The Old Brigade. For voice and piano. Words by Frederic E. Weatherly. From “Baritone and Bass Songs: First Series.” Boston: Oliver Ditson Company, [s.d.].

Barri, Odoardo. The Sacrifice of Tears. For voice and piano. Words by Cecilia E. Meetkerke. From “Popular English Songs and Ballads.” New York: G. Schirmer, [s.d.].


Bartlett, B. T. The Royal Purple. For voice and chorus with piano. Words by F. W. Memmott and F. D. Goodwin. [s.l.]: B. T. Bartlett, 1894.


Bartlett, Homer N. Come, See the Place Where Jesus Lay!; Easter Song. For mezzo-soprano or baritone and piano. New York: G. Schirmer, 1900.

Bartlett, Homer N. O Lord, Be Merciful. For soprano or tenor and organ. New York: G. Schirmer, 1890.

Bartlett, Homer N. Once in Royal David’s City; Christmas Song. For voice and piano or organ. From “Christmas Songs with Piano or Organ.” Boston: Oliver Ditson Company, 1912.


Bartlett, J. C. A Dream. For low voice in E and piano. Words by Chas. B. Cory From “Songs by J. C. Bartlett.” Boston: Oliver Ditson Company, 1895. 4 copies.

Bartlett, J. C. A Dream. For voice and piano. Handwritten copy. [s.l.: s.n., s.d.].

Bartlett, J. C. A Dream. For contralto or baritone in D-flat and piano. Words by Chas. B. Cory. From “Songs by J. C. Bartlett.” Boston: Oliver Ditson Company, 1895. 7 copies.

Bartlett, J. C. A Dream. For soprano or tenor in A-flat and piano. Words by Chas. B. Cory. From “Songs by J. C. Bartlett.” Boston: Oliver Ditson Company, 1895. 4 copies.


Batchelder, Frederick W. In heavenly love abiding. For low voice and organ or piano in F. Words by Anna L. Waring. Boston: Oliver Ditson Co., 1913.
Bateman, Richard. The day when my dreams come true. For voice and piano in E flat. Words by Bryn S. Adler. Cleveland: Sam Fox Publishing Co., 1925.


Bauer, Emilie Frances. All aboard the slumber-boat. For medium voice and piano in B flat. In “Songs and Ballads by American Composers.” New York: G. Schirmer, 1918.


Bauer, Marion. Youth comes dancing o’er the meadows. For soprano or tenor and piano in F. Words by Emilie Frances Bauer. Boston: Arthur P. Schmidt, 1914.


Bayes, Nora. Shine on harvest moon. For voice and piano in G with diagrams for guitar and symbols for ukulele and banjo. New piano arrangement by Elmer Schoebel. Words by Jack Norworth. [s.l.]: Remick Music Corporation; Jerry Vogel Music Co., Inc., 1941.


Beach, Mrs. H. H. A. Ah, love, but a day, op. 44, no. 2. For soprano or tenor and piano in A flat. Words by Robert Browning. In “Selected Songs by Mrs. H. H. A. Beach.” Boston: Arthur P. Schmidt Co., 1928.

Beach, Mrs. H. H. A. Ah, love, but a day, op. 44, no. 2. For soprano or tenor and piano in A flat. Words by Robert Browning. No. 2 in “Three Browning Songs Set to Music by Mrs. H. H. A. Beach.” Boston: Arthur P. Schmidt Co., 1900. 4 copies.

Beach, Mrs. H. H. A. Ah, love, but a day, op. 44, no. 2. For low voice and piano in F. No. 2 in “Three Browning Songs Set to Music by Mrs. H. H. A. Beach.” Boston: Arthur P. Schmidt Co., 1900.

Beach, Mrs. H. H. A. Ah, love, but a day, op. 44, no. 2. For mezzo-soprano or baritone and piano in F. No. 2. In “Three Browning Songs Set to Music by Mrs. H. H. A. Beach.” Boston: Arthur P. Schmidt Co., 1900. 2 copies.

Beach, Mrs. H. H. A. Ah, love, but a day, op. 44, no. 2. For alto or bass and piano in G. No. 2 in “Three Browning Songs Set to Music by Mrs. H. H. A. Beach.” Boston: Arthur P. Schmidt Co., 1900.

Beach, Mrs. H. H. A. Around the manger, op. 115. For medium voice and piano or organ in C. Words by Robert Davis. Advertising copy. Boston: Oliver Ditson Co., 1925.

Beach, Mrs. H. H. A. Ecstasy. For soprano or tenor and piano in E flat. In “Songs by Mrs. H. H. A. Beach.” Boston: Arthur P. Schmidt Co., 1892. 2 copies.


Beach, Mrs. H. H. A. I send my heart up to thee, op. 44, no. 3. For soprano or tenor and piano in D flat. Words by Robert Browning. No. 3 in “Three Browning Songs Set to Music by Mrs. H. H. A. Beach.” Boston: Arthur P. Schmidt, 1900. 2 copies.

Beach, Mrs. H. H. A. I send my heart up to thee, op. 44, no. 3. For soprano or tenor and piano in D flat. Words by Robert Browning. No. 3 in “Three Browning Songs Set to Music by Mrs. H. H. A. Beach.” Boston: Arthur P. Schmidt, 1928.

Beach, Mrs. H. H. A. In blossom time, op. 78, no. 3. For voice and piano. Words by Ina Coolbrith. No. 3 in “Songs by Mrs. H. H. A. Beach.” Boston: G. Schirmer, 1917.

Beach, Mrs. H. H. A. The Lotos isles, op. 76, no. 2. For voice and piano. Words by Tennyson. No. 2 in “Songs by Mrs. H. H. A. Beach.” New York: G. Schirmer, 1914.

Beach, Mrs. H. H. A. Meadow-larks, op. 78, no. 1. For voice and piano. Words by Ina Coolbrith. No. 1 in “Songs by Mrs. H. H. A. Beach.” Boston: G. Schirmer, 1917. 2 copies.


Beach, Mrs. H. H. A. The night sea. For two sopranos and piano. Words by Harriet Prescott Spofford. No. 2 in “Songs of the Sea for Two Voices by Mrs. H. H. A. Beach.” Boston: Arthur P. Schmidt, 1890.


Beach, Mrs. H. H. A. Shena Van, op. 56, no. 4. For alto or bass and piano in C. Words from “Yolande” by William Black. 1904.

Beach, Mrs. H. H. A. Wouldn’t that be queer, op. 26, no. 4. For mezzo soprano or baritone and piano in E flat. Words by Elsie J. Cooley. Boston: Arthur P. Schmidt, 1894.


Beach, Mrs. H. H. A. The year’s at the spring, op. 44, no. 1. For high voice and piano in D flat. Words by Robert Browning. No. 1 in “Three Browning Songs Set to Music by Mrs. H. H. A. Beach.” Boston: Arthur P. Schmidt, 1900. 2 copies.

Beach, Mrs. H. H. A. The year’s at the spring, op. 44, no. 1. For soprano or tenor and piano in D flat. Words by Robert Browning. No. 1 in “Three Browning Songs Set to Music by Mrs. H. H. A. Beach.” Boston: Arthur P. Schmidt Co., 1900. 7 copies.

Beach, Mrs. H. H. A. The year’s at the spring, op. 44, no. 1. For two sopranos or soprano and alto and piano. Words by Robert Browning. In “Vocal Duets by Mrs. H. H. A. Beach.” Boston: Arthur P. Schmidt Co., 1919.

Beach, Mrs. H. H. A. The year’s at the spring, op. 44, no. 1. For mezzo-soprano or baritone and piano in B flat. Words by Robert Browning. In “Selected Songs by Mrs. H. H. A. Beach.” Boston: Arthur P. Schmidt Co., 1928.

Beach, Mrs. H. H. A. The year’s at the spring, op. 44, no. 1. For mezzo-soprano or baritone and piano in B flat. Words by Robert Browning. No. 1 in “Three Browning Songs Set to Music by Mrs. H. H. A. Beach.” Boston: Arthur P. Schmidt Co., 1900. 3 copies.

Beach, Mrs. H. H. A. The year’s at the spring, op. 44, no. 1. For mezzo-soprano or baritone and piano in B flat. Words by Robert Browning. No. 1 in “Three Browning Songs Set to Music by Mrs. H. H. A. Beach.” Boston: Arthur P. Schmidt Co., 1928.


Bean, Mildred G. Dreams are all that are left me. For medium voice and piano in F. Words by Arthur E. Bucknam. New York: Charles D. Gallagher, 1917.


Becker, Reinhold. Spring-tide (Frühlingszeit/Le printemps). For mezzo soprano and piano in G. Words in German, English, and French. English version by R. E. S. New York: G. Schirmer, [copyright 1883].


Beethoven, L. van. The cottage maid (Das Hirtenmadchen). For voice and piano. Words in English and German. In “European Songs: A Selection of Successful Songs from Foreign Sources.” Boston: Charles W. Homeyer & Co., [s.d.].


Beethoven, Ludwig van. O what is man (Die Ehre Gottes aus der Natur), op. 48, no. 4. For high voice and piano in C. Words in English and German. Words from Psalm 8, paraphrased by Frederick H. Martens. In “Sacred Songs, Second Series.” Boston: Oliver Ditson Co., 1913.


Behrend, A. H. The gift: a Christmas song. For soprano or tenor and piano in F. Words by F. E. Weatherly. Catalog no. 2869. [s.l.: s.n., s.d.]. Missing pages; copy consists of first page of score only. On reverse of publication, last page of unknown composition, plate no. A. P. E. 16-2.


Bellassai, Nino. For you and me (Per te, per me/Tu y yo). For medium voice and piano. Words in English, Italian, and Spanish. New York: G. Schirmer, 1944.


Box 353A


Benjamin, W. A. Go to sleep: lullaby. For voice and piano. New York: Luckhardt & Belder, 1895.


Bennard, Rev. Geo. The old rugged cross. For one or two voices and piano. Chicago: Rodeheaver Co., 1913.

Bennard, Rev. Geo. The old rugged cross. For one or two voices and piano. Includes arrangement for SATB or TTBB quartet. Winona Lake, IN: Rodeheaver Hall-Mack, 1941.


Bennett, Roy C., Dis Tepper, and Marion McClurg. My bonnie lassie. For voice and piano, with chord diagrams for ukulele. New York: Blossom Music Corporation, 1940. Cover features photograph of the Ames Brothers. 2 copies.


Berdeaux, Dean Hough. When the roses of summer are gone. For voice and piano. Lyric by Beth Slater Whitson. Chicago: Will Rossiter, 1911.

Berdeaux, Dean Hough. Won’t you try to love me (Just as I love you). For voice and piano. Lyric by Beth Slater Whitson. Chicago: Will Rossiter, 1910. Cover design by Irwin Myers.
Beresford, Henry Wayne. At the end of a weary day. For high voice and piano in E. Chicago: Will Rossiter, 1917. Cover design by Edna Longest.


Bergé, Irénée. O’er Bethlehem’s hills (Gloria). For high voice and organ or piano in D. Boston: Oliver Ditson Co., 1918.


Berlin, Irving. At the devil’s ball. For voice and piano. [s.l.: s.n., s.d.] Missing front cover and pages 2 and 5 of score.


Berlin, Irving. I left my heart at the stage door canteen. From the All-Soldier show *This Is the Army*. For voice and piano, with chord diagrams for guitar. New York: This Is the Army Inc., 1942. Cover design by Corp. Dave Breger.


Berlin, Irving. This is the army, Mister Jones. From the All-Soldier show *This Is the Army*. For voice and piano, with chord diagrams for guitar. New York: This Is the Army Inc., 1942. Cover design by Corp. Dave Breger.


Bertrand-Brown. On life’s highway. For alto (or mezzo soprano) and baritone, with piano. Cincinnati: Willis Music Co., 1922.


Berwald, W. Teach me, o Lord, the way of thy statues. For high voice and piano in E flat. Words from Psalm 119:33. Cincinnati: Willis Music Co., 1918. 2 copies.


Bevan, Frederick. The flight of ages. For voice and piano in F. Words by Frederic E. Weatherly. [s.l.: s.n., s.d.].

Bevan, Frederick. The flight of ages. For soprano or tenor and piano in C. Words by Frederic E. Weatherly. In English Songs and Ballads. New York: G. Schirmer, [s.d.].

Bevan, Frederick. The flight of ages. For mezzo-soprano or baritone and piano in A flat. Words by Frederic E. Weatherly. In English Songs and Ballads. New York: G. Schirmer, [s.d.]. 2 copies.


Bibb, Frank, arr. Would God I were the tender apple-blossom: Londonderry air. Old Irish song. Arranged for high voice and piano in E. Words by Katherine Tynan. In Old Songs and Arias Arranged for Concert Use by Frank Bibb: Two Folk-Songs. New York: G. Schirmer, 1921. 2 copies.


Bingham, Edward. Home is Dearest when You’re Far Away. For voice and piano. Chicago: McKinley Music Co., 1907.


Birch, J. Edgar. My Father, for Another Night. For soprano solo and organ. [s.l.: s.n., s.d.]. Plate no. 3630.


Bishop, Chas. Daisies Cannot Tell. For voice and piano. Chicago: McKinley Music Co., 1907.


Bishop, Henry R. Lo! Here the Gentle Lark. For voice and piano. In *Old-Time Songs*. Boston: Oliver Ditson Company, [s.d.].


Bixio, C.A. Tell me that you love me. For voice and piano. New York: T. B. Harms Co., 1935. 3 copies.


Bizet, Georges. Song of the Toreador. For voice and piano. New York: Richard A. Saalfield, [s.d.].


Bizet, Georges. This Flower You Gave to me. For voice and piano. In Opera Songs. Boston: Oliver Ditson Company, 1910.


Black, Frank J. Lullaby for a Doll. For voice and piano. New York: Carl Fischer, 1939.


Bland, James A. Carry me back to Old Virginny. For voice and piano. Boston: Oliver Ditson Company, 1924. 6 copies.


Bloom, Clifford. Life Over Death is King. For voice and piano. Chicago: Gamble Hinged Music Co., 1925.


Blount, Charles B. It Was for Me. For voice and piano. New York: M. Witmark & Sons., 1912. 2 copies.


Blount, Charles B. Some Day Thou Shalt Be At Rest. For voice and piano. New York: M. Witmark & Sons, 1913. 2 copies.


Blumenthal, Jac. The message (Mein Gruss). For mezzo soprano or baritone and piano in D. Words in English and German. Words by Miss Adelaide Proctor. Chicago: National Music Co., [s.d.]


Boex, Andrew J. Among the hills of dear old Cincinnati. For voice and piano, with refrain scored for optional mixed quartet or chorus. Words by Ralph T. Butler. Cincinnati: R. T. Butler, 1900.

Boex, Andrew J. And there were shepherds. For low voice and piano in D flat. Cincinnati: Geo. B. Jennings Co., 1902.

Boex, Andrew J. Come all ye faithful. For alto or baritone and piano in B flat, with refrain scored for optional SATB chorus. Cincinnati: Geo. B. Jennings Co., 1895.


Boex, Andrew J. I promise thee. An answer to De Koven’s song, Oh promise me. For high voice and piano in B flat. Cincinnati: Geo. B. Jennings Co., 1893. 2 copies.

Boex, Andrew J. I promise thee. An answer to De Koven’s song, Oh promise me. For low voice and piano in G. Cincinnati: Geo. B. Jennings Co., 1893.


Boex, A. J. One sweetly solemn thought. For soprano or tenor and piano in F. Words by Phoebe Carey. Cincinnati: John Church Co., 1895.


Boex, A. J. Salve Regina (Humbly with loving hearts). For soprano or tenor and piano in D flat. Cincinnati: John Church Co., 1892.

Boex, A. J. Salve Regina (Humbly with loving hearts). For alto or baritone and piano in B flat. Cincinnati: John Church Co., 1892.


Bohm, Carl. Entreaty (Bitte), op. 318, no. 1. For soprano or tenor and piano in A flat. Words in English and German. Words by Hans Schmidt. English words by Philip Woolf. No. 1 in “European Songs.” Boston: H. B. Stevens Co., 1891.


Bohm, Carl. Peace, troubled soul (Still as the night/Still wie die Nacht), op. 326, no. 27. For soprano and piano in D flat. Words in English and German. English version by Mrs. John P. Morgan. Sacred words adapted by D. F. Stillman. Milwaukee: Wm. Rohlfing & Sons, 1893.

Bohm, Carl. Still as the night (Still wie die Nacht). For voice and piano. Words in English and German. New York: De Luxe Music Co., [s.d.]. Cover features illustration. 5 copies.

Bohm, Carl. Still as the night (Still wie die Nacht), op. 326, no. 27. For medium voice and piano in B flat. Words in English and German. Translated by M. J. Barnett. In “German Songs, First Series.” Boston: Oliver Ditson Co., 1890. Cover design by F. G. Hale.

Bohm, Carl. Still as the night (Still wie die Nacht). For voice and piano. Words in English and German. English words by George Cooper. Philadelphia: Eclipse Publishing Co., [s.d.].


Bohm, Carl. Still wie die Nacht (Calm as the night). For alto or bass and piano in B flat. Words in German and English. English version by Mrs. G. Federlein. In “Favorite Arias, Ballads and Songs with Pianoforte Accompaniment by German, Scandinavian and Russian Composers.” New York: Edward Schuberth & Co., 1893. 2 copies.


Böhr, Francis. Thy will be done. For mezzo-soprano or baritone and piano in C. Words by Charlotte Elliot. New York: G. Schirmer, 1902.

Boland, Myrtle, James A. Brennan, and William Jerome. I don’t want to get married (I’m having to much fun). For voice and piano, with chord diagrams for ukulele. Ukulele arrangement by May Singhi Breen. New York: Broadway Music Corporation, 1924. Cover design by Perret.

Bond, Johnny. You can’t tell the depth of the well (By the length of the handle on the pump). For voice and piano. New York: Mellin Music Inc., 1947.


Bonheur, Theo. The clang of the hammer. For voice and piano. Words by G. W. Southey. In “Popular English Songs and Ballads, Fourth Series.” [s.l.: s.n., s.d.]


Bonvin, L. Stay with us, o Lord (Bleib’ bei uns, o Herr), op. 30, no. 1. For soprano or tenor and piano in F. Words in English and German. Words by Francis I. McNiff. No. 1 in “Two Sacred Songs for Soprano or Tenor.” New York: J. Fischer & Bro., 1896.

Booth, C. H. H. Heart of my heart. For contralto or baritone and piano in D. Words by Edward Oxenford. New York: Geo. Molineux, 1897.


Bourke, Thomas. At the end of a cobblestone road. For low voice and piano in E flat, with violin and cello obbligato. Words by Carlo Sanders. Cleveland: Sam Fox Publishing Co., 1929.

Bowers, Fredk. V. Because: song and chorus. For contralto or baritone and piano in G. Words by Chas. Horwitz. New York: M. Witmark & Sons, 1898. 2 copies.

Bowers, Frederick V. The unseen land. For low voice and piano in G. Words by Charles Horwitz. Chicago: Shapiro, Bernstein & Von Tilzer, 1902.


Boyd, Jeanne M. In Italy. For medium voice and piano in D flat. Words by Scharmel Iris. Chicago: Gamble Hinged Music Co., 1915.


Brackett, Frank H. O eyes that are weary. For voice and piano in F. No. 3 in “Frank H. Brackett Songs.” Boston: B. F. Wood Music Co., 1899.


Bradsky, Th. Thou art mine all (Du bist mein All). For alto or baritone and piano in D. In “Gems of German Songs, Second Series.” New York: G. Schirmer, [copyright 1886].
Braga, G. Angel’s serenade (La serenata). For soprano or tenor and piano in G, with violin, flute, or violoncello obbligato. Words in English and Italian. In “Sacred Songs.” New York: Century Music Publishing Co., [s.d.].

Braga, G. Angel’s serenade (La serenata). For soprano or tenor and piano in G, with violin, flute, or violoncello obbligato. Words in English and Italian. Words by M. M. Marcello. In series “Song Classics.” Chicago; New York: McKinley Music Co., [s.d.].


Braham. The anchor’s weigh’d. For voice and piano. Words by Boudoir. In “Mr. Varley’s Songs.” Boston: Oliver Ditson & Co., [between 1901 and 1904]. Cover features portrait of Nelson Varley, printed by J. H. Bufford’s Sons Lith.


Brahe, May H. That’s all. For voice and piano in D. Lyric by Helen Taylor. New York: Enoch & Sons, 1924.


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


Brahms, Johannes. Der Schmied (The smith), op. 19, no. 4. For low voice and piano in A flat. Words in German and English. German words by Uhland. English version by Henry G.


Brahms, Johannes. Sonntag (Sunday), op. 47, no. 3. For high voice and piano in G. Words in German and English. German text from Uhland’s “Folk-Songs.” English version by Henry G. Chapman. Edited by Max Spicker. In “Other Songs by the Same Composer [Johannes Brahms], Series II.” New York: G. Schirmer, 1910.


Brahms, Johannes. The vain suit (Vergebliches Ständchen), op. 84, no. 4. Lower Rhine folksong. For high voice and piano in A. Words in English and German. English version by Alice Mattullath. Edited by Max Heinrich. In “Johannes Brahms: Selected Songs with German and English Text, Series II.” Catalog no. 4840. New York: Carl Fischer, 1915.


Brahms, Johannes. The watchful lover (Der gang zum Liebchen), op. 48, no. 1. Bohemian folksong. For low voice and piano in D minor. Words in English and German. Translated by


Bratton, John Lilley. If love were what the rose is, op. 6, no. 1. For voice and piano. Poem by Swinburne. In “Songs by John Lilley Bratton.” Catalog no. 8861. Philadelphia: Theodore Presser Co., 1911.


Bridges, Ethel. Hawaiian lullaby. For solo voice or duet, with piano, steel guitar effects and instrumental chorus. Words by Dorothy Terriss. New York: Leo Feist Inc., 1919.


Briggs, C. S. Lead me all the way: vesper song. For voice and piano in C. Boston: B. F. Wood Music Co., 1908. 3 copies.


Brooks, Joan, Jack Segal, and Dick Miles. Someday, somewhere (We will meet again). Featured in the Columbia picture “Ten Cents a Dance.” For voice and piano, with chord symbols for guitar. New York: Chelsea Music Corporation, 1944. Cover features photographs of Jane Frazee and Jimmy Lloyd.


Brooks, Shelton. Some of these days. For voice and piano, with refrain arranged for male or mixed quartette. Chicago: Will Rossiter, 1910. Cover features photograph of Carl McCullough.
Brooks, Shelton. Some of these days. For voice and piano, with refrain arranged for male or mixed quartette. Chicago: Will Rossiter, 1910. Cover features photograph of Blossom Seeley.


Brown, Lew, and Sidney Clare. I’d climb the highest mountain if I knew I’d find you. For voice and piano, with chord diagrams for guitar. New York: Irving Berlin Inc., 1926. Followed by first


Brown, Lew, and Gene Williams. Give me a ukelele (and a ukelele baby) and leave the rest to me. For voice and piano, with chord diagrams for ukulele. Arrangement for ukulele by Anthony J. Franchini. New York: Shapiro, Bernstein & Co., 1926. Cover design by Starmer.


Brown, Nacio Herb. All I do is dream of you. For voice and piano, with symbols for banjo or guitar and diagrams for ukulele. Ukulele arrangement by May Singhi Breen. Lyric by Arthur Freed. New York: Robbins Music Corporation, 1934. Cover features photograph of Sadie McKee. 2 copies.


Brown, Nacio Herb. You were meant for me. For voice and piano. Lyric by Arthur Freed. New York: Robbins Music Corporation, 1929.


Brownell, Leila M. Four Leaf Clover. For voice and piano. Words by Ella Higginson. New York: Luckhardt & Belder, 1897. 6 copies. Different keys.


Buck, Dudley. Expectancy, op. 76 no. 3. For voice and piano. Words by Barton Gras. In *Songs and Ballads by Dudley Buck*. New York: G. Schirmer, [s.d.].


Buck, Dudley. The Lord is my Light. For two voices and piano. New York: G. Schirmer, 1899.


Buck, Dudley. Spring’s Awakening. For voice and piano. Words by Mary E. Blake. No. 4 in *Five Songs for mezzo soprano*. New York: G. Schirmer, 1893. 4 copies. Two different keys.


Buck, Dudley. When the Heart is Young. For low voice and piano in B flat. Words by Charles Swain. In *Songs by Dudley Buck*. Boston: Oliver Ditson Company, 1880.

Buck, Dudley. When the Heart is Young, Op. 67, No. 5. For medium voice and piano in C. Words by Chas. Swain. In *Songs by Dudley Buck*. Boston: Oliver Ditson Co., 1902.


Buffano, Jules. Thanks for the Buggy Ride. For voice and piano. San Francisco: Willa Moret, 1925.


Bullard, Frederic Field. Love’s Messengers. For voice and piano. Words from the German of Fr. Rückert. In Six Songs from the German Translated and Set to Music by Fred Field Bullard. Boston: Miles and Thompson, 1894.


Bullard, Frederic Field. A Stein Song. For baritone or tenor and piano in D. Words by Richard Hovey. Songs by Frederic Field Bullard. Boston: Oliver Ditson Company, 1898. 4 copies.


Bullard, Frederic Field. There’s a Woman Like a Dewdrop. For violin, voice, and piano. Boston: The Boston Music Company, 1901. 2 copies.


Box 359


Burke, Eleanor F. All Hail to the Brave and the Free. For voice and piano. New York: [s.n.], 1949.

Burke, Eleanor F. The Muir o’Gorse an’Broom. For voice and piano. New York: [s.n.], 1949.

Burke, Eleanor F. When the Kye comes Hame. For voice and piano. Words by James Hogg. New York: [s.n.], 1949.


Burke, Joe. She Was Just A Sailor’s Sweetheart. For voice and piano, with chord diagrams for ukulele. Ukulele arrangement by May Singhi Breen. New York: Leo Feist Inc., 1925.


Burke, Joe. To Have and Hold you in my Arms. For voice and piano. Lyric by Al Dubin. New York: Remick Music Corp, 1931.


Burmeister, R. Persian love song (Persisches Liebeslied), op. 6, no. 1. For soprano or tenor and piano in C. Words in English and German. No. 1 in “Three Songs for One Voice.” Milwaukee: Rohlfing Sons Music Co., 1901. 2 copies.

Burn, Farrar. Cascade range (Out where the swift rivers flow). For voice and piano, with ukulele accompaniment chords marked for banjo and guitar. San Francisco: Scholz, Erickson & Co., 1928.


Burnham, Charles S. The sea-king (On the red right hand of Odin). For baritone or bass and piano. Poem by Barry Cornwall. New York: M. Witmark & Sons, 1912. 2 copies.


Burton, Val, and Will Jason. Isn’t this a night for love. Song hit from the RKO radio picture “Melody Cruise.” For voice and piano, with chord diagrams for ukulele and symbols for banjo or guitar. Cleveland: Sam Fox Publishing Co., 1933.

Bury, Winifred. I know a bank. For voice and piano. Words by Shakespeare. [s.l.]: Paterson’s Publications Ltd., 1934.


Butterfield, J. A. *When you and I were young.* For voice and piano, with SATB chorus. Words by Geo. W. Johnson. In “Old Favorites, Second Series.” Boston: Oliver Ditson Co., [copyright 1866].


Butterfield, J. A. *When you and I were young, Maggie.* For voice and piano. Words by Geo. W. Johnson. Edited by M. Greenwald. New York: De Luxe Music Co., 1908. Missing pages; copy consists of front cover and pages 3-4 of score.


Buzzi-Peccia, A. Under the greenwood tree. For high voice and piano in A. Words by William Shakspere [sic]. In “Songs by A. Buzzi-Peccia.” Boston: Oliver Ditson Co., 1917. 5 copies.

Buzzi-Peccia, A. When I go alone. For high voice and piano in A minor. Words by Rabindranath Tagore. In “Songs by A. Buzzi-Peccia.” Boston: Oliver Ditson Co., 1918. 2 copies.


Box 361


Cadman, Charles Wakefield. At dawning (I love you), op. 29, no. 1. For high voice and piano in A flat. Words by Nelle Richmond Eberhart. Boston: Oliver Ditson Co., 1906. 4 copies.

Cadman, Charles Wakefield. At dawning (I love you), op. 29, no. 1. For high voice and piano in A flat, with violin obbligato. Words by Nelle Richmond Eberhart. Boston: Oliver Ditson Co., 1924. 3 copies.


Cadman, Charles Wakefield. At dawning (I love you), op. 29, no. 1. For medium voice and piano in G flat. Words by Nelle Richmond Eberhart. Boston: Oliver Ditson Co., 1906. 5 copies.


Cadman, Charles Wakefield. At dawning (I love you), op. 29, no. 1. For medium voice and piano in G flat, with violin obbligato. Words by Nelle Richmond Eberhart. Boston: Oliver Ditson Co., 1924. 5 copies.

Cadman, Charles Wakefield. At dawning (I love you), op. 29, no. 1. For lower medium voice and piano in F. Words by Nelle Richmond Eberhart. Boston: Oliver Ditson Co., 1906. 5 copies.
Cadman, Charles Wakefield. At dawning (I love you), op. 29, no. 1. For lower medium voice and piano in F, with violin obbligato. Words by Nelle Richmond Eberhart. Boston: Oliver Ditson Co., 1924.

Cadman, Charles Wakefield. At dawning (I love you), op. 29, no. 1. For low voice and piano in E. Words by Nelle Richmond Eberhart. Boston: Oliver Ditson Co., 1906. 4 copies.


Cadman, Charles Wakefield. Thebrooklet. From the song cycle “The Morning of the Year, op. 46.” For voice and piano in A flat. Words selected from the words of the modern poets by Nelle Richmond Eberhart. New York: G. Schirmer, 1910. Cover design by J. V.


Cadman, Charles Wakefield. From the land of the sky-blue water, op. 45, no. 1. Founded upon Omaha tribal melodies collected by Alice C. Fletcher. For voice and piano in B flat. Poem by Nelle Richmond Eberhart. Boston: White-Smith Music Publishing Co., 1909. 8 copies. Copy 8 missing pages 3-8 of score; copy consists of front cover only.


Cadman, Charles Wakefield. The heart of her. For voice and piano. Poem by Nelle Richmond Eberhart. [s.l.: s.n., s.d.]. Printed in unidentified magazine; on reverse of cover, article “... your house honest?: The shell of the house” by Ruby Ross Goodnow.


Cadman, Charles Wakefield. It is morning again. For high voice and piano in F. Words by Elsie Long. New York: G. Schirmer, 1940.


Cairns, Clifford. The twenty-third psalm. For medium or high voice and piano. Text from the King James version of the Bible. New York: G. Schirmer, 1945.


Callahan, J. Will, Gerald Griffin, and Gerald W. Sullivan. I’ll be straying back to Ireland (some fine day). For high voice and piano in F. Chicago: Forster Music Publisher Inc., 1923.


Cammeyer, Alfred D., arr. The baby on the shore. Written and composed by George Grossmith. Arranged for voice and banjo. [s.l.: s.n., s.d.].


Campana, F. See the pale moon (Guarda che bianca luna): duettino. For soprano or tenor, contralto or baritone, and piano. In “Favorite French and Italian Vocal Duets.” New York: G. Schirmer, [after 1903]. Cover design by Edward B. Edwards.


Campbell, Mary. The wish. For high or medium voice and piano. Words by Edwin Markham. New York: Galaxy Music Corporation, 1952.


Campbell-Tipton. I will give thanks unto the Lord, op. 25, no. 2. For low voice and piano in A flat. Words from Psalm 9: 1, 2, 10. New York: G. Schirmer, 1936.


Campbell-Tipton, Louis. Sleep, little Rosebud (Schlaf lieb Röschen): lullaby. For voice and piano in F. Words in English and German. Words by Alfred Bryant. German version by Helen D. Tretbar. Chicago; Milwaukee: Rohlfing Sons Music Co., 1895.


Campbell-Tipton. A spirit flower. For medium voice and piano in E. Words by B. Martin Stanton. New York: G. Schirmer, 1908. 4 copies.


Campbell-Tipton. Three shadows. For high or medium voice and piano in E flat. Poem by Dante Gabriel Rossetti. New York: G. Schirmer, 1907. 2 copies.


Campion, Eduard. Jesus, lover of my soul. For mezzo soprano or tenor and piano. Words by Charles Wesley. Cleveland: J. H. Rogers, 1891. 2 copies.


Campion, Edward. The Viking. For baritone or tenor and piano. Words by Russell Evans. Cleveland: J. H. Rogers, [copyright 1887].


Canning, Irene Akerley. Just been wond’ring: all day long. For alto or baritone and piano in C, with ad lib. violin obbligato. New York: M. Witmark & Sons, 1921.

Canning, Irene Akerley. Just been wond’ring: all day long. For voice and piano in E flat, with ad lib. violin obbligato. New York: M. Witmark & Sons, 1921.

Canning, Irene Akerley. Just been wond’ring: all day long. For soprano or tenor and piano in F, with ad lib. violin obbligato. New York: M. Witmark & Sons, 1921.


Cantor, Otto. Ever safe with God. For soprano or tenor and piano in F. Sacred words adapted by A. B. F. In “Sacred Songs, First Series.” Boston: Oliver Ditson Co., 1895.


Capua, Eduardo di. ‘O sole mio! (My sunshine) serenata. Neapolitan serenade. For high voice and piano in G. Words in Italian and English. Words by G. Capurro. Translated by Nathan


Caracciolo, Luigi. Beside the weir. For voice and piano. Words by W. Beatty Kingston. In “Popular English Songs and Ballads, Third Series.” [s.l.: s.n., s.d.]


Carey, Henry. Sally in our alley. For voice and piano. Chicago: National Music Co., [s.d.].


Carle, Richard. All the girls love me. For voice and piano. In series “The Spring Chicken.” New York: M. Witmark & Sons, 1906.


Carleton, Sidney. The lamb that strayed from the fold. For voice and piano. Words by Harry Davis. From the music section of the New York American and Journal, Sunday, September 23, 1906. Cover design by Frank Anankiveil.


Carmichael, Hoagy. Heart and soul. From the Paramount picture “A Song is Born.” For voice and piano, with chord diagrams for ukulele and symbols for guitar. Piano score by Mario Agnolucci. Words by Frank Loesser. New York: Famous Music Corporation, 1938. Cover features photograph of Larry Clinton and his orchestra. 2 copies. Copy 2 missing front cover and pages; copy consists of pages 3-4 of score only.


Carpenter, Clint R. There are no roses. For medium voice and piano in D flat. Catalog no. V. 541. New York: Carl Fischer, 1922. 2 copies.


Casey, James W. Good-night, mother dear. For voice and piano. New York: M. Witmark & Sons, 1911.


Cavanaugh, James, John Redmond, and Frank Weldon. Don’t tell a lie about me, dear (And I won’t tell the truth about you). For voice and piano, with diagrams for guitar accompaniment. New York: Santly-Joy-Select, Inc., 1942.


Chadwick, G. W. Before the dawn, op. 8, no. 3. For voice and piano [in D flat]. In “Songs by G. W. Chadwick.” Boston: Arthur P. Schmidt, [after 1910].

Chadwick, G. W. Before the dawn, op. 8, no. 3. For soprano or tenor and piano in D flat. In “Songs by G. W. Chadwick.” Boston: Arthur P. Schmidt, 1910.


Chadwick, G. W. Ode from the opening of the World’s Fair held at Chicago, 1892. For SATB chorus with soloists and piano reduction. Poem by Harriet Monroe. Cincinnati: John C. Church Co., [s.d.].


Chadwick, G. W. Thou art so like a flower (Du bist wie eine Blume), op. 11, no. 3. For voice and piano. Words in English and German. Boston: Arthur P. Schmidt, [after 1897]. Missing front cover.
Chadwick, G. W. Thou art so like a flower (Du bist wie eine Blume), op. 11, no. 3. For voice and piano in E. Words in English and German. Words by Heine. Boston: Arthur P. Schmidt, 1911. Missing front cover.


Box 364


Tschaikowsky, P. Nur, wer die Sehnsucht kennt (One who has yearn’d, alone), op. 6, no. 6. For medium voice and piano in D flat. Words in German and English. Poem by Goethe. English version by Dr. Th. Baker. In “Gems of German Song, Eighth Series.” New York: G. Schirmer, 1929.

Tschaikowsky, P. Nur, wer die Sehnsucht kennt (One who has yearn’d, alone), op. 6, no. 6. For low voice and piano in C. Words in German and English. Poem by Goethe. English version by Dr. Th. Baker. In “Gems of German Song, Eighth Series.” New York: G. Schirmer, 1902. 2 copies.

Tschaikowsky, P. Nur, wer die Sehnsucht kennt (One who has yearn’d, alone), op. 6, no. 6. For mezzo-soprano and piano in C. Words in German and English. Poem by Goethe. English version by Dr. Th. Baker. In “Gems of German Song, Eighth Series.” New York: G. Schirmer, 1902.


Tschaikowsky, P. Pilgrim’s song. For baritone or bass and piano in E. Words in English. From the Russian of Count A. Tolstoi. English version by Paul England. New York: G. Schirmer, 1899. 4 copies.


Tschaikowsky, P. Ye who have yearned alone (Ah! qui brûla d’amour/Nur, wer die Sehnsucht kennt). For mezzo-soprano and piano in D, with violin or violoncello obbligato. Words in English, French, and German. In “Songs with Accompaniment of Piano and Other Instruments: Secular Songs, Fifth Series.” New York: G. Schirmer, 1901.


Chaminade, C. Captive love (L’amour captif). For soprano or tenor and piano in E flat. Words in English and French. No. 15 in “European Songs.” Boston: H. B. Stevens Co., [s.d.].


Chaminade, C. Rosemonde. For soprano or tenor and piano in E. Words in English and French. English words by Clifton Bingham. In “Favorite Songs by Cécile Chaminade.” New York: G. Schirmer, [s.d.].


Charles, Ernest. When I have sung my songs. For high voice and piano in F. New York: G. Schirmer, 1934. 3 copies.

Charles, Ernest. When I have sung my songs. For low voice and piano in D flat. New York: G. Schirmer, 1934. 3 copies.


Chenery, C. Meditation. For tenor or soprano and piano. Boston: Oliver Ditson Co., [copyright 1883].

Cherney, C. There is an hour of hallowed peace. For high voice and piano in A flat. Adapted to the song “Meditation” by A. B. F. In “Sacred Solos.” Boston: Oliver Ditson Co., 1911.


Chopin, Fr. The maiden’s wish (Mädchen’s Wunsch). For soprano or tenor and piano in A. Words in German and English. In “Gems of German Song, Fifth Series.” New York: G. Schirmer, [s.d.]. 2 copies.


Clare, Sidney, Sam H. Stept, and Bee Palmer. Please don’t talk about me when I’m gone. For voice and piano. New York: Remick Music Corporation, 1930. Cover features illustration of Bee Palmer.


Claribel. We’d better bide a wee. For voice and piano. In “Choicest Songs by Claribel.” New York: Benjamin W. Hitchcock, [s.d.].

Claribel. We’d better bide a wee. For voice and piano. No. 2 in “Favorite Songs and Ballads.” New York: G. Schirmer, [s.d.].


Clark, Kenneth S. The house by the side of the sea. For high voice and piano in E flat. Words by Sam Walter Foss. New York: G. Schirmer, 1924.


Clarke, Robert Coningsby. Loving is so sweet. For voice and piano in F. Words by H. D. Banning. New York: Chappell & Co. Ltd., 1912.


Clarkson, Jeff. Goodbye to love. For voice and piano, with chord diagrams for ukulele and symbols for banjo or guitar. Ukulele arrangement by May Singhi Breen. Lyric by Carl Field and Harry Clarkson. New York: Bolton Music Co., 1932.


Clauder, Jos., arr. Do you think you could learn to love me? Song by Chas. K. Harris. Arranged for voice and piano. Milwaukee, WI: Chas. K. Harris, 1900. Cover features photograph of Belle Gold in insert.


Clay, Fred. The sands o’ Dee. For mezzo-soprano or baritone and piano in C. Words by Charles Kingsley. In “Selected English Songs and Ballads.” New York: G. Schirmer, [after 1899].

Clayson, Mark S. I loved thee for thyself. For voice and piano. San Francisco: Broder & Schlam, 1895.


Clint, H. O’Reilly, and Clarence Williams. I like to go back in the evening (to that old sweetheart of mine). For voice and piano, with ukulele arrangement. Lyrics by Richard W. Pascoe. New York: Clarence Williams, 1933. Cover design by Leff. Cover features photograph of Clyde McCoy.


Coary, John B. Where the apple blossoms fall down in the lane. For voice and piano. New York: W. C. Parker, 1907. Missing front cover.


Cobb, George L. When the Moon was Hanging Low. For voice and piano. Buffalo: H. C. Weasner & Co., 1917.


Coenen, Willem. Come unto Me. For mezzo-soprano and piano. In Sacred Songs. New York: G. Schirmer, [s.d.].


Cohan, George M. For the Flag, For the Home, For the Family. For voice and piano. New York: Jerry Vogel Music Co., 1942.


Cohan, Geo. M. Harrigan. In the musical play Fifty Miles from Boston. For voice and piano. New York: F. A. Mills, 1907. 2 copies.


9


Coots, J. Fred. Santa Claus is comin’ to town. For voice and piano. Words by Haven Gillespie. New York: Leo Feist Inc., 1934. 6 copies.


Corin, Joel P. If you won’t be good to me. For voice and piano. Words by Felix F. Feist. New York: Leo Feist, 1908. Missing front cover and pages; copy consists of pages 3-4 of score only.


Cortesi, C. M. Restless heart, don’t worry so. For voice and piano. Words by Edith Willis Linn. [s.l.: s.n.], 1901. 2 copies.


Coslow, Sam. A little white gardenia. Featured by Carl Brisson and Mary Ellis in the Paramount picture “All the King’s Horses.” For voice and piano, with chord diagrams for ukulele and symbols for guitar. New York: Famous Music Corporation, 1935. Cover features photograph of Carl Brisson and Mary Ellis.

Coslow, Sam. When my Prince Charming comes along. Featured by Mary Ellis in the Paramount picture “All the King’s Horses.” For voice and piano, with chord diagrams for ukulele and symbols for guitar. New York: Famous Music Corporation. 1935. Cover features photograph of Carl Brisson and Mary Ellis.


Costa, Sir Michael. Turn thee unto me. From the oratorio of “Eli.” For mezzo soprano and piano in G. In “Arias from Oratorios and Cantatas, First Series (B to M).” Boston: Oliver Ditson Co., [s.d.]. Cover design by F. G. Hale. 2 copies.


Cowen, Fred. H. The children’s home. For soprano or tenor and piano in E flat. Words by F. E. Weatherly. Boston: Oliver Ditson Co., [s.d.].


Cowen, Fred. H. In the chimney corner. For mezzo-soprano and piano in E flat. Words by F. E. Weatherly. In “Songs by Frederic H. Cowen.” Boston: Oliver Ditson Co., [s.d.].


Cowen, Frederic H. The kissing gate. For soprano or tenor and piano in B flat. Words by G. Clifton Bingham. In “Miscellany of New and Favorite English Songs and Ballads.” New York: G. Schirmer, [s.d.].


Cowen, Frederic H. Snow-flakes. For mezzo-soprano or baritone and piano in D. Words by Longfellow. In “Selected Foreign Songs and Ballads, Second Series.” Cincinnati: John Church Co., [s.d.].

Cowen, Frederic H. Snow-flakes. For soprano or tenor and piano in E. Words by Longfellow. In “English Songs, Third Series.” New York: G. Schirmer, [s.d.].

Cowen, Frederic H. Snow-flakes. For soprano or tenor and piano in E. Words by Longfellow. In “English Songs and Ballads.” New York: G. Schirmer, [s.d.].


Cowen, F. H. Snow-flakes. For two voices and piano. No. 20 in “St. Cecilia, Third Series.” [s.l.]: Joseph Williams, 1892.

Cowen, Frederic H. Spinning. For soprano or tenor and piano in E flat. Words by C. J. Rowe. In “Miscellany of New and Favorite English Songs and Ballads.” New York: G. Schirmer, [s.d.].


Cowles, Cecil. I love thee. For medium voice and piano. Words by Lord Byron. New York: Composers’ Music Corporation, 1925. 2 copies.


Cowles, Eugene. Don’t you mind the sorrows. For medium voice and piano in G. Words by Frank L. Stanton. In “Songs by Eugene Cowles.” Boston: Oliver Ditson Co., 1907. Cover design by Hale. 2 copies.


Cowles, Eugene. Rock of strength. For low voice and piano or organ in C. Boston: Oliver Ditson Co., 1925. 2 copies.

Cowles, Eugene. When stars are in the quiet skies. For low voice and piano in D. Words by Bulwer Lytton. In “Songs by Eugene Cowles.” Boston: Oliver Ditson Co., 1898. Cover design by Hale.
Box 368


Cox, Ralph. To a hill-top. For soprano or tenor and piano in E. Words by Mildred Seitz. In “Four Songs with Pianoforte Accompaniment by Ralph Cox.” Boston: Arthur P. Schmidt Co., 1918.

Cox, Ralph. To a hill-top. For mezzo-soprano or baritone and piano in D. Words by Mildred Seitz. Boston: Arthur P. Schmidt Co., 1918. 2 copies. Copy 2 missing front cover.


Cramm, Helen L. Step lightly, op. 30, no. 4. Piano solo with words. No. 4 in “Piano Pieces for Little Folk.” Boston: Oliver Ditson Co., 1922. Cover design by Katherine G. Healey. 2 copies.


Cramm, Helen L. What does the rooster say?, op. 30, no. 5. For voice and piano. No. 5 in “Glad and Gay: Piano Pieces for Little Folk by Helen L. Cramm.” Boston: Oliver Ditson Co., 1922. Cover design by Katherine G. Healey.


Crane, Jimmie, Al Jacobs, and Jimmy Brewster. If I give my heart to you. For voice and piano, with chord diagrams for ukulele. New York: Miller Music Corporation, 1954. Cover features photograph of Denise Lor.


Crist, Bainbridge. Into a ship, dreaming. For low voice and piano in E. Words by Walter de la Mare. In “Songs by Bainbridge Crist.” New York: Carl Fischer, 1918.


Cross, Janet. Until the dawn. For high voice and piano. New York: G. Schirmer, 1927. 2 copies.


Crowe, Richard W. Rend your heart, and not your garments: offertory. For tenor or soprano and organ or piano in F. Words from Joel 2:13. New York: G. Schirmer, 1892.

Crowley, Alma A. In the valley. For voice and piano. San Francisco, CA: Broder & Schlam, 1895.


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


Crowninshield, Mary B. There is a land mine eye hath seen: sacred song. For soprano or tenor and piano in G. Words by Rev. Gurdon Robins. In “Songs by Mary Bradford Crowninshield.” Boston: Arthur P. Schmidt, 1890. 2 copies.


Curran, Pearl G. Dawn. For high voice and piano. Words by Feril Hess. New York: G. Schirmer, 1918. 3 copies.


Curran, Pearl G. The holiday. For medium voice and piano in D. In “Songs by Pearl G. Curran.” Boston: Oliver Ditson Co., 1919. Cover design by E. B. B.


Curran, Pearl G. The Lord is my shepherd. For high voice and piano. Text adapted from Psalm 23. New York: G. Schirmer, 1921.

Curran, Pearl G. Nocturne. For high voice and piano. New York: G. Schirmer, 1923. 3 copies. Copy 1 missing page 7 of score.


Curran, Pearl G. The resurrection. For low voice and piano or organ. New York: G. Schirmer, 1924. 2 copies.

Curran, Pearl G. Sonny boy. For low voice and piano in B flat. In “Songs by Pearl G. Curran.” Boston: Oliver Ditson Co., 1919. Cover design by E. B. B.

Curran, Pearl G. To Eostra. For high voice and piano. New York: G. Schirmer, 1924.

Curran, Pearl G. To Eostra. For low voice and piano. New York: G. Schirmer, 1924.

Curran, Pearl G. To the sun. For high voice and piano in G flat. In “Songs by Pearl G. Curran.” Boston: Oliver Ditson Co., 1920. Cover design by E. B. B. 2 copies.

Curran, Pearl G. To the sun. For medium voice and piano in E flat. In “Songs by Pearl G. Curran.” Boston: Oliver Ditson Co., 1920. Cover design by E. B. B.

Curran, Pearl G. The two magicians. For low voice and piano. New York: G. Schirmer, 1922.


Dalton, Howard. Let me dream. For voice and piano. [s.l.]: Howard Dalton, 1946.

Daly, Joseph M. In the heart of the city that has no heart. For voice and piano. Words by Thos. S. Allen. Boston: Daly Music Publisher, 1913. Cover design by E. H. Pfeiffer. Cover features photograph of Louise Marcou.


Damrosch, Walter. The deserted plantation, op. 3, no. 1. For mezzo soprano or contralto and piano. Words by Paul Laurence Dunbar. [s.l.]: John Church Co., 1898. Missing front cover.


Dana, Mrs. S. M. B. Flee as a bird. For voice and piano. New York: De Luxe Music Co., [s.d.]

Dana, Mrs. S. M. B. Flee as a bird. For voice and piano. Philadelphia: Eclipse Publishing Co., [s.d.]. Cover design by W. R.

Dana, Mrs. S. M. B. Flee as a bird. For voice and piano, with optional violin obbligato. Violin obbligato and editing by Henry S. Sawyer. In “Gems of Sacred Song: Solos for Alto or Baritone.” Chicago; New York: McKinley Music Co., 1923.


Daniels, Mabel W. Eastern song, op. 16, no. 1. For three-part women’s chorus, with accompaniment of pianoforte and two violins. No. 1 in “Two Three-Part Songs for Women’s Voices by Mabel W. Daniels.” Boston: Arthur P. Schmidt, 1911. Copy consists of violin I and violin II parts only.

Daniels, Mabel W. The fields o’ Ballyclare, op. 18, no. 3. For voice and piano. Poem by Denis A. McCarthy. No. 3 in “Three Irish Songs by Mabel W. Daniels.” Boston: Arthur P. Schmidt, 1911.


Daniels, Mabel W. Song of the Persian captive, op. 24, no. 2. For soprano or tenor and piano in D. Boston: Arthur P. Schmidt Co., 1915.

Daniels, Mabel W. Song of the Persian captive, op. 24, no. 2. For mezzo soprano or baritone and piano in C. Boston: Arthur P. Schmidt Co., 1915. 2 copies.


Danmark, Ribe, arr. On Mobile Bay. For voice and piano, with refrain scored for male or mixed voice quartet. Words by Earle C. Jones. Detroit: Jerome H. Remick & Co., 1910. Cover design by Alice Latta. 4 copies. Copy 1 missing pages 2-3 of score.


David, Frank. The king of the winds. For medium voice and piano. Words by Arthur Trevelyan. New York: Leo. Feist, 1900. Missing pages; copy consists of front cover and pages 2-8 of score.


David, Mack, Mack Davis, and Andre Kostelanetz. Moon love. Adapted from Tschaikowsky’s Fifth symphony, second movement. For voice and piano, with chord diagrams for ukulele and symbols for guitar. New York: Famous Music Corporation, 1939. Cover design by H. B. K.


**Davis, Benny, and Joe Burke. Carolina moon. For voice and piano, with chord diagrams for ukulele. Ukulele arrangement by May Singhi Breen. New York: Joe Morris Music Co., 1928. Cover design by Leff. Cover features photograph of Gene Austin. 2 copies.**


Davis, David. Like as a father pitieth his children. For voice and piano. Cincinnati: D. Kanner, 1891.


Davis, Genevieve. I am joy! For voice and piano. Words by Mollie Brandenburg. New York: Galaxy Music Corporation, 1936. 3 copies.


De Curtis, G. B. Carmé, my queen. For voice and piano. Words by Jean Viardot. [s.l.: s.n., s.d.]. Extracted from magazine; on reverse of cover, list of prizes for unnamed award.

De Faye, P. Tell her I love her so. For voice and piano. Words by F. E. Weatherly. In “Popular English Songs and Ballads, Fourth Series.” [s.l.: s.n., s.d.]


De Koven, Reginald. For This! For soprano or tenor and piano. Words by Leontine Stanfield. From “Songs and Ballads.” New York: G. Schirmer, 1897. Cover features color illustration.

De Koven, Reginald. For This! For alto or baritone and piano. Words by Leontine Stanfield. From “Songs and Ballads.” New York: G. Schirmer, 1897. Cover features color illustration.

De Koven, Reginald. Gavotte in Grey Song. For soprano or tenor and piano. Words by F. E. Weatherley. New York: G. Schirmer, 1891. 2 copies.

De Koven, Reginald. Gavotte in Grey Song. For mezzo soprano or baritone and piano. Words by F. E. Weatherley. New York: G. Schirmer, 1891. 3 copies.

De Koven, R. Gondolier’s Song. For voice and piano. From “Songs and Ballads.” New York: G. Schirmer, 1891.
De Koven, Reginald. Good-bye to the Leaves. For mezzo-soprano or baritone and piano. New York: G. Schirmer, 1893.


De Koven, R. Japanese Lullaby. For soprano or mezzo-soprano and piano. Words by Eugene Field. From “Songs and Ballads.” New York: G. Schirmer, 1890.

De Koven, Reginald. Lapp Maiden’s Song. For soprano or tenor and piano. Words by Hjalmar Hjorth Boyesen. From “Songs and Ballads.” New York: G. Schirmer, 1894.


De Koven, Reginald. My Hame is Where the Heather Blooms. For soprano or tenor and piano in F. Words by Harry B. Smith. In “Songs and Ballads by Reginald de Koven.” New York: G. Schirmer, 1894.


De Koven, R. The Nightingale and the Rose from “The Fencing Master.” For voice and piano. [s.l.: s.n., s.d.]. Page ripped on bottom.


De Koven, R. Oh Promise Me. For medium voice in F and piano. Words by Clement Scott. New York: G. Schirmer, 1889. 15 copies.


De Koven, Reginald. Poppies; Slumber Song. For soprano or tenor with piano. Words by Mrs. G. R. Masters. From “Songs and Ballads.” New York: G. Schirmer, 1897. 3 copies.


De Koven, Reginald. Rosalie; Chansonette. For mezzo-soprano or baritone with piano. Words by Mrs. J. R. Masters. From “Songs by Reginald de Koven.” Cincinnati: The John Church Company, 1901. 3 copies.

De Koven, R. Sleep On, My Heart. For mezzo-soprano or baritone in F with piano. New York: G. Schirmer, 1891. Cover features illustration.


De Koven, Reginald. Song of Brown October Ale; Little John and Chorus. For baritone and piano. From “Robin Hood; A Comic Opera.” New York: G. Schirmer, 1891. 3 copies.

De Koven, Reginald. Song of the Flag from “The Knickerbockers.” For tenor or soprano with piano. From “Songs and Ballads by Reginald de Koven.” New York: G. Schirmer, 1895. Cover features illustrated color print border.

De Koven, Reginald. Song of the Turnkey. For bass voice with piano. From “Songs and Ballads by Reginald de Koven.” New York: G. Schirmer, 1894. 5 copies.


De Koven, Reginald. ‘*Twas the Rose.* For voice and piano. Words by Frederic Ranken. From *“Happyland or The King of Elysia.”* Chicago: Jos. W. Stern & Co., 1905. Cover features color illustration.


De Lange, Edgar, and Sam H. Stept. This is Worth Fighting For. For voice and piano. New York: Harms Inc., 1942. 2 copies.


De Rose, Peter. When Your Hair has Turned to Silver (I Will Love You Just the Same). For voice and piano. Includes arrangement for ukulele by May Singhi Breen. Lyric by Charlie Tobias. New York: Morris Music Co., 1930. 2 copies.


Debussy, Claude. Comes the Spring (Voici que le Printemps). For medium and low voice and piano. Words in English and French. Words by Paul Bourget. English version by M. Louise


Del Riego, Teresa. O Dry Those Tears. For voice and piano in E, with violin or violoncello and organ accompaniments, ad. lib. New York: Chappell & Co., 1901. Includes parts for voice and piano, organ, and violin or violoncello obbligato. 2 copies.

Del Riego, Teresa. O Dry Those Tears. For voice and piano in F, with violin or violoncello and organ accompaniments, ad. lib. New York: Chappell & Co., 1901. Includes parts for voice and piano, organ, and violin or violoncello obbligato. 2 copies. Copy 2 consists of organ part only.

Del Riego, Teresa. O Dry Those Tears. For voice and piano in G, with violin or violoncello and organ accompaniments, ad. lib. New York: Chappell & Co., 1901. Includes parts for voice and piano, organ, and violin or violoncello obbligato. 6 copies. Copy 4 consists of vocal score and part for organ. Copy 5 consists of parts for organ and violin or violoncello only. Copy 6 consists of page 3 of organ part only.


Del Riego, Teresa. A Star was His Candle. For voice and piano. Verses by Florence Hoare. New York: Carl Fischer, 1934.


Box 372


Delius, Frederick. So white, so soft, so sweet is she. For voice and piano. In *Four Old English Lyrics*. New York: Boosey & Hawkes, 1919.


Dell’Acqua, Eva. I saw the swift Swallow flying. For voice and piano. In *Select Songs by French Composers*. New York: Carl Fischer, 1913. 2 copies.


Denza, Luigi. Call me Back. For voice and piano. In Favorite Songs and Ballads. Catalog no. 3151. Chicago: National Music Co., [s.d.].


Denza, Luigi. Dusky night now spreads her pinions (or, Che Notte). For two voices and piano. In Songs and Duets by Luigi Denza. New York: G. Schirmer, 1893.


Denza, Luigi. Marguerite. For voice and piano. Songs and Duets by Luigi Denza. New York: G. Schirmer, [s.d.].


Denza, L. *Sing to me.* For voice and piano. In *Songs and Duets by Luigi Denza.* New York: G. Schirmer, [s.d.].

Denza, L. *Sing to me.* For two voices and piano In *Luigi Denza: Songs.* Boston: Oliver Ditson 1917.


Diamond, George H. There’s a mother old and gray who needs me now. For voice and piano. Chicago: Harold Rossiter Music Co., 1911.


Dickson, Stanley. Thanks be to God. For voice and piano in B flat. Lyric by P. J. O’Reilly. New York: Enoch & Sons (Boosey & Co., Inc.), 1921.
Dickson, Stanley. Thanks be to God. For voice and piano in B flat. Lyric by P. J. O’Reilly. New York: Enoch & Sons (Boosey, Hawkes, Belwin, Inc.), 1921.


Dickson, Stanley. Thanks be to God. For voice and piano in E flat. Lyric by P. J. O’Reilly. New York: Enoch & Sons (Boosey & Co., Inc.), 1921. 2 copies.


Dixon, Harold. Heav’nly Father, take me home with thee. To the music of Call me back, pal, o’ mine. For medium voice and piano. Words by Elizabeth Canty. Chicago: Dixon-Lane Music Publishing Co., 1923. Cover design by Wohlman.


Dolby, Madame Sainton. When we are old and gray. For soprano and piano. Words by F. E. Weatherly. In “Latest and Most Popular English Ballads, Second Series.” New York: Hamilton S. Gordon, [between 1894 and 1905].


Donaldson, Walter. I wonder where my baby is to-night. For voice and piano, with chord diagrams for ukulele. Ukulele arrangement by May Singhi Breen. Words by Gus Kahn. New


Donaldson, Walter. My baby just cares for me. From “Whoopee.” For voice and piano, with chord diagrams for ukulele and symbols for guitar and tenor banjo. Also arranged for E flat alto saxophone (or E flat baritone saxophone) or B flat tenor saxophone (or B flat soprano saxophone, B flat trumpet, or B flat clarinet). Words by Gus Kahn. New York: Donaldson-Douglas & Gumble Inc., 1930. Cover design by Manning.


Donizetti. It is better to laugh, than be sighing (Il segreto per esser felici). For voice and piano. Words in English and Italian. Translation by G. Linley. In “Operatic Anthology: Celebrated Arias, Duets, Trios, Quartets, and Quintets.” Selected and Edited by Max Spicker. Catalog no. 358. New York: G. Schirmer, [s.d.].


Dorel, F. Calling me home to you. For voice and piano in C. Words by E. Teschemacher. New York: Boosey & Co., Inc., 1916.


Dorel, Francis. If I were sure. For voice and piano in D flat. Words by E. Lockton. New York: Boosey & Co., 1917.


Doty, Chas. W. Only a soldier boy. For voice and piano. New York: Doty & Brill, 1902. Cover design by M. C.


Douglas, Malcolm. It is but the way of love. For voice and piano. Arranged by Chas. E. Pratt. Words by Palmer Cox. [s.l.]: T. B. Harms & Co., 1894.


Draper, J. T. There is a fold whence none can stray. For high voice and piano in A flat. Words by Bishop East. In “Sacred Songs, First Series.” Boston: Oliver Ditson Co., 1887.

Draper, J. T. There is a fold whence none can stray. For medium voice and piano in F. Words by Bishop East. In “Sacred Songs, First Series.” Boston: Oliver Ditson Co., 1887.


Dreier, Marie E. Alchemy. For voice and piano. Words by Marjorie F. Wagner. Chicago: Marie E. Dreier, 1925.


Dressler, Louis R. The babe of Bethlehem: Christmas song. For high voice and piano or organ, with violin obbligato. Words by Margaret E. Lacey. Boston: Oliver Ditson Co., 1905.

Dressler, Louis R. Drink to me only with thine eyes. For medium voice and piano in D. In “Songs by American Composers.” Boston: Oliver Ditson Co., 1897.


Drink to me only with thine eyes. Old English air. For medium voice and piano in E flat. Words by Ben Johnson. Edited by W. A. F. In “Old-Time Songs, First Series.” Boston: Oliver Ditson Co., 1898. Cover design by F. G. Hale. 3 copies.

Drink to me only with thine eyes. Old English air. For low voice and piano in D flat. Words by Ben Johnson. Edited by W. A. F. In “Old-Time Songs, First Series.” Boston: Oliver Ditson Co., 1898. Cover design by F. G. Hale.

Drink to me only with thine eyes. Old English air. For voice and piano. Words by Ben Jonson. New York: Alberto Himan, [s.d.].

Drink to me only with thine eyes. Old English air. For voice and piano. Words by Ben Johnson. In “Songs and Ballads of the Olden Time.” New York: G. Schirmer, [after 1898]. Cover design by Edward B. Edwards. 8 copies. Copy 8 missing front cover.

Drummond, Frederick. Through the Shadows to your Heart. For voice and piano in D flat. Words by Edward Lockton. New York: Edward Schubarth & Co., 1917. 3 copies.


Duffy, Edward V. The Blue Checked Gingham Apron Mother Wore. For voice and piano. [s.l.]: E.V. Duffy, 1925. 2 copies.


Eames, Henry Purmort. There’s A Song in the Woods for You. For voice and piano. Chicago: Hinged Music Co., 1922.


Ecker, J.E., arr. Thy Will be Done (Dein Wille herr geschehe). For voice and piano. Toledo, OH: Ignaz Fischer, 1913.


Eckert, Carl. None He Loves But Me (Er liebt nur mich allein/Il n’aime que moi!). For voice and piano. Includes text in English, German, and French. New York: G. Schirmer, 1889. 2 copies.

Eckert, Carl. None He Loves but Me (Er liebt nur mich allein/Il n’aime que moi!) For voice and piano. Includes text in English, German, and French. In Colorature Songs: A Selection of Brilliant Concert Songs by Favorite Composers, Third Series. New York: G. Schirmer, 1889. 2 copies.

Eckert, Carl. Swiss Song. For voice and piano. Also includes simplified vocal arrangement. In German Songs. Boston: Oliver Ditson Company, 1911. 2 copies. Copy 2 missing front cover.


Edwards, Gus. If I was a Millionare. For voice and piano. Lyrics by Will D. Cobb. New York: Gus Edwards, 1910.


Ehlert, Louis. Soft the winds of evening sigh (Laulich zieht die Abendluft), op. 30, no. 5. For mezzo soprano or tenor and piano in E flat. Words in English and German. Words by Claus Groth. Translation by C. F. W. In “Songs Selected and Edited by Charles F. Webber.” Boston: Oliver Ditson Co., 1891.


Elliott, J. W. Song of Hybrias the Cretan. For bass and piano in F minor. New York: G. Schirmer, [s.d.]. 2 copies.


Elliott, Leslie. The valley where wishes come true. For voice and piano. Words by Edith Eatherley. [s.l.]: Chappell & Co. Ltd., 1935.


Elliott, W. Keith. Spring’s a lovable ladye. For voice and piano in G. New York: M. Witmark & Sons, 1912. 4 copies.

Elliott, Zo. There’s a long, long trail. For voice and piano in G, with alternate chorus in martial time. Words by Stoddard King. New York: M. Witmark & Sons, 1913. 3 copies.

Elliott, Zo. There’s a long, long trail. For voice and piano in A flat. Words by Stoddard King. New York: M. Witmark & Sons, 1913. 5 copies.

Elliott, Zo. There’s a long, long trail. For voice and piano in A flat, with alternate chorus in martial time. Words by Stoddard King. New York: M. Witmark & Sons, 1913. 14 copies.

Elliott, Zo. There’s a long, long trail. For voice and piano in B flat, with alternate chorus in martial time. Words by Stoddard King. New York: M. Witmark & Sons, 1913. 2 copies.

Elliott, Zo. There’s a long, long trail. For voice and piano in C, with alternate chorus in martial time. Words by Stoddard King. New York: M. Witmark & Sons, 1913. 2 copies.

Ellis, Cecil. Come, wake the sun. For medium or high voice and piano. Words by Tyrone King. New York: G. Schirmer, 1927.

Ellis, Cecil Osik. God keep you, dear. For medium voice and piano. New York: G. Schirmer, 1924. 2 copies.

Ellis, Cecil. Out of the night. For low voice and piano in D. Words by Tyrone King. New York: G. Schirmer, 1926.


Ellwanger, W. D. Good night—sleep well (Slumber song). For contralto or baritone and piano in E flat. Boston: Oliver Ditson Co., 1894. Inscription and autograph by W. D. Ellwanger on front cover.


Emmet, J. K. Sweet violets. For voice and piano, with chord diagrams for guitar. Includes arrangement for Hawaiian guitar solo by Nick Manoloff. Chicago: Calumet Music Co., 1940.


Emmet, J. K. Under the mistletoe. For voice and piano. Cincinnati: John Church Co., [copyright 1888].


Erdman, Ernest S. I wonder if you know my heart is breaking. For voice and piano. Words by Frank W. Sterns. Chicago: McKinley Music Co., 1905.


Erwin, Garnet Parker. Hark! The bells. For one, two, or three players at the piano. Chicago: Clayton F. Summy Co., 1939. 2 copies.


Erwin, Ralph. I kiss your hand, madame. For voice and piano, with chord diagrams for ukulele. Lyrics by Fritz Rotter. American words by Lewis and Young. New York: Harms Inc., 1929. 3 copies.


Evans, Redd, and Lewis Bellin. This is the night. For voice and piano. New York: Jefferson Music Co., Inc., 1946. Cover features photograph of Hal McIntyre.


Evers, Carl. To the stormwind (An den Sturmwind). For voice and piano. Words in English and German. Boston: Oliver Ditson Co., [s.d.].


Eville, Vernon. Teach me to do thy will. For voice and piano in B flat. Words by Avery Werner. New York: Boosey & Co. Ltd., 1919.

Eville, Vernon. Teach me to do thy will. For voice and piano in D. Words by Avery Werner. New York: Boosey & Co. Ltd., 1919.


Box 377


Fain, Sammy. I can dream, can’t I? From the musical play “Right This Way.” For voice and piano, with chord diagrams for guitar. Words by Irving Kahal. New York: Marlo Music Corporation, 1937.


Fairchild, Gertrude E. Hope in the heart keeps it young. For voice and piano. No. 1 in “Three High Class Ballads Composed by Gertrude E. Fairchild.” New York: Globe Music Co., 1912.

Fairchild, James A. The time will come when you’ll remember. For voice and piano in E flat, with refrain scored for SATB quartet. Words by Monroe H. Rosenfeld. Revised and edited by Chas. Hawes. Omaha, NB: A. Hospe Co., 1908.


Farley, Roland. For a day and a night. For high voice and piano. Words by Charles Algernon Swinburne. New York: G. Schirmer, 1926. Cover design by C. M. Burd.


Farley, Roland. Now I lay me down to sleep. For high or medium voice and piano. New York: New Music Press Inc., 1930.


Farley, Roland. Only in dreams. For high or medium voice and piano. New York: New Music Press, 1930.


Farley, Roland. Summer day. For medium voice and piano. Words by Edgar Lee Masters. New York: G. Schirmer, 1924. 2 copies.

Farley, Roland. When we two parted. For medium or low voice and piano. Text by Lord Byron. New York: G. Schirmer, 1924. 2 copies.


Farwell, Arthur. These saw vision, op. 105, no. 4. For low voice and piano in C. Words by Emily Dickinson. New York: galaxy Music Corporation, 1944. 3 copies.


Faure, J. Green palms (Les rameaux). For voice and piano. Philadelphia: Marks Bros., [s.d.].


7
Faure, J. Palm leaves (Les rameaux). For voice and piano. Words in English and French. New York: Alberto Himan, [s.d.]. Missing pages; copy consists of front cover and first page of score.


Faure, J. The palms (Les rameaux). For baritone or contralto and piano in A flat. Words in English and French. Philadelphia: Jos. Morris, [s.d.].


Fearis, J. S. Beautiful isle of somewhere. For voice and piano, with refrain scored for TTBB or SSAA quartet. Words by Jessie Brown Pounds. Chicago: Forster Music Publisher Inc., 1901.


Fearis, John S. Secret of mine. For medium voice and piano in F. Words by Fred G. Bowles. Chicago: Forster Music Publisher Inc., 1924. 6 copies.

Fearis, John S. With thee, O God. For high voice and piano in E flat. Words by Lena M. Hall. Chicago: Forster Music Publisher Inc., 1925.


Firestone, Idabelle. You are the song in my heart. For medium voice and piano in F. Words by Margaret Speaks. New York: G. Schirmer, 1938.


Fisher, Howard. We shall see! For voice and piano in D flat. Words by Dorothy Dickinson. New York: Boosey & Co., 1924.


F., W. A., arr. Believe me if all those endearing young charms. English air. For low voice and piano in C. Words by Thomas Moore. In “Irish Songs, First Series.” Boston: Oliver Ditson Co., 1912. Copy includes score of “My lodging, it is on the cold ground” (The celebrated mad song in “The Rivals”), the popular version of the text and music to the English air before Thomas Moore wrote his verses. Text ascribed to Matthew Locke.


Fitzgerald, Malcom. We thank thee. For voice and piano in C. Lyric by Joan Fitzgerald. New York: Chappell & Co. Inc., 1935.

Fitzgerald, Malcolm. We thank thee. For voice and piano in E flat. Lyric by Joan Fitzgerald. New York: Chappell & Co. Inc., 1935. 2 copies. Copy 2 missing front cover.


Florio, Caryl. I saw a ship a-sailing. Followed by Poor Robin! For piano, with lyric written above staves. No. 6 in “Nursery Rhymes: Twenty Children’s Pieces for Piano, Series II.” New York: Carl Fischer, 1913.


Florio, Caryl. A nursery song. For piano, with lyric written above staves. No. 3 in “Nursery Rhymes: Twenty Children’s Pieces for Piano, Series II.” New York: Carl Fischer, 1913. 2 copies.
Florio, Caryl. Old King Cole. For piano, with lyric written above staves. No. 6 in “Nursery Rhymes: Twenty Children’s Pieces for Piano, Series I.” New York: Carl Fischer, 1913.


Florio, Caryl. Too late! For piano, with lyric written above staves. No. 8 in “Nursery Rhymes: Twenty Children’s Pieces for Piano, Series II.” New York: Carl Fischer, 1913.


Flynn, Allan, and Jack Egan. Be still, my heart! For voice and piano, with diagrams for guitar and chord symbols for ukulele and banjo. New York: Broadway Music Corporation, 1934. Cover design by Barbelle. 2 copies.


Box 379


Foster, Myles B. Oh, For a Closer Walk with God. For voice and organ. In Sacred Songs. Boston: Oliver Ditson Company, 1900. 3 copies.


Fowler, B. Sherman. The Mystic Hour. For cello, voice, and piano. New York: Carl Fischer, 1922.


Fox, J. Bertram. One Lovely Name. For voice and piano. New York: Galaxy Music Corporation, 1936.


Fox, Julia E. The Toy Balloon. For voice and piano. New York: Harold Flammer, 1922. 2 copies.


Fox, Oscar J. My Heart is a Silent Violin. For voice and piano. New York: Carl Fischer, 1933.


Frank and Manoloff, arr. She’ll Be Comin’ Round the Mountain. For voice and piano, with chord diagrams for ukulele and guitar. Includes arrangement for Hawaiian guitar by Nick Manoloff. Arranged with added music and lyrics. Chicago: Calumet Music Co., 1935.


Box 380


Franz, Robert. Es hat die Rose sich beklagt (It was the rose who sadly sigh’d), op. 42, no. 5. For medium voice and piano in D flat. Words in German and English. Poem by Mirza Schaffy. In “Selected Songs by Robert Franz.” New York: G. Schirmer, 1901. 2 copies.


Franz, Robert. Im Herbst (In autumn), op. 17, no. 6. For mezzo-soprano or baritone and piano in B flat minor. Words in German and English. Poem by Wolfgang Müller. English version by Elizabeth Rücker. In “Selected Songs by Robert Franz.” New York: G. Schirmer, [s.d.].


Franz, Robert. Lassie with the lips so rosy (Mädchen mit dem rothen mündchen), op. 5, no. 5. For low voice and piano in A. Words in English and German. Poem by Heinrich Heine. Translated by Sir Theodore Martin. In “Songs of Robert Franz.” Boston: Oliver Ditson Co., [s.d.]. Cover design by F. G. Hale.


Franz, Robert. Out of my soul’s great sadness (Aus meinen grossen Schmerzen), op. 5, no. 1. For voice and piano. Words in English and German. Poem by Heinrich Heine. Translated by Frederic Field Bullard. Printed with Frédéric Chopin, Prelude, in E minor, op. 28, no. 4. For solo piano. Specimen pages from “The Musicians Library (Oliver Ditson Company).” [s.l.]: Oliver Ditson Co., 1903.


Fraser-Simson, H. Christopher Robin is saying his prayers (Vespers). From “When We Were Very Young.” For voice and piano in C. Words by A. A. Milne. New York: Chappell & Co. Inc., 1924. 2 copies.


Frederic, Louis, arr. She wandered down the mountain side. Music by F. Clay. For voice and piano. [s.l.: s.n., copyright 1872].


Freedman, Max C., and Jimmy De Knight. (We’re gonna) Rock around the clock. For voice and piano. Philadelphia: Myers Music, 1953. Cover features photograph of Bill Haley and his Comets.


Fricker, Anne. There’s a sigh in the heart. For two voices and piano. No. 8 in “Stine’s Dime Series of Popular Music.” Chicago: Wyman & Davis, [copyright 1878].


Friedman, Leo. Let me call you sweetheart (I’m in love with you). Words by Beth Slater Whitson. Chicago: Harold Rossiter Music Co., 1910.


Friedman, Leo. Somewhere a heart is breaking and calling me back to you. For voice and piano. Words by Milton Weil. Chicago: Ted Browne Music Co., 1917.


Friedman, Stanleigh P. Down the field: march and two-step. For piano, with words in the trio. Words by C. W. O’Connor. New Haven, CT: Chas. H. Loomis, 1904.


Friend, Cliff. Oh! If I only had you. For voice and piano, with chord diagrams for ukulele. Ukulele arrangement by May Singhi Breen. Words by Gus Kahn. New York: Irving Berlin Inc., 1926. Cover design by Leff.


Friend, Cliff, and Dave Franklin. You can’t stop me from dreaming. For voice and piano, with chord diagrams for guitar and symbols for ukulele and banjo. New York: Remick Music Corporation, 1937. Cover design by Immerman. Cover features photograph of Guy Lombardo. 3 copies.


Friml, Rudolf. L’amour-toujours-l’amour (Love everlasting). For voice and piano in D, with chord diagrams for guitar and symbols for ukulele and banjo. Words in English and French.


Furth, Seymour. ‘Twas in the time of roses. For voice and piano. Words by Will Heelan and Herbert De Pierce. New York: Ziegfeld Music Publisher, 1909.

Box 381


Gabriel, Chas. H. Brighten the corner where you are. For voice and piano, with refrain scored for SATB quartet. Words by Ina Duley Ogdon. In “Popular Tabernacle Songs.” Chicago: Rodeheaver Co., 1913.


Gartlan, George H. The lilac tree or perspicacity. For voice and piano. New York: Broadcast Music Inc., 1940. Cover design by Mabel Betsy Hill.


Gates, Clifford G. My heart is waiting. For medium voice and piano, with violin and cello obbligato. Cleveland: Sam Fox Publishing Co., 1922.


Gaul, A. R. To the Lord our God (Dir ergeb’ ich mich, Jesu!). For tenor and piano. Words in English and German. German version adapted by G. Federlein. In “Sacred Solos with English and German Words.” New York: J. Fischer & Bro., 1900. 2 copies.


Gaul, Harvey B. South Carolina croon song. For medium high voice and piano in G flat. Words by Will Deems. Boston: Oliver Ditson Co., 1922. 2 copies.


Gaul, Harvey B. While the west is paling. For medium voice and piano in C. Words by William Ernest Henley. Boston: Oliver Ditson Co., 1926. Cover design by Lyle Justis.


Gaynor, Jessie L. The slumber boat. For low voice and piano in B flat. Words by Alice C. D. Riley. Chicago: Clayton F. Summy Co., 1898. Cover design by Trinkle. 3 copies. Copy 3 missing piano score and front cover; copy consists of copy of vocal part only.


Gaynor, Jessie L. What a very handy thing a monkey’s tail must be. For voice and piano. Words by Eyre Fenimore. In “Children’s Songs by Jessie L. Gaynor.” [s.l.]: John Church Co., 1914.
Box 382


Geibel, Adam. The saloon must go: song and chorus, ad lib. For voice and piano, with chorus scored for SATB quartet. Words by George Cooper. New York: Benjamin W. Hitchcock, 1892. Cover design by A. W. Pease.


Gershwin, George. Love is sweeping the country. From the musical comedy “Of Thee I Sing.” For voice and piano, with chord diagrams for ukulele and symbols for banjo and guitar. Ukulele arrangement by S. M. Zoltai. Words by Ira Gershwin. New York: New World Music Corporation, 1931. Cover design by Ben Harris.


Gershwin, George. Of thee I sing. From the musical comedy “Of Thee I Sing.” For voice and piano, with chord diagrams for ukulele and symbols for banjo or guitar. Ukulele arrangement by S. M. Zoltai. Words by Ira Gershwin. New York: New World Music Corporation, 1931. Cover design by Ben Harris. 2 copies.


Getze, J. A. Oh, holy virgin (Jung frau Maria): hymne or prayer (Stradella). For mezzo-soprano or tenor and piano. Words in English and German. No. 9 in “Operatic Gems: Being a Selection of the Most Admired Airs, Cavatinas, Duetts, and Quartetts.” Boston: Oliver Ditson Co., 1895.


Gibbs, C. Armstrong. Five eyes, op. 9, no. 3. For low voice and piano in G minor. Poem by Walter de la Mare. Boston: The Boston Music Co., 1922.


Gilbert, Harry M. O were my love yon lilac fair. For low voice and piano. Words by Robert Burns. New York: Huntzinger & Dilworth, 1916.


Gilbert, Lawrence B. Shadowland. For voice and piano, with refrain scored for two voice and piano, ad lib. New York: Leo Feist Inc., 1915.


Gilberté, Hallett. Forever and a day. For medium voice and piano in B flat. Words by Agnes Lockhart Hughes. No. 5 in “Hallett Gilberté Songs.” New York: Carl Fischer, 1912.


Gilberté, Hallett. Two roses. For medium voice and piano in F minor. Words by Emily Selinger. No. 1 in “Hallett Gilberté Famous Songs.” Catalog no. V. 185. New York: Carl Fischer, 1915. 2 copies.


Box 383


Glover, Stephen. All things are beautiful. For two sopranos and piano. Words by Andrew Park. In “Boquet of Beautiful Duetts for Two Sopranos.” New York: Hamilton S. Gordon, [s.d.].

Glover, Stephen. In the starlight. For two voices and piano. Words by J. E. Carpenter. [s.l.: s.n., s.d.]. Missing front cover.


Glover, Stephen. What are the wild waves saying?: duett. For two voices and piano. In “Select Vocal Duettts and Quartetts.” Boston: W. A. Evans & Bro., [s.d.].


Gookins, George B. Behold the lamb of God. For contralto and baritone and piano. Chicago: Clayton F. Summy Co., 1902.


Gordon, Mack, and Harry Revel. I wish I were Aladdin: fox trot. From the Paramount picture “Two for Tonight.” Copy consists of part for drums, with lyrics written below staves. Arranged by Frank Skinner. [s.l.]: Paramount Productions Music Corp., 1935.


Gordon, Mack, and Harry Revel. Stay as sweet as you are. Featured in the Paramount picture “College Rhythms.” For voice and piano, with chord diagrams for guitar. For professional use only. [s.l.]: De Sylva, Brown and Henderson Inc., 1934.


Götze, Carl. Calm as the night (Still wie die Nacht). For soprano, baritone, and piano. Words in English and German. English version by Nathan Haskell Dole. In “Vocal Duets for Soprano, or Mezzo-Soprano, or Alto and Baritone, or Bass.” New York: G. Schirmer, 1891. 2 copies.


Gounod, Chs. The Angelic Salutation (La salutation angelique/Ave Maria). For voice with accompaniments for piano, organ, flute, and violin or violoncello ad libitum. In Songs with Accompaniment of Piano and Other Instruments: Sacred Songs, First Series. New York: G. Schirmer, [after 1901]. 3 copies. Copy 2 consists of vocal part only; missing front cover. Copy 3 missing pages 5-6 and 9 of vocal score.


Gounod, Charles. Ave Maria. Adapted to the first prelude of J. S. Bach. For voice and piano. In Gems of Sacred Song. Chicago: McKinley Music Co., [s.d.].


Gounod, Ch. Fausto (Ballata ed aria). Followed by Canzone del re di Thule (Song of the King of Thule). For voice and piano. In *Operatic Anthology*. New York: G. Schirmer, [s.d.].


Gounod, Charles. For ever with the Lord! Duet for soprano and alto, with piano. In *Sacred Duets*. Boston: Oliver Ditson Company, [s.d.].


Gounod, Charles. For ever with the Lord! For voice and piano. [New York: G. Schirmer, s.d.]. Plate no. 4883. Missing front cover.

Gounod, Charles. For ever with the Lord! For two voices and piano. New York: G. Schirmer, [s.d.]. 4 copies.

Gounod, Charles. For ever with the Lord! For two voices and piano. In *Sacred Songs and Duets*. New York: G. Schirmer, [s.d.].


Gounod, Charles. Glory to Thee My God This Night. For two voices and piano. Words by Bishop Ken. New York: G. Schirmer, [s.d.].


Gounod, Ch. Jerusalem. For voice and piano. In Songs Sacred and Secular by Charles Gounod. New York: G. Schirmer, 1899. 2 copies. Copy 2 missing front cover and page 2 of score.


Gounod, Charles. Ring on, sweet Angelus. For voice and piano. Adapted by Henry R. Farnie. New York: G. Schirmer, [s.d.].


Gounod, Ch. Ring out, wild bells. For voice and piano. Words by Tennyson. In Songs Sacred and Secular by Charles Gounod. New York: G. Schirmer, 1899. 4 copies. Different keys.


Gounod, Charles. She Alone Charmeth my shadows. Recitative and air from Irene (La Reine de Saba). For voice and piano. In Operatic Anthology. New York: G. Schirmer, [s.d.].


Gounod, Charles. There is a Green Hill far away. For two voices and piano. In *Sacred Duets*. Boston: Oliver Ditson Co., 1909. 3 copies.

Gounod, Charles. There is a green hill far away (Le Calvaire). For voice and piano. [s.l.: s.n., s.d.]. Plate no. 3639 r. Missing front cover. On reverse of publication, advertisement for music published by G. Schirmer.

Gounod, Charles. There is a green hill far away (Le Calvaire). For voice and piano. In *Songs Sacred and Secular by Charles Gounod*. New York: G. Schirmer, 1899. 5 copies.


Gow, G. C. The Serenaders (Canon in the second), op. 5, no. 3. For two voices and piano. Words by G. C. G. New York: G. Schirmer, 1894.


Graham, Chas. The Picture that is Turned Toward the Wall. For voice and piano. New York: M. Witmark & Sons, 1891.


Grant, Arthur R. When you gave your heart to me. For voice and piano in F. New York: Arthur R. Grant, 1921.

Grant, Bert. Arrah go on, I’m gonna go back to Oregon. For voice and piano. Words by Sam M. Lewis and Joe Young. 1916. Cover design by Barbelle. Cover features photograph of Maggie Cline in insert.


Grant, Bert. My Barney lies over the ocean (just the way he lied to me). For voice and piano. Words by Sam M. Lewis and Joe Young. New York: Waterson, Berlin & Snyder Co., 1919. Cover design by Barbelle.


Grant, Mrs. Roy’s wife. From an old melody. For voice and piano. Boston: P. R. McCargo & Co., [s.d.].


Grant-Schaefer, G. A. Saviour, breathe an evening blessing, op. 11, no. 3. For soprano or tenor and piano in C. Words by J. Edmeston. No. 2 in “Three Offertory Solos.” Boston: Arthur P. Schmidt Co., 1908.


Gray, Hamilton. A dream of paradise. For contralto or bass and piano in D. Words by Claude Lyttleton. New York: De Luxe Music Co., [s.d.].


Green, Burt. I want to be a janitor’s child. For voice and piano. Words by Irene Franklin. New York: Leo Feist, 1911.


Greene, Edwin. Sing me to sleep. Duet for soprano and contralto, with piano. Words by Clifton Bingham. [s.l.]: Phillips & Page, 1902. Missing front cover.

Greene, Edwin. Sing me to sleep (Sing mir dein Lied). For soprano or tenor and piano in E flat. Words in English and German. German words by Frida Wilhelmi. English words by Clifton Bingham. New York: G. Schirmer, 1902.

Greene, Edwin. Sing me to sleep (Sing mir dein Lied). For soprano or tenor and piano in E flat. Words in English and German. German words by Frida Wilhelmi. English words by Clifton Bingham. New York: G. Schirmer, 1910. 3 copies. Copy 3 missing page 7 of score.
Greene, Edwin. Sing me to sleep (Sing mir dein Lied). For soprano or tenor and piano in E flat, with violin or violoncello obbligato. Words in English and German. German words by Frida Wilhelmi. English words by Clifton Bingham. 1902.

Greene, Edwin. Sing me to sleep (Sing mir dein Lied). For soprano or tenor and piano in E flat. Words in English and German. German words by Frida Wilhelmi. English words by Clifton Bingham. In series “Songs by Edwin Greene.” Boston: The Boston Music Co., 1902. 2 copies.

Greene, Edwin. Sing me to sleep (Sing mir dein Lied). For voice and piano in E flat, with obbligato for violin or violoncello. Words in English and German. German words by Frida Wilhelmi. English words by Clifton Bingham. Boston: The Boston Music Co., 1902.

Greene, Edwin. Sing me to sleep (Sing mir dein Lied). For mezzo soprano or baritone and piano in D. Words in English and German. German words by Frida Wilhelmi. English words by Clifton Bingham. Boston: Boston Music Co., 1902. 4 copies.

Greene, Edwin. Sing me to sleep (Sing mir dein Lied). For mezzo soprano or baritone and piano in D. Words in English and German. German words by Frida Wilhelmi. English words by Clifton Bingham. Boston: Boston Music Co., 1910. 2 copies.

Greene, Edwin. Sing me to sleep (Sing mir dein Lied). For mezzo soprano or baritone and piano in D, with violin or violoncello obbligato. Words in English and German. German words by Frida Wilhelmi. English words by Clifton Bingham. Boston: Boston Music Co., 1910. 2 copies.

Greene, Edwin. Sing me to sleep (Sing mir dein Lied). For alto or baritone and piano in C. Words in English and German. German words by Frida Wilhelmi. English words by Clifton Bingham. Boston: Boston Music Co., 1902. 3 copies. Copy 3 missing page 7 of score.


Greene, Edwin. Sing me to sleep (Sing mir dein Lied). For alto or bass and piano in B flat. Words in English and German. German words by Frida Wilhelmi. English words by Clifton Bingham. Boston: Boston Music Co., 1902. 2 copies. Different covers.
Greene, Edwin. Sing me to sleep (Sing mir dein Lied). For alto or bass and piano in B flat. Words in English and German. German words by Frida Wilhelmi. English words by Clifton Bingham. Boston: Boston Music Co., 1910. 4 copies. Copy 3 missing page 7 of score. Copy 4 missing pages 3-6 of score.

Greene, Edwin. Sing me to sleep (Sing mir dein Lied). For alto or bass and piano in B flat, with violin or violoncello obbligato. Words in English and German. German words by Frida Wilhelmi. English words by Clifton Bingham. In series “Songs by Edwin Greene.” Boston: The Boston Music Co., 1902.


Greene, Edwin. There let me rest (Dort lass mich ruh’n). For high voice and piano in F, with violin or violoncello obbligato. Words in English and German. Words by Clifton Bingham. In “Songs with Obbligato, Series I.” Boston: The Boston Music Co., 1905.

Greene, Edwin. There let me rest (Dort lass mich ruh’n). For medium voice and piano in E flat, with violin or violoncello obbligato. Words in English and German. Words by Clifton Bingham. In “Songs with Obbligato, Series I.” Boston: The Boston Music Co., 1905.

Greene, Edwin. Voices of the past (Stimmen der Vergangenheit). For soprano or tenor and piano in F, with violin or violoncello obbligato. Words in English and German. German words by Frida Wilhelmi. English words by Clifton Bingham. Boston: The Boston Music Co., 1903.


Greenwald, M. Katie’s Christmas dream. For voice and piano. No. 2 in “Christmas Songs.” New York: Leo. Feist Inc., 1912. Cover design by R. S.


Grey, Frank H. Mammy’s gone away. For low voice and piano in B flat, with violin or cello obbligato. Cleveland: Sam Fox Publishing Co., 1917.


Grey, Frank H. Think love of me. For low voice and piano in C, with violin or cello obbligato. Cleveland: Sam Fox Publishing Co., 1918.


Grey, Frank H. Think love of me. For high voice and piano in G, with violin or violoncello obbligato. Cleveland: Sam Fox Publishing Co., 1918.

Grey, Frank H. Think love of me: duet. For medium and low voice, with piano. Cleveland: Sam Fox Publishing Co., 1918.


Grey, Frank H. You will come back to me. For low voice and piano in F, with violin obbligato. Words by J. Will Callahan. Cleveland: Sam Fox Publishing Co., 1919.


Grieg, Edvard. Im Kahne (In the boat), op. 60, no. 3. For soprano or tenor and piano in G. Words in German and English. From the Danish of Vilhelm Krag. English translation by Dr. Th. Baker. In “Selected Songs by Edvard Grieg.” New York: G. Schirmer, 1902.


Grimalkin. Cats duett (Miau! Miau!). For two voices and piano. Catalog no. 2353. New York: Richard A. Saalfield, [s.d.].

Grimm, Christian A. (Last night) when the world was mine. For voice and piano. Lyric by Arthur W. Kassel. Chicago: Lyceum Music Publishers, 1916. 2 copies.


Groton, Frederic. Little helpers (Each hand helps the other), op. C, no. 3. For voice and piano. No. 3 in “To Play and Sing: Four Little Pieces with Words for the Piano by Frederic Groton.” Boston: Oliver Ditson Co., 1928.


Gruber, Franz. Silent night! Holy night! (In der Christnacht). For voice and piano. Words in English and German. German words by Joseph Mohr. Printed with the German folk-song O verdant pine (O Tannebaum). For voice and piano. Words in English and German.


Grunn, Homer. Just like your eyes. For medium voice and piano in F, with violin or cello obbligato. Poem by Katharine Bainbridge. Cleveland: Sam Fox Publishing Co., 1920. 2 copies.


Guion, Mrs. Anna. Two answers. For voice and piano. Words by Madge Elliott. Cincinnati: John Church Co., 1891.


Guion, David W. Greatest miracle of all. For high voice and piano in G. Words by Marie Wardall. In “Two Songs of the South by David W. Guion.” New York: G. Schirmer, 1918.


Guion, David W. My son. For medium or high voice and piano. Words by Marri Lussi. New York: G. Schirmer, 1940.

Guion, David W. One day. For high voice and piano in B flat. Words by Marri Lussi. New York: G. Schirmer, 1940.


Guion, David W. Run, Mary, run. For medium voice and piano. New York: G. Schirmer, 1921.


Hager, Ring. The Song that My Heart Sang to Me. For voice and piano. Poem by Bartley Costello. Chicago: Forster Music Publisher Inc., 1919.


Hall, Frederick S. In the Rainbow After the Shower. For voice and piano. Malden, MA: Frederick S. Hall, 1895.

Hall, Frederick S. Robin’s Song of Peace. For voice and piano. Malden, MA: Frederick S. Hall, 1895.


Hall, Marie F. Ding Dong! Descriptive piano solo with words. New York: Harold Flammer Inc., 1939.


Hall, Marie F. The Pussy and the Doggie. Followed by The Clowns; The Butterfly; Rat-Tat-Tat. Piano solo with words. Group 2 in *Twelve Music Pictures for Piano*. New York: Schroeder & Gunther Inc., 1934. 2 copies.


Hammond, William G. Come, see the Place where Jesus lay. For voice and piano. In Easter Songs by Famous Composers. Cincinnati: The John Church Company, 1908.


Handel. Droop not, young lover. For voice and piano. Words by William Hills. Includes solfege syllables. [s.l.: s.n., s.d.].


Handel, G. F. He shall feed his flock (recit and air); Come unto him (aria). From “The Messiah.” For contralto, soprano, and piano. Edited by H. Heale. In “Select Songs from the Oratorios and Operas of G. F. Händel.” New York: G. Schirmer, [s.d.].


Händel, G. F. I know that my redeemer liveth. From the “Messiah.” For voice and piano. Words in German and English. No. 37 in “Favorite Songs and Ballads.” New York: G. Schirmer, [s.d.]. 2 copies.


Handel, George Frederick. Love’s a dear deceitful jewel. For high voice and piano, harmonized from the figured bass by Samuel Endicott. In “Five Songs by George Frederick Handel.” Boston: Riker, Brown & Wellington, 1931. Cover design by M. P. S.


Handel, G. F. Ombra mai fu. Recitative and aria from the opera “Xerxes.” For soprano and piano in G. Words in Italian and English. English version by Dr. Th. Baker. In “Operatic Anthology:


Hanley, James F. *Just a cottage small (By a waterfall)*. For high voice and piano in F. Words by B. G. de Sylva. New York: Harms Inc., 1925. 2 copies.

Hanley, James F. Just a cottage small (By a waterfall). For voice and piano in F, with chord 
symbols for ukulele. Ukulele arrangement by May Singhi Breen. Words by B. G. de Sylva. New 

Hanley, James F. Second hand rose. For voice and piano, with chord diagrams for guitar. Words by 
Streisand.

Hanley, James F. Stingo Stungo. For voice and piano. Words by Lew Brown. New York: Shapiro, 

Hanley, James F., and Eddie Dowling. In the evening. For voice and piano, with chord diagrams for 
Barbelle.

Hanscom, E. W. Bright in the east. For voice and organ or piano in B flat. Words by E. W. H. 
Boston: Arthur P. Schmidt, 1904. Missing pages; copy consists of front cover and pages 3-6 of 
score.

Hanscom, E. W. The day of resurrection. Easter song for soprano with violin obbligato and organ or 

Hanscom, E. W. The day of resurrection. For soprano with violin obbligato and organ or piano. In 

Hanscom, E. W. Lullaby. For alto or baritone and piano with violin obbligato. In “Songs with 

Hansen, Emil E. Good-night: a lullaby. For SATB quartet with piano. Catalog no. 4178. Chicago: 
National Music Co., 1896.

Hanson, Helen Daley. Morning call, op. 1, no. 1. Piano solo with words. In “Miniatures for the 

Hardcastle, A. M. Theology. For voice and piano in B flat. Words by Chris. Massie. New York: 
Boosey & Co., 1920.

Hardcastle, A. M. Theology. For voice and piano in E flat. Words by Chris. Massie. New York: 
Boosey & Co., 1920.

Hardelot, Guy d’. All for you. For low voice and piano. Words by Samuel Minturn Peck. In “Songs 
by Guy D’Hardelot.” Cincinnati: John Church Co., 1899.


Hardelot, Guy d’. A bunch of violets. For soprano or tenor and piano. Words by Raymond St. Leonards. New York: G. Schirmer, 1898. 2 copies.


Hardelot, Guy d’. In the great unknown. For voice and piano in C minor. Words by Mackenzie Fairfax. New York: Chappell & Co. Ltd., 1907.
Hardelot, Guy d’. In the great unknown. For voice and piano. Words by Mackenzie Fairfax. [s.l.]: Chappell & Co. Ltd., 1907. Copy consists of first page only; for advertisement. On reverse of publication, first page of Lady Arthur Hill, Rosemary for remembrance: song. Words by Fred. E. Weatherly.


Hardelot, Guy d’. A lesson with the fan. For voice and piano. Words by A. C. In “Songs by Guy D’Hardelot.” Cincinnati: John Church Co., 1898. 2 copies.


Hardy, J. W. There’s a change in my once happy home. For voice and piano. Galveston, TX: Thos. Goggan & Bro., 1893.


Harker, F. Flaxington. Calm on the list’ning ear of night: Christmas song, op. 41, no. 1. For alto or mezzo-soprano and piano, with violin or violoncello (or both) obbligato. Words by E. H. Sears. New York: G. Schirmer, 1905.


Harker, F. Flaxington. How beautiful upon the mountains: a sacred song, op. 41, no. 3. For high voice and piano in C sharp minor. Words selected from the scriptures. No. 3 in “Three Sacred Songs with Piano Accompaniment.” New York: G. Schirmer, 1910. 5 copies.


Harker, F. Flaxington. How beautiful upon the mountains: a sacred song, op. 41, no. 3. For low voice and piano in G sharp minor. Words selected from the scriptures. No. 3 in “Three Sacred Songs with Piano Accompaniment.” New York: G. Schirmer, 1910. 4 copies.


Harker, F. Flaxington. They that sow in tears shall reap in joy: sacred song, op. 34, no. 3. For high voice and piano or organ in B flat. Words from Psalm 126. New York: G. Schirmer, 1929.


Harris and Robinson. Let’s make love while the moon shines. For voice and piano. Chicago: Will Rossiter, 1911. Cover design by Lloyd Trews. Cover features photograph of Irene Howley in insert.

Harris, Rev. C. The supreme sacrifice. For voice and piano. Words by John S. Arkwright. [s.l.: s.n., s.d.].

Harris, Chas. K. After the ball. For voice and piano. [s.l.: s.n., s.d.].


Harris, Chas. K. And a little child shall lead them. For voice and piano. New York: Shas. K. Harris, 1906. Cover design by Starmer. Cover features photograph of unidentified man, woman, and girl. 2 copies.

Harris, Chas. K. Better than gold. For voice and piano. Arranged by Jos. Clauder. [s.d.: s.n., s.d.]. Missing front cover and pages; copy consists of pages 1-2 of score.

Harris, Chas. K. Climb a tree with me. For voice and piano. New York: Chas. K. Harris, 1912. Cover features photograph of unidentified man and woman, attributed to Scott & Van Altena.

Harris, Chas. K. Don’t blame me for lovin’ you. For voice and piano. New York: Chas. K. Harris, 1911. Cover design by Starmer.

Harris, Chas. K. Fairy moon. For voice and piano. New York: Chas. K. Harris, 1911. Cover design by Starmer.

Harris, Chas. K. Fairy moon. For voice and piano. New York: Chas. K. Harris, 1911. Cover features photograph of Grace Edmonds.

Harris, Chas. K. I want to buy a little bit of love. For voice and piano. New York: Chas. K. Harris, 1910. Cover features photograph of unidentified girl.
Harris, Chas. K. Kiss, and let’s make up. For voice and piano. Arranged by Franz Mayr. Twenty-sixth edition. Milwaukee, WI: Chas. K. Harris & Co., 1891. Cover features two photographs of an unidentified boy and girl, attributed to Stein & Rösch.

Harris, Chas. K. My Virginia. For voice and piano. New York: Chas. K. Harris, 1907. Cover design by Starmer. Cover features photograph of Corinne.

Harris, Chas. K. Somewhere. For voice and piano. New York: Chas. K. Harris, 1906. 2 copies. Copy 2 missing page 5 of score.

Harris, Chas. K. Was I a fool? For voice and piano. New York: Chas. K. Harris, 1909. Cover design by Starmer.

Harris, Chas. K. Why don’t they play with me? For voice and piano. New York: Chas. K. Harris, 1904. Cover design by Starmer.

Harris, Chas. K. Will the roses bloom in heaven? For voice and piano. New York: Chas. K. Harris, 1911. Cover design by Starmer.


Harris, Cuthbert. The harp of delight. For high voice and piano in F. Words by Fred G. Bowles. Boston: Arthur P. Schmidt Co., 1922. Cover design by G. T. B.

Harris, Cuthbert. The harp of delight. For low voice and piano in C. Words by Fred G. Bowles. Boston: Arthur P. Schmidt Co., 1922. Cover design by G. T. B.


Harris, Edward. Someone came knocking. For medium voice and piano. Words by Walter de la Mare. In “Songs by Edward Harris.” New York: Galaxy Music Corporation, 1940.


Harris, Maury Coleman. Dear mom. For voice and piano, with chord diagrams for guitar. New York: Republic Music Corporation, 1941. Cover design by Barbelle.


Harris, Roy, arr. When Johnny comes marching home. Free choral paraphrase for four-part chorus of mixed voices (a cappella), with piano accompaniment for rehearsal only. In “Roy Harris: Choral Compositions and Arrangements.” Catalog no. 8283. New York: G. Schirmer, 1939.

Harris, Sydney P. Love’s serenade. For high voice and piano in D. New York: G. Schirmer, 1904.

Harris, Sydney P. Meet me at twilight: waltz song. For medium voice and piano in A flat, with chorus scored for male or mixed quartet. New York: Sydney P. Harris Co., 1914.

Harris, Sydney P. Mother dear. For voice and piano in D. New York: Sydney P. Harris Co., 1922.


Harris, Victor. Morning. For high voice and piano in A flat. Cincinnati: John Church Co., 1917.


Harris, Victor. The summer of the heart. For high voice and piano in C. Words by Frank L. Stanton. In “Songs by Victor Harris.” Boston: Oliver Ditson Co., 1912. Cover design by F. G. Hale.

Harris, Victor. The summer of the heart. For medium voice and piano in A. Words by Frank L. Stanton. In “Songs by Victor Harris.” Boston: Oliver Ditson Co., 1912. Cover design by F. G. Hale.


Harrison, Annie F. In the gloaming. For medium voice and piano in F. Words by Aeta Orred. In “English Songs, First Series (Clay-Hodson).” Boston: Oliver Ditson Co., [s.d.].


Harrison, Mrs. Louis. Song of all nations; or, she had to decline. For voice and piano. Words by Charles Alfred Byrne and Louis Harrison. [s.l.]: M. Witmark & Sons, 1892. Missing front cover.


Harriss, Charles A. E. The gay Gitana. For voice and piano. Words by Edward Oxenford. No. 4 in “Five Songs.” New York: G. Schirmer, [copyright 1889].

Harriss, Charles A. E. I heard the voice of Jesus say. For low voice and piano in C. New York: G. Schirmer, [copyright 1889].
Harriss, Charles A. E. I heard the voice of Jesus say. For mezzo-soprano or baritone and piano in C. New York: G. Schirmer, [copyright 1889].


Hartmann, May. If the world should end tomorrow. For voice and piano in E flat. New York: Boosey & Co., 1917.


Hastings, Frank Seymour. My sweetheart’s coming home. For mezzo-soprano or baritone and piano. New York: G. Schirmer, 1898.


Hatch, Francis W. Some of the time I’m lonely. For voice and piano. [s.l.]: Oliver Ditson Co., 1920. Missing front cover.

Hathaway, Jane. And yet! For high voice and piano in B flat, with violin or cello obbligato. Words by Fred G. Bowles. Cleveland: Sam Fox Publishing Co., 1918.

Hathaway, Jane. And yet! For medium voice and piano in A flat, with violin or cello obbligato. Words by Fred G. Bowles. Cleveland: Sam Fox Publishing Co., 1918.


Hathaway, Jane. I’m a-longin’ fo’ you. For medium voice and piano in F, with violin or cello obbligato. Words by Karl Fuhrmann. Cleveland: Sam Fox Publishing Co., 1914.

Hathaway, Jane. I’m a-longin’ fo’ you. For low voice and piano in E flat, with violin or cello obbligato. Words by Karl Fuhrmann. Cleveland: Sam Fox Publishing Co., 1914.

Hathaway, Jane. It was the time of lilac. For medium voice and piano in E flat, with violin or flute obbligato. Words by Fred G. Bowles. Cleveland: Sam Fox Publishing Co., 1916.


Haubrich, Earl, and Glen Rowel. I wish you were jealous of me. For voice and piano, with chord diagrams for ukulele. Chicago: Ted Browne Music Co., 1926. Cover design by Gentle. Cover features photograph of the Forest City Trio (Ernie Davis, Bill Sherman, and Bert Melvin).


Havens, C. A. There’s a beautiful shore, op. 106. Duet for alto and tenor, with organ accompaniment. In “Sacred Duets with Organ Accompaniment.” Cincinnati: John Church Co., 1892.


Hawley, C. B. Ah! 'Tis a Dream. For voice and piano. In *Songs & Ballads by C. B. Hawley*. Cincinnati: The John Church Company, [s.d.]. Missing pages 3-4 of score.

Hawley, C. B. Ah! 'Tis a Dream. For voice and piano. In *C. B. Hawley Vocal Compositions*. New York: G. Schirmer, 1887. 4 copies. Different keys.


Hawley, C. B. Because I love you, dear. For mezzo-soprano or baritone and piano in B flat. Words by W. H. Stanton. New York: G. Schirmer, 1897. 2 copies.


Hawley, C. B. Just as I am. For low voice and piano in C. Cincinnati: The John Church Company, 1903. 2 copies.

Hawley, C. B. Just as I am. For low voice and piano in C. In Choice Sacred Songs by Famous Composers. Cincinnati: The John Church Company, 1903.


Hawley, C. B. A Rose Fable. For voice and piano. Cincinnati: The John Church Company, 1899. 2 copies.

Hawley, C. B. She wears a rose in her hair. For voice and piano. Words by Richard Henry Stoddard. Cincinnati: The John Church Company, 1903. 3 copies.


Hawley, C. B. The song that my heart’s a-singing. In *Songs by C. B. Hawley*. New York: G. Schirmer, 1897. 4 copies.


Hawley, C. B. When I was wi’ my dearie. For voice and piano. Words by Robert Burns. Cincinnati: John Church Co., 1906.

Hawley, C. B. When Love is Gone. For voice and piano. New York: G. Schirmer, 1894. 2 copies.

Hawley, C. B. When Love is Gone. For voice and piano. No. 3 in <i>Three Songs with Piano Accompaniment by C. B. Hawley</i>. New York: G. Schirmer, 1894. 2 copies.

Hawley, C. B. When Love is Gone. For voice and piano. In <i>C. B. Hawley Vocal Compositions</i>. New York: G. Schirmer, 1894. 2 copies.


Hawthorne, Alice. Whispering Hope. For voice and piano. Chicago: Calumet Music Co., 1935. 3 copies. Copy 1 missing front cover.


Hawthorne, Alice. Whispering Hope. For one or two voices and piano. New York: Edward Schuberth & Co., Inc., [s.d.].


Haydn. And God said, let the Earth (Recitative); With verdure clad (Air). From “The Creation.” For soprano and piano. No. 3 in “Oratorio Songs: Soprano.” Cincinnati: John Church Co., [s.d.].


Haydn. O welcome now (Recitative); O how pleasing to the senses (Air). From “The Seasons.” For voice and piano. No. 27 in “Oratorio Songs: Soprano.” Cincinnati: John Church Co., [s.d.].


Haydn. With verdure clad (“And God said: ‘Let the Earth.’’”). For voice and piano. No. 19 in “Favorite Songs and Ballads.” New York: G. Schirmer, [s.d.]. Missing pages; copy consists of front cover and pages 3 and 7 of score only.


Haynes, Battison, arr. Off to Philadelphia. Adapted from an old Irish melody. For voice and piano in D. Words revised by Stephen Temple. Cincinnati: John Church Co., [s.d.].


Hazlehurst, Cecil. O leave your sheep (Quittez pasteurs...), op. 53 (2). For voice and piano in F. Poem by A. R. New York: Enoch & Sons, 1926. 2 copies.


Hearne, Maurine Dinwiddie. At last. For voice and piano. Words by Enzena Smith Williams. [s.l.: s.n.], 1923.

Heath, Bobby, Arthur Lange, and Alfred Solman. In the sweet long ago. For voice and piano. New York: Joe Morris Music Co., 1916. Cover design by André C. de Takacs. 4 copies.


Heaton, W. Now the day is over For SATB chorus. No. 834 in “The Parish Choir: A Weekly Devoted to Church Music.” [s.l.: s.n.]: 1897.

Hebing, Geo. Moerlbach: stein song. For voice and piano. [s.l.: s.n., s.d.].

Hebron, J. Harvey. Good night. For voice and piano with violin obbligato. Words by Paul Lawrence Dunbar. [s.l.]: J. Harvey Hebron, 1913. Missing front cover.


Hefner, Carl. Silent night, holy night. Followed by O, faithful pine; O sanctissima; Santa Claus. For voice and piano. In “Christmas Favorites.” St. Louis, MO: Shattinger, 1908.


Heinemann, Alexander. Across the valley is wafted (Mein Lied zieht über die Halde). For voice and piano. Words in English and German. Words by Lina Bamberger. English version by F. W.


Heinrich, Max. And though we must be parted (Und müsset wir auch scheiden), op. 38, no. 3. For voice and piano. Words in English and German. Words by Konrad Nies. English version by Max Heinrich. No. 3 in the song cycle “Love in spring (Liebe im Lenz).” New York: Carl Fischer, 1916.


Heinrich, Max. On the lagoon: barcarole, op. 35, no. 3. For medium voice in F sharp minor. No. 3 in “Max Heinrich: Selected Songs.” New York: Carl Fischer, 1913.

Heinrich, Max. Over the heather (Heidegang), op. 37, no. 3. For high voice and piano in E minor. Words in English and German. Words by F. E. Toennies. English version by Alice Mattullath. No. 3 in “Max Heinrich: Selected Songs.” New York: Carl Fischer, 1913.

Heinrich, Max. Request (Bitte), op. 35, no. 1. For medium voice and piano in F. Words in English and German. Words by Lenau. English version by Alice Mattullath. No. 1 in “Max Heinrich Selected Songs.” New York: Carl Fischer, 1913.

Heinrich, Max. The road to love (Weg zur Liebsten), op. 37, no. 6. For low voice and piano in A flat. Words in English and German. Words by F. E. Toennies. English version by Alice Mattullath. No. 6 in “Max Heinrich: Selected Songs.” New York: Carl Fischer, 1913.


Heinrich, Max. Thy voice (Deine Stimme), op. 37, no. 2. For low voice and piano in G major. Words in English and German. Words by F. E. Toennies. English version by Alice Mattullath. No. 2 in “Max Heinrich: Selected Songs.” New York: Carl Fischer, 1913.

Heinrich, Max. Who knows (Quien sabe). For voice and piano, with alternate easy piano accompaniment. Words by F. J. Waller. Words in English and German. Cincinnati: John Church Co., 1903.

Heinroth, Th. O maytime sweet (Das erste Lied/The first song). For high voice and piano. Words in German and English. Words by Victor Blüthgen. English words by E. Buek. New York: Luckhardt & Belder, [s.d.].


Helf, J. Fred. When the sheep are in the fold, Jennie dear. For voice and piano. Lyric by C. M. Denison. New York: Helf & Hager Co., 1907.


Hendrickson, William D. Call me back again. For voice and piano. In “Standard and Popular Vocal Selections.” New York: Leo Feist, [s.d.].


Henry, E. Marie. To sleep. For contralto or baritone and piano. Poem by Tennyson. New York: J. Fischer & Bro., 1892. 2 copies.


Henschel, Georg. Morning-hymn (Morgen-Hymne), op. 46, no. 4. For high voice and piano in E. Words in English and German. Words by Robert Reinick. In “Sacred Songs, First Series.” Boston: Oliver Ditson Co., [s.d.].


Henschel, G. Oh, that we two were maying. For two voices and piano. Words by Charles Kingsley. Cincinnati: John Church Co., 1892.


Herman, Reinhold L. Arie der Hohenpriesterin der Astarte (Arioso of the high-priestess of Astarte). From the opera “Vineta.” For contralto or mezzo-soprano and piano. Words in German and English. New York: Luckhardt & Belder, 1905. 2 copies.


Hesselberg, Edouard. If I were a rose. For high voice and piano. Words by Lena Shackelford Hesselberg. Cincinnati: John Church Co., 1899.


Heusen, James Van. Call me irresponsible. From the Paramount picture “Papa’s Delicate Condition.” For voice and piano, with chord diagrams for ukulele (ad lib.). Words by Sammy


Heusen Inc., 1944. Cover features photographs of Dinah Shore, Randy Scott, and Gypsy Rose Lee.


Hewitt, Thos. J. The little old garden (Sanctuary). For high voice and piano in B flat, with violin and cello obbligato. [Words by Ed. Lockton]. Cleveland: Sam Fox Publishing Co., [1919]. Copy consists of violin and cello parts only.


Hewlett, Wm. J. Come love, let us wander (Just you and I). For voice and piano. New York: M. Witmark & Sons, 1913. 2 copies.


Hildach, Eugen. Abschied der Vögel (Passage-bird’s farewell!), op. 14, no. 1. For soprano and baritone (or soprano and alto) and piano in G. Words in German and English. English version by Mrs. John P. Morgan. No. 1 in “Drei Duette für zwei Singstimmen.” Boston: The Boston Music Co., 1892.
Hildach, Eugen. My lover is a weaver (Mein Liebster ist ein Weber). For soprano and piano in G. Words in English and German. English version by E. Buek. In “German Songs, Second Series.” New York: G. Schirmer, 1890.


Hill, Billy. The west, a nest, and you. For one or two voices and piano. Words by Larry Yoell. San Francisco: Sherman, Clay & Co., 1923. Cover design by P. M. Griffith.


Hiller, Ferdinand. Be thou with me: prayer (Gebet), op. 46. For medium voice and piano in F. Words in English and German. Translated by Harrison Millard. Anonymous alternate English translation. In “Sacred Songs, First Series.” Boston: Oliver Ditson Co., [copyright 1876]. Cover design by Hale. 2 copies.


Hiller, Ferd. Be thou with me: prayer (Gebet), op. 46, no. 1. For soprano or tenor and piano in F. Words in English and German. Words by Geibel. English version by Miss. B. P. Ch. New York: Wm. A. Pond & Co., 1907.


Hilliam, B. C. In your eyes (All the magic of the sunrise). For voice and piano. Lyric by S. Morgan-Powell. New York: M. Witmark & Sons, 1918.

Hilliard, Bob, and Milton De Lugg. Why did I tell you I was going to Shanghai. For voice and piano, with chord diagrams for ukulele and symbols for guitar. New York: Advanced Music Corporation, 1951. Cover design by Sybil.


Hodges, Jimmie. Someday (You’ll want me to want you). For voice and piano, with chord symbols for guitar, ukulele and banjo. New York: Main Street Songs, 1944. Cover features photograph of Red River Dave.


Hoffman, Al, Bob Merril, and Clem Watts. If I knew you were comin’ I’d’ve baked a cake. For voice and piano. New York: Robert Music Corporation, 1950. 4 copies.


Hogan, Ernest. May Irwin’s new coon song hits. For voice and piano. Lyrics by Ben Harney. New York: M. Witmark & Sons, [s.d.]. Missing vocal score; copy consists of front cover only. Front cover features photograph of May Irwin in insert.


Holmes, Julian. We never speak her name: song and chorus. For voice and piano. New York: Willis Woodward & Co., 1891.


Holzmann, Abe. The hand that rocks the cradle rules the world. For voice and piano. Words by Carroll Fleming. In the music section of the New York American and Journal, Sunday, September 10, 1905.


Homer, Sidney. When the Angels Call, op. 27 no. 3. For voice and piano. Words by Howard Weeden. New York: G. Schirmer, 1914. Missing front cover.


Hortiz, Jos. F. Just to be a Child on Mother’s Knee. For voice and piano. Philadelphia: Jos. F. Hortiz, 1907.


Hosmer, E.S. Then They That Feared the Lord. For voice and piano. Philadelphia: Theodore Presser Co., 1922.


Howard, Jos. E. Be Sweet to Me, Kid. For voice and piano. Lyric by Hough and Adams. In The Girl Question. New York: Chas. K. Harris, 1907. 2 copies.

Howard, Jos. E. Blow the Smoke Away. For voice and piano. Lyric by Hough and Adams. In The Time, the Place, and the Girl. New York: Chas. K. Harris, 1906.

Howard, Joseph E. Cross Your Heart. For voice and piano. Lyric by Hough and Adams. In The Umpire. New York: Chas. K. Harris, 1905.


Howard, Jos. E. I don’t like your family. For voice and piano. Lyric by Adams and Hough. In The Time The Time, the Place, and the Girl. New York: Chas. K. Harris, 1906.


Hubbard, Bessie C. Leave Me Not Alone. For voice and piano. Words by George N. Seegitz. Cleveland: Fred Heltman, 1911.


Huggins, Nina Glenn. When Ohio Calls Us Home. For voice and piano. Words by Elizabeth Hughes Kerns. [s.l.]: Elizabeth Hughes Kerns and Nina Glenn Huggins, 1925.

Hughes, Herbert. The Stuttering Lovers. For voice and piano. New York: Chappell & Co Ltd., 1906. 2 copies.


Huhn, Bruno S. Hear me when I call. For voice and piano. New York: G. Schirmer, 1904.


Humphreys, Don. The Lord is My Shepherd. For voice and piano. Cincinnati: The Willis Music Co., 1943.


Hurter, Eva. The Shufflers’ Song. For voice and piano. [s.l.]: Eva Hurter, 1934.


Ilgenfritz, McNair. As we part. For voice and piano in D. Words by Frederick Peterson. New York: Edward Schuberth & Co., 1916. 3 copies.


Ingraham, Herbert. All that I ask of you is love. For medium voice in B flat, with chorus scored for male quartet. Lyric by Edgar Selden. New York: Maurice Shapiro, 1910. Cover design by Starmer. Cover features photograph of Albert Albro in insert.

Ingraham, Herbert. All that I ask of you is love. For medium voice in B flat, with chorus scored for male quartet. Lyric by Edgar Selden. New York: Maurice Shapiro, 1910. Cover design by Starmer. Cover features photograph of Arthur Aldridge in insert.


Ingraham, Herbert. All that I ask of you is love. For medium voice in B flat, with chorus scored for male quartet. Lyric by Edgar Selden. New York: Maurice Shapiro, 1910. Cover design by Starmer. Cover features photograph of Leon Rogee in insert.
Ingraham, Herbert. All that I ask of you is love. For medium voice in B flat, with chorus scored for male quartet. Lyric by Edgar Selden. New York: Maurice Shapiro, 1910. Cover design by Starmer. Cover features photograph of Eva Shirley in insert.

Ingraham, Herbert. All that I ask of you is love. For medium voice in B flat, with chorus scored for male quartet. Lyric by Edgar Selden. New York: Maurice Shapiro, 1910. Cover design by Starmer. Cover features photograph of Bessie Wynn in insert.


Ingraham, Herbert. You are the ideal of my dreams. For medium voice and piano in F, with refrain scored for male quartet. New York: Shapiro Music Publisher, 1910. Cover features photograph of Frank Morrell in insert.


Ireland, John. If there were dreams to sell. For high voice and piano in F. Words by Thomas Lovell Beddoes. In “John Ireland: Songs.” Boston: The Boston Music Co., 1918.


Jacobi, Victor. We were in love. From “The Love Letter.” For voice and piano. Words by Wm. Le Baron. New York: Harms Inc., 1921.


Jacobs-Bond, Carrie. I love you truly. From “Seven Songs as Unpretentious as the Wild Rose.” For high voice and piano in A flat. Chicago: Carrie Jacobs-Bond & Son Inc., 1906. 7 copies. Copy 7 missing front cover.


Jacobs-Bond, Carrie. I love you truly. From “Seven Songs as Unpretentious as the Wild Rose.” For medium low voice and piano in F. [s.l.]: Carrie Jacobs-Bond & Son, 1938. Sole selling agents The Boston Music Co., Boston. 3 copies.

Jacobs-Bond, Carrie. I love you truly. From “Seven Songs as Unpretentious as the Wild Rose.” For alto and piano in E flat. Chicago: Carrie Jacobs-Bond & Son Inc., 1906. 4 copies.


Jacobs-Bond, Carrie. Just a-wearyin’ for you. From “Seven Songs as Unpretentious as the Wild Rose.” For high voice and piano in D flat. Words by Frank Stanton. Chicago: Carrie Jacobs-Bond & Son Inc., 1901. 10 copies.


Jacobs-Bond, Carrie. A little pink rose. For high voice and piano in G flat. Chicago: Carrie Jacobs-Bond & Son Inc., 1912. 3 copies.


Jacobs-Bond, Carrie. A little pink rose. For low voice and piano in D. Chicago: Carrie Jacobs-Bond & Son Inc., 1912. 2 copies.


Jacobs-Bond, Carrie. O time! Take me back. For medium voice and piano in C. Chicago: Carrie Jacobs-Bond & Son Inc., 1916. 2 copies.


Box 397


Jacobs-Bond, Carrie. Seven Songs as Unpretentious as the Wild Rose. For voice and piano. Chicago: Carrie Jacobs-Bond & Son, Inc., 1901.


Jaffe, Moe, Jack Fulton, and Nat Bonx. If You Are But a Dream. Adapted from Rubinstein’s Romance. For voice and piano. New York: Barton Music Corporation, 1941.


James, Billy. Carolina Mammy. For voice and piano. New York: Leo Feist, Inc., 1922. 2 copies.


James, Emerson. The Song the Angels Sing. For voice and piano. Includes harmonized SATB chorus and part for organ or harmonium ad lib. Boston: Oliver Ditson Co. 1908.

James, Emerson. When We’re Together. For voice and piano, with violin accompaniment ad lib. Words by Clifton Bingham. Boston: Oliver Ditson Co., 1908.


James, Harry, Duke Ellington, Johnny Hodges, and Don George. I’m Beginning to See the Light. For voice and piano. New York: Grand Music Corp., 1944.


Jansen, Ben. When the Autumn Leaves are Falling. For voice and piano. Words by Leo. Wood. New York: Leo Feist, Inc., 1909.


Jaxone, H. L. D’Arcy. La Serenata. For voice and piano. New York: De Luxe Music Co., [s.d.].

Jaxone, H. L. D’Arcy. La Serenata. For voice and piano. Chicago: National Music Company, [s.d.].


Jentes, Harry. At the Fountain of Youth. For voice and piano. Words by Chas. McCarron and Alex Gerber. New York: Broadway Music Corp., 1915.


Box 398

Jerome, Frederick. Abide with me. Duet for mezzo soprano (or tenor) and alto), with piano. Words by H. F. Lyte. In “Beautiful Duets and Quartets for Sacred Use.” Catalog no. 1228. Chicago: McKinley Music Co., 1908. 2 copies.


Jerome, Frederic. Come unto me. For SATB quartet and piano. In “Sacred Songs for Church and Home.” Chicago: McKinley Music Co., 1900. 2 copies.


Jerome, Frederic. The king of love my shepherd is. Duet for soprano and tenor, with piano. In “Sacred Songs for Church and Home.” Chicago: McKinley Music Co., 1900.


Jerome, Frederick. Light at evening time. Duet for soprano or tenor and alto, with piano. In “Beautiful Duets and Quartets for Sacred Use.” Catalog no. 971. Chicago: McKinley Music Co., 1904.


Jerome, Frederick. There is a green hill. For voice and piano. Words by Mrs. C. F. Alexander. In “Gems of Sacred Song.” Catalog no. 988. Chicago: McKinley Music Co., 1904. 2 copies.


Jerome, Frederic. To the haven of thy breast. For SATB quartet and piano. Words by Charles Wesley. In “Sacred Songs for Church and Home.” Chicago: McKinley Music Co., 1900. 3 copies.


Jewell, Lucina. Before the mountains were brought forth. For high voice and piano or organ in F. Words by Christina Rossetti. Boston: Oliver Ditson Co., 1927.

Jewell, Lucina. Before the mountains were brought forth. For low voice and piano or organ in D. Words by Christina Rossetti. Boston: Oliver Ditson Co., 1927.


Jewitt, Jessie Mae. Teach me to pray: duet. For soprano or tenor, contralto or baritone, and piano in F. Lyric by George Graff Jr. New York: M. Witmark & Sons, 1911.


Johns, Clayton. I love, and the world is mine. For alto or bass and piano. Words by Florence Earle Coates. New York: G. Schirmer, 1891.

Johns, Clayton. I love, and the world is mine. For alto or bass and piano. Words by Florence Earle Coates. No. 1 in “Three Songs with Accompaniment of Piano.” New York: G. Schirmer, 1891.

Johns, Clayton. The sun kissed the clover. For mezzo soprano and piano in D. Words by Jean Wright. Boston: Oliver Ditson Co., 1893. Cover design by Greene. 2 copies.


Johnson, Chas. L. If I only had a sweetheart. For voice and piano. Words by Robert Spencer. Kansas City, MO: Chas. L. Johnson & Co., 1909. Cover design by G. Chilbery.


Johnson, Chas. L. When clouds have vanished and skies are blue. For voice and piano. Words by Wm. R. Clay. Chicago: Forster Music Publisher Inc., 1923.

Johnson, Chas. L. When clouds have vanished and skies are blue (Le soleil fait refleurir l’amour). For voice and piano. Words in English and French. Words by Wm. R. Clay. French words by F. Restor. Chicago: Forster Music Publisher Inc., 1923.

Johnson, Chas. L. Why can’t I make a hit. For voice and piano. Kansas City, MO: Chas. L. Johnson & Co., 1909.


Johnson, Herbert. The broken pinion; or, The bird with a broken wing. For contralto or baritone and piano in E flat. Words by Hezekiah Butterworth. Boston: Waldo Music Co., 1891. 2 copies.

Johnson, Herbert. The endless day. For high voice and piano in G. Utica, NY: Waldo Music Co., Inc., 1917.

Johnson, Herbert. Face to face. For low voice and piano in E flat. Boston: Waldo Music Co., 1902. 6 copies.


Johnson, Herbert. Face to face. For medium voice and piano in F. Utica, NY: Peate’s Music House Inc., 1922.
Johnson, Herbert. Face to face. For medium voice and piano in F. Boston: Waldo Music Co., 1902. 3 copies.


Johnson, Herbert. Face to face. For high voice and piano in G. Boston: Waldo Music Co., 1902.


Johnson, Herbert. The homeland. For voice and piano. Words by the Rev. H. R. Haweis. [s.l.]: Herbert Johnson, 1897. Missing front cover.


Johnson, Herbert. Shall I be forgotten, and (Now the day is over): hymn. For low voice and piano in E flat. Boston: Waldo Music Co., 1900.

Johnson, Herbert. Shall I be forgotten, and (Now the day is over): hymn. For medium voice and piano in F. Boston: Waldo Music Co., 1900.

Johnson, Herbert. There is a land. For medium voice and piano. Boston: Waldo Music Co., 1904.

Box 399


Johnson, Leslie. A Woman’s Last Word. For voice and piano. Dramatic lyric by Browning. [s.l.: s.n., s.d.].


Jorgensen, Philip. The Lord’s Prayer. For voice and piano. Includes arrangement for Hawaiian guitar solo by Nick Manoloff. Chicago: Calumet Music Co., 1941. 3 copies.


Kahal, Irving and Harry Richman. (There Ought to Be a) Moonlight Saving Time. For voice and piano. Feist “Nu-Style” multi-part edition, including solos or duets for saxophones, tenor banjo, and Hawaiian guitar arranged by Ralph Colicchio. New York: Leo Feist, 1931. 2 copies.


Kaihan, Maewa, Clement Scott, and Dorothy Stewart. Now is the Hour (Maori Farewell Song). For voice and piano. New York: Leeds Music Corp., 1913. 2 copies.


Kassel, Art, and Mel Stitzel. Doodle Doo Doo: Dancing Song. For voice and piano. Includes ukulele arrangement by May Singhi Breen. New York: Leo Feist, 1924.

Katscher, Robert. When Day is Done. For voice and piano. Words by B. G. De Sylva. New York: Harms Inc., 1926. 4 copies.


Keith, Margaret. Somewhere With Someone. For voice and piano. New York: Margaret Keith, 1912.


Keithley, E. Clinton. Give My Love to Mother (And to All the Folks Down Home). For voice and piano. Chicago: Forster Music Publisher, 1912.

Keithley, E. Clinton. If I Thought That Wishes Would Ever Come True I’d Keep On Wishing For You. For voice and piano. Includes ukulele arrangement by Frank J. Black. Chicago: Forster Music Publisher, 1925.


Kelly, John T. I Long to see the Girl I Left Behind. For voice and piano. New York: M. Witmark & Sons, 1893.


Kendis, James, and Lew Brown. When It’s Night-Time In Italy It’s Wednesday Over Here. For voice and piano. New York: Shapiro, Bernstein & Co., Inc., 1923. 2 copies.


Kern, Jerome. All Through the Day. For voice and piano. Words by Oscar Hammerstein, II. In **Centennial Summer**. New York: Williamson Music Inc., 1946. 2 copies.


Box 401

Ketèlbey, Albert W. In a Monastery Garden; Song. For voice and piano, with violin obbligato. New York: Harms, Inc., 1921. 5 copies. Copy 5 missing front cover and violin part.


Kneass, Nelson. Ben Bolt or “Oh! Don’t You Remember!” For voice with piano. Chicago: S. Brainard’s Sons Co., 1895.


Knight, J. S. O, For the Wings of a Dove. For SATB voices with piano. Boston: Oliver Ditson Company, 1871. 7 copies.


Kountz, Richard. Little Bells through Dark of Night; Carol of the Sheep Bells. For low voice in F with piano or organ. New York: Galaxy Music Corporation, 1942. Cover features illustration.


Kramer, A. Walter. There is a Garden in her Face (Cherry-ripe): Ihr Antlitz ist ein Blumenhain. For high voice with piano. German version by Frederick H. Martens. From “A. Walter Kramer.” New York: J. Fischer, 1914.


Kücken, Fr. Good Night, Farewell! (Gut’ Nacht’ Fahr’ Wohl). For voice with piano. From “Gems of German Song: Second Series.” New York: G. Schirmer, [s.d.].


Kürsteiner, Jean Paul. Lord of Life; Sacred Duet Adapted from R. Schumann’s Romanza in F-sharp Major. For voice with piano. Words by Madeleine S. Bridges. [s.l.]: Theo. Presser Co., 1911.

Box 403


La Forge, Frank. I Came With a Song. For voice with piano. Words by Elizabeth Ruggles From “Songs By Frank La Forge.” New York: G. Schirmer, 1914.


La Forge, Frank. Teach Me, O Lord. For voice with piano. Words from Psalm 119. From “Sacred Songs with Piano or Organ.” New York: Carl Fischer, 1938. Includes manuscript vocal score.


Labitzky, Aug. The Herd Girl’s Dream (Traum Der Sennerin); Idylle. For voice with piano. Revised and fingered by Jacob Moerschel. Wisconsin: Joseph Flanner, 1909. Cover features color illustration.


Laer, C. E. van. Crossing the Bar. For soprano or tenor and piano. New York: G. Schirmer, 1900. 3 copies. Copy 3 missing front cover.

Laer, Ch. E. van. Venite. For SATB chorus and organ. [New York]: G. Schirmer, 1895.

Lagourgue, Charles. Annie Laurie: Scotch Song. For voice and piano, with violin (or cello) Obbligato ad libitum. Chicago: Lyon & Healy, 1922.


Lane, Gerald. Life’s lullaby. For voice and piano in F. New York: Boosey & Co., 1895. 2 copies.

Lane, Gerald. Life’s lullaby. For voice and piano in A flat. New York: Boosey & Co., 1895.

Lane, Gerald. Life’s lullaby. For voice and piano in B flat. New York: Boosey & Co., 1895. 4 copies. Copy 4 missing page 7 of score.

Lane, Gerald. Life’s lullaby. For voice and piano in F. New York: G. Ricordi & Co., 1895.


Lane, Gerald. O heart divine! For voice and piano in C. New York: Boosey & Co., 1905. 2 copies. Copy 2 missing pages 3-7 of score.


Lane, Gerald. The unseen kingdom. For voice and piano in G, with ad lib. accompaniment for organ or harmonium. New York: Boosey & Co., 1895. 2 copies of organ or harmonium part.


Lang, Margaret Ruthven. A cradle song of the war, op. 55. For medium voice and piano in D minor. Words by N. S. D. In “Songs by Margaret Ruthven Lang.” Boston: Oliver Ditson Co., 1916.

Lang, Margaret Ruthven. Day is gone, op. 40, no. 2. For voice and piano in E. Words by John Vance Cheney. Boston: Arthur P. Schmidt, 1904.

Lang, Margaret Ruthven. Into my heart, op. 54, no. 1. For high voice and piano in D flat. Words by A. E. Housman. No. 1 in “Two Songs by Margaret Ruthven Lang.” Boston: Arthur P. Schmidt, 1915.

Lang, Margaret Ruthven. Irish love song, op. 22. For voice and piano in F. Boston: Arthur P. Schmidt, 1895. 7 copies.

Lang, Margaret Ruthven. Irish love song, op. 22. For voice and piano in D. Boston: Arthur P. Schmidt, 1895.

Lang, Margaret Ruthven. Irish love song, op. 22. For voice and piano in D. Boston: Arthur P. Schmidt, 1898. 4 copies.

Lang, Margaret Ruthven. An Irish mother’s lullaby, op. 34. For voice and piano in A flat. Words by Mary Elizabeth Blake. Boston: Arthur P. Schmidt Co., 1900.

Lang, Margaret Ruthven. An Irish mother’s lullaby, op. 34. For voice and piano in E flat. Words by Mary Elizabeth Blake. Boston: Arthur P. Schmidt Co., 1900.


Lang, Margaret Ruthven. Maggie away. For voice and piano. Words by James Hogg. In “Six Scotch Songs by Margaret Ruthven Lang, op. 20.” Boston: Arthur P. Schmidt, 1895. 2 copies.


Lara, Isidore de. The garden of sleep. For high voice and piano in C. Words by Clement Scott. In “English Songs: First Series (Hodson—Mattei).” Boston: Oliver Ditson Co., [s.d.].


Lassen, E. Ah! ‘Tis a dream. For alto or baritone and piano in E. Words in English and German. No. 1 in “Select Songs by Eduard Lassen, Vol. 1.” New York: G. Schirmer, [s.d.].

Lassen, Ed. Ah! ‘Tis a dream (Ich hatte einst ein schönes Vaterland/J’avais rêvé). For alto or baritone and piano in E. No. 1 in “Select Songs by Eduard Lassen, Vol. 1.” New York: G. Schirmer, [copyright 1883].


Lassen, Ed. Ich hatte einst ein schönes Vaterland (It was a dream/J’avais rêvé). For low voice and piano in E. Words in German, English, and French. English version by Alice Mattullath. In “Celebrated Songs by Modern Composers (with German and English Words), Series I.” Catalog no. 4724. New York: Carl Fischer, 1915.


Lauder, Harry. The picnic; or, Ev’ry laddie loves a lassie. For voice and piano. New York: Francis, Day & Hunter, 1910. Cover features photographs of Harry Lauder as his “Character Creations.”


Lauder, Harry, and Gerald Grafton. I love a lassie; or, Ma Scotch bluebell. For voice and piano. New York: Francis, Day & Hunter, 1906. Cover design by Starmer.


Lauder, Harry, and Gerald Grafton. I love a lassie; or, Ma Scotch bluebell. For voice and piano. New York: T. B. Harms and Francis, Day & Hunter, 1906. Cover design by Starmer.

Lawlor, Chas B., and James W. Blake. The sidewalks of New York. For voice and piano, with arrangements for solo B flat, E flat, or C instruments. Edited by L. L. Vos Burgh. [New York]: Paull-Pioneer Music Co., 1928. Missing front cover and vocal score; copy consists of instrumental solo arrangements only.


Lawrence, Jack. If I didn’t care. For voice and piano, with names of chords for ukulele and banjo and symbols for guitar. New York: Chappell & Co. Inc., 1939. 2 copies.


Lawrence, Jack, and Arthur Altman. All or nothing at all. For voice and piano. New York: Leeds Music Corporation, 1940. Cover design by Im-Ho. Cover features photograph of Freddy Martin in insert.


Lawson, Corinne Moore. When you are in my heart. For low voice and piano in D. Words by Pai Ta-Shun (Frederick Peterson). Cincinnati: John Church Co., 1923.


Lawson, Malcolm, arr. Turn ye to me. Old Highland melody. For voice and piano. Words by John Wilson (Christopher North). In “Selected Foreign Songs and Ballads, Second Series.” Cincinnati: John Church Co., [s.d.].


Lee, Dorothy. In the heart of the hills. For high voice and piano in A flat, with violin and cello obbligato. Words by Harry D. Kerr. Cleveland: Sam Fox Publishing Co., 1926. Missing front cover.
Lee, Dorothy. In the heart of the hills. For low voice and piano in D, with violin and cello obbligato. Words by Harry D. Kerr. Cleveland: Sam Fox Publishing Co., 1926. Cover design by Ray Parmelee.

Lee, Dorothy. Into the dawn with you. For medium voice and piano in D flat, with violin and cello obbligato. Words by Arthur J. Lamb. Cleveland: Sam Fox Publishing Co., 1928. 2 copies.


Lee, Dorothy. When you are truly mine. For voice and piano. Cleveland: Sam Fox Pub. Co., 1917. 2 copies.


Lehmann, Liza. There are Fairies at the Bottom of our Garden. For voice and piano. Words by Rose Fyleman. New York: Chappell-Harms Inc., 1917. 4 copies.


Lennox, Lindsay. Dream Memories. For voice and piano. Detroit: Michigan Stove Co., [s.d.].


Leoni, Franco. The leaves and the wind. For voice and piano in C. Words by George Cooper.

Leoni, Franco. The leaves and the wind. For voice and piano in E flat. Words by George Cooper.

Leoni, Franco. The leaves and the wind. For voice and piano in F. Words by George Cooper.

Leoni, Franco. The leaves and the wind. For voice and piano in G. Words by George Cooper.

Leoni, Franco. A little China figure. For high voice and piano. Words by Ethel Lindsay. New
York: G. Schirmer, 1935. 2 copies.

Leoni, Franco. A little prayer. For voice and piano in E. Words by Edward Teschemacher. New
York: Chappell & Co. Ltd., 1904.

Leoni, Franco. The passing cloud. For voice and piano. Words by Paul Laurence Dunbar. No. 4

Leoni, Franco. The secret of the stars. For voice and piano. Words by Edward Lockton. New
York: G. Schirmer, 1925.

Leoni, Franco. Tally-ho! For high voice and piano [in F]. Words by C. P. Raydon. New York: G.
Schirmer, 1919.

Leoni, Franco. Tally-ho! For high voice and piano [in F]. Words by C. P. Raydon. In “Three

Leoni, Franco. Tally-ho! For low voice and piano [in D]. Words by C. P. Raydon. In “Three

Leoni, Franco. Vesuvius: tarantella. For baritone or mezzo soprano and piano. New York:
Harold Flammer Inc., 1937.

Leopold, J. Walter. Under the mellow Arabian moon. For voice and piano. Words by Casper


Lester, William. Consecration, op. 103, no. 2. For high voice and organ or piano in F. Words by Frances Ridley Havergal. Boston: Oliver Ditson Co., 1925.


Lester, William. I’ll love you, love, when roses blow. For high voice and piano in F. Words by Frederick H. Martens. Boston: Oliver Ditson Co., 1917. 2 copies.


Levi, Maurice. The wedding of the Reuben and the maid; or, They were on their honeymoon. For voice and piano. Lyric by Harry B. Smith. New York: Rogers Bros. Music Publishing Co., 1901. Cover design by Starmer.


Lewis, Dave, Paul Schindler, and Bob Adams. Mother pin a rose on me. From the production “Coming Thro’ the Rye.” For voice and piano. Chicago: Chas. K. Harris, 1905. Cover design by Starmer.


Lewis, Roger, and Bernhard Berendsohn. The witching hour. For voice and piano, with ad lib. vocal obbligato in the refrain. Chicago: C. A. Grimm, Inc., 1920. 2 copies.


Lewis, Sam, and Victor Young. Too late. For voice and piano, with chord diagrams for ukulele and chord names for guitar and banjo. New York: Remick Music Corporation, 1931. Cover features photograph of Bing Crosby.


Liddle, S. How lovely are thy dwellings. For voice and piano in B flat. Words from Psalm 84. New York: Boosey & Hawkes, Inc., 1908.

Liddle, S. How lovely are thy dwellings. For voice and piano in C. Words from Psalm 84. New York: Boosey & Co., 1908. 3 copies.

Liddle, S. How lovely are thy dwellings. For voice and piano in D flat. Words from Psalm 84. New York: Boosey & Co., 1908.

Liddle, S. How lovely are thy dwellings. For voice and piano in E flat. Words from Psalm 84. New York: Boosey & Co., 1908. 4 copies.

Liddle, S. How lovely are thy dwellings. For voice and piano in E flat. Words from Psalm 84. New York: Boosey & Hawkes, 1936.


Liddle, S. The Lord is my shepherd. For voice and piano in D. Words by Psalm 23. New York: Boosey & Co., 1902. 2 copies.


Lidgey, C. A. It was a lover and his lass, op. 4, no. 2. For soprano, alto, and piano. Words by Shakespeare. In “Vocal Duets: Sacred and Secular.” Boston: The Boston Music Co., 1892.


Liebe, Louis. We meet again (Auf Wiedersehn), op. 52. For alto and piano in A. Words in English and German. In “Gems of German Song, Second Series.” New York: G. Schirmer, [s.d.]. 2 copies.


Liliuokalani, H. M. Queen. Aloha Oe (Farewell to Thee). For voice and piano. New York: Larrabee Publications, [s.d.].


Liliuokalani, H. M. Queen. Aloha Oe (Farewell to Thee). For voice and piano. No. 1 in *Songs of the Western Lands*. New York: G. Schirmer, [s.d.].


Lindeman, David S. Honolulu, I’m Coming Back Again. For voice and piano. Words by F. B. Silverwood. Los Angeles: F.B. Silverwood, [s.d.].


Liszt, Franz. A Wondrous Thing ‘t Must be Indeed (Es muss ein Wunderbares sein). For voice and piano. In Favorite Songs by Franz Liszt. New York: G. Schirmer, [s.d.].


Livingston, Jay, and Ray Evans. To Each His Own. Inspired by the Paramount picture To Each His Own. For voice and piano. New York: Paramount Music Corp., 1946. 3 copies.


Loewe, Carl. Niemand hat’s geseh’n (No one saw at all), op. 9 no. 4. For voice and piano. Poem by Gruppe. English translation by Dr. Th. Baker. In Recital Songs. New York: G. Schirmer, 1900. 4 copies.


Logan, Frederic Knight. Killarney, My Home O’er the Sea. For voice and piano. New York: Leo Feist, 1911. 2 copies.


Löhr, Frederic N. Out on the deep. For voice and piano in A. Words by Samuel K. Cowan. In “Popular English Songs and Ballads, Third Series.” [s.l.: s.n., s.d.].


Löhr, Hermann. Any place is heaven if you are near me. For voice and piano in E flat. Words by Edward Lockton. New York: Chappell & Co. Ltd., 1916.


Löhr, Hermann. It is not because your heart is mine. For voice and piano in B flat. Words by Adelaide Anne Proctor. New York: Chappell & Co. Ltd., 1910. 3 copies. Copy 3 missing front cover.

Löhr, Hermann. It is not because your heart is mine. For voice and piano in D flat. Words by Adelaide Anne Proctor. New York: Chappell & Co. Ltd., 1910.

Löhr, Hermann. It is not because your heart is mine. For voice and piano in E flat. Words by Adelaide Anne Proctor. New York: Chappell & Co. Ltd., 1910.


Longacre, Lindsay B. Song of heavenly trust. Sacred duet for soprano and baritone, with piano or organ. Words by Henry F. Lyte. In “Sacred Duets.” Boston: Oliver Ditson Co., 1917.


Loring, Paul. A little while. For soprano or tenor and piano in A. New York: G. Schirmer, 1891.


Lover, S. The low back’d car. For voice and piano. In “Gems of Ireland: A Beautiful Selection of Irish Songs.” Boston: Oliver Ditson Co., [copyright 1846].


Lowell, J. Edgar. There is a love embracing all. For high voice and piano in G. Words by Karl Fuhrmann. Cleveland: Sam Fox Publishing Co., 1918. 2 copies.

Lowell, J. Edgar. There is a love embracing all. For medium voice and piano in F. Words by Karl Fuhrmann. Cleveland: Sam Fox Publishing Co., 1918.


Lowman, Katharine C. Lovely lady. For voice and piano. [s.l.: s.n., s.d.].

Lowman, Katharine C. So I sing. For voice and piano. [s.l.: s.n., s.d.].


Lucas, Clarence. When stars are in the quiet skies. For voice and piano. Words by Lord Lytton. No. 4 in “Five Songs for Medium Voice by Clarence Lucas.” Cincinnati: John Church Co., 1904. 2 copies.


Lynes, Frank. He was a prince, op. 6, no. 6. For voice and piano in G. Words by Owen Meridith. Boston: Arthur P. Schmidt, 1909.

Lynes, F. He was a prince, op. 6, no. 6. For soprano or tenor and piano in C. Words by Owin Meridith. In “Songs by F. Lynes.” Boston: Arthur P. Schmidt, [copyright 1888].

Lynes, F. In love she fell. For low voice and piano. Words by Margaret Deland. In “Songs by Frank Lynes.” Boston: Arthur P. Schmidt, [copyright 1888].


Lynes, F. When love is done. For high voice and piano in A flat. Words by F. W. Bourdillon. In “Two Songs by Frank Lynes.” Boston: Arthur P. Schmidt, [copyright 1886].


MacCunn, Hamish. The Young Rose I Give Thee. For voice and piano. [s.l.; s.n., s.d.] Missing front cover.


MacDermid, James G. God is Our Refuge. For voice and piano. In James G. MacDermid. Chicago: James G. MacDermid Publisher, 1915.


MacDermid, James G. I Call To Mind A Day. For voice and piano. Chicago: James G. MacDermid Publisher, 1916.


MacDermid, James G. If You Would Love Me. For voice and piano. Words by Elizabeth Jacobi. Chicago: James G. MacDermid Publisher, 1914.


MacDermid, James G. The Magic Of Your Voice. For voice and piano. Chicago: James G. MacDermid Publisher, 1917. 2 copies.

MacDermid, James G. Make a Joyful Noise. For voice and piano. In James G. MacDermid: Scriptural Songs. Chicago: James G. MacDermid Publisher, 1918. 2 copies.


MacDermid, James G. The Ninety-First Psalm: He that dwelleth in the secret place of the most High. For voice and piano. In James G. MacDermid: Scriptural Songs. Chicago: Forster Music Publisher, Inc., 1907. 5 copies.

MacDermid, James G. The Ninety-First Psalm: He that dwelleth in the secret place of the most High. For voice and piano. In James G. MacDermid. Chicago: James G. MacDermid Publisher, 1908. 2 copies.


MacElwee, James A. Roses. For voice and piano. New York: Church, Paxson and Co., 1910. 3 copies.


MacLean, Ross, and Arthur Richardson. Too Fat Polka (She’s Too Fat for Me). For voice and piano. New York: Shapiro, Bernstein, & Co., Inc., 1947. 2 copies.


MacRae, Margaret H. In The Hush of the Afternoon. For voice and piano. Words by Harold Skeath. Chicago: Gamble Hinged Music Co., 1934.


Macy, J. C. Here is Rest. For voice and piano, with SATB chorus ad lib. Boston: Oliver Ditson Co., 1892. 2 copies.

Macy, J. C. In Bethlehem A King is Born. For two voices and piano. In Sacred Duets. Boston: Oliver Ditson Co., 1889.

Madden, Claude. That God is love! For voice and piano. New York: Alberto Himan, 1902. Cover design by Thorburn.


Maganini, Quinto E. Sweetheart, op. 14, no. 1. For voice and piano. [s.l.: s.n., s.d.].


Malotte, Albert Hay. For my mother. For high voice and piano in F. Words by Bobby Sutherland. New York: G. Schirmer, 1939. 3 copies.


Mana-Zucca. I love you so (Ballad), op. 60, no. 3. For high voice and piano in E flat. Words by Elsie Jean. Cincinnati: John Church Co., 1919.


Manoloff, Nick, arr. I wish I was single again. For voice and piano, with chord diagrams for ukulele and guitar. Includes arrangement for Hawaiian guitar solo by Nick Manoloff. Chicago: Calumet Music Co., 1935. Cover features photograph of Eddie Allan.

Manoloff, Nick, arr. I’d like to be in Texas for the round up in the spring. For voice and piano, with chord diagrams for ukulele and guitar. Includes arrangement for Hawaiian guitar solo by Nick Manoloff. Chicago: Calumet Music Co., 1935. Cover features photograph of “The Happy Chappies.”


Marston, G. W. Hark, Hark My Soul. For voice with piano. No. 1 in “Six Sacred Songs for Contralto or Baritone.” Boston: Arthur P. Schmidt, 1893. 2 copies.


Marston, G. W. O Shadow In A Sultry Land. For voice with piano. No. 1 in “Six Sacred Songs for Contralto or Baritone.” Boston: Arthur P. Schmidt, 1893. 2 copies.


Martin, Easthope. All For You. From the album Four Dedications. For voice with piano. Words by Helen Taylor. New York: Enoch & Sons, 1919. 5 copies.


Martin, Easthope. The Holy Child (Luther’s “Cradle Hymn”). For voice with piano. Poem by Martin Luther. [s.l.]: Boosey & Hawkes, 1924. 2 copies.


Mary of Argyle. For voice with piano. From “Favorite Scotch Songs.” New York: Hamilton S. Gordon, [s.d.].


Marzo, E. Ave Maria. For voice with piano or organ. From “Motets with Latin Words by Eduardo Marzo.” New York: G. Schirmer, 1891.


Mascheroni, Angelo. The brighter day. For voice and piano in G, with violin obbligato ad lib. Words by Clifton Bingham. Boston: B. F. Wood Music Co., [s.d.]. Copy consists of violin part only; copy missing front cover and vocal score.


Mason, Myrta Lura. Her likeness. For voice and piano. Chicago: Lyon & Healy, 1893.

Mason, W. L. Nearer, my God, to thee. For soprano or tenor and piano. Cincinnati: John Church Co., 1892. 2 copies.


Mattei, Tito. Beside me. For voice and piano in E flat. Words by Clifton Bingham. In “Popular English Songs and Ballads, Forth Series.” [s.l.: s.n., s.d.].


Mattei, Tito. For the sake of the past: supplication. For voice and piano in D. Words by Frederic E. Weatherly. New York: Boosey & Co., 1892.

Mattei, Tito. For the sake of the past: supplication. For voice and piano in E flat. Words by Frederic E. Weatherly. New York: Boosey & Co., 1892. 2 copies.


Mattei, Tito. ‘Tis not true! (Es ist nicht wahr!/Non è ver!/Ce n’est pas vrai!): romance, op. 20, I. For soprano or tenor and piano. Words in English, German, Italian, and French. English version by Alice Mattullath. In “Select Songs by Italian Composers.” Catalog no. 5284. New York: Carl Fischer, 1908.


Mattioli, Lino. Where love abides, op. 20. For soprano or tenor and piano in D flat. Words by Hugh P. Bayne. Cincinnati: John Church Co., 1894. 2 copies.


Mayhew, Billy. It’s a sin to tell a lie. For voice and piano, with chord diagrams for guitar. Includes arrangement for piano accordion by Pietro Deiro. New York: Donaldson, Douglas &


Maywood, Geo. Doris: the village maiden. For voice and piano. [s.l.]: S. Brainard’s Sons Co., 1895. Missing front cover.


McBride, W. P. Jaspers first trip to the moon in an automobile. For voice and piano. Words by P. J. Clifford. [s.l.]: C. A. Mulliner, 1900. Missing front cover and pages; copy consists of pages 3-4 of score only.


McCosh, D. S. Dolly wants to kiss the baby. For voice and piano. In “Songs for the Little Folks.” Chicago: McKinley Music Co., 1903.


McCoy, W. J. There are so many ways to love, op. 47, no. 1. For high voice and piano. Words by Arthur Grissom. In “Two Songs: W. J. McCoy.” Boston: Oliver Ditson Co., 1900. Cover design by F. G. Hale.


McDonald, Edwin. And there were shepherds. For voice and piano or organ. Text from the scriptures. Boston: The Boston Music Co., 1943. Cover design by G. and D. Hauman. 2 copies.


McEuen, Miner A. Blue because of you. For voice and piano, with chord diagrams for ukulele. Words by Geo. Laden Thiery. Chicago: Monarch Music Co., 1934. Cover design by E. Klotz.
McFarland, Catherine. All the world is sunshine. For voice and piano. Cincinnati: John Church Co., 1923.


Box 413


McGlennon, Felix. Comrades. Arranged for voice and piano by E. Jonghmans. Chicago: S. Brainard’s Sons Co., [s.d.].


McGlennon, Felix. He never cares to wander from his own fireside; or, There’s no place like home, sweet home. Arranged for voice and piano by Monroe H. Rosenfeld. New York: Frank Tousey, 1892.


McGlennon, Felix. One touch of nature makes the whole world kin: song and chorus. For voice and piano. [s.l.]: Wm. B. Gray, 1897. Missing front cover.


1945. Cover features photographs of Vivian Blaine, Dennis O'Keefe, Perry Como, and Carmen Miranda.


McHugh, Jimmy. I can’t give you anything but love. For voice and piano, with chord diagrams for ukulele. Ukulele arrangement by M. Kalua. Words by Dorothy Fields. New York: Jack Mills, Inc., 1928. Cover design by Leff. 2 copies.


McHugh, Jimmy. Let’s get lost. In the Paramount picture “Happy-Go-Lucky.” For voice and piano, with chord diagrams for ukulele and chord names for guitar. Piano arrangement by Geo.


McKinley, Miss Mabel. Somebody sighs for you; or, Nobody else will do. For voice and piano. New York: Leo Feist, 1906. Cover features photograph of unidentified woman.


Medoff, Sam. I’ll be walkin’ with my honey (Soon, soon, soon). For voice and piano. Words by Buddy Kaye. New York: Republic Music Corporation, 1945. 3 copies.


Melville, Fred. Mother, I am coming home. For voice and piano. Words by Frank Wilkinson. [s.l.: s.n.], 1907.


Mendelssohn, Felix. Aria (Then, shall the righteous shine). For tenor and piano. In “Arias from Oratorios and Cantatas, First Series (M to T).” Boston: Oliver Ditson Co., [s.d.]. Cover design by F. G. Hale/


Mendelssohn, F. But the Lord is mindful of his own. From “St. Paul.” For alto and piano. In “Arias from Oratorios and Cantatas, First Series (M to T).” Boston: Oliver Ditson Co., [s.d.].


Mendelssohn. The first violet. For voice and piano. Words by Walter Powell. No. 25 in “F. Mendelssohn Bartholdy’s Songs: English and German Words.” Boston: Oliver Ditson Co., [s.d.]


M. Bartholdy. Greeting (Gruss). For two sopranos and piano. No. 3 in “Six Vocal Duettts for Two Sopranos.” New York: Hamilton S. Gordon, [between 1890 and 1894].


Mendelssohn, F. I am a roamer bold. From “Son and Stranger.” For voice and piano in C. Words from the German by H. F. Chorley. In “Gems from the German.” Boston: Oliver Ditson Co., [s.d.]. 2 copies.


Mendelssohn. I would that my love (Ich wollt’ meine Lieb): duett. For two voices and piano. Words in English and German. Words by H. Heine. [s.l.: s.n., s.d.]. Plate no. 82. Missing front cover and page 7 of score.


Mendelssohn, F. It is enough. Aria from “Elijah.” For bass and piano. In “Songs from Oratorios and Cantatas.” New York: G. Schirmer, [s.d.].

Mendelssohn, Felix. O for the wings of a dove! From the motet “Hear My Prayer.” For soprano and piano. Words in English and German. English text by W. Bartholomew. In “Arias from Oratorios and Cantatas, First Series (M to T).” Boston: Oliver Ditson Co., [s.d.]. Missing pages; copy consists of front cover and page 2 of score.


Mendelssohn, F. On wings of song (Auf Flügeln des Gesanges), op. 34. For high voice and piano in A flat. Words in English and German. Words by Heine. English version by Alice Mattullath. Edited by Max Heinrich. In “Old Song Favorites, Series II.” Catalog no. 4668. New York: Carl Fischer, 1914. 2 copies. Copy 2 includes parts for solo B flat cornet and solo B flat clarinet.


Mendelssohn, Felix. We meet again. For voice and piano. Words by Ernest von Feuchtersleben. [s.l.: s.n., s.d.]. On reverse of publication, Claude Debussy, Romance. For violin and piano. [s.l.: s.n., s.d.].


Merkur, J. L. Rosie, make it rosy for me. For voice and piano. Lyric by Grant Clarke. New York: Irving Berlin Inc., 1920. Cover design by R. S.


Meyer, Don, Elise Bretton, Sherman Edwards. For Heaven’s Sake. For voice in F with piano. [s.l.]: Duchess Music Corporation, 1946. Cover features color illustration.


Meyer-Helmund, Erik. Flirtation; Ballgeflüster. For voice with piano. English version by Alice Mattullath. From “Old Song Favorites (With German and English Words).” [s.l.: s.n., s.d.]. Cover features illustration.

Meyer-Helmund, Erik. The Magic Song (Das Zauberlied). For voice with piano. [s.l.]: G. Schirmer, 1887.


Mietzke, Geo. A. Callest Thou Thus, Oh, Master. Sacred song for medium voice with piano. Words by Helen Marion Burnside. New York: G. Schirmer Inc., 1891.

Mietzke, Geo. A. Callest Thou Thus, Oh, Master. For soprano or tenor in F with piano. Words by Helen Marion Burnside. New York: G. Schirmer, 1891. Cover features illustration.

Mietzke, Geo. A. Callest Thou Thus, Oh, Master. For mezzo-soprano or baritone in E-flat with piano. Words by Helen Marion Burnside. New York: G. Schirmer, 1891. Cover features illustration.


Mildenberg, Albert. The Violet. For voice with piano. From “Favorite Songs by Well Known Composers.” New York: Luckhardt & Belder, 1897. 2 copies.


Miller, Harry S. Denied A Home. Song and Chorus for voice with piano. [s.l.]: Henry J. Wehman, 1895.


Moir, Frank. Best of All. For voice and piano. In Selected Foreign Songs and Ballads. Cincinnati: The John Church Company, [s.d.].

Moir, Frank L. Dreams of Gladness. For two voices and piano. Words by Maud Blackett. Philadelphia: Theodore Presser, [s.d.].


Molique. It is of the Lord’s Great Mercies. For two voices and piano. In the oratorio of Abraham. Boston: Oliver Ditson Co., [s.d.].


Molloy, J. L. The Clang of the Wooden Shoon. For voice and piano. In J. L. Molloy. Boston: Oliver Ditson Co., [s.d.].

Molloy, James L. Clochette. For voice and piano. In Popular Contralto or Baritone Songs. New York: R.A. Saalfield, [s.d.].

Molloy, J. L. The Kerry Dance. For voice and piano. In James L. Molloy Songs & Ballads with Piano Accompaniment. New York: G. Schirmer, [s.d.].

Molloy, J. L. The Kerry Dance. For voice and piano. New York: Boosey & Co., [s.d.].

Molloy, J. L. London Bridge. For voice and piano. Words by F. E. Weatherly. In J. L. Molloy. Boston: Oliver Ditson Co., [s.d.].

Molloy, J. L. Love’s Old Sweet Song. For voice and piano. Words by G. Clifton Bingham. In J. L. Molloy. Boston: Oliver Ditson Co., [s.d.].

Molloy, J. L. Love’s Old Sweet Song. For voice and piano. Words by G. Clifton Bingham. New York: Boosey & Co., [1913].


Molloy, J. L. Love’s Old Sweet Song. For voice and piano. Words by G. Clifton Bingham. Shelton, CT: The Huntington Piano Co., [s.d.]. 3 copies.


Molloy, J. L. Love’s Old Sweet Song. For voice and piano. Words by G. Clifton Bingham. In English Songs. New York: G. Schirmer, [between 1880 and 1892].


Molloy, J. L. Love’s Old Sweet Song. For voice and piano. Words by G. Clifton Bingham. Derby, CT: The Sterling Co. Manufacturers, [s.d.].


Molloy, J. L. Only To Night; or, The Last Waltz. For voice and piano. In The Bromo-Seltzer Collection of Fifty Four Popular Songs. Baltimore: Emerson Drug Co., [s.d.].

Molloy, J. L. Only To-Night. For voice and piano. In English Favorites. New York: Century Music Publishing Company, [s.d.].
Molloy, J. L. Rose-Marie. For voice and piano. Words by F. E. Weatherly. Boston: Oliver Ditson Co., [s.d.].

Molloy, J. L. Thursday. For voice and piano. Words by F. E. Weatherly. In English Songs. Boston: Oliver Ditson Co., [s.d.].


Molloy, J. L. When I’m Big I’ll be a Soldier. For voice and piano. In New Songs by J. L. Molloy. Boston: Oliver Ditson Co., [s.d.]. 2 copies. Copy 2 missing front cover and page 7 of score.


Monaco, Jas. V. All I Can Do is Just Love You. For voice and piano. Words by Grant Clarke and Joe McCarthy. New York: Leo Feist, Inc., 1915.


Monaco, Jimmie V. Beatrice Fairfax, Tell Me What to Do. For voice and piano. Words by Grant Clark and Joe McCarthy. New York: Leo Feist, Inc., 1915.


Monaco, James V. I Miss You Most of All. For voice and piano. Words by Joe McCarthy. New York: Broadway Music Corp., 1913.

Monaco, Jimmie V. I Want to Be There. For voice and piano. Words by Grant Clark. New York: Leo Feist, Inc., 1915.
Monaco, Jimmie V. If We Can’t Be the Same Old Sweethearts We’ll Just Be the Same Old Friends. For voice and piano. Words by Joe McCarthy. New York: Leo Feist, Inc., 1915.


Montague, Laurence H. This Life and You. For voice and piano. Boston: Oliver Ditson Company, 1925. 2 copies.


Mosenthal, J. I will magnify thee, O God. Duet for two soprano voices or soprano and tenor, with piano in A flat. New York: G. Schirmer, 1892.


Moszkowski, M. I ask thee not (Ich frage nicht). For soprano or tenor and piano in C. Words in English and German. In “German Songs, Second Series.” New York: G. Schirmer, 1890.


Mozart, W. A. Vedrai, carino (If you will promise). Aria for soprano and piano. Words in English and Italian. Words by Lorenzo da Ponte. English version by Edward J. Dent. [s.l.]: Boosey & Hawkes, 1946.


Mullen, John W. Afterwards. For voice and piano. Words by Mary Mark Lemon. New York: De Luxe Music Co., [s.d.].


Mullen, John W. Afterwards. For soprano or tenor and piano in C. Words by Mary Mark Lemon. In “Miscellany of New and Favorite English Songs and Ballads.” New York: G. Schirmer, [s.d.]. 2 copies.


Murphy, Stanley. I’m on my way to Dublin Bay. For voice and piano. New York: Jerome H. Remick & Co., 1905. Cover design by Starmer.


Murray, J. R. Angels from the realms of glory. For soprano or tenor and piano. Words from Montgomery. Cincinnati: John Church Co., 1892. 2 copies.


Napoli, Mike di, June Burnett, and Sherm Feller. She was five and he was ten. For voice and piano, with chord diagrams for ukulele. Roxbury, MA: Roxbury Music Co., 1953. Cover features photograph of Judy Valentine in insert.


Nathan, Jos. S. When the winter days are over. For voice and piano, with chorus arranged for male voices. Words by Felix F. Feist. New York: Leo. Feist, 1907.


Neidlinger, W. H. The birthday of a king: Christmas song. For soprano or tenor and piano in B flat. [s.l.]: G. Schirmer, 1890. Missing front cover and pages 3-4 of score.


Neidlinger, W. H. The birthday of a king: Christmas song. For mezzo-soprano or baritone and piano in A flat. New York: G. Schirmer, 1890. 3 copies.


Neidlinger, W. H. Easter morn. For soprano or tenor and piano in E flat. New York: G. Schirmer, 1892. 2 copies.

Neidlinger, W. H. Easter morn. For mezzo-soprano or baritone and piano in C. New York: G. Schirmer, 1892.


Neidlinger, W. H. O that we two were maying. Duet for soprano, baritone or mezzo-soprano, and piano. Poem by Chas. Kingsley. New York: G. Schirmer, 1895.


Nelson, Bob, Billy Frisch, and Monty Siegel. She’s got a great big army of friends since she lives near the Navy yard. For voice and organ. Sample copy. New York: Gene Austin Inc., 1929. On reverse of cover, photograph of Dick Robertson in insert.


Neville, Bey. My happy day. For low voice and piano in D flat. Cleveland: Sam Fox Publishing Co., 1927.


Nevin, Ethelbert. At twilight, op. 12, no. 5. For mezzo or baritone and piano in F. Words by Peyton van Rensselaer. In “Songs by Ethelbert Nevin.” Boston: The Boston Music Co., 1891.

Nevin, Ethelbert. At twilight, op. 12, no. 5. For soprano or tenor and piano in G. Words by Peyton Van Rensselaer. No. 5 in “Five Songs by Ethelbert Nevin.” Boston: The Boston Music Co., 1891. 5 copies. Copies 3-5 missing front cover.

Nevin, Ethelbert. Beat upon mine little heart, op. 12, no. 2. For mezzo-soprano or baritone and piano in D. Words by Tennyson. No. 2 in “Five Songs by Ethelbert Nevin.” Boston: The Boston Music Co., 1891.

Nevin, Ethelbert. Beat upon mine little heart, op. 12, no. 2. For soprano or tenor and piano in E. Words by Tennyson. No. 2 in “Five Songs by Ethelbert Nevin.” Boston: The Boston Music Co., 1891. 2 copies.


Nevin, Ethelbert. The dream-maker man, op. 28, no. 5. For voice and piano. Words by W. A. W. In “Songs from Vine-Acre by Ethelbert Nevin.” Cincinnati: John Church Co., 1900. 2 copies. Copy 2 missing page 7 of score.


Nevin, Ethelbert. In a bower, op. 12, no. 3. For voice and piano. Words by Louise Chandler Moulton. No. 3 in “Five Songs by Ethelbert Nevin.” Boston: The Boston Music Co., 1891. 3 copies.


Nevin, Ethelbert. Little boy blue, op. 12, no. 4. For high voice and piano in B flat. Words by Eugene Field. Boston: The Boston Music Co., 1891. 3 copies.


Nevin, Ethelbert. Little boy blue, op. 12, no. 4. For mezzo-soprano or baritone and piano in A flat. No. 4 in “Five Songs by Ethelbert Nevin.” Boston: The Boston Music Co., 1891. 2 copies.


Nevin, Ethelbert. Oh! that we two were Maying, op. 2, no. 8. For soprano or tenor and piano in F flat. Words by Kingsley. Boston: The Boston Music Co., [copyright 1888].

Nevin, Ethelbert. Oh! that we two were Maying, op. 2, no. 8. For alto or bass and piano in E flat. Words by Kingsley. Edition II (concert version). Boston: The Boston Music Co., 1902. 3 copies. Copy 3 missing pages 4-6 of score.


Nevin, Ethelbert. Oh! that we two were Maying, op. 2, no. 8. Arranged in duet form for soprano (or tenor) and alto (or bass) in A flat with piano by Max Spicker. Words by Kingsley. Boston: The Boston Music Co., 1902. 3 copies.
Nevin, Ethelbert. Oh! that we two were Maying, op. 2, no. 8. Arranged in duet form for soprano (or tenor) and alto (or bass) in A flat with piano by Max Spicker. Words by Kingsley. In “Vocal Duets: Sacred and Secular.” Boston: The Boston Music Co., 1902.

Nevin, Ethelbert. Oh! that we two were Maying, op. 2, no. 8. Arranged in duet form for mezzo-soprano (or alto) and baritone (or bass) with piano by Max Spicker. Words by Kingsley. Boston: The Boston Music Co., 1902. 2 copies. Copy 2 missing front cover.


Nevin, Ethelbert. Rappelle-toi (Recall our love), op. 17, no. 3. For soprano or tenor and piano. Words in French and English. Poetry by Alfred de Musset. [Boston]: The Boston Music Co., 1892. Missing front cover.


Nevin, Ethelbert. The rosary (Le rosaire/Der Rosenkranz). For soprano or tenor and piano in E flat. Words in English, French, and German. Text by Robert Cameron Rogers. French version by


Nevin, Ethelbert. The rosary (Le chapelet/Der Rosenkranz). For alto or bass and piano in B flat. Words in English, French, and German. Text by Robert Cameron Rogers. French version by


Nevin, Ethelbert. Serenade (Good night! good night beloved!). For soprano and piano in B. New York: G. Schirmer, [copyright 1884]. 2 copies.

Nevin, Ethelbert. Serenade (Good night! good night beloved!). For high voice and piano in B. New York: G. Schirmer, 1912.

Nevin, E. W. Serenade (Good-night! good-night, beloved!). For medium voice and piano in G. New York: G. Schirmer, 1912.


Nevin, Ethelbert. A summer day, op. 12, no. 1. For soprano or tenor and piano. Words by Mrs. Nesbit. No. 1 in “Five Songs by Ethelbert Nevin.” Boston: The Boston Music Co., 1891. 3 copies.

Nevin, Ethelbert. ‘Twas April!, op. 5, no. 3. For high voice and piano in G. Words translated from the French of E. Pailleron by James Freeman Clark. Boston: The Boston Music Co., [copyright 1889].

Nevin, Ethelbert. ‘Twas April!, op. 5, no. 3. For high voice and piano. Words translated from the French of E. Pailleron by James Freeman Clark. In series “Ethelbert Nevin.” Boston: The Boston Music Co., [copyright 1889].

Nevin, Ethelbert. ‘Twas April, op. 5, no. 3. For medium voice and piano in F. Words translated from the French of E. Pailleron by James Freeman Clark. In “Ethelbert Nevin Vocal Compositions: Songs and Duets.” Boston: The Boston Music Co., [copyright 1889].


Nevin, Ethelbert. When the land was white with moonlight, op. 20, no. 5. For low voice and piano in D flat. Words by Anna Reeve Aldrich. No. 5 in “Ethelbert Nevin: A Book of Songs.” Boston: The Boston Music Co., 1893.


Nevin, Ethelbert. The woodpecker. For high voice and piano in B flat. Words by Frederick Manley. Cincinnati: John Church Co., 1902. 2 copies.


Nevin, George B. Twilight (Day is Dying in the West). For two voices and piano. Words by Mary A. Lathbury. Boston: Oliver Ditson Co., 1897.


Nevin, George B. We Go This Way But Once. For voice and piano. Words by Florence J. Hadley. In Sacred Songs and Duets by George B. Nevin. Boston: Oliver Ditson Co., 1924. 2 copies.


Nichols, J.E. Mrs. The World Inside A Fence. For voice and piano. Sedalia, MO: Perry & Son, 1895.


Norris, Homer A. The Song of the Magdalene. For voice and piano. No. 6 in *Sacred Music by Homer A. Norris*. Boston: H.B. Stevens Co., 1893.


Box 420


O’Hara, Geoffrey. I love a little cottage. For medium voice and piano in F, with violin and cello obbligato. Words by Roscoe Gilmore Stott. Cleveland: Sam Fox Publishing Co., 1922. 6 copies.


O’Hara, Geoffrey. Stay close to God. For high voice and piano in E. Words by John W. Bratton. New York: M. Baron Co., 1944.


O’Hara, Geoffrey. We shall meet them there some day. For medium voice and piano in D. Words by Gordon Johnstone. Boston: The Boston Music Co., 1922.


Olcott, Chauncey. My beautiful Irish maid. For voice and piano. [s.l.]: T. B. Harms & Co., 1894. Missing front cover and pages; copy consists of pages 3-4 of score only.


Olcott, Chauncey. My wild Irish rose. For voice and piano in C. New York: M. Witmark & Sons, 1899. 5 copies. Copy 5 missing front cover.


Olcott, Chauncey, and Ernest R. Ball. Mother Machree. For voice and piano in D. Lyric by Rida Johnson Young. New York: M. Witmark & Sons, 1910. 7 copies.


The old oaken bucket. For voice and piano. [s.l.: s.n., s.d.]. Excerpt from unnamed newspaper.


Olds, W. B. God is love. For high voice and piano in D flat. In “Sacred Songs by W. B. Olds.” Chicago: Gamble Hinged Music Co., 1922.


Oliver, James. Good night, beloved, good night: serenade. For contralto or baritone and piano in G. Words by Jack Everett Fay. New York: M. Witmark & Sons, 1902. 3 copies.

Oliver, James B. Take me with you in your dreams. For soprano or tenor and piano in E flat. Words by John Everett Fay. New York: M. Witmark & Sons, 1907. 2 copies.


Osborne, Nat. (The song that I heard in my childhood) That’s the song of songs for me. For voice and piano. Words by Joe Goodwin. New York: Shapiro, Bernstein & Co. Inc., 1915. Cover design by De Takacs. 4 copies.

Osgood, Geo. L. Down the shadowed land she goes. For soprano or tenor and piano in G. Words from “Tinsley’s Magazine.” In “Songs by George L. Osgood.” Boston: Oliver Ditson Co., 1903.

Osgood, Geo. L. The flower may hide its lovely face. For alto or bass and piano in A. Words by John James Piatt. In “Songs by George L. Osgood.” Boston: Oliver Ditson Co., 1902.


Osgood, George L. My little woman. For bass and piano in A. In “Songs by American Composers.” Boston: Oliver Ditson Co., 1919.


O’Shea, John A. ‘Tis you I love. For medium voice and piano in C. Boston: Oliver Ditson Co., 1912.


P., S. G., arr. Life’s dream is o’er. Romanza for two voices, adapted to Ascher’s Alice. For tenor and contralto with piano. Chicago: S. Brainard’s Sons Co., [after 1895].


Parker, Henry. I know a bank. For mezzo soprano and piano in D. No. 2 in “Two Shakespearian Songs.” Boston: H. B. Stevens Co., 1894. 4 copies. Copy 4 missing front cover.


Parker, Henry. Jerusalem. For high voice and piano in G. Words by Nella. In “Sacred Solos.” Boston: Oliver Ditson Co., [s.d.]. Missing pages; copy consists of front cover and pages 3-8 of score.


Parker, Henry. The prodigal son. For voice and piano in E flat, with harmonium. Words by Nella. New York: G. Schirmer, [s.d.].


Parker, Horatio W. The lark now leaves his watery nest, op. 47, no. 6. For low voice and piano. Words by Sir William Davenant. No. 6 in “Old English Songs by Horatio W. Parker.” Cincinnati: John Church Co., 1899.

Parker, Horatio W. The lark now leaves his watery nest, op. 47, no. 6. For high voice and piano. Words by Sir William Davenant. No. 6 in “Old English Songs by Horatio W. Parker.” Cincinnati: John Church Co., 1899.

Parker, Horatio W. Morning. For mezzo-soprano or baritone and piano in D. In “Three Sacred Songs by Horatio W. Parker.” New York: G. Schirmer, 1891.

Parker, Horatio W. There is a land of pure delight. For alto or baritone and piano in D flat. No. 2 in “Two Sacred Songs Composed by Horatio W. Parker.” Boston: Arthur P. Schmidt Co., 1890.


Parker, Ross. The girl in the bonnet of blue. For voice and piano, with chord diagrams for guitar accompaniment. New York: Crawford Music Corporation, 1938. Cover design by R. H. Immerman.

Parker, Walter Coleman. If you and I had never met: romanza. For voice and piano in E major. New York: Parker Music Publisher, 1895.

Parker, Walter Coleman. Last night. For medium voice and piano in A flat. Words by Clarence P. McDonald. New York: Parker Music Publisher, 1908. 2 copies.

Parker, Walter Coleman. Resurrection morn. For low voice and piano. New York: Parker Music Publisher, 1908. 2 copies. Copy 2 missing page 5 of score.


Parry, Joseph. Make new friends but keep the old. For voice and piano. Youngstown, OH: D. O. Evans, 1897.


Paschall, Jesse M. If that could be my last dream. For voice and piano. Chicago: Jesse M. Paschall, 1923.

Pasternack, Josef A. The clover blossoms. For high voice and piano in D flat. Words by Oscar Laighton. In “Songs by Josef A. Pasternack.” Boston: Oliver Ditson Co., 1917. 2 copies.


Pavloska, Irene. In my dreams. For medium voice and piano in E flat. Words by M. E. Mesirow. Chicago: Forster Music Publisher Inc., 1926. 2 copies.


Pease, Frederic H. Remember thy Creator. For mezzo-soprano or baritone and piano in C. New York: G. Schirmer, 1891.


Peery, Rob Roy. Lead thou my soul. For voice and piano. Lyric by Rufus Benton Peery. Chicago: Forster Music Publisher Inc., 1923. 2 copies.


Penn, Arthur A. The salt of the sea for me. For voice and piano in C. New York: M. Witmark & Sons, 1907.

Penn, Arthur A. Sing along! For voice and piano in F. New York: M. Witmark & Sons, 1923. 2 copies.


Penn, Arthur A. Smilin’ through. For voice and piano in D. New York: M. Witmark & Sons, 1918. 2 copies.

Penn, Arthur A. Smilin’ through. For voice and piano in E flat. New York: M. Witmark & Sons, 1919. 4 copies.


Penn, Arthur A. Smilin’ through. For voice and piano in F. New York: M. Witmark & Sons, 1918. 3 copies.


Penn, Arthur A. Sunrise and you. For voice and piano in A flat. New York: M. Witmark & Sons, 1918. 5 copies.


Penn, Arthur A. Sunrise and you. Duet for tenor or soprano, baritone or alto, and piano in A flat. New York: M. Witmark & Sons, 1918.


Penn, Arthur A. When the sun goes down. For voice and piano. Artist’s copy. [s.l.]: M. Witmark & Sons, 1924.

Penn, Arthur A. Within the leaves. For voice and piano. New York: M. Witmark & Sons, 1918.
Box 423


Perry, Francis W. I heard the voice of Jesus say: sacred song. For low voice, piano and organ in F. In “Christmas Songs.” Boston: Oliver Ditson Co., 1893. 2 copies.

Perry, Josephine Hovey. The organ man. For voice and piano. [s.l.]: Oliver Ditson Co., 1941. Distributed by Theodore Presser, Philadelphia.


Persley, George W. How Yacob found it oud. For medium voice and piano in C. Words by Thomas Westendorf. In “Humorous Songs.” Boston: Oliver Ditson Co., [s.d.].


Peterhans, W. H. If I could only be a child again. For medium voice and piano in F. In “W. H. Peterhans: Songs.” Boston: Oliver Ditson Co., 1915.


Petrie, H. W. The sea is the home for me. For baritone or contralto and piano. Words by J. T. Branen. New York: F. A. Mills, 1901.


Phillips, L. Z. Only one face in dreamland. For voice and piano. Omaha, NE: Theron C. Bennett Co., 1909. 2 copies.


Piantadosi, Al. I’ve only one idea about the girls (and that’s to love ‘em). For voice and piano. Lyric by Earl Carroll and Joe McCarthy. New York: Leo. Feist Inc., 1914. Cover design by R. S. Cover features photograph of Elizabeth Brice in insert.

Piantadosi, Al. Melinda’s wedding day. For voice and piano. Lyrics by Joe Goodwin and Joe McCarthy. New York: Leo. Feist, 1913. Cover design by R. S.


Piantadosi, Al. Then I’ll stop loving you. For voice and piano. Words by Joe Goodwin and Joe McCarthy. New York: Leo. Feist, 1913.


Piccolomini, M. Ora pro nobis. For soprano or tenor and piano in D. Words by A. Horspool. In “Miscellany of New and Favorite English Songs and Ballads.” New York: G. Schirmer, [s.d.].

Piccolomini, M. Ora pro nobis. For mezzo soprano or baritone and piano in C. Words by A. Horspool. In “Miscellany of New and Favorite English Songs and Ballads.” New York: G. Schirmer, [s.d.].

Piccolomini, M. Ora pro nobis (Pray for us). For voice and piano. Words by A. Horspool. [s.l.: s.n., s.d.].


Pinsuti, Ciro. Bedouin Love Song. For voice with piano. From “Songs by Ciro Pinsuti.” Boston: Oliver Ditson Company, [s.d.].


Pinsuti, Ciro. The Land Beyond. For voice with piano. Words by Cotsford Dick. From “Poetry and Pathos.” Cincinnati: The John Church Company, [s.d.].


Pinsuti, Ciro. The Outpost. For voice with piano. Words by Edward Oxenford. From “Popular English Songs and Ballads: Fourth Series.” [s.l.: s.n., s.d.]. 3 copies.


Plass, William H. Get the Feeling Song. For voice with piano. Detroit, MI: Raymond H. Plass, 1915.


Pontet, Henry. The Chief Mate’s Story. For voice with piano. Written by Mrs. Whitcombe. From “Popular English Songs and Ballads.” [s.l.: s.n., s.d.].


Pontius, W. H. I Heard the Voice of Jesus. For soprano or tenor voice with piano. Cincinnati: John Church Co., 1891.


Porter, Cole. Ev’ry Time We Say Goodbye. For voice with piano. From the Billy Rose production “Seven Lively Arts.” New York: Chappell, 1944. 2 copies.


Porter, W. T. Gently, Lord, O, Gently Lead Us. For soprano or tenor with piano. Words adapted from Thomas Hastings. [s.l.]: The Geo. B. Jennings Co., 1894. Missing front cover and page 5 of score.
Porter, W. T. Gently, Lord, O, Gently Lead Us. For alto or baritone with piano. Words adapted from Thomas Hastings. [s.l.]: The Geo. B. Jennings Co., 1894. 2 copies. Copy 1 missing front cover. Copy 2 missing front cover and page 5 of score.


Powell, W. C. You Are The Rose Of My Heart. For voice with piano. Words by Ralph Livingston. New York: Church, Paxson, and Company, 1912. 5 copies.


Protheroe, Daniel. A song of redemption. For high voice and organ or piano in F. Boston: Oliver Ditson Co., 1926. Cover design by F. Buttera.


Protheroe, Daniel. Springtime is calling. For voice and piano. Words by Kate Forman. Chicago: H. T. Fitzsimons, 1926. Cover design by Henriette Mertz.


Pugh, Melvyn Daniel. The Lord’s prayer. For voice and piano. [s.l.]: Melvyn Daniel Pugh, 1941.


Quayle, R. K. Easter morn. For contralto or mezzo-soprano and piano. Albany, NY: Cluett & Sons, [s.d.].


Quilter, Roger. Now sleeps the crimson petal. For voice and piano in D. Words by Tennyson. New York: Boosey & Hawkes Inc., 1904


Quilter, Roger. Now sleeps the crimson petal. For voice and piano in F. Words by Tennyson. New York: Boosey & Co. Ltd., 1904


Rachmaninoff, Serge. Floods of spring (Frühlingsfluthen), op. 14, no. 11. For low voice and piano in B flat. Words in English and German. Words translated from the Russian of Tiutchev by Constance Purdy. German version by Lena Esbeer. In “Russian Songs, First Series.” Boston: Oliver Ditson Co., 1917. 3 copies.

Rachmáninoff, Sergéi. In the silence of night (V’ moltchánya nótchi táïnoi), op. 4, no. 3. For high voice and piano in F. Poem by Fet. English version by Geo. Harris, Jr., and Deems Taylor. New York: G. Schirmer, 1917.

Rachmáninoff, Sergéi. In the silence of night (V’ moltchánya nótchi táïnoi), op. 4, no. 3. For low voice and piano in D. Poem by Fet. English version by Geo. Harris, Jr., and Deems Taylor. New York: G. Schirmer, 1917.


Rachmaninoff, Sergei. O thou billowy harvest-field!, op. 4, no. 5. For high or medium voice and piano. Words by A. Tolstoi. In “A Century of Russian Song from Glinka to Rachmaninoff.” New York: G. Schirmer, 1911. 2 copies.


Rae, Kenneth. Life’s epitome. For contralto or bass and piano in B flat. Words translated from the French. Boston: The Boston Music Co., 1903.


Ramsdail, Clark R. Will you be my little airship queen? For voice and piano. Utica, NY: Clark R. Ramsdail, 1912.


Raskin, Gene. Those were the days. For voice and piano. New York: Essex Music Inc., 1968. Cover features photograph of Mary Hopkin. 2 copies.


Rawlings, Alfred. The wayside cross. For contralto or bass and piano in F. Words by Fred. E. Weatherly. In “English Songs, Fourth Series.” Boston: Oliver Ditson Co., [s.d.].


Read, E. W. God, my father, hear me pray. For alto or baritone and piano. Pawtucket, RI: Raeder Music Co., 1902.


Reddick, William J. Your love and mine. For voice and piano. Words by Charles Hanson Towne. New York: Galaxy Music Corporation, 1944.


Reichardt, A. Thou art so near and yet so far (Du bist mir nah’ und doch so fern). For medium voice and piano in E flat. Words in English and German. In “German Songs, First Series.” Boston: Oliver Ditson Co., [s.d.]. Cover design by F. G. Hale.
Reichardt, Louise. Hoffnung (When the roses bloom). For high voice and piano in G. Words in German and English. In “Old Songs Favorites (With German and English Words), Series II.” Catalog no. 4734. New York: Carl Fischer, 1915.


Reichardt, Louise. When the roses bloom (Hoffnung). For high voice and piano in G. Words in English and German. In “German Songs, First Series.” Boston: B. F. Wood Music Co., [s.d.].


Reid, Billy. It’s a pity to say goodnight. For voice and piano. New York: Leeds Music Corporation, 1946.

Reid, Billy. (Look over your shoulder) I’m walking behind you. For voice and piano, with chord diagrams for ukulele and symbols for guitar. New York: Leeds Music Corporation, 1953.


Reimann, Heinrich, arr. Spinning song (Spinnerliedchen). German folk song. For medium voice and piano in G. Words in English and German. Translated by Dr. Paul England. Boston: Oliver Ditson Co., [s.d.].


Reisfeld, Bert, Mart Fryberg, and Rolf Marbot. Call me darling (Call me sweetheart, call me dear) (Sag mir darling): waltz. For voice and piano, with chord diagrams for ukulele. Ukulele arrangement by May Singhi Breen. Words in English and German. English text by Dorothy Dick. New York: Santly Brothers, 1931.


Renaud, Emiliano. I dreamed that you were leaving me (J’ai rêvé que tu me quittais). For high voice and piano in A. Words in English and French. Words by Gustave Comte. Translated by Isidora Martinez. In “Emiliano Renaud: Songs.” Boston: Oliver Ditson Co., 1916.


René, Leon. When the swallows come back to Capistrano. For voice and piano, with chord diagrams for guitar and symbols for ukulele and banjo. New York: M. Witmark & Sons, 1940. Cover features photograph of Ray Noble.

René, Leon. When the swallows come back to Capistrano. For voice and piano, with chord diagrams for guitar and symbols for ukulele and banjo. New York: M. Witmark & Sons, 1940. Cover features photograph of Nan Wynn.


Ridgwell, Chas., and Will Godwin. If those Lips could only Speak! For voice and piano. New York: Francis, Day & Hunter, 1906.


Roat, Chas. E. How I Love A Summer Day. For voice and piano. Battle Creek, MI: Chas. E. Roat Music Co., Ltd., 1915. 2 copies.

Roat, Chas. Pal of my Dreams. For voice and piano. Includes arrangement for male or mixed voice quartet. Battle Creek, MI: Chas. E. Roat Music Co., Ltd., 1923.
Robaudi, V. Star of Love (Alla stella confidente). For voice and piano, with violin obbligato. In *Songs with Obbligato*. Boston: Oliver Ditson Co., [s.d.].


Robin, Leo, and Albert Von Tilzer. My Cutey’s Due At Two-To-Two To-Day. For voice and piano. Ukulele arrangement by May Singhi Breen. New York: Bibo, Bloedon & Lang, 1926.


Robinson, Jessie Mae. I Went To Your Wedding. For voice and piano. New York: St. Louis Music Corp., 1952. 3 copies.


Robison, Carson J. When I’m With You. For voice and piano. Chicago: Forster Music Publisher Inc., 1922. 4 copies.


Rodgers, Richard. I didn’t know what time it was. For voice and piano. Words by Lorenz Hart. New York: Chappell & Co. Inc., 1939.


Rodgers, Richard. Many a new day. From the musical “Oklahoma!” For voice and piano, with chord diagrams for guitar. Words by Oscar Hammerstein, II. New York: Marlo Music Corporation, 1943. Cover design by Holley. 2 copies.


Rodgers, Richard. People will say we’re in love. From the musical “Oklahoma.” For voice and piano, with chord diagrams for guitar and symbols for ukulele and banjo. Words by Oscar Hammerstein, II. New York: Williamson Music Inc., 1943. Cover design by Holley. 5 copies.


Rodgers, Richard. The surrey with the fringe on top. From the musical “Oklahoma.” For voice and piano, with chord diagrams for guitar and symbols for ukulele and banjo. New York: Williamson Music Inc., 1943. Cover design by Holley. 4 copies.


Rodney, Paul. A dream of Bethlehem. For voice and piano in A flat, with organ or harmonium and violin or violoncello accompaniment ad lib. Words by Henry Vaughan. Boston: H. B. Stevens Co., 1891. 2 copies.


Rodney, Paul. The resurrection morn. For voice and piano in B flat, with organ or harmonium ad lib. [Words by Henry Vaughan.] [New York: Boosey & Co., 1895.] Copy consists of organ or harmonium part only.


Rodney, Paul. Sion. For soprano or tenor and piano in E. Words by G. Clifton Bingham. New York: G. Schirmer, [s.d.].

Rodney, Paul. Sion. For alto or bass and piano in C. Words by G. Clifton Bingham. New York: G. Schirmer, [s.d.].


Roeckel, Joseph L. The brave light. For voice and piano. Words by Mary Mark Lemon. In “Popular English Songs and Ballads, Third Series.” [s.n.: s.l., s.d.].

Roeckel, Joseph L. The charmed cup. For voice and piano in B flat. Words by Frederic E. Weatherly. New York: Enoch & Sons, 1892.

Roeckel, Joseph L. Could I but say. For mezzo soprano or baritone and piano in C. Words by G. Clifton Bingham. New York: G. Schirmer, [s.d.].


Roeckel, Joseph L. The devoted apple. For soprano or tenor and piano in E. Words by Frederic E. Weatherly. In “Miscellany of New and Favorite English Songs and Ballads.” New York: G. Schirmer, [s.d.].


Box 429


Rogers, James H. At parting. For soprano or tenor and piano in F sharp. Words by Frederic Peterson. Cleveland: J. H. Rogers, [copyright 1886].

Rogers, James H. At parting. For soprano or tenor and piano in F sharp. Words by Frederic Peterson. Cleveland: Rogers & Eastman, [copyright 1886]. 2 copies.

Rogers, James H. At parting. For alto or baritone and piano in D. Words by Frederic Peterson. Cleveland: Rogers & Eastman, [copyright 1886].


Rogers, James H. Great peace have they which love thy law. For medium voice and organ in B flat. Words from the Psalms. In “Sacred Songs.” New York: G. Schirmer, 1914. 2 copies.

Rogers, James H. Great peace have they which love thy law. For high voice and organ in D flat. Words from the Psalms. In “Sacred Songs.” New York: G. Schirmer, 1914. 3 copies.


Rogers, James H. The last song. For high voice and piano in A. Words by Hartley Alexander. New York: G. Schirmer, 1922. 2 copies.


Rogers, James H. Out of the depths. For voice and piano. No. 2 in “Two Offertory Solos for Alto or Baritone.” Boston: Arthur P. Schmidt, 1904. 4 copies.

Rogers, James H. A prayer. For high voice and piano in E flat. Words by Alfred Noyes. 1918.


Rogers, James H. To-day if ye will hear his voice. For soprano or tenor and piano in E flat. No. 1 in “Two Offertory Solos.” Boston: Arthur P. Schmidt Co., 1904.

Rogers, James H. To-day if ye will hear his voice. For alto or baritone and piano in C. No. 1 in “Two Offertory Solos.” Boston: Arthur P. Schmidt Co., 1904.


Rogers, Marion. The magic hour. For high voice and piano in A. Words by Nina Almirall. Cleveland: Sam Fox Publishing Co., 1922.


Roma, Caro. Last night my baby you cried in your sleep. For voice and piano. New York: M. Witmark & Sons, 1913.


Roma. My heart loves you, too. For contralto or bass and piano. New York: Hugo V. Schlam, 1899.


Roma, Caro. Nobody belongs to me. For baritone or contralto and piano in C. In “Compositions by Caro Roma.” Catalog no. 4398. New York: M. Witmark & Sons, 1908. 2 copies.


Roma, Caro. Resignation (There is no song within our glad heart singing). For voice and piano in D flat. New York: M. Witmark & Sons, 1903.


Roma, Caro. Thy lips are like twin roses. For tenor or soprano and piano in A flat. In “Compositions by Caro Roma.” Catalog no. 4399. New York: M. Witmark & Sons, 1908. 2 copies.


Ronald, Landon. All a Merry May-Time. For voice and piano. Lyric by Helen Taylor. New York: Enoch & Sons, 1918.


Root, Geo. F. Just Before the Battle, Mother. For voice and piano. In *Standard Vocal Publications*. Catalog no. 1376. Chicago: McKinley Music Co., [s.d.].

Root, Geo. F. The Vacant Chair; or, We Shall Meet But We Shall Miss him (Thanksgiving 1861). For voice and piano. Words by H. S. W. In *Home Favorites: Vocal, No. 2*. New York: S. Brainard’s Sons Co., [s.d.].


Rose, Billy, and Con Conrad. You’ve Got to See Mamma Ev’ry Night (Or You Can’t See Mamma at All). For voice and piano. New York: Leo Feist, 1923.


Ross, Wm. My lass. For voice and piano. Cincinnati, OH: D. Kanner, 1892. 2 copies.

Rossi, A. Dry the tears from your eyes dear Virginia. For voice and piano. New York: Manhattan Music Co., 1924. 2 copies.


Roth, Chas. H. There’s a spark of love still burning in the embers of my heart. For voice and piano. Words by Charlotte P. Austin. New York: Chas. H. Roth Music Co., 1913.


Rubens, Paul A. Help me to love. For voice and piano in C. Words by Margaret Allen Carolyn. New York: Chappell & Co. Ltd., 1911.

Rubens, Paul A. I love the moon. For voice and piano in C. New York: Chappell & Co. Ltd., 1912.


Rubinstein, A. Longing (Sehnsucht). For soprano or tenor and piano in F. Words in English and German. No. 7 in “Favorite Songs by Anton Rubinstein.” New York: G. Schirmer, [s.d.].

Rubinstein, A. Longing (Sehnsucht). For soprano or tenor and piano in F. Words in English, German, and French. No. 7 in “Favorite Songs by Anton Rubinstein.” New York: G. Schirmer, [s.d.].


Rubinstein, A. Since first I met thee. For mezzo-soprano or baritone and piano in D flat. Words by Michael Watson. New York: G. Schirmer, [s.d.].


Rubinstein, A. Since first I met thee. For medium voice and piano in D flat. In “Songs by Russian Composers, Series One.” New York: G. Schirmer, [s.d.].

Rubinstein, A. Thou art so like a flower (Du bist wie eine Blume), op. 32. For voice and piano. Words in English and German. Words translated by E. L. Scaife. In “Song Classics.” Chicago: McKinley Music Co., [s.d.].


Rubinstein, A. The wanderer’s night song (Wanderers Nachtlied). For soprano and alto or baritone, with piano. Words in English and German. No. 3 in “G. Schirmer’s Edition of Standard and Favorite German Vocal Duets.” New York: G. Schirmer, [copyright 1873].


Rübner, Cornelius. Indeed most wondrous it must be (Es muss ein Wunderbares sein), op. 23, no. 9. For low voice and piano in D minor. Words in English and German. Words by Oskar von Redwitz. Translated by Alice Spicer. In “Songs by Cornelius Rübner.” Boston: Oliver Ditson Co., 1915.
Rübner, Cornelius. When you wander through the fields (Wenn ihr auf die Haide geht). For high voice and piano in D. Words in English and German. Translated by Mrs. Webster-Powell. Boston: Oliver Ditson Co., 1915.

Rübner, Cornelius. When you wander through the fields (Wenn ihr auf die Haide geht). For medium voice and piano in C. Words in English and German. Translated by Mrs. Webster-Powell. Boston: Oliver Ditson Co., 1915.


Ruby, Herman, and Green and Stept. I’ll always be in love with you. For voice and piano, with chord diagrams for ukulele. New York: Green & Stept Inc., 1929. Cover features photographs of Morton Downey and Waring’s Pennsylvanians. 2 copies.


Rule, Bert. Have a smile for everyone you meet and they will have a smile for you. For voice and piano. Lyric by J. Keirn Brennan and Paul Cunningham. New York: M. Witmark & Sons, 1918. Cover features photograph of Corinne Griffith. 2 copies.


Russ, Paul. Smile away those bluey bluey blues. For voice and piano, with chord diagrams for ukulele. Amarillo, TX: Paul Russ Music Publisher, 1928.


Saar, Louis Victor. A little while to glimpse the sky, op. 81, no. 1. For low voice and piano in D flat. Words by George Lawrence Andrews. Cincinnati: John Church Co., 1917.


Saar, Louis Victor. Rapture of spring, op. 82, no. 4. For high voice and piano in A flat. Words by Virginia Temple Biddle. No. 4 in “Six Love Poems.” Cincinnati: John Church Co., 1917. 2 copies.


St. Leger, Frank. ‘Twas long ago! For voice and piano in D. Words by G. Hubi-Newcombe. New York: Boosey & Co., 1913.


Saint-Saëns, Camille. My heart at thy dear voice (Mon coeur s’ouvre a ta voix). From “Samson et Dalila.” For soprano and piano in E flat. Words in English and French. Words by Ferdinand

Boston: Oliver Ditson Co., 1908.

Boston: Oliver Ditson Co., 1908.


Salter, Mary Turner. Come to the garden, love. For low voice and piano in C. In “Songs and Ballads by Mary Turner Salter.” New York: G. Schirmer, 1904. 2 copies.


Salter, Mary Turner. To the west wind. For high voice and piano in E. In “Songs by Mary Turner Salter.” Boston: Oliver Ditson Co., 1916.

Salter, Mary Turner. To the west wind. For medium voice and piano in C. In “Songs by Mary Turner Salter.” Boston: Oliver Ditson Co., 1916.


Sanders. (When we are dancing) I get ideas. For voice and piano, with chord diagrams for ukulele and chord names for guitar. Lyric by Dorcas Cochran. New York: Hill and Range Songs Inc., 1951. Cover features photograph of Tony Martin.


Sandré, G., arr. Lullaby from “Jocelyn.” Melody from the opera by Benjamin Godard. For soprano or tenor and piano, with violin or violoncello accompaniment. Words in French and


Sapio, R. Faith is the polar-star. For soprano or tenor and organ or piano. New York: G. Schirmer, 1892.


Sawyer, F. E. A Spanish romance. For voice and piano. No. 7 in “Seven Songs with Accompaniment for the Pianoforte Composed by Frank E. Sawyer.” Boston: Arthur P. Schmidt, 1894.


Schertzinger, Victor L. Marcheta. For medium voice and piano in F. New York: John Franklin Music Co., 1913. 5 copies.

Schertzinger, Victor L. Marcheta. For medium voice and piano in F. New York: John Franklin Music Co., 1923. 4 copies.
Schertzinger, Victor L. Marcheta. For low voice and piano in D. New York: John Franklin Music Co., 1913. 2 copies.


Schiff, Sig. S. The outcast. For voice and piano. Cincinnati: Ilsen & Co., 1893. 2 copies.


Schindler, Kurt, arr. The virgin’s plaint (Cant de la verge), op. 20. From an old Spanish mystery-play, after the notation of Felip Pedrell. For voice and piano or harp. Words in English and Catalanian. English version by Deems Taylor and Kurt Schindler. No. 2 in “Spanish Sacred and Secular Songs in Novel Settings by Kurt Schindler.” Boston: Oliver Ditson Co., 1918.


Schira, F. I dreamt (Sognai): rêverie. For soprano voice and piano in E. Words in Italian and English. New York: G. Schirmer, [copyright 1872].

Schjonberg, Chris. Somewhere this summer with you. For voice and piano. Words by George Whiting. Chicago: Will Rossiter, 1911. Cover design by Edna Longest. 2 copies.


Schlösser, Adolphe. He that keepeth Israel. For medium voice and piano in D. In “Sacred Songs, First Series.” Boston: Oliver Ditson Co., [s.d.].

Schmid, Johann C. At the gate of the palace of dreams. For voice and piano in F. Lyric by Chas. E. Baer. New York: Jerome H. Remick & Co., 1912. Cover design by Starmer. 4 copies.
Schmid, Johann C. At the gate of the palace of dreams. For voice and piano in G. Lyric by Chas. E. Baer. New York: Jerome H. Remick & Co., 1912. Cover design by Starmer. 2 copies.


Schmid, Johann C. The garden of roses. For high voice and piano in G minor, with refrain scored for quartet for male or mixed voices. Words by J. E. Dempsey. New York: Jerome H. Remick & Co., 1909. 4 copies. Copy 4 missing page 5 of score.

Schmid, Johann C. The garden of roses. For medium voice and piano in F minor, with refrain scored for quartet for male or mixed voices. Words by J. E. Dempsey. New York: Jerome H. Remick & Co., 1909. 9 copies.


Schnecker, P. A. The angels’ anthem. For high voice and piano in E. Words by Em. H. Gardner. Cincinnati: John Church Co., 1899. 2 copies.

Schnecker, P. A. As with gladness men of old. Duet for Christmas-tide, for soprano and alto or tenor and bass in C, with piano or organ. In “Sacred Songs, Duets and Trios by P. A. Schnecker.” Boston: Oliver Ditson Co., 1896. Cover design by Bird.


Schnecker, P. A. A kiss in the rain. For high voice and piano in D. In “Secular Songs and Duets by P. A. Schnecker.” Boston: Oliver Ditson Co., 1896. Cover design by Bird.


Schubert. The cradle song (La berceuse). For voice and piano. In “Gems from the German.” Boston: Oliver Ditson Co., [s.d.].


Schubert, Fr. Faith in spring (Frühlingsglaube). For soprano or tenor and piano in A flat. Words in English and German. In “Favorite Songs by Franz Schubert.” New York: G. Schirmer, [s.d.].

Schubert, Fr. Hark, hark! the lark (Ständchen). For mezzo soprano or baritone and piano in B flat. Words in English and German. Words by Shakespeare. In “Favorite Songs by Franz Schubert.” New York: G. Schirmer, [s.d.].

Schubert, Fr. Hedge-roses (Haiden-Röslein). For soprano or tenor and piano in G. Words in English and German. In “Favorite Songs by Franz Schubert.” New York: G. Schirmer, [s.d.].

Schubert, Fr. Impatience (Ungeduld). For alto or bass and piano in E. Words in English and German. In “Favorite Songs by Franz Schubert.” New York: G. Schirmer, [s.d.]. 2 copies.


Schubert, Fr. The linden-tree (Der Lindenbaum). For soprano or tenor (or mezzo soprano) and piano in E. Words in English and German. In “Favorite Songs by Franz Schubert.” New York: G. Schirmer, [s.d.].


Schubert, Franz. Litany for the Feast of All Souls (Litaney). For voice and piano. Words in English and German. Words by Jacobi. Cincinnati: John Church Co., [s.d.].

Schubert, Fr. Margaret at the spinning-wheel (Gretchen am Spinnrade). For soprano or tenor and piano in D minor. Words in English and German. In “Favorite Songs by Franz Schubert.” New York: G. Schirmer, [s.d.].


Schubert, Fr. My sweet repose (Du bist die Ruh’). For mezzo soprano or baritone and piano in C. Words in English and German. In “Favorite Songs by Franz Schubert.” New York: G. Schirmer, [s.d.].


Schubert, Fr. The trout (Die Forelle). For mezzo-soprano or baritone and piano in B. Words in English and German. In “Favorite Songs by Franz Schubert.” New York: G. Schirmer, [s.d.].


Schubert, Fr. The wanderer (Der Wanderer). For alto or bass and piano in B minor. Words in English and German. In “Favorite Songs by Franz Schubert.” New York: G. Schirmer, [s.d.]. 2 copies.


Schubert, Franz. Who is Sylvia (Was ist Sylvia). For mezzo-soprano or baritone and piano in G. Words in English and German. In “Favorite Songs by Franz Schubert.” New York: G. Schirmer, [s.d.].


Schubert, Fr. Whither? (Wohin?). For soprano or tenor and piano in G. Words in English and German. In “Favorite Songs by Franz Schubert.” New York: G. Schirmer, [s.d.].

Schubert, Fr. Whither? (Wohin?). For alto or bass and piano in E. Words in English and German. In “Favorite Songs by Franz Schubert.” New York: G. Schirmer, [s.d.]. 2 copies.


Schumann, R. Der Nussbaum (The walnut tree), op. 25, no. 3. For mezzo-soprano or baritone and piano in E flat. Words in German and English. Words by Julius Mosen. In “Selected Songs by Robert Schumann.” New York: G. Schirmer, [s.d.].

Schumann, Robert. A flower to me thou seemest (Du bist wie eine Blume), op. 25. For low voice and piano in E. Words in English and German. Words by H. Heine. English version by Alice Mattullath. In “Robert Schumann Selected Songs with German and English Texts.” Catalog no. 5075. New York: Carl Fischer, 1913.


Schumann, R. I ne’er complain (Ich grolle nicht/Pitié). For voice and piano. Words in English, German, and French. In “Gems of German Song, First Series.” New York: G. Schirmer, [s.d.].


Schumann, Robert. The two grenadiers (Die beiden Grenadiere), op. 49, no. 1. For alto or bass and piano in G minor. Words in English and German. Poem by H. Heine. English version by Alice Mattullath. In “Robert Schumann Selected Songs with English and German Words.” New York: Carl Fischer, 1905. 2 copies.


Schumann, R. The two grenadiers (Die beiden Grenadiere), op. 49, no. 1. For voice and piano in G minor. Words in English and German. English words by L. C. Elson. In “Song Classics.” Chicago; New York: McKinley Music Co., [s.d.].

Schumann, R. The two grenadiers (Die beiden Grenadiere), op. 49, no. 1. For voice and piano. Words in English and German. English words by L. C. Elson. In “Standard Vocal Publications.” Catalog no. 528. Chicago; New York: McKinley Music Co., [s.d.].


Schumann, R. Wanderer’s song (Wanderlied). For soprano and piano in B flat. Words in English and German. In “Gems of German Song, First Series.” New York: G. Schirmer, [s.d.].


Schuster, Ira, and Jack Little. In a shanty in old Shanty Town. For voice and piano, with chord diagrams for ukulele. New York: M. Witmark & Sons, [s.d.]. Missing front cover and pages 3-6 of score.


Schuster, Joe, Johnny Tucker, and John Siras. In a little love-nest way up on the hill. For voice and piano, with chord diagrams for ukulele. New York: M. Witmark & Sons, 1928.


Schwartz, Jean. If I can’t get the sweetie I want I pity the sweetie I get. For voice and piano. Words by Joe Young and Sam M. Lewis. New York: Irving Berlin Inc., 1923. Cover design by R. S. Cover features photograph of Evelyn Law.


Schwartz, Phil. In the land where the shamrock grows. For voice and piano. Words by W. L. Beardsley. Hartford, CT: C. C. Church & Co., 1919. Cover features color illustration.


Scott, Alicia Ann. Think on me. For high voice and piano in G. Arranged by Carol Perrenot. New York: Galaxy Music Corporation, 1939.

Scott, Alicia Ann. Think on me. For medium voice and piano in F. Arranged by Carol Perrenot. New York: Galaxy Music Corporation, 1939.


Scott, Charles P. Wait a little while. For low voice and piano in D flat. Words adapted by C. P. S. In “Songs by Charles P. Scott.” Boston: Oliver Ditson Co., 1924. Cover design by E. B. Bird.


Scott, Cyril. Lullaby, op. 57, no. 2. For voice and piano in F. Words by Christina Rossetti. New York: Galaxy Music Corporation, 1908. 3 copies. Copy 3 missing front cover.


Scott, John Prindle. Angels, roll the rock away. For high voice and piano in B flat. Text from the Bible and Hymnal. New York: Huntzinger & Dillworth, 1918. 2 copies.


Scott, John Prindle. Consider the lilies. For high voice and piano or organ in D flat. Words from Matthew 6:28-34. New York: G. Schirmer, 1921. 3 copies.


Scott, John Prindle. He shall give his angels charge. For low voice and piano in G. Words from Psalm 91. In “John Prindle Scott Sacred Songs.” New York: Huntzinger & Dilworth, 1918. 4 copies.


Scott, John Prindle. Light’s glittering morn. For high voice and organ or piano. New York: G. Schirmer, 1921.

Scott, John Prindle. Like as a father. For high voice and piano or organ in G. Words from Psalm 103:13-17. New York: G. Schirmer, 1922.


Box 436


Scott, T.E., Jr. The frogs are a funny lot of things. For voice and piano. In Songs for the Young. New York: J. Fischer & Bro., 1901.

Scott, T.E., Jr. We’d liked to have lived in those days. For voice and piano. In Songs for the Young. New York: J. Fischer & Bro., 1901.


Seibert, William. I’m Wearin’ Awa’ Jean; or, The Land o’ the Leal. For voice and piano. [s.l.: s.n., s.d.]. On reverse of publication, advertisement for V. B. Aubert’s favorite compositions published by Lyon & Healy. Missing front cover.


Sendrey, Al. A Bachelor’s Dream. For voice and piano. Words by Billy Williams. San Francisco: Billy Williams, 1945. 2 copies.


Seymour, Frederick. With All My Heart. For voice and piano. Hartford, CT: C.C. Church & Co., 1918.


Sharpe, Evelyn. When the red dawn is shining. For voice and piano. Words by Edward Lockton. New York: Chappell & Co Ltd., 1917. 15 copies. Three different keys.


Box 437


Shay, Larry. Highways are happy ways (When they lead the way to home). For voice and piano, with chord diagrams for ukulele. Lyric by Harry Harris and Tommie Malie. Chicago: Milton Weil Music Co., 1927.

Shay, Larry. Smitty. For voice and piano. Words by Harry Harris. [s.l.: s.n., s.d.].

Shay, Larry. Tie me to your apron strings again. For voice and piano, with chord diagrams for ukulele. Words by Joe Goodwin. Chicago: Forster Music Publisher Inc., 1925. Cover features photgraph of Vi and Jerry Wagners.


Shelley, Harry Rowe. He that dwelleth in the secret place. From the cantata “Psalm XCI.” For voice and organ. New York: G. Schirmer, 1921.

Shelley, Harry Rowe. Holy Ghost, the infinite. For mezzo-soprano or baritone and organ in D. New York: G. Schirmer, 1891.


Shelley, Harry Rowe. Love’s sorrow (Liebesleid): ballad. For alto or baritone and piano in D. Words in English and German. German version by Heinrich Koeke. In “Four Ballads by Harry Rowe Shelley.” New York: G. Schirmer, [copyright 1888].

Shelley, Harry Rowe. Love’s sorrow (Liebesleid): ballad. For mezzo-soprano or baritone and piano in E. Words in English and German. New York: G. Schirmer, [copyright 1888].


Sherman, Al, and Al Lewis. Potatoes are cheaper tomatoes are cheaper now’s the time to fall in love. For voice and piano, with chord diagrams for ukulele. New York: De Sylva, Brown and Henderson Inc., 1931. Cover features photograph of Eddie Cantor. 2 copies.
Sherman, Al, Al Lewis, and Carl Hoefle. When the curtain comes down. For voice and piano, with chord diagrams for ukulele. New York: Leo Feist Inc., 1929.


Sherman, Milton. I’ll mend the heart I have broken (Because I love you, dear!). For voice and piano. New York: Church, Paxson & Co., 1915. Cover features photograph.


Sibella, Gabriele. Non ho parole... (How can I tell thee?). For high voice and piano. Words in Italian and English. Poem by Aldo Fumagalli. English version by Deems Taylor and K. S. New York: G. Schirmer, 1919. 2 copies.


Sieveking, Martinus. The wooing. For soprano or tenor and piano in E flat. Chicago: The Chicago Music Co., 1894.


Sigler, Maurice, Al Goodhart, and Al Hoffman. She shall have music. From the Twickenham Film Studios production “She Shall Have Music.” For voice and piano, with chord diagrams for guitar. New York: Chappell & Co., 1935. Cover features photograph of Jack Hylton.


Silésu, Lao. A little love, a little kiss (Un peu d’amour). For voice and piano in D. Words in English and French. English words by Adrian Ross. French words by A. Nilson Fysher. New York: Chappell & Co. Ltd., 1912. Cover design by Frank M. Barton. 3 copies. Copy 3 missing front cover and pages 2 and 7 of score.


Silver, Abner, Al Sherman, and Al Lewis. Am I a passing fancy (Or am I the one in your dreams?) For voice and piano, with chord diagrams for ukulele. New York: Arthur Behim Music Corporation, 1929. Cover design by Barbelle.


Silver, Frank, and Irving Cohn. Yes! We have no bananas. For voice and piano. New York: Skidmore Music Co. Inc., 1923. Cover design by Wohlman. 3 copies.


Simon, Nat. Poinciana (Song of the tree/La canción del arbol). For voice and piano, with chord diagrams for guitar. Arranged by Helmy Kresa. Words in English and Spanish. English lyric by


Simons, Seymour. Tie a little string around your finger so you’ll remember me. For voice and piano, with chord diagrams for ukulele and chord names for guitar or banjo. Ukulele arrangement by May Singhi Breen. New York: M. Witmark & Sons, 1930.


Simons, Seymour, and Gerald Marks. All of me. For voice and piano, with chord diagrams for guitar. New York: Bourne Co., 1931.

Simonson, Fred., arr. I love you in spite of all. Music by Chas. K. Harris. For voice and piano. Words by Chas. K. Harris. [s.l.]: Chas. K. Harris, 1893. Missing front cover.


Sjöberg, C. L. Visions (Tonerna). For high voice and piano. Concert version by Ernő Balogh. Words in English and Norwegian. New York: Galaxy Music Corporation, 1937. Missing pages; copy consists of front cover and pages 3-4 of score.


Skylar, Sunny, and Patrick Lewis. Wherever there’s me—there’s you. For voice and piano. New York: Republic Music Corporation, 1946.


Slater, John R., arr. Put me down at Kodak Town. For voice and piano. Words and melody by Kendrick P. Shedd. [s.l.: s.n., s.d.]. From the 1910 Rochester Industrial Exposition. Cover design by Clifford M. Alp.


Slaughter, Walter. The dear home-land. For alto or baritone and piano in D. Words by Clifton Bingham. In “Modern Songs and Ballads.” Boston: H. B. Stevens Co., [s.d.].


Sloane, A. Baldwin. Sly Musette: song and chorus. From the romantic comic opera “The Mocking Bird.” For solo voice and chorus, with piano. Lyrics by Sydney Rosenfeld. New York:


Sloane, Mae Anwerda. Jack o’ lantern. For voice and piano. Words by Harry B. Smith. [s.l.: s.n., s.d.]. From the music supplement of Hearst’s Chicago American, Sunday, Nov. 3, 1901.


Smart, Henry. Callest thou thus, oh, master! For voice and piano. Words by Helen Marion Burnside. In “Sacred Songs.” Boston: Oliver Ditson Co., [s.d.].


Smith, Alice Mary. Oh, that we two were maying. Duet for soprano and tenor in A flat, with piano. Words by Rev. Chas. Kingsley. In “Two-Part Songs by Kucken, Abt, Mendelssohn, and Others.” Boston: Oliver Ditson & Co., [s.d.].

Smith, Alice Mary. O that we two were maying. Duet for soprano and tenor in A flat, with piano. Words by Rev. Charles Kingsley. In “Vocal Duets, Second Series.” Boston: Oliver Ditson Co., [s.d.].
Smith, Alice Mary. O that we two were maying. Duet for soprano and tenor in A flat, with piano. Words by Rev. Chas. Kingsley. Philadelphia: Eclipse Publishing Co., [s.d.].


Smith, Alice Mary. O that we two were maying. Duet for soprano and tenor in A flat, with piano. Words by Rev. Chas. Kingsley. In “Favorite Songs.” Catalog no. 537. Chicago; New York: McKinley Music Co., [s.d.].


Smith, Alice Mary. O that we two were maying. Duet for contralto and baritone in F, with piano. Words by Rev. Chas. Kingsley. In “Vocal Duets.” New York: G. Schirmer, [s.d.].


Smith, Clay. Maid of the west. For medium voice and piano in E flat, with violin or cello obbligato. Words by Roscoe Gilmore Stott. Cleveland: Sam Fox Publishing Co., 1923. 2 copies.


Smith, David Stanley. The rising of the storm. For voice and piano. Words by Paul Laurence Dunbar. [s.l.]: John Church Co., 1902. Missing front cover and pages; copy consists of pages 3-8 of score only.

Smith, Edgar B. Creole love song, op. 4. For high voice and piano in D. In “Edgar Belmont Smith Songs.” Boston: Oliver Ditson Co., [after 1900]. Cover design by F. G. Hale.


Smith, Eleanor. The quest, op. 7, no. 1. For contralto and piano. Words by Kate Starr Kellogg. No. 1 in “Five Songs by Eleanor Smith.” Cincinnati: W. H. Willis & Co., [copyright 1885].


Smith, H. Wakefield. Those songs my mother used to sing. For voice and piano. New York: M. Witmark & Sons, 1914. 2 copies.


Smith, H. Wakefield. Those songs my mother used to sing. For voice and piano in F. New York: M. Witmark & Sons, 1904.


Smith, Kate, Harry Woods, and Howard Johnson. When the moon comes over the mountain. For voice and piano, with chord diagrams for ukulele. Ukulele arrangement by Milt Coleman. New York: Robbins Music Corporation, 1931. Cover design by Wohlman. Cover features photograph of Kate Smith. 4 copies.


Smith, Ralph C. Heart of mine. For low medium voice and piano in G, with violin or cello obbligato. Cleveland: Sam Fox Publishing Co., 1917.

Smith, Ralph C. Heart of mine. For low voice and piano in F, with violin or cello obbligato. Cleveland: Sam Fox Publishing Co., 1917. Missing front cover.


Smith, Wilson G. If I but knew. For alto or bass and piano in F. Words by Amy E. Leigh. In “Songs by Wilson G. Smith.” Cleveland: Rogers & Eastman, 1890.


Smith, Wilson G. The night has a thousand eyes. For soprano and piano in B flat. Poem by F. W. Bourdillon. Cleveland: Rogers & Eastman, 1901.


Smith, Wilson G. Unrequited. For voice and piano. Words by Marie Hallowell Campbell. 1891.


Snodgrass, Louise. When Peter Jackson preached. For high or medium voice and piano in E minor. Words by Vachel Lindsay. Cincinnati: Willis Music Co., 1922.

Snyder, Ted. All alone with you in a little rendezvous. For voice and piano. Words by Sam M. Lewis and Joe Young. New York: Henry Waterson Inc., 1924. Cover design by Barbelle.


Solman, Alfred. If I had a thousand lives to live. For high baritone or mezzo soprano and piano in E flat. Words by Sylvester Maguire. New York: Jos. W. Stern & Co., 1908.


Solman, Alfred. If I had a thousand lives to live. For baritone or alto and piano in C. Words by Sylvester Maguire. New York: Jos. W. Stern & Co., 1908.

Solman, Alfred. If I had a thousand lives to live. For tenor or soprano and piano in F. Words by Sylvester Maguire. New York: Jos. W. Stern & Co., 1908.


Solman, Alfred. When the ocean rolls no more. For bass or contralto and piano in D. Words by Arthur J. Lamb. New York: Edward B. Marks Music Co., 1923.


Somorset, H. Dawn. For mezzo soprano or baritone and piano in F. Words by Clarence Walker. In “Miscellany of New and Favorite English Songs and Ballads.” New York: G. Schirmer, [s.d.].

Somervell, Arthur. Shepherd’s cradle song. For soprano or tenor and piano in A. Words translated from the German. Boston: H. B. Stevens & Co., [s.d.].


Sommers, Frederick S. Sweetheart, my song is come: serenade. For mezzo-soprano or tenor and piano in F. Words by Frank Dempster Sherman. In “Three Songs by Frederick S. Sommers.” Boston: Oliver Ditson Co., 1893.


Sovereign, Anna Hering. I love you more each day. For low voice and piano in E flat, with violin and cello obbligato. Poem by Sarah Roberts Wallbaum. Chicago: Pallma Music Publishers, 1925.


Speaks, Oley. The Lord is my Light. For voice and piano. New York: G. Schirmer, Inc., 1913. 4 copies. Two different keys.


Speaks, Oley. Sylvia. For voice and piano. Words by Clinton Scollard. New York: G. Schirmer, Inc., 1914. 20 copies. Four different keys. Copy 20 missing pages 3-5 of score; copy consists of front cover only.


Speaks, Oley. Thou wilt keep him in perfect peace. For medium voice and piano in G minor. Words from Isaiah 26:3 and Psalm 139:11. New York: G. Schirmer, 1913. 2 copies.


Speaks, Oley. When stars are in the quiet skies. For high voice and piano in G. Words by Lord Lytton. In “Oley Speaks Songs.” Cincinnati: John Church Co., 1905.

Speaks, Oley. Where the heart is. For high voice and piano in G. In “Oley Speaks Three Songs.” Cincinnati: John Church Co., 1906.

Speck, Samuel H. When we meet on that beautiful shore. For voice and piano, with refrain scored as quartette for mixed voices. New York: Globe Music Co., 1907. Cover design by C. Etherington.


Spence, William R. The hush of night hath fallen: Christmas song. For high voice and piano or organ in C. Boston: Oliver Ditson Co., 1913.


Spencer, Fanny M. Unless. For tenor or soprano and piano in F. Words by Elisabeth Barrett Browning. Cleveland: J. H. Rogers, 1893.


Spenser, Willard. The Princess Bonnie. An original American-Spanish comic opera in two acts. For voice and piano. [s.l.]: Willard Spenser, 1893. Missing pages; copy consists of front cover and front material only.


Spicker, Max. In thee, o God, do I put my trust, op. 48. For alto and piano. Words from Psalm 71. New York: G. Schirmer, 1899. 4 copies.


Spilman, J. E. Flow gently, sweet Afton: ballad with chorus. For voice and piano, with alternate SATB harmonization by J. C. J. Boston: Oliver Ditson Co., 1892.


Spoliansky, Mischa. The hour of parting (L’heure bleu). For voice and piano, with chord diagrams for ukulele and chord names for banjo or guitar. Ukulele arrangement by S. M. Zoltai.

Spoliansky, Mischa. Tell me to-night. From the Universal picture “Be Mine Tonight.” For voice and piano, with chord diagrams for ukulele and symbols for guitar and banjo. English words by Frank Eyton from the German of Marcellus Schiffer. New York: Harms Inc., 1933.


Spross, Charles Gilbert. Blow ye the trumpet in Zion. For low voice and piano in D flat. Words from Joel 2:1, 2, 10-13, 32. Cincinnati: John Church Co., 1920.


Spross, Charles Gilbert. I love, and the world is mine. For low voice and piano in E. Words by Florence Earle Coates. Cincinnati: John Church Co., 1906.


Spross, Charles Gilbert. Let all my life be music. For low voice and piano in C. Words by Elizabeth E. Moore. Cincinnati: John Church Co., 1926. 2 copies.


Spross, Charles Gilbert. That’s the world in June. For high voice and piano in F. Words by Alfred H. Hyatt. Cincinnati: John Church Co., 1912. 2 copies.


Spross, Charles Gilbert. There’s a lark in my heart. For high voice and piano in D flat. Words by James King Duffy. Cincinnati: John Church Co., 1922. 2 copies.

Spross, Charles Gilbert. There’s a lark in my heart. For high voice and piano in D flat. Words by James King Duffy. Professional copy. Cincinnati: John Church Co., 1922. 3 copies.
Spross, Charles Gilbert. There’s a lark in my heart. For low voice and piano in B flat. Words by James King Duffy. Cincinnati: John Church Co., 1922.


Spross, Charles Gilbert. ’Tis spring within our hearts. For high voice and piano in F. Words by F. H. Martens. Cincinnati: John Church Co., 1913.

Spross, Charles Gilbert. Will o’ the wisp. For high voice and piano in F. Words by Torrence Benjamin. Cincinnati: John Church Co., 1909. 8 copies.


Box 441


Stahl, Richard. The Idol of My Heart. For contralto or baritone and piano. Words by Webster C. Fulton. New York: Edward Phelps, 1892.


Stange, Max. Die Bekehrte (Damon), op. 13, no. 1. For voice and piano. Words by Goethe. In German Songs, Second Series. New York: G. Schirmer, [s.d.].


Stebbins, G. Waring. Two Little Songs of the Months (If the Apples Bloomed To-day and The Longest Day is in June). For voice and piano. Words anonymous. In Songs by G. Waring Stebbins. Boston: Oliver Ditson Co., 1909.


Steffe, W. Battle Hymn of the Republic. For SATB voices. Words by Julia Ward Howe. Followed by The Girl I Left Behind Me; Maryland! My Maryland! For SATB voices. In World Famous American Patriotic Songs, Third Series. Catalog no. 1791. Chicago: McKinley Music Co., [s.d.].


Stept, Sam H. I Fall in Love With You Ev’ry day. For voice and piano. New York: Stept, Inc., 1946. 2 copies.


Stevenson. Believe Me If All Those Endearing Young Charms. For voice and piano. Words by Thomas Moore. New York: De Luxe Music Co., [s.d.].


Stevenson, Frederick. I Sought the Lord, Op. 76. For voice and piano. In Frederick Stevenson. Boston: Oliver Ditson Co., 1913. 4 copies. Two different keys.


Stockwell, E. W. Only You. For voice and piano. Arranged by H. L. West. [s.l.]: [s.n.], [s.d.].


Box 442


Straus, Oscar. We will always be sweethearts. From the Paramount picture “One Hour with You.” For voice and piano, with chord diagrams for ukulele and symbols for guitar. Words by Leo Robin. New York: Famous Music Corporation, 1932. Cover design by Harris. Cover features photograph of Maurice Chevalier and Jeannette MacDonald.


Strauss, Richard. Devotion (Zueignung), op. 10, no. 1. For high voice and piano in C. Words in English and German. Words by Herrmann v. Gilm. English words by John Bernhoff. In “Richard


Strauss, Richard. To-morrow! (Morgen!), op. 27, no. 4. For low voice and piano in E. Words in English and German. Words by John Henry Mackay. English words by John Bernhoff. In


Strelezki, Anton. Dearest heart! Farewell. For soprano or tenor and piano in E minor. New York: G. Schirmer, [copyright 1886].


Strickland, Lily. Come to the ball. For high voice and piano. Words by Lily Strickland. New York: Galaxy Music Corporation, 1940.


Strickland, Lily. My lover is a fisherman. For high voice and piano in B flat. In “Songs from India by Lily Strickland.” Boston: Oliver Ditson Co., 1922.

Strickland, Lily. My lover is a fisherman. For low voice and piano in G. In “Songs from India by Lily Strickland.” Boston: Oliver Ditson Co., 1922.


Strouse, Charles. Those were the days. TV theme from “All in the Family.” For voice and piano, with chord diagrams for guitar. Words by Lee Adams. Los Angeles, CA: Tandem Productions Inc., 1971. Cover features photograph of Carroll O’Connor, Jean Stapleton, Tim McIntire, and Sally Struthers.

Stuart, Leslie. The bandolero. For voice and piano in A flat. New York: Boosey & Co., [s.d.].


Stults, R. M. I want to see the home folks again. An episode of the World War. For voice and piano. Philadelphia: M. D. Swisher, 1918.


Styne, Jule. I don’t want anybody (If I can’t have you). For voice and piano, with chord diagrams for guitar. Words by Herb Magidson. New York: ABC Music Corporation, 1943. Cover features photograph of Helen O’Connell.


Suesse, Dana. The night is young and you’re so beautiful. For voice and piano, with chord diagrams for guitar and chord names for ukulele and banjo. Words by Billy Rose and Irving Kahal. New York: Words and Music Inc., 1936.

Suesse, Dana. The night is young and you’re so beautiful. From the production “Casa Mañana.” For voice and piano, with chord diagrams for guitar and chord names for ukulele and banjo. Words by Billy Rose and Irving Kahal. New York: Words and Music Inc., 1936. 3 copies.


Sullivan, Daniel J. At sundown my heart is longing, longing, sweetheart, for thee. For voice and piano, with violin obbligato. New York: M. Witmark & Sons, 1918.

Sullivan, Daniel J. In the valley near Sleivenamon. Adapted from the old Irish. For voice and piano. New York: M. Witmark & Sons, 1919.


Sullivan, Dan J. That rose was you. For voice and piano. New York: T. B. Harms & Francis, Day & Hunter, 1916. 3 copies.

Sullivan, Dan J. When it’s springtime in Killarney I’ll come back to you. For voice and piano. New York: M. Witmark & Sons, 1916.

Sullivan, Dan J. You’re as welcome as the flowers in May. For voice and piano. In “Well-Known Ballads of Sentiment and Love by Well Known Writers.” New York: Edward B. Marks Music Co., 1921.


Summers, Eileen. When I come back to you. For voice and piano. Words by Edward Lockton. [s.l.: s.n., s.d.]. Missing front cover.

Surdo, Joseph. The Viking (Scena dramatica). For baritone, bass, or tenor and piano. Words in English and German. Cincinnati: Geo. B. Jennings Co., 1900.


Tait, John, arr. John Peel. For voice and piano. [s.l.: s.n., s.d.]. Plate no. 25000. Missing front cover.


Tate, Arthur F. Somewhere a voice is calling. For voice and piano in D. Words by Eileen Newton. New York: T. B. Harms & Francis, Day & Hunter Inc., 1911. 5 copies. Copy 5 missing front cover.


Tate, Arthur F. Somewhere a voice is calling. For voice and piano in F. Words by Eileen Newton. New York: T. B. Harms & Francis, Day & Hunter Inc., 1911. 9 copies. Copy 9 missing front cover.

Tate, Arthur F. Somewhere a voice is calling. For voice and piano in G. Words by Eileen Newton. New York: T. B. Harms & Francis, Day & Hunter Inc., 1911. 4 copies.


Tate, Arthur F. Your heart will call me home. For voice and piano in D. Words by Ed. Teschemacher. New York: T. B. Harms & Francis, Day & Hunter Inc., 1912.


Taubert, W. My darling was so fair; or, In a distant land (In der Fremde). For voice and piano. Words in English and German. Words by Hoffmann von Fallersleben. In “Souvenires d’Europe: A Collection of the Latest Gems from European Composers.” New York: S. T. Gordon & Son, [s.d.].

Taylor, Mrs. A. H. There’s a beautiful land on high. For mezzo soprano and piano in F, with violin obbligato ad lib. Ridgefield Park, NJ: Wm. A. Pond & Co., 1905. 2 copies.

Taylor, Mrs. A. H. There’s a beautiful land on high. For alto or bass and piano in D flat. New York: Wm. A. Pond & Co., 1893.


Taylor, James B. Bright be the place of thy soul. For SATB chorus and piano. Words by Byron. New York: Hitchcock Publishing House, [s.d.].

Taylor, Tell. Down by the old mill stream. For voice and piano. [Chicago: Tell Taylor, 1910]. Missing front cover and page 2 of score.


Taylor, Tell, and Fred Rose. When the sun goes down in rainbow land. For voice and piano. New York: Tell Taylor Music Corporation, 1919. 3 copies.


Tedaldi, F. Apparitions. For voice and piano. Words by Robert Browning. [s.l.: s.n., s.d.]


Templar, A. I trust the happy hour will come. For voice and piano. Words by the late Lord Pauncefote. From the music supplement of “The New York American and Journal,” Sunday, July 6, 1902.


Temple, Hope. My lady’s bower. For soprano or tenor and piano in G. Words by Frederic E. Weatherly. In “Popular English Songs and Ballads.” New York: G. Schirmer, [s.d.].

Temple, Hope. My lady’s bower. For mezzo-soprano and piano in F. Words by Frederic E. Weatherly. In “Popular English Songs and Ballads.” New York: G. Schirmer, [s.d.].


Temple, Hope. ‘Tis all that I can say. For soprano or tenor and piano in G. Words by Tom. Hood. In “English Songs.” New York: G. Schirmer, [s.d.].

Temple, Hope. ‘Tis all that I can say. For tenor and piano in G. Words by Tom. Hood. In “Miscellany of New and Favorite English Songs and Ballads.” New York: G. Schirmer, [s.d.].


Tennent, H. M. If winter comes (Summer will come again). For voice and piano in E flat. Words by Reginald Arkell. New York: Chappell-Harms Inc., 1922. 6 copies.


Tenney, Jack B. Mexicali rose (Mexicali rosa). For voice and piano, with chord diagrams for guitar. Words in English and Spanish. Words by Helen Stone. Spanish translation by Manuel


Terry, Robert Huntington. The answer. For high voice and piano in D flat. Words by T. A. W. New York: G. Schirmer, 1921.
Terry, Robert Huntington. The answer. For low voice and piano in A. Words by T. A. W. New York: G. Schirmer, 1921.


Test, Marguerite L. Bondage. For medium voice and piano in E flat. Chicago: Gamble Hinged Music Co., 1927. Cover design by K. G.

Test, Marguerite Lawrence. While bells of memory chime. For high voice and piano in F. Boston: Oliver Ditson Co., 1923.


Box 445


Thomas, A. Goring. Morning bright. For voice and piano in D. Words translated from Old French by John Oxenford. In “Selected Foreign Songs and Ballads.” Cincinnati: John Church Co., [s.d.].


Thomas, A. Goring. A song of sunshine. For soprano or tenor and piano. In “Songs and Duets by A. Goring Thomas.” New York: G. Schirmer, [s.d.].


Thomas, A. Goring. Time’s garden. For soprano or alto and piano in G flat, with cello obbligato. In “Songs and Duets by A. Goring Thomas.” New York: G. Schirmer, [after 1902]. Cover design by Edward Edwards. 2 copies.

Thomas, A. Goring. Winds in the trees. For mezzo-soprano or baritone and piano in E flat. Words from the German by Miss Muloch. In “English Songs and Ballads.” New York: G. Schirmer, [s.d.].

Thomas, A. Goring. Winds in the trees. For soprano and piano in F. Words from the German by Miss Muloch. In “Songs and Duets by A. Goring Thomas.” New York: G. Schirmer, [s.d.]. 2 copies.

Thomas, A. Goring. Winds in the trees. For soprano or tenor and piano in F. Words from the German by Miss Muloch. In “English Songs, First Series.” Boston: Oliver Ditson Co., [s.d.]. Cover design by Cathie.


Thomas, Dr. Joe T. Hush don’t cry pickaniny: a lullaby. For voice and piano. Cleveland: Dr. Joe T. Thomas, 1926.


Thomson, Sydney. I heard the voice of Jesus say. For alto or baritone and piano. Poem by H. Bonar. New York: G. Schirmer, 1901. 2 copies.


Thornton, James. She may have seen better days. For voice and piano. New York: T. B. Harms & Co., 1894. Cover features photograph of W. H. Windom in insert.

Thornton, James. Streets of Cairo; or, The poor little country maid. For voice and piano, with chord diagrams for guitar. Includes arrangement for Hawaiian guitar solo by Nick Manoloff. Chicago: Calumet Music Co., 1940. Cover design by N. P. S.


Von Tilzer, Albert. If you only knew. For medium voice and piano in G. Lyric by Neville Fleeson. New York: Broadway Music Corporation, 1921.

Tilzer, Albert von. If you only had my disposition. For voice and piano. Words by Chas McCarron. New York: Broadway Music Corporation, 1915. Cover design by De Takacs.


Tilzer, Albert von. I used to love you but it’s all over now. For voice and piano. Lyrics by Lew Brown. New York: Broadway Music Corporation, 1920. Cover design by R. S. 2 copies.


Tilzer, Harry Von. Last night was the end of the world. For medium voice and piano in G. Words by Andrew B. Sterling. New York: Harry Von Tilzer Music Publishing Co., 1912. Cover design by Gene Buck. 2 copies.


The Tirolese and his child (Der Tiroler und sein Kind). For voice and piano. Words in English and German. In “Gems of German Song, First Series.” New York: G. Schirmer, [s.d.].
‘Tis the last rose of summer (Qui sola, vergin rosa). For voice and piano. Words in English and Italian. In “Gems of Ireland: A Beautiful Selection of Irish Songs.” Boston: Oliver Ditson Co., [s.d.].


Tobias, Charlie, and Peter De Rose. One more kiss then good-night. For voice and piano, with chord diagrams for ukulele. Ukulele arrangement by May Singhi Breen. New York: Joe Morris Music Co., 1931. Cover design by Cliff Miska.


Tobias, Charlie, Harry Tobias, and Henry Tobias. I used to be her one and only (Now I’m only her used to be). For voice and piano. New York: World Music Inc., 1946. Cover design by Sig-Ch. Cover features photograph of Sammy Kaye.


Tomlin, Pinky, Coy Poe, and Jimmie Grier. The object of my affection. For voice and piano, with chord diagrams for guitar and chord names for ukulele and banjo. Professional use only. New York: Irving Berlin Inc., 1934.


Topliff, R. Consider the lilies. For medium voice and piano in E. Words from Matthew 6:25, 26, 28, 29. In “Sacred Songs, P—W.” Boston: Oliver Ditson Co., [s.d.].


Tosti, F. Paolo. Beauty’s eyes. For voice and piano in G, with violin obbligato (ad lib.). Words by F. E. Weatherly. New York: Chappell & Co. Ltd., [s.d.].


Tosti, F. Paolo. Beauty’s eyes. For alto or bass and piano in C. Words by F. E. Weatherly. In “Favorite English Songs.” Chicago; New York: McKinley Music Co., [s.d.].


Tosti, F. Paolo. Beauty’s eyes. For soprano or tenor and piano in G. Words by F. E. Weatherly. In “Miscellany of New and Favorite English Songs and Ballads.” New York: G. Schirmer, [s.d.].


Tours, B. The new kingdom. For soprano or tenor and piano in D. Words by Mary Mark Lemon. In “Miscellany of New and Favorite English Songs and Ballads.” New York: G. Schirmer, [s.d.]. 2 copies.


Tours, Frank E. Beyond the sunset (And God is overhead). For voice and piano. Lyric by Holman Quinn. New York: M. Witmark & Sons, 1911. Advertising copy, consisting of first page of score only.

Tours, Frank E. If the wealth of the world were mine (The price). For voice and piano in A flat. Lyric by William H. Gardner. In series “Frank E. Tours.” New York: M. Witmark & Sons, 1911.

Tours, Frank E. If you loved me. For voice and piano. Lyric by Hilda Hammond Spencer. New York: M. Witmark & Sons, 1914.


Tours, Frank E. Mother o’ mine! For voice and piano in B flat. Words by Rudyard Kipling. New York: Chappell & Co. Ltd., 1903. 7 copies.

Tours, Frank E. Mother o’ mine! For voice and piano in C. Words by Rudyard Kipling. New York: Chappell & Co. Ltd., 1903.

Tours, Frank E. Mother o’ mine! For voice and piano in C. Words by Rudyard Kipling. New York: Chappell-Harms Inc., 1903. 2 copies.

Tours, Frank E. Mother o’ mine! For voice and piano in D. Words by Rudyard Kipling. New York: Chappell & Co. Ltd., 1903. 2 copies.

Tours, Frank E. Oh, bring me love! For voice and piano. Lyric by Harold Simpson. In series “Frank E. Tours.” New York: M. Witmark & Sons, 1911. 4 copies.


Tours, Frank E. Son of my heart. For voice and piano in D. Lyric by Edward Teschemacher. New York: M. Witmark & Sons, 1915.

Tours, Frank E. Through all the years. For voice and piano. Lyric by William H. Gardner. New York: M. Witmark & Sons, 1912. 2 copies.


Tracy, George Lowell. Come into the sweet green fields with me. Duet for soprano or tenor and contralto or baritone, with piano. Lyric by William Henry Gardner. New York: M. Witmark & Sons, 1912.


Tragman, Richard. I caught you making eyes!; or, Promise that you won’t flirt any more! For voice and piano. Arranged by J. S. Nathan. Words by Chas. H. Lynch. From the music supplement to the New York American and Journal, Sunday, January 15, 1904. Cover features photograph of Miss Vonnie Hoyt. 2 copies.


Trent, Lionel. There’s love for us to-day. For voice and piano in G. Words by Elizabeth Stokes. New York: Chappell & Co. Ltd., 1918.


Trotère, H. In Old Madrid. For voice and piano. In *Select Ballads by Favorite Composers*. New York: Benjamin W. Hitchcock, [between 1893 and 1896].


Trotère, H. Leonore. For voice and piano. Words by Clifton Bingham. New York: G. Schirmer, [s.d.].


Valla, Vanita. Save the wish bone for me ma. For voice and piano, with chord diagrams for ukulele. Professional copy. Chicago: Riviera Music Co., 1951.


Van de Water, Beardsley. Night-time. For alto or baritone and piano in D. Boston: Oliver Ditson Co., 1891. 2 copies.


Van der Stucken, Frank. Fallih! Fallahl!, op. 21, no. 1. For voice and piano. Words in English and German, from the original Flemish poem by Pol de Mont. English version by E. Buck. German version by F. v. d. S. No. 1 in “Two Songs Composed by Frank Van der Stucken.” New York: F. A. Rockar, 1893.

Van der Stucken, Frank. O come with me in the summer-night (O komm mit mir in die Frühlings nacht), op. 21, no. 2. For mezzo and piano in C. Words in English and German. In “Favorite Songs by Well Known Composers.” New York: Luckhardt & Belder, 1907.
Van der Stucken, Frank. O come with me in the summer-night (O komm mit mir in die Frühlings
nacht), op. 21, no. 2. For voice and piano. Words in English and German. Original Flemish poem
by Pol de Mont. English version by E. Buck. German version by F. v. d. S. In “Songs by Frank
Van der Stucken.” New York: Luckhardt & Belder, 1893.

Van der Stucken, Frank. The sweetest flower (Die schönste Blume). For alto or bass and piano.
Words in English and German. Words by Dr. Frederick Peterson. German version by F. A.

Van der Stucken, Frank V. What shall I do with springtime? For voice and piano. Words by

Van Dyke, May. In the beauty of holiness. For voice and piano in B flat. Words taken from the

Van Dyke, May. Set a watch before my mouth. For voice and piano in A minor. Words taken

Van Laer, C. E. Crossing the bar. For soprano or tenor and piano. Words by Tennyson. New
York: G. Schirmer, 1900.

Vance, Dave, and George P. Howard. Old New England moon. For voice and piano, with chord
1930. Cover design by Leff. Cover features photograph of Rudy Vallée. 2 copies.


Vance, Paul J., and Lee Pockriss. Itsy bitsy teenie weenie yellow polkadot bikini. For voice and

Vanderpool, Frederick W. Angel of light, lead on. For voice and piano in E flat. Poem by Geo.

Vanderpool, Frederick W. Can it be love? For voice and piano in C. Lyric by W. Lee Dickson.

Vanderpool, Frederick W. Can it be love? For voice and piano in E flat. Lyric by W. Lee


Vanderpool, Frederick W. My love forever thine shall be, op. 34. For voice and piano. Lyric by Arthur Angyalfi. New York: M. Witmark & Sons, 1913.

Vanderpool, Frederick W. My love is for all time. For voice and piano in D. Lyric by Arthur Angyalfi. In series “Frederick W. Vanderpool.” New York: M. Witmark & Sons, 1914. 2 copies.


Vanderpool, Frederick W. Songs of dawn and twilight [Design; Ev’ry little nail], op. 45, nos. 4-5. For medium voice and piano. Lyric by Arthur Guiterman. New York: M. Witmark & Sons, 1917. 3 copies.
Vanderpool, Frederick W. Songs of love and flowers [Love and roses; My little sun flower]. For voice and piano. Lyrics by Arthur Oliver and Louis Weslyn respectively. New York: M. Witmark & Sons, 1918.


Vanderpool, Frederick W. The thrill o’ you the hunger of my soul. Duet for soprano or tenor and alto or baritone in F, with piano. Lyric by Gordon Johnstone. New York: M. Witmark & Sons, 1921.


Vanderpool, Fred. W. When I found the way to your heart (Just as the day, at its dawning). For voice and piano. Words by Louis Weslyn. New York: M. Witmark & Sons, 1916.


Vandersloot, F. W. I wonder how the old folks are at home. For voice and piano. Words by Herbert S. Lambert. Williamsport, PA: Vandersloot Music Publishing Co., 1909. Cover design by W. J. Dittmar. 4 copies.


Vannah, Kate. I know the place where we will rest (Ich weiss wohl, wo wir ruh’n zur Nacht). For voice and piano in B flat. Words in English and German. Poem by A. D. German translation by Clara Brachvogal. In “Compositions by Kate Vannah.” New York: M. Witmark & Sons, 1910.

Vannah, Kate. I know the place where we will rest (Ich weiss wohl, wo wir ruh’n zur Nacht). For voice and piano in D. Words in English and German. Poem by A. D. German translation by Clara Brachvogal. In “Compositions by Kate Vannah.” New York: M. Witmark & Sons, 1910.

Vannah, Kate. If you had answered. For voice and piano. New York: M. Witmark & Sons, 1913. 3 copies.


Vannah, Kate. To hear thy voice. For voice and piano. Lyric by Henrietta Shaw. New York: M. Witmark & Sons, 1913. 2 copies.


Verdi, G. Ah! I have sighed to rest me (Ah che la morte ognori). From “Il Trovatore.” For voice and piano. Words in English and Italian. English words by C. Jeffreys. No. 19 in “ Beauties of the Opera of Il Trovatore.” Boston: Oliver Ditson Co., [s.d.].

Verdi. Ah! I have sigh’d to rest me (Ah! che la morte ognora). From “Il Trovatore.” For voice and piano. Words in English and Italian. In “Miscellaneous Vocal Favorites.” Catalog no. 535. Chicago; New York: McKinley Music Co., [s.d.].

Verdi, G. Ah! I have sighed to rest me (Ah! che la morte ognora). For tenor and piano. Words in English and Italian. English words by C. Jeffreys. No. 351a in “ Operatic Anthology: Celebrated Arias, Duets, Trios, Quartets, and Quintets.” Selected and edited by Max Spicker.” New York: G. Schirmer, [s.d.].


Verdi, Giuseppe. La donna è mobile (Woman is changeable/Over the summer sea). From “Rigoletto.” For tenor and piano in B. Words in Italian and English. Edited by N. Clifford Page. In “G. Verdi: Songs from the Operas.” Boston: Oliver Ditson Co., 1909. Missing pages; copy consists of front cover and page 2 of score only.


Waldmann, Ludolf. The Little Fishermaiden (Das kleine Fischermädchen). For voice and piano. English words by George Cooper. New York: Richard A. Saalfield, [s.d.].


Wallace, W. V. Scenes that are Brightest. From the opera of *Maritana*. For voice and piano. Words by A. Bunn. In *Songs of All Nations*. Cincinnati: John Church Co., [s.d.]


Ware, Harriet. By the Fountain. For voice and piano. New York: Harold Flammer Inc., 1921. 2 copies.
Ware, Harriet. The cross. For high voice and piano in C minor. Words by Edwin Markham. New York: G. Schirmer, 1906. 2 copies.


Ware, Harriet. The greatest of these. For low voice and piano in C. Words from I Corinthians 13. Boston: The Boston Music Co., 1947. Cover design by George Martin. 2 copies.


Ware, Harriet. Iris. For high voice and piano in B flat minor. New York: Harold Flammer Inc., 1921. 3 copies.


Ware, Harriet. Mammy’s song. For high voice and piano in A flat. Words by Laura Spencer Porter. Cincinnati: John Church Co., 1910. 2 copies.

Ware, Harriet. Mammy’s song. For low voice and piano in F. Words by Laura Spencer Porter. Cincinnati: John Church Co., 1910. 7 copies.

Ware, Harriet. Marguerite. For high voice and piano in D flat, with cello obbligato. Cincinnati: John Church Co., 1909.

Ware, Harriet. Marguerite. For low voice and piano in B flat, with cello obbligato. Cincinnati: John Church Co., 1909.


Ware, Harriet. ‘Tis spring. For low voice and piano in E flat. Words by Montrose J. Moses. Cincinnati: John Church Co., 1912.

Ware, Harriet. Wind and lyre. For high voice and piano in D flat. Words by Edwin Markham. Cincinnati: John Church Co., 1910.

Ware, Harriet. Wind and lyre. For low voice and piano in B flat. Words by Edwin Markham. Cincinnati: John Church Co., 1910. 2 copies.


Warren, Harry. I found a million dollar baby (In a five and ten cent store). Featured in “Billy Rose’s Crazy Quilt.” New York: Remick Music Corporation, 1931. Cover design by Ben Harris. 2 copies.


Warren, Harry. Telling it to the daisies (But it never gets back to you). For voice and piano, with chord diagrams for ukulele. Lyric by Joe Young. New York: Remick Music Corporation, 1930. Cover design by Leff.


Warren, Harry. Would you like to take a walk (Sump’n good’ll come from that). From the production “Sweet and Low.” For voice and piano, with chord diagrams for ukulele. Lyric by Mort Dixon and Billy Rose. New York: Remick Music Corporation, 1930. 2 copies.


Box 452


Watson, Michael. Babylon: sacred song. For voice and piano in F. In “Popular English Songs and Ballads, Fourth Series.” [s.l.: s.n., s.d.].


Watson, Michael. The mountebank’s song. For baritone and piano in G. Boston: H. B. Stevens & Co., [s.d.].

Watson, Michael. The Spanish gipsy. For soprano or tenor and piano in E flat. In “Modern Songs and Ballads, First Series.” Catalog no. 5274. Philadelphia: Theodore Presser, [s.d.].


Watson, Michael, arr. Voices of the woods. From melody in F by A. Rubinstein. For voice and piano. In “Song Classics.” Chicago: McKinley Music Co., [s.d.].

Watson, Michael, arr. Voices of the woods. From melody in F by A. Rubinstein. For soprano or tenor and piano in G. In “Selected English Songs and Ballads.” New York: G. Schirmer, [s.d.].


Waud, J. Haydn. There is a fold where none can stray. Sacred song for contralto or baritone and piano. No. 3 in “Choice Sacred Songs, First Series.” New York: Wm. E. Ashmall & Co., [copyright 1889].


Wayne, Mabel. In a little Spanish town (‘Twas on a night like this). For voice and piano, with chord diagrams for ukulele. Ukulele arrangement by May Singhi Breen. Lyric by Lewis and Young. New York: Leo Feist Inc., 1926. Cover features photograph of Paul H. Roster.


Wayne, Mabel. Little man you’ve had a busy day. For voice and piano, with chord diagrams for ukulele. Words by Maurice Sigler and Al Hoffman. New York: T. B. Harms Co., 1934. Cover design by Harris. 3 copies.


Weasner, H. C. If the rose of my dream, was you. For voice and piano. Words by C. A. Gifford. Buffalo, NY: H. C. Weasner & Co., 1915.


Weaver, Powell. The bells of time. For voice and piano or organ. Words by Ellen M. H. Gates. In “Powell Weaver Songs.” New York: Galaxy Music Corporation, 1956.


Webb, Alliene Brandon. ‘Twas the night before Christmas. For voice and piano. Poem by Clement Moore. New York: Peer International Corporation, 1944.


Webber, Charles F. Constancy. For voice and piano in A. Words by Frank L. Stanton. Boston: Oliver Ditson Co., 1891. 3 copies.

Weber, C. M. v. How could I fain have slumber’d (Wie nahte mir der Schlummer). Scene and aria from the opera “Der Freischütz.” For soprano and piano in E. Words in German and English. English poetry by Nathan Haskell Dole. No. 91 in “Lyric Gems.” New York: G. Schirmer, 1891. 2 copies.


Weber, Louis. What a friend we have in Jesus, with variations for the piano. For solo piano, with arrangement of theme for SATB voices. Kansas City: Weber Brothers, [s.d.].

Weber, Louis. When we see him face to face, with variations. Theme for SATB voices and piano, with variations for solo piano. Kansas City: Weber Brothers, 1919.


Webster, John E. In the old church. For voice and piano. New York: Hamilton S. Gordon, 1895.

Webster, John E. The knight’s talisman. For baritone or bass and piano in C. Words by Edward Oxenford. New York: Hamilton S. Gordon, 1898.

Webster, Jno. E. Shadow and sun. For baritone or bass and piano in C. Words by Hubi Newcombe. Boston: Oliver Ditson Co., 1896.


Weeks, Harold. Chong (He come from Hong Kong). For voice and piano. New York: Leo Feist Inc., 1919. 4 copies.


Weill, Kurt. September song. From the production “Knickerbocker Holiday.” For voice and piano, with chord diagrams for guitar. Words by Maxwell Anderson. New York: Crawford


Box 453


Welch, Jos. She has left the old love for the new. For voice and piano. Professional copy. New York: M. Witmark & Sons, 1895.


Wells, John Barnes. If I were you. For high voice and piano in G. Words by Mary Street. Cincinnati: John Church Co., 1910.

Wells, John Barnes. If I were you. For low voice and piano in E flat. Words by Mary Street. Cincinnati: John Church Co., 1910.


Wendling, Pete. I’ll be blue just thinking of you (From now on): fox trot song. For voice and piano, with chord diagrams for ukulele. Includes multi-part arrangements as solos or duets for saxophones (and other E flat, B flat, or C instruments), tenor banjo, and Hawaiian guitar. Words by George Whiting. New York: Leo Feist Inc., 1930. Cover features photograph of Ranny Weeks in insert.


Wendling, Pete. She’s a very good friend of a friend of a friend of a very good friend of mine. For voice and piano, with chord diagrams for ukulele. Ukulele arrangement by May Singhi Breen. Words by Charles O’Flynn and Frank Flynn. New York: Irving Berlin, 1930. Cover design by Leff.


Wenrich, Percy. Sweet cider time, when you were mine! For voice and piano. Words by Joe McCarthy. New York: Leo. Feist Inc., 1916. Cover design by R. S. Cover features photograph of Sophie Tucker. Missing pages; copy consists of front cover and pages 3-4 of score only.


West, John E. God is our hope and strength. For alto or baritone and piano in C. Words from Psalm 46. Boston: Arthur P. Schmidt, 1915.

West, John E. O God, our help in ages past. For voice and piano in E flat. Words by Dr. Isaac Watts. Boston: Arthur P. Schmidt, 1911. 2 copies.

Westendorf, Thomas P. I’d a letter from Papa, to-day: song and waltz. For voice and piano. Milwaukee: Rohlfing Sons Music Co., 1905.


Whelpley, Benjamin. The nightingale has a lyre of gold. For high voice and piano in E. Words by Wm. E. Henley. Boston: The Boston Music Co., 1903.


White, C. A. Thinking. For contralto or bass and piano in D. Boston: White-Smith Music Publishing Co., 1891.

White, Constance V. Sleep and forget. An answer to Sing me to sleep. For voice and piano in C. Words by Clifton Bingham. New York: M. Witmark & Sons, 1905.

White, Constance V. Sleep and forget. An answer to Sing me to sleep. For voice and piano in E flat. Words by Clifton Bingham. New York: M. Witmark & Sons, 1906.


White, Maude Valérie. How do I love thee? For mezzo-soprano or baritone and piano. In “Selected English Songs and Ballads.” New York: G. Schirmer, [s.d.].


White, Maude Valérie. The spring has come. For voice and piano in C. New York: Chappell & Co. Ltd., 1899. 2 copies.

White, Maude Valérie. The spring has come. For voice and piano in D. New York: Chappell & Co. Ltd., 1899.

White, Maude Valérie. The spring has come. For voice and piano in E flat. New York: Chappell & Co. Ltd., 1899. 5 copies.


White, Raymond. When mother sang the songs I loved to hear. For voice and piano. Troy, NY: Koninsky Music Co., 1906. 2 copies.

White, Willy. I wish there was a wireless to heaven then mama would not seem so far away. For voice and piano. Lyric by Jos. Manuel and Harry White. New York: Fred Fisher Inc., 1922. Cover features photograph of Crafts and Haley in insert.


Whithorne, Emerson. Across the fields to Anne, op. 8, no. 1. For voice and piano. Words by Richard Burton. New York: Galaxy Music Corporation, 1941.


Whiting, Richard A. It’s tulip time in Holland (Two lips are calling me). For voice and piano. Lyric by Dave Radford. New York: Jerome H. Remick & Co., 1915. 2 copies.


Whitney, Joan, and Alex Kramer. That’s the beginning of the end. For voice and piano. New York: ABC Music Corporation, 1946. Cover design by A. Joel Robinson.


Wiegand, John. Come unto me (Komm’t her zu mir!). For voice and piano in D. Words in English and German. Words by D. R. Locke. German words by W. G. Haebich. Toledo, OH: Ignaz Fischer, 1907.


Wiegand, J. Lebe wohl, mein Vaterland (Fare-the-well, my fatherland), op. 124. For mezzo-soprano or baritone and piano. Words in German and English. Toledo, OH: Ign. Fischer, [copyright 1885]. 2 copies.


Wiegand, John. We are jolly blacksmiths (Chorus for boys). For two-part chorus and piano (with anvil). In “Drills, Action and Juvenile Songs for School Entertainments.” New York: J. Fischer & Bro., 1897.


Wiggers, Alvin S. Take me to dreamland. For voice and piano in G. Words by Marian Phelps. New York: Boosey & Co., 1921.

Wilbur, Lawrence. Oh mother, on this blessed day. For voice and piano or organ. New York: Galaxy Music Corporation, 1959.


Wilder, Burt G. Old ironsides. For baritone or bass and piano. Words by Oliver Wendell Holmes. Boston: Oliver Ditson Co., 1912.


Wilkins, Herve D., arr. The Genesee. For SATB voices and piano. Words by T. T. Swinburne. Dedicated to The University of Rochester. [s.l.: s.n., s.d.].


Willeby, Charles. The sweet o’ the year. For high voice and piano in A. Words by Ella Higginson. Cincinnati: John Church Co., 1903. Missing pages 3-4 of score.


Williams, Aston “Deacon.” (I’m headin’ for the blue horizon) Where the mountains meet the sky. For voice and piano. New York: Republic Music Corporation, 1942. Cover design by Barbelle.


Williams, Donald O. A rose and you. For low voice and piano in C. Words by Rosemary Ruth Trelfall. Cleveland: Sam Fox Publishing Co., 1923.


Williams, Frederick A. It’s morning. For medium voice and piano in E flat. Words by Frank R. Stanton. Boston: Oliver Ditson Co., 1912. Cover design by Bird.


Williams, T. Larboard watch. A sequel to Alls well. For two voices and piano. In “Vocal Duets.” Boston: White-Smith Music Publishing Co., [s.d.]. Cover design by M. S.


Williams, W. R. Just as you are. For voice and piano. Lyric by Beth Slater Whitson. Chicago: Will Rossiter, 1911. Cover design by Nuyttens.

Williams, W. R. Leaf by leaf the roses fall. For soprano or tenor and piano in E flat. Words by Beth Slater Whitson. Chicago: Will Rossiter, 1911.


Williams, W. R. When the moon plays peek-a-boo. For voice and piano. Chicago: Will Rossiter, 1907. Cover features photograph of Miss Maud Lambert.


Williams, W. R. When the rainbow fades away. For voice and piano. Words by Whit Slater. Chicago: Will Rossiter, 1912. Cover design by Edna Longest.


Willis, W. Archibald. The angel’s message. For mezzo-soprano or baritone and piano or organ in A. Words by W. A. W. In “For the Christmas Service.” Boston: the Boston Music Co., 1902.


Willson, Meredith. May the good lord bless and keep you. For low voice and piano in A flat, with chord diagrams for ukulele and symbols for guitar. New York: Pickwick Music Corporation, 1950.


Willson, Meredith. Till there was you. From the musical comedy “The Music Man.” For voice and piano. New York: Frank Music Corporation, 1957. 2 copies.


Wilshire, Albert E. See that ye love one another. For medium voice and organ or piano in F. Words from 1 Peter 1:22, Malachi 2:10, and I John 4:12, 18. In “Sacred Songs, Second Series.” Boston: Oliver Ditson Co., 1926. 2 copies.
Wilshire, Albert E. See that ye love one another. For low voice and organ or piano in D. Words from 1 Peter 1:22, Malachi 2:10, and I John 4:12, 18. In “Sacred Songs, Second Series.” Boston: Oliver Ditson Co., 1926. 3 copies.


Wilson, H. Lane. Carmeña: vocal waltz. For medium voice and piano in D. Words by Ellis Walton. In “English Songs, First Series (Smart-Zeller).” Boston: Oliver Ditson Co., [s.d.].


Wittich, Edward. There is rest for the weary: sacred song. For soprano or tenor and piano in E flat. Cincinnati: Geo. B. Jennings Co., 1896. 2 copies.


Wood, Mary Knight. Ashes of roses. For alto or baritone and piano in C. Words by Elaine Goodale. New York: G. Schirmer, 1892. 3 copies.


Wood, Mary Knight. Thy name. For mezzo-soprano or baritone and piano in D flat. In “Mary Knight Wood Songs.” Boston: Oliver Ditson Co., 1896. Cover design by F. G. Hale. 2 copies.


Woodforde-Finden, Amy. Four Indian love lyrics. For contralto or baritone and piano. Words by Laurence Hope. New York: Boosey & Co., 1911. 5 copies.


2


Woodman, R. Huntington. Easter dawn. For soprano or tenor and piano in G. Words by Frances L. Mace. New York: G. Schirmer, 1892.

Woodman, R. Huntington. Easter dawn. For soprano or tenor and piano in G. Words by Frances L. Mace. In “Songs and Ballads by R. Huntington Woodman.” New York: G. Schirmer, 1892. 3 copies. Copy 3 missing front cover.

Woodman, R. Huntington. Easter dawn. For mezzo-soprano or baritone and piano in F. Words by Frances L. Mace. New York: G. Schirmer, 1892. 2 copies.

Woodman, R. Huntington. Easter dawn. For alto or bass and piano in E flat. Words by Frances L. Mace. New York: G. Schirmer, 1892. 2 copies.


Woodman, R. Huntington. I am thy harp. For alto or baritone and piano in D flat. Author of words unknown. In “Two Songs for Alto or Baritone with Piano Accompaniment.” New York: G. Schirmer, 1907.


Wooler, Alfred. Consider and Hear Me. For low voice in C with piano. Text from Psalm XIII. Boston: Oliver Ditson Company, 1907.


Wooler, Alfred. The Lord is my Rock. For voice with piano. Words from Psalm XVIII. New York: Enoch & Sons, 1924.


Woollett, Harry. Twas in the lovely Month of May. For voice with piano. Words by Heine. From “Songs by Harry Woollett.” Chicago: Harry Woollett, 1928.


Wright, Ellen. *Violets (Morgens send’ich dir die Veilchen).* For voice and piano. Words by Julian Fane from the German of H. Heine. New York: Boosey & Co., 1900. 7 copies. Three different keys.

Wright, Ellen. *Violets (Morgens send’ich dir die Veilchen).* For voice and piano. Words by Julian Fane from the German of H. Heine. New York: G. Ricordi & Co., 1900. 2 copies. Two different keys.


Wrighton, W. T. *Her Bright Smile; or, ‘Tis Years Since Last We Met Ballad.* For voice with piano. Words by J. E. Carpenter. From “Charming Songs by Favorite Authors, Second Series.” New York: Century Music Publishing Company, [s.d.]. 2 copies.


Wrubel, Allie. Mr. and Mrs. is the Name. For voice with piano. Lyric by Morton Dixon. New York: Remick Music Corporation, 1934. Cover features photograph. 2 copies.


Yon, Pietro A. Gesù Bambino (The Infant Jesus). For low voice and piano, with violin or cello obbligato. [Words by Frederick H. Martens Catalog no. 5228-2. New York: J. Fischer & Bro., 1923. 2 copies. Missing front cover and vocal score; copy consists of part for violin or cello obbligato only.


Yon, S. Constantino. When Stars are in the Quiet Skies. For low voice in C with piano. Words by E. Bulwer Lytton. New York: J. Fischer & Bro., 1906. 2 copies.


Young, Joe, Jean Schwartz, and Milton Ager. If I Didn’t Care. For voice with piano, with symbols for guitar and tenor banjo. New York: Ager, Yellen, & Bornstein Inc., 1934. Cover features color illustration and photograph of Mary Small.

Young, Joe, Chas. Tobias, and J. Fred Coots. Two Tickets to Georgia. For voice with piano. New York: Irving Berlin, Inc., 1933. Cover features color illustration with photograph.


Your Friends Can Buy Anything You Can Give Them Except Your Photograph (Tune – When Johnny Comes Marching Home). For voice with piano. [s.l.: s.n., s.d.]. Cover features illustration.


